A Lighting Design Process for a Production of Godspell, Originally Conceived and Directed by John-Michael Tebelak with Music and New Lyrics by Stephen Schwartz

A Thesis

Presented in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts in the Graduate School of The Ohio State University

By
Anthony Steven Pellecchia, B.A.
Graduate Program in Theatre
The Ohio State University
2009

Masters Exam Committee:
Professor Mary Tarantino, Advisor
Assistant Professor Mandy Fox
Associate Professor Kristine Kearney
Abstract

*Godspell* originally conceived and directed by John-Michael Tebelak with music and new lyrics by Stephen Schwartz, was a theatrical production presented during the spring quarter of 2009 at The Ohio State University produced by the Department of Theatre in collaboration with The Columbus Association of the Performing Arts at the Southern Theatre. This thesis is a documentation of the lighting design process for *Godspell*. The first chapter is an examination of the Southern Theatre and the producing situation. The second and third chapters explore the design ideas for the production through director concept, collaboration and script analysis. The last two chapters examine the lighting design process from initial stages to final product and provide self-evaluation of the final design.

The concept for the production was to connect *Godspell* to central Ohio by creating a visual environment that reflected the changing and struggling economic landscape of a downtown landmark. The production was developed, researched and designed in order for viewers to absorb the overarching message of *Godspell*, while becoming energized and inspired to change the world around them. As part of my lighting concept I chose to incorporate a variety of rock-and-roll compositions with a simple and cleanly lit landscape. I also designed a complex light plot that integrated a variety of technology to create a lively and eye-catching world for *Godspell*. 
Dedication

Dedicated to my grandmother Lucia Canini.
Acknowledgments

I thank all members of the production team for making this show a reality. Mandy Fox, director, for her ideas, encouragement, patience and strong dialogue; fellow designers Sarah Sugarbaker, Elisa O’Neal, Dan Mayer and Adrianne Varwing for their collaboration and support; Theo Jackson, music director and conductor; Jeaninie Thompson, choreographer; Brandon Curtis, stage manager; Chris Zinkon, technical director; and Mark Shanda, producer.

This production would not have been a success without the help of people such as my assistant designer, Mike Hesmond and his excellent input, creative ideas and strong design skills. My production electrician, Jarod Wilson was vital in keeping everything working and making the technical process stress free. My programmer, Alex Kyle-Dipietropaolo’s patience and skills that were pivotal in helping the design come to life.

I am grateful for the support, friendship, memories, laughs and creative energy of my past and present colleagues: Jason Banks, Matt McCarren, Greg Owen, Jordan Kardasz, Matt Hazard, Jarod Wilson and Alex Kyle-Dipietropaolo. I also wish to thank my parents and family for their love, support, encouragement and always being there.

Finally, I thank the design and technology faculty at The Ohio State University Department of Theatre for showing me new avenues of creative expression, pushing me to become a better artist and inspiring me to challenge myself. I would especially like to thank my advisor, Mary Tarantino for her never ending support, motivation and encouragement of my creative and academic pursuits. I could not have gotten this far without her mentorship and wisdom.
Vita

16 February 1979 ………………………………..Born – Columbus, OH

2001…………………………………………....B.A. Chemistry
Kenyon College, Gambier, OH.

2006-Present…………………………………….Graduate Teaching Associate
Department of Theatre,
The Ohio State University

2007…………………………………………….The Three Bully Goats Griff

2007…………………………………………….Beyonder

2007…………………………………………….Trojan Women 2.0

2008…………………………………………….Disney’s High School Musical*

2008…………………………………………….USA Weekend Showstopper Award
Pickerington North High School
Production of Disney’s
High School Musical

2008…………………………………………….USITT Ohio Valley Peggy Ezekiel
Award of Outstanding Achievement

2008…………………………………………….Pangea (Assistant Designer)

2009…………………………………………….Machinal

2009…………………………………………….Godspell

*Production with Pickerington North High School
Fields of Study

Major Field: Theatre
# Table of Contents

Abstract ............................................................................................................... ii

Dedication ........................................................................................................ iii

Acknowledgments ........................................................................................ iv

Vita ................................................................................................................... v

List of Tables .................................................................................................... viii

List of Production Paperwork ......................................................................... ix

List of Figures ............................................................................................... x

List of Plates ................................................................................................... xi

Chapter 1: The Producing Situation ............................................................... 1

Chapter 2: The Director’s Concept and Design Approach ............................. 12

Chapter 3: Script Analysis ............................................................................. 20

Chapter 4: The Production Process ............................................................... 33

Chapter 5: Evaluation of the Design .............................................................. 55

References ..................................................................................................... 66

Appendix A: The Director’s Concept .............................................................. 67

Appendix B: Show Order ............................................................................... 68

Appendix C: Production Paperwork ............................................................... 69

Appendix D: Figures ..................................................................................... 81

Appendix E: Plates ...................................................................................... 92
List of Tables

Table 1. Southern Theatre Lighting Fixture & Accessory Inventory……………………..6
Table 2. Selected Ohio State Lighting Fixtures & Accessories…………………………...7
Table 3. Ohio State Lighting Fixtures & Accessories…………………………………….9
List of Production Paperwork

Southern Theatre Shop Order.................................................................70
Thurber Theatre Shop Order...............................................................71
Final Budget Sheet...............................................................................72
Thurber Theatre Channel Hookup.........................................................73
Thurber Theatre Instrument Schedule..................................................74
Southern Theatre Channel Hookup.......................................................75
Southern Theatre Instrument Schedule................................................76
Cue Orchestration..................................................................................77
Spot Cue Orchestration.........................................................................78
Batten Cue Orchestration......................................................................79
Magic Sheet.........................................................................................80
List of Figures

Figure 1. Skylight and Overhead Fixtures..........................................................14
Figure 2. Initial Research Image........................................................................33
Figure 3. Mural in the City Center Mall.............................................................34
Figure 4. City Center Mall Logo........................................................................38
Figure 5. Southern Theatre On Stage Light Plot.................................................82
Figure 6. Southern Theatre Front of House Light Plot.......................................83
Figure 7. Southern Theatre Specialty Build and Boom Light Plot.....................84
Figure 8. Par Curtain Light Plot..........................................................................85
Figure 9. Southern Theatre Section Drawing......................................................86
Figure 10. Thurber Theatre On Stage Light Plot...............................................87
Figure 11. Thurber Theatre Front of House Light Plot......................................88
Figure 12. Thurber Theatre Specialty Build and Boom Light Plot.....................89
Figure 13. Thurber Theatre Section Drawing.....................................................90
Figure 14. Redesign of Par Curtain.................................................................91
List of Plates

Plate 1. Research for general mall lighting ................................................................. 93
Plate 2. Research for rock-and-roll lighting ............................................................... 93
Plate 3. Lighting research for moving light battens .................................................. 94
Plate 4. Lighting research for rock-and-roll atmosphere ......................................... 94
Plate 5. Lighting research for opening sequence .................................................... 95
Plate 6. Lighting research for opening formation of philosophers .......................... 95
Plate 7. Lighting color research for “Tower of Babble” sequence ........................... 96
Plate 8. Lighting research for “Prepare Ye” sequence ............................................. 96
Plate 9. Lighting research for spot light tower angle and beam .............................. 97
Plate 10. Lighting research for “Save the People” texture and beam ........................ 97
Plate 11. Lighting research for “All Good Gifts” angle, texture and beam ............... 98
Plate 12. Lighting research for “All Good Gifts” sun burst ....................................... 98
Plate 13. Lighting research for “Light of the World” moving light fan out ............... 99
Plate 14. Lighting research for “Light of the World” color shifts ............................. 99
Plate 15. Lighting research for “Turn Back, O Man” color and angle ....................... 100
Plate 16. Lighting research for “Alas for You” angle and atmosphere ...................... 100
Plate 17. Lighting research for “Alas for You” intensity ........................................... 101
Plate 18. Lighting research for “Alas for You” sense of isolation .............................. 101
Plate 19. Lighting research for “By My Side” color and texture ............................... 102
Plate 20. Lighting research for Judas isolation during “By My Side” ......................... 102
Plate 21. Lighting research for “We Beseech Thee” color and angle .................. 103
Plate 22. Lighting research for “We Beseech Thee” color and beam ............... 103
Plate 23. Lighting research for “On the Willows” color and stars .................... 104
Plate 24. Lighting research for crucifixion angle and intensity ....................... 104
Plate 25. Lighting research for crucifixion face light angle and color ............... 105
Plate 26. Lighting research for resurrection intensity and size ....................... 105
Plate 27. Lighting research for “Beautiful City” lighting choreography .......... 106
Plate 28. Costume Design Sketch for Jesus .................................................. 106
Plate 29. Costume Design Sketch for Judas .................................................. 107
Plate 30. Costume Design Sketch for Gilmer ............................................... 107
Plate 31. Costume Design Sketch for Herb .................................................. 108
Plate 32. Costume Design Sketch for Jeffery ............................................... 108
Plate 33. Costume Design Sketch for Joanne ............................................... 109
Plate 34. Costume Design Sketch for Lamar ............................................... 109
Plate 35. Costume Design Sketch for Peggy ............................................... 110
Plate 36. Costume Design Sketch for Robin ............................................... 110
Plate 37. Costume Design Sketch for Sonia ............................................... 111
Plate 38. Costume Design Sketch for Musician .......................................... 111
Plate 39. Scenic Groundplan ................................................................. 112
Plate 40. Scenic Color Plates ................................................................. 113
Plate 41. Production Photo, Philosophers Top Light Isolation ......................... 114
Plate 42. Production Photo, “Tower of Babble” .......................................... 114
Plate 43. Production Photo, “Tower of Babble” .......................................... 115
Plate 44. Production Photo, Joan the Baptist entrance .................................. 115
Plate 45. Production Photo, “Prepare Ye” .................................................................116
Plate 46. Production Photo, “Save the People” .........................................................116
Plate 47. Production Photo, Lazarus .................................................................117
Plate 48. Production Photo, “All Good Gifts” .........................................................118
Plate 49. Production Photo, Sunburst .................................................................118
Plate 50. Production Photo, Ball Toss .................................................................119
Plate 51. Production Photo, “Light of the World” ................................................119
Plate 52. Production Photo, “Turn Back, O Man” .................................................120
Plate 53. Production Photo, “By My Side” ..........................................................120
Plate 54. Production Photo, “By My Side” ..........................................................121
Plate 55. Production Photo, “Alas for You” ..........................................................122
Plate 56. Production Photo, “We Beseech Thee” .................................................122
Plate 57. Production Photo, night with Jesus praying ..........................................123
Plate 58. Production Photo, Jesus being tempted by Satan .................................123
Plate 59. Production Photo, crucifixion ..............................................................124
Plate 60. Production Photo, resurrection ............................................................125
Plate 61. Production Photo, “Beautiful City” .......................................................125
CHAPTER 1: THE PRODUCING SITUATION

*Godspell* is a musical conceived and originally directed by John-Michael Tebelak with music and new lyrics by Stephen Schwartz. *Godspell* was originally produced on the New York stage by Edgar Lansbury, Stuart Duncan and Joseph Beruh. *Godspell* had its off-Broadway debut on May 17, 1971. The production transferred to the Broadhurst theatre later that year and ran over 2,600 performances from 1971 through 1976. The show’s popularity led to the making of a feature film in 1973 and its signature song “Day by Day” reached number thirteen on the Billboard Top 100 list.¹ Since *Godspell’s* successful Broadway run, it has been performed by numerous theatres and production companies around the world including countries like China, Australia and Indonesia. A recent revival was scheduled to make its way back to Broadway in the summer of 2008, marking a return after closing thirty years ago. Unfortunately, due to the poor state of the economy, financial support for the show was withdrawn early 2008. This loss of significant financial support forced the postponement of the revival and as of this writing, the show has been put on hold until an undetermined date.

The Ohio State University version of *Godspell* was performed in the Southern Theatre located in downtown Columbus as a co-operative production with The Columbus Association of the Performing Arts (CAPA). The show opened April 16, 2009 and ran until April 19, 2009, running a total of six performances. The Production team for
Godspell included: Professor Mark Shanda, producer; Assistant Professor Mandy Fox, director; Janice L. Wessner, assistant director; Theo Jackson, music director; Associate Professor Jeanine Thompson, choreographer; Chris Zinkon, technical director; Heath Monat, assistant technical director; Sarah Sugarbaker, scenic designer; Elisa O’Neal, costume designer; Dan Mayer and Adrianne Varwig, sound designers; Anne Alstaetter, dramaturg; Brandon Curtis, stage manager; Andrea Schimmoeller and Margaret Glaser, assistant stage managers; and myself as the lighting designer. Additional lighting support for the production included: Mike Hesmond, assistant lighting designer; Matthew Hazard, lighting studio manager; Jarod Wilson, production electrician; Alex Kyle-Dipietropaolo, programmer; Evan Derr, Spenser Morris and Laura Spires, spot light operators; Amy Witherby, console operator; Greg Bryan, Southern Theatre stage manager; and Mike Ford, Southern Theatre house electrician and console operator.

This production of Godspell was an exceptional experience considering that the show was built, loaded and rehearsed at one theatre for several weeks and was transferred to a second theatre for the majority of the performances. Godspell was technically rehearsed and previewed at the Thurber Theatre located in the Drake Performance and Event Center on The Ohio State University campus in Columbus, Ohio from March 30, 2009 to April 8, 2009 and then transferred to the historic Southern Theatre on Monday, April 13, 2009. At the Southern Theatre, Godspell was loaded-in and rehearsed for three days before opening on Thursday, April 16, 2009 at 8 pm. The lighting was specifically designed for the Southern Theatre performances but had to be adapted to fit in the Thurber Theatre for the technical rehearsal process. With previous personal experience of transferring productions of Hair and The Rocky Horror Show downtown to the
Southern Theatre, the lighting for \textit{Godspell} was designed in a manner that allowed for an efficient transfer, load-in and focus within the condensed time table before the first rehearsal at the Southern Theatre on Tuesday, April 14, 2009 at 7:00 pm.

\textit{Godspell} was staged in the historic Southern Theatre, which is the oldest surviving theatre in central Ohio and one of the oldest in the state. According to CAPA, the Southern Theatre opened in 1896 as part of a performance space and hotel complex on the corner of High and Main Streets. The theatre was designed for theatrical touring productions and later accommodated silent films, vaudeville, first-and second-run motion pictures, dance, country music reviews, and community events. After a successful and flourishing stage life, the theatre closed in 1979 and was gifted to CAPA in 1986. In 1998, the theatre went through a fourteen month restoration process which culminated in the re-opening of the beautiful proscenium jewelbox theatre space that seats 933 audience members in five different house seating sections: The Huntington Circle, Orchestra, Loge, Mezzanine, and Balcony. CAPA credits the theatre as a strong connection to our community’s arts of the past, present and future.

The Southern Theatre stage is 30’-9” wide and 34’-6” deep with a 5’-0” deep upstage crossover for movement of actors and crews between stage left and right during performances. The height of the proscenium opening is 33’-0”. The apron has a 3’-6” deep lip that leads to an 8’-5” deep orchestra pit lift. There is one main lobby entrance to the theatre located on the south side of E. Main Street just east of the intersection of E. Main and High Streets. From the lobby there are two staircases that lead audience members to the Mezzanine level. From the Mezzanine level there is another set of stairs
that lead up to the Balcony level. From the Balcony level there is yet another set of stairs that lead to the follow spot booth and booth rail hanging position which is 84’-0” from the stage centerline (CL) and plasterline (PL) intersection. Walking through the lobby toward the stage, the audience enters into the main floor of the Southern Theatre where The Huntington Circle, Orchestra, and Loge seating areas are located. The lighting control console is located in the back house left corner of the loge seating section and the sound control console is located in the far house left area of the Orchestra seating section.

The stage is connected to the loading dock and offstage storage areas through two large loading doors located off stage right. From these doors, the loading dock is located directly up a ramp to the left. The dock is located on E. Main Street just east of the main entrance to the Southern theatre. The access to the basement can be reached from an upstage right doorway that accesses a stairwell that leads up to the backstage door and leads down to the green room, storage rooms and eight dressing rooms.

There is a fly rail located off stage left and there are two pin rail locations offstage right and left respectively. The lighting locations in the Southern Theatre are spread out among onstage battens, front of house rails and a house ladder. The onstage lighting positions can be specified by the designer in that the majority of the battens in the theatre may become an electric since there are no dedicated electrics in the space. The front of house locations include a large house ladder that curves up through the house from house left to house right with the lowest arch point at 34’-0” and its highest point at 53’-0” from the CL and PL intersection. A second lighting location is the balcony rail which is located at the front edge of the house balcony seating section which is 53’-0” from the
CL and PL intersection. The final front of house lighting position is the booth rail which is located at the back of the balcony seating section and is 84’-0” from the CL and PL intersection.

In regards to the theatre electrical system: the Southern Theatre is a three pin connector (stage pin) house with a dimmer of control for every circuit (dimmer-per-circuit) system with a total of 388 2.4kw dimmers and 6 6kw dimmers manufactured by Electronic Theatre Controls (ETC). The total numbers of dimmers in the theatre are 394. All onstage lighting power is distributed to the specified lighting and pipe locations through the use of thick cable with six built-in circuits called socopex. Socopex runs are extremely useful technology for lighting designers and electricians because they provide six individually controllable power circuits with significantly less cable to run around. These condensed runs of cable save time that would be previously spent running six individual cable runs for six lights instead of one single main run for the six lighting fixtures. The socopex runs are typically lowered down from the grid or rails and are referred to as multi-cable or mults. Circuits for the front of house positions are hard wired into the architecture of the theatre and distributed along the ladder, balcony rail and booth rail locations respectively. For extra power, socopex multi-cable can be run through holes in the theatre walls from onstage to the front of house to provide extra circuits as needed to the ladder and balcony rail. The cable inventory consists of numerous socopex cables and breakouts ranging from 75’ to 10’ in length. Other lengths of cable range from 5’ to 100’ for single circuit runs of power. Overall, the Southern Theatre is well equipped to provide significant amounts of circuits to various locations.
throughout the theatre. This flexibility of circuits provides the lighting designer with a multitude of power options to accommodate the final design.

The available lighting inventory and accessories for the Southern Theatre are located on the following tables. All instrumentation was made available for the design of *Godspell*. The second table includes a list of instrumentation and accessories from the Ohio State University Department of Theatre that were permitted for use as per request. The console used for the production was a Whole Hog III PC which was operated through a Windows XP Professional PC with Whole Hog III software installed. The programming wing and DMX data control dongle were run through the computer by way of the USB ports.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>ETC Source 4 36º</td>
</tr>
<tr>
<td>30</td>
<td>ETC Source 4 26º</td>
</tr>
<tr>
<td>12</td>
<td>ETC Source 4 19º</td>
</tr>
<tr>
<td>12</td>
<td>ETC Source 4 10º</td>
</tr>
<tr>
<td>4</td>
<td>ETC Source 4 05º</td>
</tr>
<tr>
<td>40</td>
<td>ETC Source 4 PAR</td>
</tr>
<tr>
<td>16</td>
<td>PAR 64 MFL</td>
</tr>
<tr>
<td>8</td>
<td>ETC Source 4 50º Lens Tube</td>
</tr>
<tr>
<td>9</td>
<td>ETC Source 4 Drop in Irises</td>
</tr>
<tr>
<td>7</td>
<td>Altman 3 Cir Sky Cyc</td>
</tr>
<tr>
<td>6</td>
<td>Altman 3 Cir Ground Cyc</td>
</tr>
<tr>
<td>2</td>
<td>Lycian 1267 Super Arc 400 Long Throw Spot light</td>
</tr>
<tr>
<td>3</td>
<td>GAM Stick-Ups</td>
</tr>
<tr>
<td>4</td>
<td>Altman 3” Fresnels</td>
</tr>
<tr>
<td>6</td>
<td>Altman 6” Fresnels</td>
</tr>
<tr>
<td>1</td>
<td>Reel EFX DF 50 Hazer</td>
</tr>
</tbody>
</table>

Table 1. Southern Theatre Lighting Fixture & Accessory Inventory
To accommodate the lighting design for Godspell in the Thurber Theatre, my assistant Mike Hesmond was given the responsibility to find comparable lighting locations and make equivalent fixture choices based on the lighting design choices I made for the Southern Theatre (Chapter 4). After discussion with Professor Mary Tarantino, it was agreed to borrow instrumentation from the Bowen Theatre and the Studio Theatre inventories to help accommodate the design so that similar instrumentation would be used for the technical process in the Thurber Theatre. In the

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>ETC Source 4  50º</td>
</tr>
<tr>
<td>1</td>
<td>ETC Source 4  70º</td>
</tr>
<tr>
<td>2</td>
<td>Wybron Beam Projector 2</td>
</tr>
<tr>
<td>5</td>
<td>Beam Projector</td>
</tr>
<tr>
<td>1</td>
<td>PAR 64</td>
</tr>
<tr>
<td>9</td>
<td>Vari Lite VL5 Wash Luminaire</td>
</tr>
<tr>
<td>1</td>
<td>Vari Lite Module Rack</td>
</tr>
<tr>
<td>1</td>
<td>Martin Atomic 3000 Strobe</td>
</tr>
<tr>
<td>2</td>
<td>Rosco Dual Gobo Rotator</td>
</tr>
<tr>
<td>3</td>
<td>ETC Source 4 Revolutions</td>
</tr>
<tr>
<td>6</td>
<td>Altman 3 Cir Ground Cyc</td>
</tr>
<tr>
<td>2</td>
<td>Lycian 1267 Super Arc 400 Long Throw Spot light</td>
</tr>
<tr>
<td>3</td>
<td>GAM Stick-Ups</td>
</tr>
<tr>
<td>4</td>
<td>Altman 3” Fresnels</td>
</tr>
<tr>
<td>6</td>
<td>Altman 6” Fresnels</td>
</tr>
<tr>
<td>1</td>
<td>Reel EFX DF 50 Hazer</td>
</tr>
<tr>
<td>3</td>
<td>ETC Source 4 Revolutions Gobo Wheels</td>
</tr>
<tr>
<td>2</td>
<td>ETC Source 4 Revolutions Shutter Modules</td>
</tr>
<tr>
<td>14</td>
<td>Wybron 7” Color Scrollers</td>
</tr>
<tr>
<td>2</td>
<td>Rosco I-Cue</td>
</tr>
<tr>
<td>2</td>
<td>High End Cyber Lights</td>
</tr>
<tr>
<td>2</td>
<td>Data Flash Strobe Lights</td>
</tr>
<tr>
<td>3</td>
<td>Scroller Power Supplies</td>
</tr>
<tr>
<td>1</td>
<td>Unique 2 Hazer</td>
</tr>
</tbody>
</table>

Table 2. Selected Ohio State Lighting Fixtures & Accessories
end, this allotment of fixtures resulted in minimal intensity adjustments in the lighting cues once the production transferred to the Southern Theatre.

The lighting locations in the Thurber Theatre include four onstage hard-wired electrics, stage right and stage left tormentor positions, a motorized truss located above the apron, two front of house beam positions and five slot positions along each of the house left and right walls. The Thurber Theatre is a dimmer per-circuit control house with 188 2.4K dimmers with four socopex drop lines located on the grid which is 62’-0” from the stage floor. There are six floor pockets evenly spaced around the deck, six tormentor circuits and twelve slot circuits. The two front of house beams are hard wired with numerous circuits. The theatre is also outfitted with an ETC Sensor Rack with 48 2.4k dimmers for added onstage fixture dimming. The following table details the instrumentation used besides the selected instrumentation (previous table) to make the final lighting design fit into the Thurber Theatre.
<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>ETC Source 4 36°</td>
</tr>
<tr>
<td>28</td>
<td>ETC Source 4 26°</td>
</tr>
<tr>
<td>16</td>
<td>ETC Source 4 19°</td>
</tr>
<tr>
<td>10</td>
<td>ETC Source 4 50°</td>
</tr>
<tr>
<td>1</td>
<td>ETC Source 4 10°</td>
</tr>
<tr>
<td>1</td>
<td>Century 6x9</td>
</tr>
<tr>
<td>12</td>
<td>ETC Source 4 PARnel</td>
</tr>
<tr>
<td>8</td>
<td>PAR 64 MFL</td>
</tr>
<tr>
<td>1</td>
<td>PAR 64 NSP</td>
</tr>
<tr>
<td>8</td>
<td>10” Altman Fresnel</td>
</tr>
<tr>
<td>20</td>
<td>6” Altman Fresnel</td>
</tr>
<tr>
<td>7</td>
<td>ETC Source 4 Drop in Irises</td>
</tr>
<tr>
<td>7</td>
<td>Altman 3 Cir Sky Cyc</td>
</tr>
<tr>
<td>6</td>
<td>L &amp; E 3 Cir Ministrips</td>
</tr>
<tr>
<td>1</td>
<td>Colortran Color Arc 2000 Spot light</td>
</tr>
</tbody>
</table>

Table 3. Ohio State Lighting Fixtures & Accessories

Located on the first floor of the Drake Performance & Event Center is the theatre department computer lab. The computers in the lab are installed with a variety of design and visualization software incorporated into the completion of this design including AutoCAD 2008, LD Assistant 2008 and Lightwright Version 4. The computers are connected to various printers and two plotters, one color and one black and white, which are available for the printing of light plots and paperwork.

In addition to their roles in this production, the lighting graduate teaching associates (GTAs) were also significantly involved with the execution of the lighting design for *Godspell*. Two graduate students including myself were assigned to work in the lighting studio with Matthew Hazard, the lighting studio manager. Additional assistance was provided by 28 undergraduate students from three different courses: Theatre 221 (Technical Production Fundamentals II), Theatre 205 (Practicum) and
Theatre 628 (Lighting Production Technology). The 221 students were each required to work twenty hours over the course of the nine week long quarter assisting in the hang and focus of each of four shows produced during the winter quarter. Students enrolled in Theatre 205 were required to work forty hours during the quarter. Students enrolled in Theatre 628 class were required to assist with the Thurber Theatre load-in and focus as well as the Southern Theatre transfer, focus, notes calls and strike. There were a total of 45 lighting calls for *Godspell* with a cumulative total of 110 hours. Calls were scheduled for two weeks beginning on Saturday, March 7, 2009 after the final light plot was presented to the production electricians for circuiting. There was also an eight hour call on Sunday, March 8, 2009 to finish the load-in. Calls continued the following week. *Godspell* transferred downtown to the Southern Theatre on Monday, April 13, 2009. That day and the next, the graduate teaching assistants, Matt Hazard, and 5 students from the Theatre 628 class assisted with the hang, focus and notes for *Godspell*. The production was struck from the Southern Theatre on Sunday, April 19\(^{th}\) at which time all OSU equipment was packed up and returned to The Drake Performance and Event Center and the Southern Theatre repertory light plot was restored.

The production budget for the show was $1250.00. The budget was used to rent three Wybron 7” color scrollers, two 16’-0” scaffolding towers as well as purchase color and steel templates. Additional funding was granted from the Chrisha Siebert Memorial Fund for the purchase of two Wybron Beam Project 2 spot lights, spot light yokes, hardware and lamps (Appendix C).
The preceding information is a summary of the production staff, facilities, inventory and budget for the production of *Godspell*. The following chapter will examine the creation of *Godspell* from director’s concept through the other design approaches and how those ideas were incorporated into the lighting design.
CHAPTER 2: THE DIRECTOR’S CONCEPT AND DESIGN APPROACH

This chapter will examine the director’s concept (Appendix A) Mandy Fox provided for the cast and design team as we began to develop our version of Godspell. I will also examine the various ideas and concepts behind the final designs of the scenery, costumes and lighting. Godspell followed a timeline generated by the Department of Theatre regarding the incubation, development and final presentation of designs to the production team. These designs were finalized at different stages over a sixteen week period. On the whole, the production team and the design team worked well together bouncing a handful of ideas off of each other while progressing toward the final creations.

At the first production meeting on Tuesday, November 4, 2008, director Mandy Fox presented her concept (Appendix A) for this production of Godspell. This concept directly addressed Stephen Schwartz’s belief that Godspell occurs in a visual environment which resembles “an abandoned inner city playground.” The concept examines Godspell in terms of what Fox called: Proceeding. Fox particularly wanted to explore how we would progress after the destruction of Babylon by man, especially in regards to: (1) Which way and (2) how do we get there? The director was interested in
exploring the formation of a tribe from individuals as a result of their direct experience with Jesus but also their growth from what they were before and what they slowly became. She wanted to create a world on stage that connected the central Ohio audience to something they had directly experienced. Fox was intrigued by the idea of the rebirth or perhaps the resurrection of a failed downtown landmark known as The City Center Mall. What happened to this former icon of consumerism? What lives there now? What kinds of people visit this “dead mall?” These questions were at the root of Fox’s concept developing a production that explores the individuals who are left behind when the mall economically collapses. What happens to them and their ideas as they are brought together through the teachings of Jesus? Will these individuals from conflicting paths form a tribe of believers who can make something beautiful out of our slowly dying past? These complex ideas were the jumping off point for the team of designers that allowed us to begin our examination of the musical.

Early in fall 2008, the director, the scenic designer and I took a field trip downtown to visit the City Center Mall to discover ideas for scenery and lighting in order to create a comparable yet unique stage environment. A the time of our visit the mall was sparsely occupied, only a handful of stores were still open and the majority of them were fast food restaurants marketed for the downtown lunch crowd. During our visit we examined empty store fronts, traffic patterns, old fountains, statues, and painted city skylines on drywall barricades. We also watched the individuals who currently used the City Center Mall who appeared to use the mall as a quick means to get to somewhere else. The people who stopped in the mall seemed to be there for a quiet and peaceful break or for a quick bite to eat. The mall itself was very depressing and had an eerie feel
to it. As someone from Columbus, I remember going to city center with my family for shopping trips and holiday events but looking at the mall now I felt fairly sad for its current state. With regards to the lighting (Chapter 4) in the mall, there were very open skylights that provided a lot of natural light on sunny and clear days. The rest of the illumination came from various high efficiency fixtures in the ceiling around the fountains and store walls.

After our visit to the mall scenic designer Sarah Sugarbaker applied research photos and ideas from our discussion to create her version of a “dead mall.” Her initial attempt was quite ambitious involving several levels, a non-working escalator and numerous store fronts. This original design was extremely realistic and not what the director was looking for regarding the atmosphere of the production. Also, due to budget issues and the load-in time table at the Southern Theatre the design had to be modified. In later discussions with the director, Sugarbaker gravitated toward the imagery of the downtown skyline that graced the exterior of the City Center Mall and combined that imagery with the painted “shop” facades we found throughout the mall (Chapter 4).
The final scene design presented on Tuesday, December 2\textsuperscript{nd} contained the suggested revisions such as the addition of a checkout counter stage right and the cutting of rolling columns that were replaced by a rolling costume rack. The floor of the Southern Theatre was going to remain wood grain and have no show floor or paint treatment. The scenic design also saw the addition of a downstage pair of platforms that rested in the lowered orchestra pit which became known as the bump out. This element provided a stronger downstage acting position for the performers. The bump out also had two sets of stairs that provided the performers direct access to the house.

The final color plates for the scenery (Appendix E) were presented a few weeks later. The design was a rainbow of colors that covered the three scenic city walls and one counter. These colors favored the yellow tone spectrum but there were also plenty of blues and reds throughout the design as well.

On Tuesday, January 6\textsuperscript{th} final costume designs were presented to the production team. Elisa O’Neal’s concept and final designs were heavily based off of a trend known as “street fashion,” involving found clothing and fashion items people might find in their own closets. This modern fashion trend is wildly popular and some designs have become such a phenomenon that they can be seen in mainstream pop culture. The costume design approach complemented the sense that the company was a collection of individuals each with their own hand made sense of self and identity that allows them to eventually become a tribe of followers and believers. The costumes were a mix and match of various patterns and colors that created a kaleidoscope of looks for the company (Appendix E). As for Judas, traditionally the character is played by a male but Fox
decided to ignore traditional gender casting and put a female in the role. Judas’s costume was toned and fitted with a vest that had flared fabric wings to give her a different flow and silhouette compared the rest of the cast. Jesus’ costume was the least colorful but his shirt displayed a flaming heart with radiating light rays crafted by the costume designer.

The sound design for *Godspell* was very minimal, with only a handful of prerecorded sound effects while the majority of sounds coming directly from the band. There was a need for ten body microphones for the performers which required live mixing of the sounds for the Thurber preview and for the performances at the Southern Theatre. The live mixing took some time to perfect, but the quality and detail was eventually perfected before opening night at the Southern. The lighting would eventually be incorporated to complement certain sound effects and moments such as the “Tower of Babble” explosions during the technical process. These collaborations will be discussed in further detail in Chapter 4.

From early meetings with the director and from my research, I began to realize that I needed to create two stylistic environments, the first being that of a clean and sculpted story-telling environment with a color palette that would also reflect emotional moments through more richly colored cyclorama and top lights. The second environment was going to be the variety of looks created through a range of color changing and control systems such as moving lights and color scrollers that would add a rock-and-roll quality to the songs but also create scenic variety. The incorporation of texture and templates in various systems of lighting would not only help to create a visual change in the stage environment that would enhance several moments throughout the production.
In preliminary meetings with the director, I had suggested that we try a flying lighting batten early in the show to selectively top light the eight philosophers arranged horizontally across the front of the stage during “Tower of Babble.” This batten would be moved throughout the piece as part of the action of the song, visible to the audience, and create a sense of vertical movement which would complement the building a tower that reached into the heavens. This idea was well received and when proposed to the set designer, ultimately evolved into incorporating moving battens at various musical moments throughout the show to introduce and enhance specific rock-and-roll numbers. In order to complement the opening top light isolation batten, I felt that there needed to be a strong closing to the production that would ultimately bookend the show and emphasize the final transformation of the characters. This bookend had to be something that was no longer individual shafts of top light but something that for me as lighting designer represented a formation of a tribe as well as have a strong connection to the resurrection of Jesus. The final design became affectionately known as the par curtain which emitted an overwhelming array of white light onto the stage and out into the audience covering everyone with light (Appendix D).

Another early choice I made involved the appropriate incorporation of spot lights in the production. I was concerned with the angle and long throw of the Southern Theatre spot lights and the compositional look of the resulting light spilling onto the flat scenic walls. As a way to create variety throughout the show I decided early on in the process to incorporate on stage spot light tower positions. By incorporating two short throw lighting fixtures off stage left and right just upstage of the proscenium, I would be able to compose stronger and more vibrant musical moments. These spot lights would
also provide a more rock-and-roll feel to the show since on stage spot lights were becoming more common in musical performances. These spot lights would also be at a steeper angled side light location allowing for the lighting of performers without spilling as much light all over the scenic walls.

The overall lighting design approach would incorporate a variety of rock-and-roll moments as well as strongly sculpted intimate and emotional moments throughout the show. The goal was for the lighting to progress in a manner that complimented the growth and change of the characters as they interacted with Jesus. This progression would be reflected in the changing of colors, angles, textures and intensities culminating in the resurrection of Jesus in the “Finale.” The director wanted to ignore the “stripped down minimal” feeling that the script called for and find a way to make things fun and flashy, where appropriate of course. After this conversation, my design research (Appendix E) focused on creating numerous and diverse looks for the variety of parable and songs throughout the production (Chapter 3). These looks had to be energized and emotionally charged as well as find ways to break the fourth wall where appropriate in the action and contribute to the progression of the show. I wanted to make the audience a part of this production; inviting them to feel like they were on a similar journey as the newly forming tribe. I wanted to connect with and motivate the audience through the lighting to be a part of our effort in creating a new and vibrant beautiful city!

The previous section examined the development of the scenic, costume and lighting designs and how they were derived from the concept provided by director Mandy
Fox. The next chapter will focus on the specific research and script analysis that lead to the final lighting design for *Godspell*. 
CHAPTER 3: SCRIPT ANALYSIS

*Godspell* was a true icon of the 1970’s, connecting with audiences through a message of love, peace, self-exploration, religion and life. Examining the world of *Godspell* was like all productions, a deeply involved process that required the understanding of characters behaviors, thoughts, beliefs and motivations. As a designer, one must find a relationship to the parables and stories throughout the play as well as find a connection to the beauty of the passion play in the second act which portrays Christ’s final days with his followers.

Initially this script was one of difficulty for me as a designer. I was familiar with the production from high school when I was the sound board operator in my junior year. For some reason however, with this production of *Godspell* it took me an unusual amount of time to become mentally and emotionally invested. This was probably one of the first shows in my career as a designer that took me significant time to find inspiration. I was having difficulty connecting the thoughts and visuals in my head with the sequence of events in the script. The design process was impeded due to the structure of the play which jumps back and forth from parable to song in such a repetitive manner that I was left with a feeling of detachment. This, compounded with the inability to personally connect to the parables in Act I, delayed my mental composition of a complete and dynamic lighting design. I was, however, enthusiastically attached to the passion story of Act II because it followed a stronger dramatic narrative and storyline. Act I on the other
hand seemed thrown together as a collection of various stories that sometimes slowed
down the script. I eventually found a connection after numerous readings and daily
absorption of the music, allowing me to dive into the script with the passion and detail it
truly deserved.

_Godspell_, conceived and originally directed by John-Michael Tebelak, with music
and new lyrics by Stephen Schwartz, is one of the biggest off-Broadway and Broadway
successes of all time: "A Hit, A big, big Hit. GODSPELL believes in God--and people--
and possibility,"7 "It's marvelous...it says love thy neighbor and it means it."8 The story
is based on the Gospel According to St. Matthew and features a joyful musical score by
Stephen Schwartz. _Godspell_ is a two act pop, rock musical boasting a string of well-
loved songs, such as "Day by Day," which went as high as number thirteen on the
Billboards Top 100 list in 1973. The cast inspirationally performs various musical
numbers such as "Prepare Ye (The Way Of The Lord)," "Learn Your Lessons Well," "All
for the Best," "All Good Gifts," "Turn Back, O Man" and "By My Side," which brings to
life the parables of Jesus. The script draws from various theatrical traditions, such as
clowning, pantomime, charades, and vaudeville in order to enhance the numerous short
stories in the show as well as heighten the various comedic and dramatic moments found
throughout the production. For its time, _Godspell_ was a groundbreaking and unique
reflection on the life of Jesus, with a message of gentleness, acceptance and love. The
musical follows the formation of a tribe as a direct result of the biblical teachings of
Jesus. In the second act, we see this tribe deal with the betrayal of their savior by one of
their own. They are forced to overcome their grief in order to move forward as a group
to spread the teachings and beliefs of Jesus; the same teachings that helped them form
their tribe and overcome their original conflicting ideas and existence. As lighting
designer, I realized there were several transitions throughout the production from parable
to song and back to parable again that help explain the gospel as well as show the
transition of the characters from individuals into a functioning, emotionally mature tribe.
Therefore, it was vital for me to establish these varied moments through numerous
lighting looks, time of day transitions, and keeping direct focus and visibility. I had to
help the audience find visual focus on stage since there was a lot of action throughout the
show which could be distracting. I also wanted to enhance the comedy of the play while
creating enough visual variety that complemented the mood of the storytelling while
keeping the audience interested throughout. These decisions also led me to enhancing the
numerous musical moments throughout the show with the incorporation of moving lights
battens and strong motivational sculpting of the performers for the more intimate musical
moments (Chapter 4). Overall, I had to show the progression of the company from
unstable, argumentative individuals into a strong tribe of believers in the words of Jesus
as they followed him through to his death and resurrection.

The cast of Godspell is composed of ten characters. The principals are of course
Jesus and Judas and the rest of the tribe is a mixture of men and women who all sing or
participate in a variety of musical numbers. All characters narrate and act out the various
parables and stories that enhance the themes of the musical. According to Stephen
Schwartz, the tribe breaks down into eight unique character types: “the energetic and
impish: Jeffery; the dim witted and playful: Lamar; the class clown: Herb; the sweet and
boyish: Robin; the confident show-off: Joanne; the shy: Peggy; the sassy and sexy: Sonia;
the funny and energetic: Gilmer.”9 All of the cast, including Jesus and Judas, manipulate
their voices and incorporate different physicalities during the parables and songs to help get across the productions stories and themes. The variety of comedic, dramatic and energized musical moments portrayed by the cast enhances the overall story of the play and helps connect with the audience.

Act I of *Godspell* begins with Jesus declaring himself as God and King in whom there is no beginning and no end. This statement that is heard throughout the theatre sets the stage for what is to come. We are given the bare essentials of God’s preaching in order to see how easily things can be misinterpreted without proper education and understanding. After the voice-over, we encounter the company who take on the roles of numerous philosophers such as Socrates, Thomas Aquinas, Martin Luther, Leonardo DaVinci, Frederic Nietzsche, and Jean Paul Sartre. They are clothed in heavy winter coats, hats and scarves all in a dark palette in order to compliment their closed off and dull nature. These philosophers begin to debate the existence of a God and as they debate, their ideas and words build and eventually destroy the mythical Tower of Babel. During this argument, the philosophers appeal to the audience trying to sell their thoughts and ideas. This is the first of many instances throughout the production where the audience is directly addressed, which sets the convention of frequent breaking of the fourth wall. As their voices begin to overlap their messages become extremely fragmented resulting in a truly overwhelming collection of babble. This ultimately leads to the philosophers’ demise which sets the stage for “Joan” the Baptist to enter with the word of God. This dramatic opening sets the initial ground work in establishing individual characters and their unique and often conflicting ideology regarding God and religion. These varying beliefs have directly resulted in exceedingly obstinate and
confused individuals who have destroyed all that is around them, leaving only the burning remains of a once thriving city.

Left with the aftermath of the opening, Joan the Baptist slowly enters in order to transform the individuals through the sacrament of baptism. As mentioned in Chapter 2, the director broke traditional gender casting based on the appeal and dynamic presence of a female performer playing John the Baptist. Joan the Baptist sings "Prepare Ye (The Way of the Lord),” awakening the fallen figures and brings order to the chaotic remains of the city. Joan washes away their original sins and starts their journey down the path of rebirth and understanding. Through baptism each one in the company quickly begins to shed their past beliefs and confining clothing, exposing their inner youthful and colorful selves as they become reborn.

Following the baptisms, the audience is addressed by Joan regarding their blasphemous ways as she warns them of the one who will come after her. During this speech, Jesus walks on stage to observe the sermon and he quickly interrupts the scolding in order make his presence known to Judas. Jesus then immediately requests to be “washed up,” like the others but, Joan finds herself conflicted wanting to be baptized by him instead. She kneels at his feet and is quickly brought back up by Jesus who tells her that he is here to save all of mankind. Jesus begins singing "Save the People," and during this rousing and energetic musical number the company returns to the stage dressed in their new street fashion as they meet him one by one. After the introductions, Jesus and his developing tribe finish the song together creating a strong sense of love and belief throughout the space. This song represents the next step in their journey towards
salvation and uniting as a tribe as they begin to preach a message of the Lord to the audience.

After the song, the group is encouraged by Jesus to apply make-up each others’ faces as the next step toward trusting their neighbors and becoming a unified group. From this moment on, according to the playwright, Joan the Baptist becomes Judas and will be referred to in that manner. Jesus goes on to assure them that he has come not to abolish the law of the prophets but to complete it. He does not want to change what has been told but to provide better understanding and a more complete view on what is to come. Jesus informs them that those who keep to the law of God will earn the highest place in his father’s kingdom of heaven. To enhance this moment he recounts the parable of the widow and the judge in order to show that God is a good judge who will vindicate those who cry out to him day and night.

Following the parable, the company takes over and acts out the story of the Pharisee and the tax gatherer praying in the temple to illustrate that every man who humbles himself before God shall be exalted. Jesus goes on to preach the law of offering gifts at the altar before God. Then, to the musical styling of Pink Floyd’s 1973 song “Money” they all dance and act out the story of a Master who had a servant who owed him a debt. The servant asked for the Master’s pity, and the Master remitted the debt. However, the servant had a fellow servant who owed him a debt. When the servant did not show the same pity that the Master had shown, the Master condemns the servant to prison until the debt is paid. Jesus tells the company that the moral of the story is that one must forgive as God forgives. If one does not forgive, then God will condemn one to
prison. Robin then sings "Day by Day," a lyrically simple yet compelling song that appeals to all, encouraging prayer for lucid vision. During the song the company sings along and reenacts the playfulness, self abandon of childhood which helps them bond and move forward in their connection as a tribe.

After the song, Jesus preaches that if one part of the body offends, better to lose it than to have the whole of it thrown into hell. He continues to say that if good deeds are done in secret; the reward will come from God. These ideas encourage the tribe to play charades in order to answer such questions as "if a man sues you for your shirt. . ." or "if a man asks you to go a mile with him. . ." posed by Jesus. This game is directed at each other and eventually toward the audience testing the tribes’ ability to spread the word of God and connect with others.

Following charades, there is a puppet show that narrates the parable of the Good Samaritan after which Jesus tells the tribe to love their enemies and not to make a show of their religion. This causes the company to perform the story of Lazarus and the rich man. Lazarus is a poor man who dies and goes to heaven while the rich man dies and goes to hell. The rich man begs God to let Lazarus rise from the dead in order to warn his rich brothers of their eventual fate. The parable preaches that listening and believing are two distinct and important things in the eyes of God. At the end of the parable, the playful Gilmer singing "Learn Your Lesson Well" in which he warns of eternal doom if one does not learn the laws of God. This song teaches the tribe that God will provide his followers with knowledge and internal light which will prevent the inevitable eternal doom of ignorance and disbelief.
After the song, Jesus tells the company that no one can be devoted to two masters, and that no man can serve God and money. This encourages Joanne to enact the next parable of a man, who spends his life accumulating numerous items and then dies before he can enjoy them. She sings "O, Bless the Lord, My Soul" in which she praises a tolerant and sensible God. This song encourages the tribe to be patient and understanding with each other; a statement that strongly contrasts the babbling philosophers of the opening sequence.

The tribe is then challenged by Jesus to put away thoughts of material things and anxieties about tomorrow. This results in members of the tribe reciting of the beatitudes (Blessed are the poor in spirit, etc.) one by one to Jesus who answers them in a style of a store clerk ringing up patrons. This fun, playful interpretation is quickly broken by Judas who recites a final beatitude: “Blessed are you! …When men shall revile you and persecute you and say all manner of evil against you…falsely.” She focuses her attention on Jesus trying to emphasize the events that are to come. The company freezes with fear waiting to see Jesus’ response. This is one of the first moments where we see Judas becoming separated from the tribe through her fear that Jesus is ignorant to just how powerful he is becoming. These thoughts and actions are what eventually lead her toward the betrayal of Jesus. Jesus quickly changes the subject however and sings "All for the Best" through which he assures everyone that even if life is bad; their reward will be in heaven. Judas joins in and sings a verse of the song as well, and the two of them perform a mixture of vaudeville comedy and soft shoe dance. The company joins the song and provides a comedic and energized clothing cart race in and around the set that complements the rhythmic and bouncing lyrical pace between Judas and Jesus.
The next parable teaches how one should receive the word of God through the story of the sower and the seed. To narrate this parable, the tribe becomes a group of school children who are performing a school play. The company playfully resembles children with stage fright, excitement and jealously to help show their complete trust and faith in Jesus and the word of God. Lamar further illustrates the parable, by singing "All Good Gifts." During this song, we see the dim-witted Lamar come forward, breaking his chains of ignorance as Jesus encourages him to move toward growth and understanding. This song shows the final step in the tribe’s coming together where they have now fully committed to Jesus, the word of God and to each other as they support themselves to overcome their fears and daily challenges of life.

The final parable recounts the story of the prodigal son as told by Herb and Judas. The entire company is involved in the telling of this story which leads to their singing of "Light of the World." During the song, every member of the tribe steps forward and sings a particular moral to the audience, mirroring the opening of the act. This time however, they are a united front full of belief, faith and happiness. The song encourages everyone to be shining beacons in a world of mistrust and darkness. Finally, the newly formed tribe is now able to encourage the audience to come along with them on their journey. The company has now fully transformed and they are spreading the word of Jesus. Jesus announces that they are taking a ten minute break, he thanks the audience for attending and encourages them to interact with the cast as they will be coming around to say ‘hi’ as well as pass out candy for everyone’s enjoyment. This interaction was devised by the director as a way to create a collective event that allowed the audience and cast to commune with each other in a non-traditional Communion experience. She
wanted audience to feel more involved with the show through direct conversation and memorable interactions.

After the intermission or ‘interaction,’ we return to the show with a reprise of "Learn Your Lessons Well." When the song is over, Sonia sings "Turn Back, O Man" in which she encourages mankind to give up its foolish ways and turn to God. During this song we see Jesus begin to realize that his days are numbered. He is losing his carefree nature for he knows that the true test of his followers is to come.

Immediately following the song, three of the company members become Pharisees who question Jesus’ authority. Jesus answers their questions with stories and tells them that the greatest commandment is to love God with all your heart and to love thy neighbor as thyself. These scenes begin to show the conspiracy and fear that Jesus’ preaching has instilled in those of power. They fear they are going to lose their stature over the common man and they try to get Jesus to make a mistake so they can arrest him. This evil doing angers Jesus who begins singing the song, "Alas for You," where he aggressively scorns the Pharisees and calls them hypocrites. This song is the first moment where the audience and the tribe truly experience Jesus’ rage. He is extremely angry and he knows that this aggression of his will result in his undoing.

The song quickly transitions into a scene evoking the Wailing Wall in Jerusalem, where Jesus predicts that he will not be seen again until a future time, after war, famine and so on. He is trying to prepare his followers for the coming difficulties. Jesus does however want them to remember his teachings which will help them persevere through what is to come. To aid in this instruction he recalls the time of Noah when the flood
swept over the land and drowned mankind. Jesus predicts that when he comes again, only one man and one woman will be taken with him. The rest will be left wailing outside the kingdom of God.

Peggy is then thrown down onto the stage and called an adulteress by the others. Jesus says to them that the one who is faultless can throw the first stone at her. When no one condemns her, Jesus says that he will also not condemn her but that she must not sin again. Peggy then sings "By My Side" in which she asks Jesus to travel with her as they can help each other through their difficulties. During this song, we also experience Judas’s betrayal of Jesus for thirty pieces of silver.

Following the song, Jesus tells of a time when he will sit in glory and divide men into two groups, like a shepherd divides the sheep from the goats. His righteous sheep will enter heaven while the cursed goats will face eternal fire. The goats beg for mercy which leads to Jeffery singing "We Beseech Thee,” which complements the parable by expressing God’s grace and enduring love. The song also explains ways for human kind to maintain God’s favor and thus keep his love for all time.

When the song is over, the company sings a reprise of “Day by Day” as they remove their make-up and prepare for the coming night. Jesus announces that one of them will betray him and after each member of the tribe asks if he or she could possibly be the one to betray him, he tells Judas to do quickly what she must. Judas runs off leaving the others with Jesus as they celebrate their last supper together. Jesus gives the company bread and wine and announces that it is his body and blood. Jesus tells them that they will all eat and drink together again in the kingdom of God.
Following the supper, we hear the song “On the Willows,” sung by the band and Judas as we see Jesus and his followers bid an emotionally farewell to each other. At the end of the song Jesus asks his followers to stay as he goes off into the garden to pray. In a moment of uncertainty, he begs to his father for the burden to be lifted from him. As he returns to his followers, he realizes that they have fallen asleep and in his rage he calls out to them asking why they have not stayed awake with him to spare the test. The company then morphs into serpents and tries to tempt Jesus as if they were the devil. Jesus quickly orders the devil to be gone and speaks one last time with his father, realizing what he has to do; accepting his fate for the good of human kind.

Judas returns and embraces Jesus who whispers in her ear and tells her to do what she must. With a blow of her whistle, Jesus is quickly captured and is forced to climb his cross. At the top, Jesus cries out in his pain and anguish as he is crucified. During the crucifixion, he sings out regarding his suffering, describing his physical state. In the “Finale,” after Jesus has died on the cross, his followers overcome their sadness and build up their strength to remove Jesus from the cross and aid him in his resurrection. The tribe sings “Long Live God” in harmony with “Prepare Ye” to show not only has Jesus taken his rightful place in heaven but that they have moved forward as a community of believers now able to spread his teachings and good word of God.

To bring the story together and help the audience overcome their emotional response to the death of Jesus, the entire cast returns to the stage for a curtain call and the singing of the “Beautiful City.” In this song, everyone on stage continues their connection with the audience encouraging them to stand up and celebrate. The audience
is reminded of what needs to be done to make the world a better place as well as getting involved in their own community moving down the path toward complete and total faith in themselves, God and the world around them.

As this chapter explored the script and character progression through the show, the next chapter will focus on the design process and choices from the early meetings with the director through the drafting process, budgeting and the tech process to opening night of *Godspell*. The following chapter will also describe in detail the technical process that was needed to load-in, technically rehearse, transfer, open and strike *Godspell*. 
CHAPTER 4: THE PRODUCTION PROCESS

This chapter will examine the design choices and production decisions made as the result of meetings with the director, the other designers and the script analysis. This chapter will also chart the progress of the design through the technical process and dress rehearsals. Included is a description of the load-in and transfer process involving electricians, assistants and programmers. I will also examine changes made from the original design concept during the technical process as the result of discussions with the other designers, the director and my advisor Professor Mary Tarantino.

My initial inspiration for Godspell was an image that I found on deviantart.com. This image spoke to me regarding the puppetry and playful nature of the show. The symbolism of the dove and the reaching hands toward the sky also had a strong spiritual connection with the nature of the show. I also felt that this image had a visual link with the “Finale” as the tribe carries Jesus from the cross to help him with his resurrection.

Figure 2. Initial Research Image
As suggested by the director Mandy Fox, there was a group trip early in the fall to visit the City Center Mall. The Columbus City Center Mall was the premiere shopping destination in central Ohio during the 1990s. For a decade the mall saw a lot of prosperity for its numerous shops and anchor stores such as Lazarus, Jacobsons, and Marshall Fields. The mall eventually saw a massive decline in popularity and visitors due to a variety of circumstances. The opening of other malls located outside of the city allowed shoppers to spend money closer to home, making the trip downtown superfluous. The declining allure of a downtown shopping destination and the ever changing public taste forced stores to compete or close. All this compiled with the boom of on-line shopping eventually forced stores to close down or relocate, leaving the now practically empty structure that was the City Center Mall.

The goal of our trip to the mall was for Fox, Sugarbaker (scenic designer) and I to explore the building and generate some ideas for scenery, lighting and a possible color.

Figure 3. Mural in the City Center Mall
palette. We explored the extremely depressing “dead mall” taking pictures and talking about some ideas. I found the amount of open skylights and the various fountain and planter fixtures intriguing. I also looked at the variety of fluorescent lighting fixtures that remained in the stores and shops once they were emptied and permanently closed. Talking with the set designer, we discussed the idea of incorporating similar instrumentation in the early design of the scenic environment.

Initially I intended to follow the strict lighting direction laid out in the script by Stephen Schwartz. He calls for simple lighting that was actor motivated and simplistic in its approach. Schwartz calls for very little color except during the “Finale” when Jesus is being crucified; where the stage is supposed to be bathed in red. I wanted to keep the overall design simple. I planned a simple and clean color palette, hidden instrumentation and a simple yet dramatic sense of movement during the various musical numbers. Initially I felt that a design that did not draw attention away from the drama and action on the stage would be the most effective in telling the story of Godspell. After my first meeting with the director, Fox encouraged me to add more flair and flash to my approach which would add excitement and playfulness to the design and would complement the liveliness portrayed on the stage by the actors.

I returned a few weeks later with a revised approach to the production that involved a stronger sense of choreography in my lighting design. This new approach involved the physical movement of battens that had moving lights rigged to them. I also added a stronger rock-and-roll quality to my design with a more versatile and vibrant color palette. I proposed an idea for the opening sequence that involved selective
isolation on the philosophers with a batten of irised lighting fixtures that would fly out to varying heights during the building of the tower of babble, lighting the actors primarily from overhead. The top isolation provided by these fixtures would also help with the individuality of the characters in the beginning of the show as they argue and appeal to the audience to listen to their various philosophical ideas regarding religion and the existence of God. This initial sequence would set the stage for later live batten movements throughout the show during particular musical moments.

To compliment this dynamic opening sequence of selective isolation, I wanted to create a bookend to the show that mirrored the unity of the tribe as they raised Jesus toward the heavens in the resurrection. I wanted to incorporate a batten that contained an array of instrumentation which would bathe the stage and the audience with light to compliment the growing sense of community and resurrection. These ideas were discussed with the scenic designer and technical director and both Sugarbaker and Zinkon concurred that the movement of battens at select times during the production would be complimentary to the set design and technically achievable. Sugarbaker and I agreed that in terms of the visual appearance of the moving light battens and their relationship to the scenic environment, the battens had to be symmetrically arranged with instrumentation and cleanly cabled. We both wanted things to look clean and organized and not have the audience see the variety of power data cables that connected the entire system together.

Other initial ideas from the discussion with Fox included the incorporation of a mylar back drop for “Turn Back, O Man.” I liked this idea and thought about lighting it with instrumentation that incorporated dual templates that could spin at varying rates
which would add some extra flash and twinkle to the large shiny mylar curtain. Fox was very fond of ballyhoos and seeing actual movement of fixtures which I would work into various songs throughout the show. We talked about incorporating other lighting technology such as blacklight and/or strobe lights into “All for the Best.” The strobe light was an effect I thought would be very successful at complementing the chaotic clothing cart race and the fast paced lyrics of song. I was more reserved regarding the use of the blacklight since I felt it might display as too “hippie” for this production and I did not want the show to feel like Hair, which was produced by The Ohio State University Department of Theatre at the Southern Theatre back in the Fall of 2006. Fox was also interested in working in moments of “audience blinders” and sweeping light out into the house. I assured her that this would be no problem and that I felt that moments such as “Light of the World,” “We Beseech Thee” and “God Save the People” would be excellent songs for these design choices.

Early in the process I wanted to incorporate the look of Jesus’ t-shirt design into parts of the production (See Appendix E for costume plates). The thought evolved from early ideas of incorporating the City Center Logo into a template design. I felt that with the scenery moving beyond the exact City Center Mall look, the shirt design would be a better choice. I wanted to incorporate the design into a projected image slide that would work with a second slide that would function as the show title. The images would be used on the main curtain at the beginning of the show and perhaps on the stage floor or scrim during later parts of the show. These designs were eventually removed from the show due to the difficulty in getting a high enough quality image to project on the main curtain. Chapter 5 will examine why these designs were ultimately cut.
After the scenic design was finalized, I discussed with Fox the lighting design choices that were available to light the scenic bump out. Due to a lack of overhead and side lighting positions beyond the plaster line I encouraged Fox to be careful with how much the bump out was used throughout the production. This scenic element was easy to light from the front of house positions but, this would run the risk of making performers look flat and boring if utilized repeatedly. The lack of lighting positions above or around the bump out also limits the amount and variety of lighting looks available for action on the bump out. Without these positions it is practically impossible to add side or top light on the performers without seriously modifying the architecture of the theatre. The director understood my concerns and agreed to use the bump out appropriately, keeping my concerns in mind.

The intense color palettes of both the final set design and costume design allowed for the incorporation of color in the lighting design to be extremely direction specific. What I mean by direction specific is that in order to complement the other designs and
palettes, I chose to incorporate my saturated color palette from the top, back and side light positions to comprise an array of lighting systems. This allowed me to sculpt a variety of looks and rock-and-roll moments through the combination of various colors from these lighting locations. To contrast the saturated palette of back, top and side systems, the front of house color palette was a corrected pale blue, no color and pale amber to complement actor skin tones, scenery and costumes. The goal of this front of house color palette was to maintain strong visibility of the performers and prevent them from blending or fading into the scenery.

The collaboration between the lighting and sound designs for *Godspell* was fairly late in the technical rehearsal process due to the late sampling and finalization of recorded sound effects. An initial lighting and sound collaboration was the *Who Wants to be a Millionaire* effect that I suggested to Fox as a way to make the game show moment in the script a little more exciting and serve as a contemporary reference for the audience. A second collaboration involved timing the lighting cues and the overwhelming explosion sound effects that were coordinated with the collapse of the tower of babble during the show’s opening sequence. Once the band was present in the technical process, I was able to observe and hear their musical interjections at certain moments which I would create specific cues. One example is the Pink Floyd “Money” moments during a particular parable.

During a Friday night designer run in February, I was observing the ball toss sequence between Jesus and the company as they discuss the importance of the light of God. They were using a tennis ball which seemed very anti-climatic and I suggested to
Fox that maybe we could use a color changing juggling ball which would be easier for the audience to see as well as give the sequence some variety and flair. She liked the idea a lot and I talked with a fellow graduate student who is a juggler and he was able to loan us a “light-up” juggling ball for the production. The ball had eight different color settings and a ninth setting for a color chase. The ball is powered by three AAA batteries and is activated by squeezing it. The actor playing Jesus, Liam Cronin, was very quick at learning how to use the ball and adjust his timing to make sure the colors went out at the appropriate times during the toss sequence.

During a production meeting on the February 18th, Fox mentioned that she would like to find a way to introduce the philosophers during the Tower of Babble sequence. She had expressed interest in some type of signage perhaps a sign with light emitting diodes (LED) or a scrolling LED sign that are very common at events, restaurants and bars, etc. After researching options online, I later advised Fox that we should probably find an alternative way to introduce the philosophers since the sign we would need to display all of the philosophers names would cost us in the neighborhood of four to eight thousand dollars. This effect would have been helpful but would not be worth the cost to produce for only ten minutes of the show.

During the production meeting a week later, I brought up the idea of spot light towers that I wanted to incorporate onstage. I wanted to have spot towers just upstage of the proscenium and slightly offstage of the proscenium opening. These positions would provide me spot light positions that would reveal a halo/side light spot look that is common in rock-and-roll concerts. These new positions will also allow for spot light
angles that would be less flat than the front of house spot light positions. These new spot lights would be incorporated into the design with the front of house spots to enhance the look on characters as well as serve as a stronger angle of lighting for the performers as they move around the stage. These spot lights would also help create a dynamic look on performers when used by themselves without the front of house spot light support. Overall, this will look more dynamic and have a lower risk of spilling light on the upstage walls. Conversations with Sugarbaker regarding the footprint and visibility of the towers led to an agreement that the edge of the towers could be visible from the first few rows of house seating. We decided that in order to make the shots on the downstage platforms in the orchestra pit, the towers would need to be about one foot onstage from the proscenium edge. Sugarbaker and I also agreed that the towers needed to have the smallest foot print possible and provide a way for actors to enter and exit beneath them. Following these conversations I approached scenic studio manager Chad Mahan, and talked with him about scaffolding options since he had just purchased a large amount of scaffolding for the Theatre Department’s recent production of Machinal. After looking through the catalogue I found scaffolding that fit the requirements for traffic patterns, height, and safety (Appendix C). With the scaffolding identified, I approach the technical director and discussed the safety needs for the operators as well as for the performers as they walk on and off stage. Technical director Zinkon said we would need to purchase safety harnesses and we would want to raise the scaffolding up from the floor with the use of larger wheels in order to have enough head clearance. Other than those two issues, we both felt that the towers would be very manageable from a lighting and technical stand point.
Producer Mark Shanda expressed concern regarding the number of union stage hands that would be required to run the spots and the fly rails as a result of the lighting design for this production. I assured him that the fly rails would never require more than two operators and that the time between fly cues would be enough to allow the operators to move comfortably from the first fly to the next. Shanda’s next concern was the fact that with two front of house spots and two onstage spots we might be required to employ two union spot operators for the performances of the show at the Southern Theatre. Shanda suggested that I look at the possibility of cutting one of the spot positions. After careful examination of the script and the number of spot cues, I determined that I could cut one of the front of house spots in order to save on labor costs.

The onstage spot lights needed to have a controlled beam but provide a particular output that would compete with other lighting instrumentation so that performers would stand out during their songs. Initially, I thought about purchasing or renting some short throw spot lights, but, considering their price and minimum throw distance of at least thirty feet, I was quickly running out of ideas. I did not want to use ellipsoidals with irises because they would not stand out as much as I wanted them to. After a suggestion from my advisor Professor Mary Tarantino, I explored the possibility of obtaining the Beam Projector 2 (BP2) by Wybron (Appendix C). These fixtures interested me because they had a concentrated ten degree beam and they would produce a tight beam with a crisp quality of light from the offstage towers positions. The BP2 could also be rigged with a spot light yoke and handle kit for a small extra cost. In the end, I applied for funding from the Chrisha Seibert Memorial Fund to purchase two BP2’s with spot light kits and necessary lamps, and was given the needed financial support for their purchase.
The majority of the rest of the design research consisted of a variety of imagery and visuals that were selected for their appropriateness to particular moments throughout the show (Appendix E). These images were selected to suggest angle of light on the human face, indicate color palettes, and provide a sense of movement for the rock-and-roll looks. These images were presented to the design team in a production meeting on the February 17th. The research was extremely well received which allowed me to move forward with the drafting of a light plot that incorporated ideas and visuals that I had collected throughout the development process.

The creation of the light plot was a process that encompassed several days at the end of February. My assistant designer Mike Hesmond and myself spent several hours in the department computer lab designing and sectioning lighting angles for Godspell in order to meet the Tuesday deadline. We determined I would design the lights for the Southern Theatre and Hesmond would make them fit in Thurber Theatre. During these long drafting sessions, Hesmond and I would bounce ideas off of each other regarding specials, the locations of moving lights on the flying battens and the need for a “Finale” surprise. We both wanted to create something special but were not really sure what we wanted. I was finding myself going through previous rock concerts and events I had attended over the past three years at Ohio State and I remembered a recent Nine Inch Nails concert on campus where the lighting design incorporated a digital curtain to create energetic and unique lighting effects throughout the show. Hesmond mentioned how he was watching “Saturday Night Live” (SNL) and noticed how production studio incorporated LED strips into their walls with a vertical orientation. The lighting design would then make these LED strip lights color chase and change during musical
performances. We then started talking about making a light curtain out of strip lights in the Ohio State Theatre Department inventory. I asked Hesmond to do some calculations on wattage and circuiting and see what we could do. He spent about an hour drafting out sample designs that included a variety of vertical and horizontal hanging orientations and he calculated the varying wattages from using traditional eight foot and six foot strip lights versus mini-strips. We agreed that the 40,000 plus wattage that the larger strip lights would put out would be a dynamic effect but overkill for the “Finale.” We talked about mini-strip fixtures but both agreed that hanging them vertically and horizontally from pipes would be extremely difficult and cumbersome. We next discussed the use of the extra Electronic Theatre Control (ETC) Source Four Pars® from the Southern Theatre inventory in some type of configuration. We both liked the idea and Hesmond went ahead and starting designing an array that could fly in upstage of the cityscapes that could create fun and unique chases for the “Beautiful City” finale as well as provide a strong unified source of light for the resurrection. His original design would eventually be refined later in the process once we moved downtown in order to fit better inside the scenic skyline and to make the pieces of pipe that the lights were hung from to appear less distracting. A few weeks later I was watching SNL and I noticed that they had a rig of four moving lights above their band that they flew up out of sight during the opening skit when the guest host entered on stage. I laughed and thought that I would get some jabs from my colleagues if they wanted to say that all of my lighting ideas came from SNL.

Another discussion that Hesmond and I had was regarding the placement of the ETC Revolution® fixtures in the Thurber Theatre. At the Southern Theatre the lights
would be placed up on the house ladder; the first at two o’clock and the second at ten o’clock. In Thurber Theatre the fixtures cannot be hung in an equivalent position. We talked about moving the lights to the back of the house and placing them in the control booths. We agreed however, that this distance was fairly flat and would result in overly inaccurate shots. We then decided to put them on the ends of the front of house truss which would maintain an acceptable steepness to the angles of the lights and allow for making of the necessary tight isolations for particular moments in the show.

While drafting out the light plot, I realized that there was going to be a problem with the top light isolation batten during the opening philosopher sequence during the “Tower of Babble” song. The problem was that the two spot light towers were directly underneath the batten that held the top isolation lights which would preventing them from flying in toward the stage floor. I wanted the batten to start at a height of 10’-0” from the stage floor for the beginning of the opening sequence. This batten would then fly out to other heights as the musical sequence progresses. However, the spot light towers, prevented the batten from flying in lower than 18’- 0” so I decided to modify the batten by attaching a shorter pipe with aircraft cable that would hang down from the main batten. This shorter pipe would be less than 20’-0” in length so that way it could fly in a safely clear the spot light towers. This modified rigging allowed me to keep the vertical movement that complemented the action of the opening sequence as the philosophers built their Tower of Babble.

In the end the drafting of the light plot was an extremely enjoyable, collaborative and fairly incident free process. Hesmond and I spent a significant amount of time in the
computer lab poring over the research and the section drawings for the Southern Theatre and the Thurber Theatre, making sure we included everything discussed with the director as well as making sure we did not forget any of our own ideas. I drafted the light plot for the Southern Theatre and did all of the section work for that space. As I was placing lights on my plot, Hesmond would draft the light plot for the Thurber Theatre. He was responsible for making proper instrument selection and section calculations so that his lighting fixtures would accomplish the same looks that the lighting fixtures I was placing on the Southern Theatre light plot. In the end, the final plot for Godspell consisted of four plates of drafting: one onstage plate, on front of house plate, one specialty build and boom plate and one Par curtain plate. My assistant provided the same number of plates for the Thurber Theatre design as well. The plots were finalized on Tuesday the 3rd of March. They were presented to the production team at a 3:30 pm production meeting that same day. At 5:00 pm that day the plots and the shop order was given to Jared Wilson (Production Electrician) and Matt Hazard (Lighting Studio Manager) as well as presented to Mary Tarantino (Advisor) and Alex Kyle-Dipietropaolo (Lighting Programmer) in the drafting studio to look at specific design needs and circumstances regarding the lighting hang for the Thurber Theatre.

The Thurber Theatre change-over to Godspell started at 9:00 pm on Friday, March 6th, immediately following the closing of Machinal (for which I was also the lighting designer). There were eight lighting calls scheduled in order to get the space ready for the new show. The first being on Friday, March 6th, which was a short two hour late night call that Friday in order to strike the lighting that was part of the scenery. This call was scheduled by the lighting studio manager Matt Hazard in order to move the
lighting fixtures that were in the way of the scenic crews, so they could strike the
Machinal set before the lighting call at 9:00 am the next morning.

At 9:00 am Saturday, March 7th, the lighting crew and five students from the
production electrician class began the load-in of the onstage lighting for Godspell. This
load-in was scheduled for both Saturday and the following Sunday. Surprisingly, the
onstage electrics were hung and tested by early Saturday afternoon. We were even able
to start hanging the beam positions before the end of the day. This productivity allowed
us to cancel the Sunday hang schedule. Starting on the following Monday, March 9th,
while the scenic department was loading in the scenery, we were able to finish the front
of house load-in and begin the specialty hang of the Par curtain and the modified
downstage batten for the philosophers opening sequence.

One issue we ran into regarding the Thurber Theatre lighting load-in involved the
lighting console control software and particular lighting technology I designed into the
show. The lighting console did not recognize the Rosco I-Cue fixtures and the Rosco
Twinspin accessories. The lighting software lacked the proper fixture personalities and
after discussion with the lighting programmer Alex Kyle-Dipietropaulo, we decided to
use only basic intensities channels to control the fixtures instead of trying to create the
personalities from scratch. This decision would save us time and significant headache
since create a fixture profile in the lighting console can be a difficult and frustrating trial
and error process. In the end, this decision worked out well because I knew how I was
specifically incorporating the fixtures and accessories into the lighting design which did
not require elaborate set up and orchestration.
By Wednesday of that week we had successfully flashed and patched the entire show. This allowed us to begin focus on Thursday afternoon which was completed on Saturday, March 14th. After five plus years and over fifteen productions as designer, electrician or crew, this was probably one of the most successful changeover and focus sessions that I have ever experienced in my time at The Ohio State University. I am thankful for the hard work and dedication of the team and the crews. Knowing early on that there was a condensed time table for this show with the upcoming spring break I was extremely relieved with our productivity in the short week for hang and focus.

During spring break, I met with my assistant and our programmer to begin the process of cueing this production. On Wednesday, March 25th we spent five hours creating focus positions and group palettes in the Hog III PC® software so that way we would be faster at cueing as well as familiar with some of the possible looks and colors available to us during the cueing process. The next several days we spent approximately 5-6 hours a day creating lighting cues from the beginning to the end of Godspell. These sessions were very productive and time consuming but necessary to get through the complicated sequences of parables and musical numbers. I was very happy that we were able to roughly cue the entire show before crew watch on Monday, March 30th. By the time the production opened, I was grateful for the time made available to us for pre-tech week cueing. Typically, shows like this get very little time to cue before the start of tech week but, in this case the time at the console in the space was invaluable. I credit the success of the design to the collaborative effort, time and patience of the team. In the end I am not sure how much time we spent cueing this show but, I am sure it was easily over fifty hours.
The technical rehearsal process began on Tuesday, March 31st, and was extremely helpful in fine tuning the 300 plus light cues for this show. During the process, Fox would give me several productive comments, opinions and ideas regarding various design moments and choices throughout the show. We spent several tech nights discussing alternative colors or intentions with the lights for moments like the “Tower of Babble,” the explosions sound effects and complimentary light cues as well as the effectiveness of things like the strobe lights for “All for the Best.” I never felt unprepared or caught off guard at anytime during the technical process. At the end of every tech night I would have several pages of my own personal notes such as changing intensities or colors or beefing up effects for certain numbers. As far as notes from Fox, I would have a page or less from her which was always my priority to fix first before the next night but they were fewer than I thought I would receive. I recall the most notes came from me and my assistant since we both consider ourselves consummate perfectionists. The songs that challenged us the most throughout the process were “Day by Day,” “O, Bless the Lord, My Soul,” “Turn Back, O Man” and “We Beseech Thee.” These songs went through several slow changes and they eventually reached a point of satisfaction. The issues that I had with the tech process were very few and far between; the only difficulty I encountered involved the unclear communication between myself and certain individuals regarding the goals of the first technical rehearsal known as “dry tech.” Typically, this night is meant for the running of large scene changes preparing the set run crew before the actors are on stage the following evening. Since this production had very few scenic demand we planned to incorporate the lighting in order to allow Fox to look at as many of the light cues as possible. Unfortunately, the night did not go as well as planned and
resulted in being less productive than I had hoped. The possible reasons for the lack of productivity this particular night will be discussed in further detail in Chapter 5. The only other concern I had with the tech process was that my stage manager failed to receive my cue orchestration through e-mail on the Monday before the Tuesday night “dry/wet” tech. I was unaware of this until about two hours before the tech started. I give him a lot of credit however because he was able to deal with the numerous cues and did not seem overwhelmed throughout the process.

After first dress rehearsal, my assistant and I sat down with our advisor Mary Tarantino and discussed the progress and look of the show. She expressed concern regarding certain songs and certain looks during the show. There were some front light issues with the scenic checkout counter placed upstage right that Hesmond and I remedied downtown at the Southern Theatre by adding a direct front light from the spot light booth rail. Her other concern involved the tightening and sculpting of certain musical sequences during the show. Tarantino and I spoke at length regarding the look of the par curtain during the “Finale” (Appendix D). She felt that the design needed cleaning up and the pipes might need to be dressed in some way. Overall, she was happy with most of the parables and non-musical moments and Hesmond and I took her list of notes in mind and addressed the issues we felt needed changing or improving.

After the final preview at the Thurber Theatre, I spent a few hours redesigning the par curtain so that way it would complement the scenic skyline of downtown Columbus. I spread the lights vertically on their pipes so they would fit in the empty negative space created by the city flats. I felt that painting the pipes white or dressing them with fabric
would not look appropriate since there would still be black lights and black cables throughout the design. The scenic designer had similar feelings when I approached her with the ideas. With regards to shortening the pipes, the technical director believed this option was a possibility and he suggested we wait till we get downtown to make the adjustments. Overall, I was much happier with the redesign and was glad that the change did not alter the total numbers of fixtures, their circuiting or patching at the console. The effects we also wrote for the previous design still worked with the change.

Transferring the production downtown to the Southern Theatre was a productive and problem free process. The trucks were loaded and moved downtown on Friday, April 10, 2009. The load-in started Monday, April 13, 2009 at 8:00 am and was finished and focused by Tuesday morning. The crews for Monday and Tuesday consisted of a collection of Ohio State staff, students, graduate students and local IATSE stage hands. The calls were scheduled in four hour shifts. The first shift on Monday involved the onstage light strike of the Southern Theatre repertory plot and the hang and circuiting of the *Godspell* light plot. At 1:00 pm the scenery was load-in onto the stage and the electrics crews moved out into the auditorium to hang and circuit the front of house ladder, balcony arch and booth arch. At 6:00 pm the light focus started and ran till 10:00 pm. By this time all but eight of the light fixtures had been focused. The only mistakes that were made involved the hanging of the two front of house ETC Source Four Revolutions® and the two on stage Rosco I-Cues® reversed. The lighting fixtures were accidentally hung opposite from where they were located at Thurber Theatre. The stage left lighting fixtures had been flipped with the stage right lighting fixtures. This problem was quickly noticed and the error was corrected in the lighting control console.
Focus resumed on Tuesday morning at 8:00 am and was finished by 9:00 am. After the last eight lights were focused and we spent the next few hours updating the focus positions for the front of house moving lights. The ETC Source Four Revolutions® are a moving head lighting fixture which allows them to be repositioned throughout the production in order to light different people, locations on stage, etc. These lights are focused and their positions are recorded in the lighting control console. Since the lights were hung in different positions at the Southern Theatre that were further away from the stage than they were at the Thurber Theatre we had to update the lighting cues. From 9:00 am to 12:00 pm on Tuesday we refocused the lights to their various positions during the show and fixed the cues in the lighting console.

At 1:00 pm we then fixed notes that were left over from the preview at Thurber Theatre the previous week. Also, that Tuesday afternoon my assistant and I worked on balancing levels and checking the front of house moving lights making sure they were not flipping around or sequencing through its frost or colors at inappropriate times during the show.

The technical process at the Southern Theatre was also a smooth experience. The first change that had to be made involved the repositioning of Judas during “On the Willows.” She was reblocked from the downstage right edge to the downstage left edge during the song so she would appear more separated and isolated from the rest of the tribe. The second change involved the shifting of the large ladder during Act I. The ladder was moved onstage about three feet in order to improve the sight lines for the upper balcony extreme right seating section. This move of the ladder allowed for people
in the extreme seats see the various characters who climb to the top of the ladder to deliver their lines. The ladder was moved back during intermission so that way I only had to update a handful of focus positions and light cues that involved the ladder during the show.

Other notes at the Southern Theatre involved talking to the actors regarding the need for them to look out and up toward the upper balconies during the “Tower of Babble” sequence in order for the top lights to better light their faces. In consultation with the director, I helped the actors find their exact positions underneath the top light isolation fixtures so their faces were in the center hot spot of the bean resulting in the optimal amount of face light during this sequence.

Additional notes that carried over from the preview involved improving the explosion lights that coordinated with the destruction of the “Tower of Babble.” Hesmond and I spent some time improving the significance of this effect. Other notes from my assistant and I involved tightening and sculpting “Day by Day,” “We Beseech Thee,” “O, Bless the Lord, My Soul” and “Turn Back, O Man.”

*Godspell* opened on Thursday, April 16th, and ran through Sunday, April 19th. The show was well received and the majority of the houses were well sold. I personally attended several performances and found myself finally sitting back and enjoying all the hard work put into the production by so many people.

On Sunday, April 19th, at 5:30 pm the show was struck from the Southern Theatre and loaded onto trucks to be returned to Ohio State. The strike crews were again a combination of Ohio State staff, students, graduate students and local IATSE crew
members. The strike was a reverse of the load-in schedule. The scenery was removed from the stage first while the front of house lighting was removed and the Southern Theatre lighting fixtures were restored. Once the scenery was out of the way, the onstage lighting electrics were struck and all Ohio State equipment was put on the truck to be returned to the university. As an electric was struck, the Southern Theatre lighting fixtures were restored and circuited in preparation for focus. By 8:00 pm the strike was complete and the majority of the lighting fixture restoration was complete. The Ohio State crews left the Southern Theatre and headed back to Ohio State to unload the trucks. The trucks were unloaded and all the lighting equipment was stored in the trap room underneath the Thurber Theatre stage. The crews were finished and were sent home at 9:00 pm.

Overall, the process from start to finish was long and involved. I was extremely proud of the quality of work from everyone involved. This chapter focused on the design process from incubation through realization as well as the technical process from the making of the plot through closing night. The next chapter will explore my evaluation of this process, my lighting design, and what I felt worked and did not work for Godspell.
CHAPTER 5: EVALUATION OF THE DESIGN

This chapter consists of an evaluation of both the process as a whole and the specific lighting design choices for Godspell. This chapter will also explore my growth as a lighting designer as the direct result of this production combined with my time here at The Ohio State University.

Considering the complexity of the musical with regard to the structure and progress of the story from beginning to end, I felt that the design for Godspell was extremely dynamic and enjoyable from start to finish. This production called for a lighting design that contained consistency, variety, creativity and excitement. The goal for me as the lighting designer was to put together a design that met the needs of the director, complimented the other design aspects and truly followed the emotions and themes of the script. I credit this success to the entire design team, the performers and all the other individuals involved with this production from start to finish. Personally, I feel that the strength in the lighting design was the direct result of numerous meetings with the director during the early stages of this production process. I feel that the frequent designer runs that were made available to me were an invaluable experience allowing me to connect with the script and the cast. Seeing the performers grow with their characters inspired me to make sure the audience saw every significant moment and emotional detail that was put onto the stage. Throughout the process I always felt in control of my design and the input received from the director was never a surprise nor overly
demanding. I am glad to meet the visual needs of the director and myself by the end of this process. It was a pleasure to work with a director who was motivated, energetic, willing to speak her mind as well as let me to be the lighting designer.

As far as the collaborative process goes, I feel that this production allowed me to explore different avenues of lighting design that were new to me. *Godspell*, compared to previous productions I have designed, did not provide me with as much opportunity to be a part of the initial scenic design as I would have liked. I feel that my input regarding the scenic environment came later in the process in the form of lighting choices that had to “fit” into an already established stage picture. I consider myself an easy going and serious professional when designing. This production, however, led to some frustration when dealing with the scenic designer regarding the visual impact of the moving light battens and the visual presence of lighting instrumentation during the show. I needed for her to understand that my goal was not to put something onto the stage that did not work or that conflicted with the overall design landscape. As a designer I never want to add something to a production that is not complimentary to the other design elements on the stage.

Initially, the scenic designer was very adamantly about not seeing any lighting fixtures during the production. This concern was the result of a past Ohio State production where this scenic designer felt that her visual environment was compromised by an unnecessary and overwhelming presence of lighting instrumentation. She did not want the visual environment of *Godspell* to go down a similar path. In order for me to accomplish the numerous looks I wanted throughout the show, I explained to the scenic
designer that seeing the instrumentation at particular times would provide energy and variety to the stage picture while not overwhelming the environment. I illustrated to her that the battens would not be present for every song during the show and that their fly-ins and outs would be cleanly choreographed and appropriate. I also reassured her that the battens themselves would contain symmetrical instrumentation and clean cable runs so as not to look disorganized and cumbersome. Overall, through strong research, patient communication, reassuring the scenic designer, and asking her to trust me, we were able to create a significantly stronger and complete visual composition for *Godspell*. In the end, I received positive feedback and compliments regarding the flying battens and their effectiveness from various production members including the director, choreographer and technical director. This reinforced the strength and overall success of the design concept.

An initial fear I had with this production of *Godspell* revolved around the scenic and costume designs diverse and extremely strong color palettes. I know that the easiest thing for me to always change are my color choices, but with such an intense rainbow and pattern palette present in the other designs, I was fearful that I would not be able to provide enough variety in my lighting design that would maintain visibility and keep the audience visually interested in the show. I remembered advice given to me early in my second year of graduate school from guest speaker and renowned lighting designer Beverly Emmons. She said with regard to separating her performers from the background: “Add more back light!” I vividly recalled this moment and although I kept this fact in mind when making my plot I was still skeptical until I got to see everything on stage during the first dress rehearsal. In the end, incorporating the majority of my color palette into the back, top and high side light systems made significant impact on the
show. This choice also made the moments when I covered the set and the performers with saturated and textured front light even more effective.

I believe that the strength of a production lies in the motivation and willingness of those involved to go above and beyond. They need to be energized day in, day out and during every moment of the production process. Early on I found myself frustrated with the mood and attitude of the scenic designer during the design process especially when she was getting what she believed was only negative feedback from the production team. As a result of this feedback, she became withdrawn and fairly negative with regard to her final design. At times, I felt she was just getting the design done so she could move onto something else. I know that as a professional designer, there are shows that do not go as you plan but, as a member of the design team, when my fellow designers are not creatively energized and dedicated to a show, their mood can influence me. When I see half-hearted effort put into a production by my colleagues, I find myself becoming frustrated with them which in turn negatively affects my energy and design process. This ultimately results in my taking longer to find the motivation to do my best. I become unwilling to find creative and unique ways to light their work if they do not love what they are creating. Eventually, I moved passed this mental block and my inspiration came from alternative avenues. I hope that my colleague realizes that what goes up on that stage is a direct reflection on them and the entire design team!

The success of this lighting design was correlated to the strength of the individuals involved in all aspects of the lighting process. The skilled crews, the production electrician, the programmer, the lighting studio manager, the spot light
operators, my assistant designer, and so on. I am especially grateful for the skill and dedication of the Jarod Wilson (Production Electrician), Alex Kyle-Dipietropalo (Moving Lights Programmer), Mike Hesmond (Assistant Lighting Designer), and Matt Hazard (Lighting Studio Manager). These individuals in particular made the changer-over process from the Thurber Theatre to the Southern Theatre fairly stress free and extremely efficient. Their competence and knowledge allowed me to focus on my own needs as the designer and not worry about the little problems that may have arouse during the transfer process.

As a designer, looking back on the production process there are always things that had to be cut or changed. With this production in particular, I was upset that I had to cut the projected images of the Jesus t-shirt design and the projected image of the production title. These cuts were eventually made due to the poor resolution and quality of the projected images. If I had the budget I would have purchased custom templates designed to look like the original desired images. In the end, integrating curtain warmers was a strong alternative, and I was happy with their look and quality. I feel this choice maintained an element of surprise that kept the scenery and imagery of the Godspell a secret allowing for a larger theatrical reveal during the extremely effective opening sequence of the show.

Initially, the technical rehearsal process started off slow but, once we reached the first technical rehearsal, I feel that things were moving at a much strong pace which allowed the production team to meet our daily goals. During my time spent here at The Ohio State University, I have always had issue with the concept of a dry tech rehearsal.
In the case of *Godspell*, the dry tech was frustrating and in my opinion a wasted night of technical rehearsal. The difficulty for me as the lighting designer is the fact that this production had a large number of lighting cues including significantly complex lighting sequences. There is no simple way to look at the lighting without running long sequences of the show at a time. Initially, at a production meeting the team agreed to look at the lighting cues during dry tech, while there was a hold or break called to fix the lighting looks on stage, Jim Knapp (Production Coordinator) would be working with the sound crew checking the wireless microphones. Due to poor communication on my part, I was under the impression that the microphone checks were going to take place offstage. What I found out was that the checks had to take place at center stage. Since I am a designer who does not like to call a lot of holds when I can easily take a note and fix the problem before tomorrow’s rehearsal, I was not giving the sound team enough time to do their microphone checks. Now, I was under the impression that the sound team would work around me and my holds but, I was met with some anger and frustration when they were not given enough time to finish. This led to my frustration because microphone checks can be done later in the technical process allowing me to do my job on the nights that are my time. This problem was eventually resolved half way through rehearsal by moving the microphone check to the top of the next night’s technical rehearsal. In the end however, I would have preferred to cut the dry tech rehearsal for *Godspell* and just call it first technical rehearsal so we could start at the beginning of the show and run till we were out of time. I find that if I had expressed my concerns regarding the difficulty of “looking” at the light cues without actually running the show during the rehearsal, this issue could have been resolved before dry tech started.
During my time here at Ohio State, I have become increasingly confused with the early stages of the technical rehearsal process. When I started my MFA program, there used to be a “paper tech” where the lighting designer, sound designer, stage manager and director would sit down together a few days before first technical rehearsal and go through the script page by page so the stage manager could put the cues into their book. This meeting also allowed the designers to familiarize the director with cue placements and allow the director to give some feedback. I found these meetings extremely beneficial giving me time to make adjustments to my cue orchestration before first technical rehearsal. Over time, we have stopped having these meetings due to scheduling issues among the director, designers and stage managers. I firmly believe that these meetings are massively important in helping the technical rehearsal process run smoother. If anything this gives the stage manager time to get the sound and lighting cues into their script and too ask questions before we are in the theatre and under a tight time table. I hope that in the future, The Ohio State University Theatre Department seriously considers bringing back the “paper tech” process because the more time people have to talk through cues and sequences the smoother the technical rehearsal process will be and ultimately, the stronger production will be by opening night.

With regard to having a dry technical rehearsal or not, I feel that this is strongly dependent on the production. If the show is scenery intensive with lots of shifts and changes, then there most definitely needs to be a dry technical rehearsal without the actors, unless of course the actors are responsible for the scenery shifts. If the show has very few intense and intricate scenery shifts and changes then the department needs to consider running the dry technical rehearsal like a first technical rehearsal. Have the
actors called that night in order to run sequences and look at as many of the lighting cues as possible. In my opinion this specific scenario would allow us to cut the official dry technical rehearsal night and replace it with first technical rehearsal. In the end this gives the show three strong nights of technical rehearsals while providing the director and the actors more stage time with the set, sounds and lights before the dress rehearsals.

A final frustration that I experienced with the production process for *Godspell*, involved the technical director and his unwillingness to shorten the vertical pipes that were part of the new par curtain design. In a discussion I had with him the Friday before the load-in downtown at the Southern Theatre, I showed him the new drawings and he said that shortening the pipes could be done downtown. I was told that he was going to order a circular pipe cutting device that made clean, uniform slices in the pipe and did not create a lot of metal shavings. I was also told that this tool could be purchased and delivered by the next day. As we started the technical rehearsal process downtown, the pipes were not cut. I asked Zinkon if there was there a problem in getting the pipes shortened and he felt that the desired change was not worth the effort or time. Now, I understand that there are certain aspects of theatre that have to be cut because of budget, time, and talent concerns. In this case, however, getting the tool and spending thirty minutes shortening the pipes was not something that I thought would be such a difficulty considering that the scenic demands for this production were fairly minimal. In the end, the pipes were never shortened and I realize that sometimes you just have to do it yourself, be more diligent or find someone else who can get the job done for you.
Overall, I was very proud of the final design for this production. The multitude of lighting looks and moments that I was able to sculpt on stage were very rewarding and enjoyable. As a designer I would always love more time to make every moment unique, powerful and memorable. Unfortunately, I do not have the amount of time that I would like to cue and perfect a show. As a lighting designer I have to take what I can get and make the best out of it. Looking back, I do wish there was more time to fine tune songs like “We Beseech Thee,” “Alas for You,” and “Day by Day.” These were my unfinished pieces for this production and I wish they could have been more complete and memorable.

Finally, I walk away from this production realizing that my desire to be a consummate perfectionist can lead to frustration and disappointment. Always trying to make every little thing perfect can sometimes result in a mistake that leads to disappointment and frustration! In a last minute attempt to fine tune “By My Side,” I decided to delete a cue at the end of the song. Unfortunately, this cue was designed to dim the city blue backlights. Now, I consider myself a strong programmer and lighting designer and I know that deleting a cue can effect later cues due to the nature of the control software. After I deleted the cue, I checked the subsequent cues to make sure they looked the way they were supposed to. After going through about a dozen of the following cues, my assistant and I agreed that everything looked right. What we did not realize however was that the city blue backlights were still on but, since they were at such a low level they blended in nicely into the bright and energetic following scenes. Well, those lights ended up staying on through the entire end of the show! I was upset with myself that night because I broke one of the common rules of programming: always make
blocking cues in your cue stack in order to prevent lighting changes from tracking through into later sequences. If I had made a blocking cue for the crucifixion sequence or for the black out and the end of the show, the city blue backlights would have been automatically dimmed by the console. In the end the city blue backlights were on at such a low level that they were not extremely distracting and they worked with the depressing mood of the final moments. This sequence was however, not as visually dynamic as I originally intended. The error was fixed before the next show, restoring the beauty and heightened emotion to the final sequences of the show.

In the end, I conclude *Godspell* and this thesis project knowing that this is probably my last production with The Ohio State University for a long time to come. I am grateful for all the inspiration, guidance and support this program has given me over the last three years. It is shocking when I realize that I was the guy who showed up to take Theatre 221 (Technical Fundamentals – Lighting) only a few years ago to see what I was missing. Now, I am finishing my master’s thesis in lighting design! My time here at Ohio State has allowed me to grow as a designer and this program has given me opportunities that would not have been available to me anywhere else in Central Ohio. I have been able to explore design avenues and technology that I did not even know existed. I leave The Ohio State University with confidence in myself as a lighting designer and collaborator, trusting in the skills, and knowledge obtained over these three years. I look forward to the next opportunity to put these abilities to the test.

1 Broadway.com
2 *CAPA, Southern Theatre Webpage: www.capa.com/columbus/venues/southern_about.php
3 IBID
4 Tebelak, John Michael
5 Fox, Mandy Directors Concept
6 IBID
7 Gans, Andrew
8 IBID
9 Tebelak, John Michael
10 IBID
11 Web search “dove” images
References


Appendix A: The Director’s Concept
Appendix B: Show Order

Musical Numbers

Act One

1. Prologue.................................................................Company
2. Tower of Babble..........................................................Company
3. Prepare Ye (The Way of the Lord).................John the Baptist, Company
4. Save the People.......................................................Jesus, Company
5. Day by Day.............................................................Robin, Company
6. Learn Your Lessons Well....................Gilmer, Jesus, Company
7. O, Bless the Lord, My Soul.................................Joanne, Company
8. All for the Best.....................................................Jesus, Judas, Company
9. All Good Gifts......................................................Lamar, Jesus, Company
10. Light of the World..................................................Company

Act Two

1. Learn Your Lessons (Reprise)............Gilmer, Lamar, Company
2. Turn Back, O Man.................................Sonia, Jesus, Company
3. Alas for You.........................................................Jesus
4. By My Side......................................................Peggy, Robin, Company
5. We Beseech Thee..................................................Jeffery, Company
6. Day by Day (Reprise)............................................Company
7. On the Willows...............................................The Band, Judas
8. Finale..............................................................Jesus, Company
9. Beautiful City......................................................Company
Appendix C: Production Paperwork
Southern Theatre Shop Order
Thurber Theatre Shop Order
## Final Budget Sheet

<table>
<thead>
<tr>
<th>Service</th>
<th>Vendor</th>
<th>Date</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color and Pattern Order</td>
<td>Production Advantage</td>
<td>March 5(^{th})</td>
<td>$434.30</td>
</tr>
<tr>
<td>Scaffold Rental</td>
<td>ThyssenKrupp Safeway</td>
<td>March 9(^{th})</td>
<td>$321.60</td>
</tr>
<tr>
<td>Additional Color</td>
<td>Production Advantage</td>
<td>March 13(^{th})</td>
<td>$63.60</td>
</tr>
<tr>
<td>Scroller Rental</td>
<td>Intelligent Lighting Creations</td>
<td>March 27(^{th})</td>
<td>$333.50</td>
</tr>
<tr>
<td>Final Color and Pattern</td>
<td>Production Advantage</td>
<td>April 7(^{th})</td>
<td>$51.30</td>
</tr>
</tbody>
</table>

**Total** $1,204.30

**Allotted** $1,250.00

**Remaining** $45.70
Thurber Theatre Channel Hookup
Thurber Theatre Instrument Schedule
Southern Theatre Channel Hookup
Cue Orchestration
Spot Cue Orchestration
Batten Cue Orchestration
Magic Sheet
Appendix D: Figures
Figure 5. Southern Theatre On Stage Light Plot
Figure 6. Southern Theatre Front of House Light Plot
Figure 7. Southern Theatre Specialty Build and Boom Light Plot
Figure 8. Par Curtain Light Plot
Figure 9. Southern Theatre Section Drawing
Figure 10. Thurber Theatre On Stage Light Plot
Figure 11. Theatre Front of House Light Plot
Figure 12. Thurber Theatre Specialty Build and Boom Light Plot
Figure 13. Thurber Theatre Section Drawing
Figure 14. Redesign of Par Curtain
Appendix E: Plates
Plate 1. Research for general mall lighting
Source: Internet image search for “shopping mall” images

Plate 2. Research for rock-and-roll lighting
Source: Internet image search for “rock-and-roll” images
Plate 3. Lighting research for moving light battens
Source: Internet image search for “rock concert” images

Plate 4. Lighting research for rock-and-roll atmosphere
Source: Internet image search for “rock concert” images
Plate 5. Lighting research for opening sequence
Source: Screen capture from film Rent

Plate 6. Lighting research for opening formation of philosophers
Source: Still image from production of Spring Awakening
Plate 7. Lighting color research for “Tower of Babble” sequence  
Source: Still image from production of *Spring Awakening*

Plate 8. Lighting research for “Prepare Ye” sequence  
Source: Still image from production of *Tommy*
Plate 9. Lighting research for spot light tower angle and beam
Source: Internet image search for “rock singer” images

Plate 10. Lighting research for “Save the People” texture and beam
Source: Internet image search for “rock singer” images
Plate 11. Lighting research for “All Good Gifts” angle, texture and beam
   Source: Internet image search for “rock star” images

Plate 12. Lighting research for “All Good Gifts” sun burst
   Source: Internet image search for “sun beams” images
Plate 13. Lighting research for “Light of the World” moving light fan out
Source: Internet image search for “moving lights” images

Plate 14. Lighting research for “Light of the World” color shifts
Source: Internet image search for “rock concert” images
Plate 15. Lighting research for “Turn Back, O Man” color and angle
Source: Internet image search for “Madonna concert” images

Plate 16. Lighting research for “Alas for You” angle and atmosphere
Source: Internet image search for “back light” images
Plate 17. Lighting research for “Alas for You” intensity
Source: Internet image search for “back light” images

Plate 18. Lighting research for “Alas for You” sense of isolation
Source: Internet image search for “back light” images
Plate 19. Lighting research for “By My Side” color and texture
Source: Internet image search for “rock concert” images

Plate 20. Lighting research for Judas isolation during “By My Side”
Source: Still image from production of Spring Awakening
Plate 21. Lighting research for “We Beseech Thee” color and angle
Source: Internet image search for “gospel choir” images

Plate 22. Lighting research for “We Beseech Thee” color and beam
Source: Internet image search for “gospel choir” images
Plate 23. Lighting research for “On the Willows” color and stars
Source: Still image from production of *Spring Awakening*

Plate 24. Lighting research for crucifixion angle and intensity
Source: Internet image search for “back light” images
Plate 25. Lighting research for crucifixion face light angle and color
Source: Internet image search for “rock singer” images

Plate 26. Lighting research for resurrection intensity and size
Source: Internet image search for “rock concert” images
Plate 27. Lighting research for “Beautiful City” lighting choreography
Source: Internet image search for “rock concert” images

Plate 28. Costume Design Sketch for Jesus
Plate 29. Costume Design Sketch for Judas

Plate 30. Costume Design Sketch for Gilmer
Plate 31. Costume Design Sketch for Herb

Plate 32. Costume Design Sketch for Jeffery
Plate 33. Costume Design Sketch for Joanne

Plate 34. Costume Design Sketch for Lamar
Plate 35. Costume Design Sketch for Peggy

Plate 36. Costume Design Sketch for Robin
Plate 37. Costume Design Sketch for Sonia

Plate 38. Costume Design Sketch for Musician
Plate 39. Scenic Groundplan
Plate 40. Scenic Color Plates
Plate 41. Production Photo, Philosophers Top Light Isolation

Plate 42. Production Photo, “Tower of Babble”
Plate 43. Production Photo, “Tower of Babble”

Plate 44. Production Photo, Joan the Baptist entrance
Plate 45. Production Photo, “Prepare Ye”

Plate 46. Production Photo, “God Save the People”
Plate 48. Production Photo, “All Good Gifts”

Plate 49. Production Photo, Sunburst
Plate 50. Production Photo, Ball Toss

Plate 51. Production Photo, “Light of the World”
Plate 52. Production Photo, “Turn Back, O Man”

Plate 53. Production Photo, “By My Side”
Plate 54. Production Photo, “By My Side”
Plate 55. Production Photo, “Alas for You”

Plate 56. Production Photo, “We Beseech Thee”
Plate 57. Production Photo, night with Jesus praying

Plate 58. Production Photo, Jesus being tempted by Satan
Plate 59. Production Photo, crucifixion

124
Plate 60. Production Photo, resurrection

Plate 61. Production Photo, “Beautiful City”  

125