

ABSTRACT

Title of Thesis: A LIGHTING DESIGN FOR JOHN CAIRD AND PAUL
 GORDON'S *JANE EYRE, A MUSICAL DRAMA*

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This thesis provides a written account of the artistic and academic process of the lighting design of the University of Maryland Department of Theatre's 2005 production of John Caird and Paul Gordon's *Jane Eyre, a Musical Drama*. The intent of this thesis is to analyze and interpret the lighting design process from its conception to its completion within this four-chapter document. The first chapter depicts the thematic analysis of Caird and Gordon's text and pertinent context regarding the adaptive choices made by Caird and Gordon with regards to Charlotte Brontë's novel *Jane Eyre, an Autobiography*. The second chapter details the meetings with the production director and design team who helped formulate a concept for the lighting design. Chapter three documents the technical execution of the lighting design. The fourth and final chapter is a critical self-analysis of the lighting design and the designer's process with regards to this production.

A LIGHTING DESIGN FOR JOHN CAIRD AND PAUL GORDON'S
JANE EYRE, A MUSICAL DRAMA

By

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Chapter 1: Textual Analysis

“*Jane Eyre* looks to be the screen’s most popular gal. Right now eight producers are standing in line to woo her.”¹

By the summer of 1940, no fewer than 27 adaptations of *Jane Eyre* had been written for stage and film, and Hollywood had eight more producers vying to tackle yet another adaptation of the novel.² From its publication in 1847, Charlotte Brontë’s *Jane Eyre* has inspired criticism as well as praise, and to this day remains one of the great novels of all time. It is no wonder that directors, playwrights, and cinematographers vied to adapt the novel, trying to bask in Charlotte Brontë’s success, and perhaps less surprising that two of the great novel-to-stage adapters of the late 20th century, John Caird and Paul Gordon, (fresh off the success of musical adaptations of *Les Misérables* and *Nicholas Nickleby*) have done the same. While it is the uniqueness of Caird and Gordon’s text that is of most import to this production, the implications of the creators’ adaptive choices cannot be fully understood until the original work itself has been examined. However, knowing the adaptive choices made by Caird and Gordon at the beginning of this production process guided my examination of Brontë’s novel. Condensing Brontë’s thirty-eight chapter work into a two act musical drama led Caird and Gordon to focus on what they decided were the most important aspects of the novel: the romance between Jane and Rochester and similarities between Jane Eyre and her author, Charlotte Brontë. Therefore, this chapter’s examination of *Jane Eyre: An Autobiography* focuses primarily on those

¹ Jeffrey Sconce. “The Cinematic Reconstitution of *Jane Eyre*,” in *Jane Eyre: A Norton Critical Edition*, ed. Richard J. Dunn, 517 (New York: W.W. Norton & Company, 2001).

² *Ibid*, 515-522.

elements of Brontë's novel that Caird and Gordon found most important in the creation of their adaptation. While literary critics could argue that this is a reductive analysis of the novel (after all, Caird and Gordon ignore a large portion of the novel to focus primarily on the love story between Jane and Rochester), I felt I needed to embrace the Caird and Gordon's choices in framing my research for this production. Therefore, this chapter will briefly analyze those key elements of the novel chosen by Caird and Gordon, discuss the adaptation process, and analyze Caird and Gordon's adaptive choices to suggest how those choices create a musical drama with a very specific theatrical style.

Jane Eyre: A Story Told in Brief

Before I examine the translation of *Jane Eyre: An Autobiography* and its adaptation into *Jane Eyre, A Musical Drama*, I must first recount the important elements of the story as I see them so that my readers can better understand my perspective in analyzing the novel and musical.

Jane Eyre, and Autobiography is a fictional, first person narrative account of the memories of Jane Eyre, beginning with her orphaned childhood after her cruel Aunt Reed becomes Jane's guardian. After Jane rebels against her aunt's cruelty, she is sent to Lowood School under the care of school superintendent, Mr. Brocklehurst, a fervent believer that punishment brings a soul closer to God. After eight years at Lowood, during which Jane loses her only true friend Helen Burns to typhoid fever, Jane's restlessness drives her to search for work as a governess away from Lowood School.

Jane's search for work leads her to Thornfield Hall, the cold manor house owned by Mr. Edward Rochester, an enigmatic figure who spends most of his time traveling. As time progresses and Jane continues to tutor Rochester's ward, Adele, Jane and Rochester fall in love and set to wed. However, the wedding is interrupted by Richard Mason, an old friend of Rochester, who reveals that Rochester is already married to Mason's sister, Bertha. Rochester's marriage to Bertha was hastily arranged by Rochester's father many years ago, and that over those years, Bertha went crazy. Rochester was forced to hire a servant, Grace Poole, to care for his wife in the attic of Thornfield Hall, where Bertha's lunatic ravings could not be heard.

Upon learning of Rochester's deception, Jane runs away, leaving her belongings behind in a carriage, only to meet her cousin St. John Rivers who reveals that Jane's uncle has left her an inheritance of £5000. Jane and St. John grow close, and St. John asks Jane to accompany him to India and assist him in his missionary work. Before Jane can answer, however, she hears Rochester's voice on the wind, calling her back to Thornfield Hall. Upon her arrival, she finds that Thornfield Hall burned to the ground the day that Jane ran away. Bertha died in the fire, and Rochester was badly burned trying to save his wife and servants, which cost him his sight and one of his hands.

In the end, however, Rochester's disfiguration matters little to Jane, who finds, in Rochester, a kindred spirit and true love. As the novel ends, Jane and Rochester have been married for years. The autobiography, then, while relating such tragic events in Jane's life and emphasizing her independence, is really the story of her path to finding true love with a man who views Jane as his equal.

Jane Eyre: An Autobiography: Connecting Jane and Brontë

The similarities between Brontë's heroine and Brontë herself must be examined due to Caird and Gordon's emphasis on the connection between Jane and Brontë in the introduction to the musical. First, Charlotte Brontë's school years at Roe Head School closely parallel the years Jane spent at Lowood School in the novel. Jane, like Charlotte, entered school at a young age, studying to the age of 19, at which time both women transitioned into their new role of teacher at their respective institutions. This is important to note not only for the obvious parallel, but also for the growing desire to escape the monotony and confinement of teaching at a charitable institution. During her time at Roe Head, Brontë grew restless and tired, and lacked any sense of fulfillment in her duties. In a letter to her sister Emily, Charlotte Brontë reveals her feelings of confinement and resentment, and her longing for a sense of independence from her students and her work.

But, alack-a-day! there is such a thing as seeing all beautiful around you- pleasant woods, winding white paths, green lawns and blue sunshiny sky- and not having a free moment or a free thought left to enjoy them in. The children are constantly with me, and more riotous, perverse, unmanageable cubs never grew. As for correcting them, I soon quickly found that was entirely out of the question: they are to do as they like. A complaint to Mrs. Sidgwick brings only black looks upon oneself...³

Earlier, in her Roe Head Journal, Brontë writes, "If these girls knew how I loathe their company they would not seek mine so much as they do."⁴ While the musical

³ Brontë, Charlotte. "Charlotte Brontë to Emily J. Brontë, June 8, 1839." The Letters of the Brontës. Ed. Spark, Muriel. (Norman: University of Oklahoma Press: 1954), p. 76-77.

⁴ Richard J. Dunn, ed, *Jane Eyre: A Norton Critical Edition* (New York: W.W. Norton & Company, 2001), 398.

adaptation cuts any specific explanation of Jane's discontent, her solo "Sweet Liberty" relates the desire to be free of Lowood, which is similar to that of Brontë's desire to be free of Roe Head.

Understanding Brontë's growing discontent helps clarify why Jane feels the need to leave Lowood school, beginning a journey that takes her to Thornfield Hall, Rochester, and ultimately, a sense of independence and freedom that she seeks from her days at Lowood. Following the marriage and departure of her teacher and friend, Miss Temple, Jane spends a holiday season alone, reflecting upon her own life. Here the similarities between Jane Eyre and Charlotte Brontë are recognizable: their parallel resentment for school rules and their desire to experience more than the monotony offered to those in their occupation.

My vacations had all been spent at school... I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence. And now I felt that it was not enough: I tired of the routine of eight years... I desired liberty; for liberty I gasped.⁵

Furthermore, Brontë's use of language in both the novel and her letters similarly equates Jane's situation with her own, while compelling the reader to sympathize with her plight. In writing letters, Brontë found release from her struggles as a teacher. Jane Eyre also seeks release from her memory by relating her "autobiography" as if it were a long letter (albeit to a larger audience), and both Brontë's letters and Jane's narrative to her audience persuade the reader to identify with the plight of the author (Jane being the "author" of her own story).

⁵ Charlotte Brontë, *Jane Eyre, an Autobiography*, in *Jane Eyre: A Norton Critical Edition* (New York: W.W. Norton & Company, 2001), 72.

Brontë's discontent with her position as a teacher (and later as a governess), which Jane represents in the novel, reflects greatly upon the position of educated women during the 1830s and 1840s in Britain. At this time in Britain, as an educated, single woman, there were few alternative occupations to teaching. For Brontë, as for her protagonist Jane Eyre, teaching was a necessity to earn a living. This is true for Jane in particular, an orphan with no family or support structure. Recognizing this, it is easy to understand both Brontë and Jane Eyre's frustrations, as well as their desires for something more stimulating than the monotony of their daily routines.

It is important to note here that Jane's connections with Charlotte Brontë's life are only one reading of the text.⁶ In this musical, Caird and Gordon specifically connect the life of Jane Eyre and the life of Charlotte Brontë, which led directly to my comparison of the two women in this chapter. However, the action of the musical does not present the connection between Brontë and Jane on stage and the connection can only be made through Caird and Gordon's notes. For this reason, the choice to connect Jane's life to that of her author needed further examination for its clarity in the musical adaptation.

Analysis of *Jane Eyre: An Autobiography*

Charlotte Brontë was an avid letter writer, relating her life in to her family and a close group of friends. It is not surprising that in creating a protagonist so closely related to herself, Brontë would choose to write from Jane Eyre's point of view.

⁶ There is a great deal of criticism of *Jane Eyre: An Autobiography* referenced for this chapter which I ultimately did not use for this thesis because it did not directly influence the musical adaptation and therefore did not directly affect visual concepts for my design. For example, major feminist readings of the Brontë's novel by Adrienne Rich and Sandra Gilbert contained within *Jane Eyre: A Norton Critical Edition* and *The Brontë Sisters: Critical Assessments, Volume III*.

Without question, this device immediately persuades the audience to identify with Jane Eyre as she fights against the cruelty of her cousin John Reed.⁷ The audience is forced to look at the world of Jane Eyre through Jane's eyes, to see the world as she sees it. In effect, the audience lives what Jane Eyre lives and feels what Jane Eyre feels because Brontë relates the experiences of Jane's life through the narrative of Jane's memory. "At the end of the chapter [Chapter 1] we are drawn forcibly into the story as those four sets of hands are laid on Jane- and in effect, on us, for we have already been compelled to make an emotional commitment [to Jane Eyre]."⁸

First person point of view, while helping readers identify with a character, cannot solely establish a connection between the character and the reader. Brontë achieves the emotional connection through the technique of dramatic narrative. In other words, Brontë does not simply have Jane summarize and relate the events of her past, but Brontë uses Jane's memory as a window to present the events of Jane's past. The readers, see the events of Jane's life unfold as if for the first time, enacted in the present tense.

Nothing exists except those things which Jane perceives.
But they exist with an intensity seldom equaled, for Jane
does not merely tell about an event; she *recreates* it. Thus
Jane Eyre is almost as "dramatic" as a novel can be.⁹

At the same time, however, Jane Eyre the narrator comments in the past tense on the events she recreates. In effect, the reader takes part in the events of Jane's life as if they were Jane at that precise moment in Jane's past, but at the same time the reader

⁷ Jerome Beaty, "St. John's Way and the Wayward Reader," in *Jane Eyre: A Norton Critical Edition*. ed. Richard J. Dunn, 491, (New York: W.W. Norton & Company, 2001).

⁸ Earl A. Knies, "The 'I' of *Jane Eyre*," *College English* 27, no. 7 (1966): 547.

⁹ *Ibid*, p. 555.

is inside the narrator's mind, watching the events unfold as an audience, reflecting upon them as Jane the narrator reflects upon them.

The shifting tense of *Jane Eyre* is important to note. The dialogue, of course, appears in the present tense and, as mentioned above as dramatic narration, allows the audience to see the events "as they occur." Jane's narration of these events is generally in the past tense and this, in effect, adds a filter through which the audience must view (i.e. looking through the past to view the present). However, there are a number of passages in which Jane's narration switches to the present tense, resulting in the obliteration of the past-present filter. This manipulation of tense, in combination with the dramatic narrative of Brontë's first person point of view, allows the reader direct access to the events in Jane's past at specific moments of heightened emotional tension and important transition.¹⁰

Brontë utilizes this dramatic device to develop Jane as a character. Jane does not tell the reader who she is, but rather, all characters in the novel affect the readers' perception of who Jane is. Earl Knies writes, "Every person in the book helps, to some extent, to characterize Jane, either by direct comment about her or by her reaction to them."¹¹ Due to this dramatic narration, *most* of what the readers know about Jane comes from Jane's interaction with the novel's characters, and Brontë uses this device to control the readers' idea of Jane. For example, it is not enough for a young Jane Eyre to tell her new friend Helen Burns that she hates Mrs. Reed. Readers cannot hate Mrs. Reed only because Jane relates her emotions to them, but

¹⁰ Edgar F. Shannon, Jr., "The Present Tense in *Jane Eyre*," *Nineteenth Century Fiction* 10, no. 2 (1955): 141-145.

¹¹ Earl A. Knies, "The 'I' of *Jane Eyre*," *College English* 27, no. 7 (1966): 553.

because they *witness* Mrs. Reed's cruelty towards Jane. Therefore, we can identify with Jane's reactions against Mrs. Reed; Jane's reactions seem justified.

In addition, Brontë uses dialogue to build the readers' trust of Jane as the narrator, and so in the instances when Jane relates her emotions in direct address to readers, they have the utmost faith that Jane is telling the readers the exact truth. "In talking to characters within the novel... [Jane] convinces us of her reliability. We never get the feeling that she is trying to varnish the truth."¹² Jane makes no attempt to twist the truth in her dialogue, so why would readers doubt her reliability in her direct addresses to us? "You examine me, Miss Eyre," says Rochester: "do you think me handsome?" "No, sir," replies Jane.¹³ Furthermore, Jane, as narrator, relates to the audience that she should have searched for an answer more "conventionally vague and polite" but the words came out before she could stop them. Brontë deftly presents readers with a heroine who is impossible not to like; Jane is both honest and kind of heart.

Through the manipulation of first person dramatic narration and past and present tense Brontë creates a character through which she presents an emotional life she had experienced in her own career as a teacher and governess. Brontë's technical devices augment Jane's depth of emotion and character, but it is through the strong parallels between Brontë's life and Jane's that Brontë is able to present one of the most accessible characters in literature; a character whom readers know, trust, and love, and a character to be discussed and examined for the following 150 years.

¹² Earl A. Knies, "The 'I' of *Jane Eyre*," *College English* 27, no. 7 (1966): 553.

¹³ Charlotte Brontë, *Jane Eyre, an Autobiography*, in *Jane Eyre: A Norton Critical Edition* (New York: W.W. Norton & Company, 2001), 112.

A Process of Adaptation

The success of *Jane Eyre* in the literary realm has led to numerous film and stage adaptations as producers have tried to capitalize on a story with enormous audience interest. The success of the novel should, producers hoped, translate directly into a successful production. However, challenges arise when adapting literature into production mediums with their own story-telling conventions. In addition to those challenges, adapters must acknowledge the audience expectations of both the production conventions and the spirit of the text itself. Many audiences will have read or at least be familiar with the story of *Jane Eyre*, and many audiences will be familiar with standard cinematic and theatrical practices from attending previous films and performances. An adaptation's success rests upon the balance of these separate expectations, and that balance, in turn, forces the adapters to make choices in regards to their audience. In this section, I examine John Caird and Paul Gordon's choices in their adaptation *Jane Eyre, A Musical Drama*.

The first major challenge for Caird and Gordon was to simplify the story and focus upon elements of the novel they felt most important to Jane's story. On one hand, Caird and Gordon sought to create a two or three hour-long musical drama. On the other hand, Caird and Gordon needed to remain true to the spirit of the text. Brontë needed 38 chapters and hundreds of pages to present Jane Eyre's story, but performing the entirety of the novel is obviously cost and time prohibitive on the stage. There are dozens of characters and locations in the novel, and even if the monetary cost of creating all the settings and costumes were of no issue, a production

of that magnitude would take days to perform and an enormous team of performers and technical crew.

For Caird and Gordon, the answer was to highlight both the relationship between Jane and Rochester, and the way Charlotte infused her own story into Jane's character.

The greatest stroke of genius in the novel *Jane Eyre* is the way in which Charlotte Brontë interweaves the journeys of Jane and Rochester so that they change each other in this unalterable manner while simultaneously interweaving Jane's story with her, Charlotte's, own, no doubt changing herself as a woman and as an author in the process.¹⁴

Caird and Gordon agreed that both of these stories (the love story and the autobiography) needed to be told. It was with this focus in mind that Caird and Gordon made cuts and arrangements to fit the story of *Jane Eyre* into a three-hour performance length.

The first significant difference between the novel and the musical appears in the very first scene of the play; beginning with Jane's childhood (which Caird acknowledges as so closely tied to Charlotte's own childhood), the musical begins in the attic of the Reed house. In the novel, on the other hand, Mrs. Reed punishes Jane by locking her in the 'red room' where Jane's uncle died. The play places Jane's hiding place and the location of her punishment in the same room, condensing this action into one, short scene. For Caird and Gordon, however, this economy served a second purpose, highlighting one of the themes in the story:

Our purpose here is to draw a clear parallel between young Jane at the start of her life and mad Bertha Mason at the end

¹⁴ John Caird, "Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage," in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon, viii (New York: Music Theatre International, 2002).

of hers, so that the meeting between them on the morning of the aborted marriage to Rochester can illuminate both of their fates and draw attention to one of the central themes of the story- secrets and the lies that secrets create.¹⁵

Caird uses the attic as a metaphor for the lockbox of the characters' minds in which they keep their secrets; for Rochester, the attic not only physically hides the madness that affects his life, but also "represents the lies and self-deceit that haunt Rochester's mind, making him incapable of honouring his love for Jane without perjuring himself into the bargain."¹⁶ Jane also lies to herself, trying to convince herself that she is unworthy to marry Rochester. Caird seizes upon this metaphor by bringing the secrets of Jane's life and the secrets of Rochester's life into collision in the attic of Thornfield Hall, where "Rochester's two brides stare at each other across the darkened attic and across the years with a mutual mixture of the most painful reproach and the deepest understanding."¹⁷

Caird and Gordon made another adaptive choice in Rochester's character by revealing Rochester's feelings for Jane much earlier in the musical than in the book. In his preface to the musical, Caird reminds us that, in the novel, Brontë's autobiographical narrative device allows the reader only as much information regarding Rochester as Jane knows. Even with the dramatic narrative device mentioned above, the reader sees Rochester through the filter of Jane the narrator. Caird writes, "In the theatre this trick is all but impossible to bring off, and in any case is not really desirable... Playing the part of an enigma would soon become

¹⁵ John Caird, "Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage," in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon, viii (New York: Music Theatre International, 2002).

¹⁶ *Ibid*, p. viii.

¹⁷ *Ibid*, p. ix.

tedious to actor and audience alike.”¹⁸ In the theatre, the audience does not look through the narrative eyes of Jane (and in the musical, Jane’s narrative is quickly taken over by the ensemble), but sees Rochester first hand, looking at the man on the stage. Thus the audience has direct access to Rochester’s feelings in the same way they have access to Jane’s. Unlike the novel, Caird and Gordon allow the audience to judge and sympathize with Rochester in the same way they are free to judge and sympathize with Jane herself.

If, as mentioned above, “*Jane Eyre* is almost as ‘dramatic’ as a novel can be,” then Caird and Gordon push the action one step further, by removing the filter of an autobiographical narrative. This idea is reinforced through the addition of the ensemble chorus. The chorus effectively comments upon the action and takes a great deal of the narrative responsibility from Jane. This allows for the actor portraying Jane Eyre to remain in the scene while the narrative occurs, emphasizing the immediacy of the events on stage, and enabling the audience to engage more readily with the characters in Jane’s memory (as well as Jane herself).

The use of the ensemble as chorus also highlights one of the structural divisions in the play itself. Jane Eyre acts as narrator at the beginning of the show, relating her life as a child, a life reenacted in front of the audience during the narration. Once Jane comes of age, however, the audience sees her set out for Thornfield Hall, beginning her journey towards independence and self-fulfillment. The older actress portraying Jane must take over the action of the play at this point, and the chorus steps into the role of narrator, emphasizing the significance of Jane’s

¹⁸ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon, ix (New York: Music Theatre International, 2002).

maturity; no longer is Jane a schoolgirl, fighting the cruelty of Mrs. Reed and Brocklehurst, but she has grown into a young woman with a strong sense of morality and insight, free to search for independence as evidenced by her solo “Sweet Liberty”¹⁹ in the musical.

In *Jane Eyre*, Caird and Gordon utilized these senses of morality and insight to help present vision as a metaphor for Jane and Rochester’s relationship. Jane’s insight and morality contrast her lack of material possessions, and we see in Rochester a man with everything except insight and as a man morally blind.²⁰ The irony of the story is apparent: Rochester becomes physically blind, and at the end of the play, Jane returns to Rochester to be his eyes and hands. Caird and Gordon reinforce this idea at the end of the play by linking all of the story’s metaphors together, leaving the audience with the final dramatic image of “the young woman of vision providing the eyes and hands for her blind and crippled lover as they sit together under the stricken chestnut tree in the shadow of the burnt out house that was once their home.”²¹ In this culminating image, the audience sees the aftermath of the fire in the burnt house, the attic, the broken chestnut tree, and blindness surrounding the happy couple, and through this image, the audience realizes that Jane has found her liberty in her love of Rochester. Both characters need each other, symbolized by Jane’s need to be an independent woman and Rochester’s need for a person to be his eyes and moral compass.

¹⁹ John Caird and Paul Gordon, *Jane Eyre, A Musical Drama: Libretto Vocal Book* (New York: Music Theatre International, 2002), 22-25.

²⁰ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon, ix (New York: Music Theatre International, 2002).

²¹ *Ibid*, p. 22-25.

The final adaptive choice to examine is the addition of music. As Caird acknowledges, there is little music in Brontë's novel, and while Jane is an accomplished artist, she has little musical skill. Caird and Gordon, however, found their own music to describe Jane Eyre in the very beginning of the novel.

From our first meeting with Jane as a child, sitting in the attic poring lovingly over *Bewick's Book of British Birds*, birds and their flight provide the most apposite of images for Jane and her spiritual longing. So it must have been for Charlotte and her sisters, walking on the moors all their lives, the sound of bird-song etching itself into their deep imaginings. This is why we have pervaded our adaptation with birds and their song... It is from nature's original songsters that we can most clearly hear the authentic music singing in the hearts of Jane Eyre and her creator.²²

While birdsong permeates through the music of Caird and Gordon's adaptation, the music grows from a representation of Jane's emotions and the emotional tension contained within the text. As Jane's life is revealed upon the stage, the music of the drama reflects upon it, providing the audience yet another avenue to understanding the inner-consciousness of the characters and supporting the autobiographical structure of the text.

The idea of music supporting the inner emotions of the characters is an important one to consider although certainly not an innovation in musical theatre. However, adapting Jane Eyre as an almost entirely through-sung musical, much in the style of *Les Misérables*, which Caird helped popularize, enables the musical to "ride" the emotional arc from scene to scene without stop. The musical moves quickly from scene to scene, flowing from one song directly into the next (thus from emotion to

²² John Caird, "Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage," in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon, x (New York: Music Theatre International, 2002).

emotion) without many dialogue breaks. This style, in combination with the filter of looking through Jane's memory at the action on stage, provides immediacy to the emotional arc of Jane's story. In essence, the through-sung musical style provides a direct connection between the audience and Jane's emotions as Jane lives them from moment to moment. In trying to emphasize the love between Jane and Rochester, Caird and Gordon's musical style supports the emotional journey of the love story very well. By focusing upon the overall dramatic effect, rather than individual songs and moments, the audience remembers, above all else, Rochester and Jane's passion for each other and the lesson that love conquers all.²³

It is through this use of music to focus upon the emotional journey of Jane Eyre in combination with the adaptive choice to attach Jane's world to that of her author, Charlotte Brontë, that Caird and Gordon deliver the story of Jane Eyre. Although Caird and Gordon excised some of the novel's larger ideas such as religious faith and women's self-determination in the adaptation of their script, their musical successfully relates Jane's love story and a passion that so enthralled the adapters.

²³ John Bemrose, "Passion in The Eyre," *Maclean's* 109, no. 51 (1996): 66.

Chapter 2: Design Process

This chapter documents the collaborative process of conceptual formulation of design ideas through the creation of my lighting plot for production. This process began with an initial production meeting between the director, Scot Reese, the scenic designer, Tanna Peters, the costume designer, Kristina Luka, and myself during which each of us individually presented ideas and interests about the play in an effort to begin the process of unifying our ideas in a way that would support the content and style of the script as well as Reese's production approach. Through continued production meetings, conversations, and visual research presentations over the following weeks, the design team was able to present a unified vision, approved by Reese, at a design approval meeting. At this point, I began the process of incorporating our design approach into specific lighting ideas in a conceptual document called a "wish list," which led to the identification of specific lighting tools needed to create or realize the conceptual vision in light plot form. Below is a detailed description of each step of the process leading to the creation of the light plot in preparation for the realization of the lighting design.

Initial Meetings: A World of Suggestive Images

In our first production meeting, Reese entered the Theatre Department's conference room, and laid five pieces of paper with a single word on each in front of the design team. The words were, "doll," "book," "window," "blackboard," and "branch," and they rested on the table until we, the designers, began to talk about them. I think that Tanna, Kristina, and I were slightly taken aback by Reese's initial

silence, but we were quickly able to engage in conversation with Reese about each of these images. I believe Reese's purpose for laying these five words out at the beginning of our visual discussion was two-fold. First, these words were important symbols for Reese within the play. He encouraged the design team to look through the eyes of Jane Eyre at each of the words. For Reese, the doll that Young Jane holds at the beginning of the play represents memories (more specifically, Jane's memories). The books that appear continuously throughout the play represent Jane's education and a form of escape for Jane throughout the play. The window offers a visual representation of Jane looking into her memory. The blackboard represents the years of cruelty at school that Young Jane endures. The branch was a powerful symbol of Rochester himself as well as Jane's relationship to him. These symbols resonated strongly for Reese, but I also discovered that Reese's presentation was not only about symbol and metaphor but also about style. Reese encouraged us all to look at the simplicity of the play and find the single image that we wanted to present in each scene. This was a key idea for all of us to examine because the play moves with a lyrical quality and, with the exception of intermission and the finale, there are no stops and starts.

This conversation about style emerged as a crucial starting point for lighting and scenery. We had begun a conversation about how the play moves from scene to scene lyrically, which for me, resonated strongly because of the narrative presentation of the text. The scenes are connected by Jane's narrative or by the ensemble's narrative later in the text, but there are almost no transitions. For example the first 20 to 30 minutes of the play are almost operatic in that we move from scene to scene,

and narrative to narrative without stopping. The pace of the musical prevents any large scenic changes and requires scenic elements that could represent multiple locations with very little change. Therefore, we decided that the challenge of “setting” the scene would rest mainly on the lighting design. With this in mind and in combination with the symbols Reese had first laid on the table, we concluded that the use of minimal yet bold visual imagery would be vital telling the story. Reese decided that we did not need to recreate Thornfield Hall, Lowood School, or the moors over which Jane travels, but that we could use lighting and scenery to suggest location and time. Reese pushed these ideas as clear storytelling and was emphatic the audience be aware we are telling them a story, not recreating the events as if they actually happened. Furthermore, by using the minimum design elements needed to create location, emphasis could be placed upon the symbols and visual motifs so important to Reese in the production.

In our initial production meeting, we brainstormed ways in which we could combine a “suggested” location and present the musical’s symbolism. We also knew that the thru-sung musical style would prevent us from utilizing large scenic elements to establish scenes. The combination of these factors led us to discuss the use of projected images to accomplish the symbolic goal while utilizing lighting to help transform any scenic elements into multiple interior and exterior locations. With projections taking the responsibility to present the symbolic and suggestive imagery, I had more license to abstract time and place and focus my energy on reflecting the mood and tone of the action on stage. In other words, we wanted to explore a lighting method that would supply the impression of location and time of day, but more

importantly, enhance the essence of the emotional tone of the action on stage. My initial reaction to this idea was to explore the production lighting as an impressionist idea. Not unlike the French painting movement in the 1860's and 1870's which focused on producing the essence of a scene, location, or object by using small brush strokes of bold color, I believed the lighting for this production should present the essence of a scene with bold "brush strokes" of color and texture with light. The use of distinct lighting angles with bold color and texture ideas would help provide the essence of the emotional mood and location of each scene. With regards to this lighting design, impressionism led to the idea of presenting the essence of a scene with bold strokes, however, the mood and tone of the musical led me to depart from impressionism in one regard: the use of color. In our initial discussion, we talked at length about *Jane Eyre* as a darker, more sinister *Cinderella* story with a strong sense of mystery and foreboding; we discussed that the lighting design wanted to reflect this with a tightly controlled color palette of icy blues and candle-light ambers. Impressionist painters characteristically used primary and secondary colors in combination to create the essence of an object, but this did not feel like the right color idea for this production.

Instead, Reese encouraged me to embrace my interpretation of impressionism in this lighting idea, but to examine the one key lighting element that would supply the core emotional elements of each and suggest time and place. He posed the questions, "what did Thornfield's hallways look like" and "how were they lit?" What illuminates Thornfield Hall when candles are not lit? But the larger question he posed was how does our production recreate the essence of each scene? Was it the

light from a fifteen-foot tall window? Was it a candle? We decided that we should determine the key lighting element of each scene, but instead of recreating that light realistically, we wanted to abstract the lighting in a way that it would suggest time and place and provide the emotional spirit of each scene.

Visual Research

Preliminary visual research was due at the beginning of March, 2004. I knew my research needed to reflect both the impressionist idea as well as the “realistic” lighting of Gothic and Gothic Revival, candle-lit interiors. Gothic Revival, sometimes referred to as Victorian Gothic, refers to an architectural style present in England during the late the mid-19th century that reproduced elements of true Gothic style, an architectural movement in Europe from the 12th through the 15th century characterized by pointed arches and an emphasis on verticality and height. While the verticality of Gothic architecture spoke to all of us, we were primarily interested in Victorian Gothic style for two reasons: first, Victorian Gothic style was informed by romanticism, a parallel artistic and intellectual philosophy that stressed powerful emotion, individual imagination, and awe and horror as aesthetic experiences,²⁴ and second, *Jane Eyre* was written and is set during this revival of Gothic style and is infused with romantic elements (Jane hearing Rochester’s call across the moors, for example). Ideally, my visual research would reflect both the architectural style as well as the romantic ideals.

I began my research looking at Victorian Gothic architecture: cathedrals, estates, schools, et cetera. While the architecture gave me strong ideas about the

²⁴ Wikipedia, “Romanticism.” *Wikipedia, the Free Encyclopedia*, <http://en.wikipedia.org/wiki/Romanticism> (accessed November 28, 2005).

shape of light and shadows coming through windows, doorways, and arches, most of the images were contemporary photographs lit in a specific way to reveal the architecture. In essence, I was able to imagine the way light would travel through the architecture, but I was unable to get an accurate idea of what the architecture looked like when lit by candles.

At this point, I went in search of images of candlelight in an effort to try and combine the knowledge gained from architectural research with the candle light idea. The images that struck me came not from paintings of the period, but from more contemporary photography. The color and the quality of the images was much more vibrant and romantic in photographs than with the heavy hand of an oil paint brush. Another benefit to the photography is that I was able to better understand how candles light familiar objects, and from that information, get a stronger sense of how candlelight might affect the shapes of the Victorian Gothic architecture I had already examined.

At this point, I knew that the majority of my research was photographic, and therefore “realistic” in the sense that the photograph relates objects as they actually appeared. I had very little in terms of the impressionism we had talked about to readily in our production meeting. I decided to explore the world of the Impressionist painters; even though I had a preconceived notion that the world of color those painters’ used would not match the mood and tone of *Jane Eyre*. Not surprisingly, I found this avenue of research led to a dead end.

Tanna and I had also spent a great deal of time talking about the show outside of the official production meetings and came to the conclusion that because lighting

was such an integral part of establishing the setting of each scene, we should work together on our research. We shared our research on a daily basis and were able to borrow and build upon each other's ideas. When it came to preparing the research for presentation, we decided to compose layered collages of our realistic images in an effort to get back to the idea of suggestive imagery (Appendix A, Figure 1). Layering images symbols and motifs helped me present the most important images in the play in an artistic way that supported the mood and emotion of the musical.

The presentation of these research boards to Reese immediately sparked some important design conversations. Reese was fascinated with the strong directions of light through windows, and the computer designed layering and coloring techniques that I utilized helped to relate to Reese that I truly understood his idea to suggest time and place while not "re-creating" it (Appendix A, Figure 1). Furthermore, the tightly controlled color palette of icy blues in juxtaposition to warm, amber candle-light felt right to all of us. The layering techniques in the research boards also led to another important discussion: Reese was interested in directly translating the same layering ideas into the stage picture, particularly the images of the moors and libraries that Tanna presented.

Looking at the ways in which Tanna and I had composed our research, we looked at ways in which we could create layers with lighting and textural images on the stage. Tanna and I immediately became fascinated with the opportunities that scrim presented for us. We would be able to project images onto the front of the scrim, but also light objects and actors behind the scrim, which would help created a similar layering idea to our composition in the research boards.

Scenery and Costumes: Creating a Unified World

In keeping with the first person narrative presentation of the text, our production was to be presented through the eyes of Jane Eyre. As in the novel, Jane (and in the musical version, the ensemble) directly addresses the audience and also presents scenes through the filter of Jane's memory of England in the 1830s. For this reason, both Kristina and Tanna decided to exploit Victorian Gothic era motifs and style throughout the scenic and costume designs.

The style of the musical text and the idea of suggestive imagery posed a unique challenge for Kristina. Without the realistic creation of time and place through scenery and lighting, our production needed a visual element that grounded the audience in the world of Jane's memory and stayed true to the novel in time and place. This left that burden mainly upon Kristina's shoulders. Kristina's costumes most clearly represented English style in the 1830s, and utilized wide variation in color and texture to help establish the class distinctions present during the time. Jane's costume, for example, had a single, outer-layered dress with vertical stripes of blacks and grays. The costumes of Blanche Ingram and Rochester's other party guests varied widely in color and had many visible layers to add richness and texture to reinforce the wealth of those characters.

Outside of the party guests, Kristina's costumes were relatively low in value, which we had agreed upon earlier in the process to enhance Reese's idea of *Jane Eyre* as a dark *Cinderella* story. This fit well with my ideas about lighting and provided me with the opportunities to utilize, with relative ease, an icy cold palette and also cut through that palette with warm candlelight. The richness of the party guests'

costumes also provided me with the opportunity to use more saturated colors throughout the large dance numbers and the vaudeville-like scene with Rochester playing the part of a gypsy. These heightened stylistic moments needed the extra stylistic support from light color to help differentiate these moments from the rest of the production.

Tanna's original set design surrounded the stage with frame and panel joinery with painted scrim panels. As she and I had discussed, this would allow the lighting design ample opportunity to use sections of the surround wall as windows or doors while also providing a surface on the front, which we could light with pattern and possible projections to create an exterior. The other benefit of having scrim walls was that we could utilize it as a revealing device. In other words, we could make the scrim opaque, or light it from behind to reveal actors, such as when Jane hears Bertha's mysterious laugh for the first time or perhaps when Jane sings "Painting Her Portrait" about Blanche Ingram. The ability to selectively reveal characters or places as they are mentioned in the play would be a powerful addition to our idea of suggestive imagery.

Although Tanna's initial set offered us many of the opportunities we had discussed in research meetings, ultimately it posed too many challenges for moving actors and properties throughout the space. We would need to cut a series of doors in the surround wall to provide Reese sufficient entrances and exits for the actors, and Reese also thought that the wall suggested an interior room much too strongly. Again he encouraged us to think of the bare minimum of scenery, properties, and lighting that we needed in order to create a scene. It was at this point that Tanna and I began

to truly explore the use of projections and layering of projections to create the world of *Jane Eyre*.

After the initial design presentation, Tanna asked me what would happen if we front and rear projected onto a scrim at the same time. I told her that I thought the front projection would wash out the rear projected image, and that using the scrim as a single layering plane like the research boards we presented probably would not work. However, using multiple layers of scrim upon which we could front and rear project was something neither of us had tried before and could possibly create the layering effects that we sought. After a successful trial in the Department of Theatre Light Lab, Tanna realized that projections and projection surfaces could be manipulated to enhance the ways lighting planned to create time and place.

In her final scenic design, Tanna created a set that boldly embraced the scale of Victorian Gothic architecture with columns rising more than twenty-five feet into the grid, the tops of which were masked by borders, making the columns appear as if they rose into infinity. A wide sweeping staircase and a pointed Gothic arch were the only scenic elements connecting the columns to each other, leaving a vast amount of “air” and space throughout the set, again enhancing the height and scale of the scenic elements. The amount of space also provided the opportunity for a full stage scrim mid-stage and two rear projection screens upstage, all of which we could use as projection screens. This provided us with ample opportunities to manipulate the space, hiding elements of the set and selectively revealing them when appropriate.

We were all very excited about the use of the scrim as a front projection surface, both used independently of and in combination with the upstage projection

screens. However, I recognized that the scrim would be a challenge to me as a lighting designer because it would pick up spill and bounce from any lighting unit coming from the front of house positions. However, the benefits of textural projections to our ideas of suggestive imagery were too great to lose. Tanna and I, quickly began discussing options of how to light the stage to prevent any conventional lighting fixtures from washing out the projections. In fact, the amount of air throughout the set in combination with the horizontal movement patterns created by the scrim and scenery helped me to enhance the impressionist ideas by providing the opportunities to use strong lighting angles from the side.

The Wish List

The next step in creating my light plot was compiling all the ideas we had discussed as an artistic team into a lighting-specific system of organization called a wish list. Initially, the wish list was a catalog of “looks” or scene-specific ideas that I then needed to articulate in terms of light quality.²⁵ The purpose of this step in the process was to determine the lighting tools necessary to create the qualities of light I needed to establish time and place and also enhance the mood and tone of the musical. Many of the ideas in conversations with the Reese, Tanna, and Kristina were already stated in terms of light quality (due in no small part to our use of projections, which although a scenic element, would produce scenic textures in a light medium). However, many ideas, such as a “narrative look” for Jane and the ensemble when they directly address the audience were not. My challenge was to

²⁵ “Light Quality” refers to the use of color, direction, shape, intensity, and textures of light.

conceive of lighting tools that could help establish the less tangible ideas, but also be easily manipulated to reflect mood and tone while establishing time and place.

The more specific information I could gather about the production in addition to our design related discussions, the easier the wish list process would be. In our production schedule, however, the light plot was due to the electrics shop before most of the blocking rehearsals, preventing me from obtaining specific information about the staging of the show. Fortunately, the number of flying elements in the scene design and the detail required to successfully create projections for the show posed a sufficient challenge that Reese, Tanna, the choreographer Alcine Wiltz, and I deemed it necessary to sit down and block the show before rehearsals started. Over two days we spent almost seven hours determining what scenic elements would be present in each scene, when and how those elements moved, how the actors would enter and exit, and the exact stage location for specific places mentioned in the script such as Jane and Rochester's bedrooms. From these conversations, I obtained all the specific information I needed for each scene: where it was placed on stage, how the actors moved throughout the scene, what scenic and projection elements were to be present, et cetera. Furthermore, I discovered that some scenes were to play in a very small area, while others needed to isolate multiple areas of the stage, and still others would utilize the entire stage area.

After these discussions (an un-official "paper-tech"), the wish list was much easier to create and establish in light quality. From this part of the process, I learned that we would need systems with a great deal of control so we could isolate very small areas of the stage, especially during Jane's narrative moments. Furthermore,

the use of follow spots would help pick Jane out of a scene when she directly addressed the audience and could also be used as an isolating tool during many of the duets throughout the play. The stage-left-to-stage-right dynamic created by the scrim and reinforced by the stage-left arch and down-stage-right entrances of the set made me realize that sidelight would be incredibly important to the production to prevent spill on scenery and support actor entrances. Finally, reflecting upon the idea of suggestive imagery, I knew that simple, bold strokes would be important, which could be created by a few key lights in each scene. This led me to believe that even though the theatre had more than 400 dimmers, I would need to keep the plot small in order to preserve the clarity of the design ideas.

The second iteration of the wish list was a translation of ideas such as “chandelier support,” “narrative Jane look,” and “oppressive Lowood School look” into lighting tools. The shape of the set, described above, helped to drive this transition. The diagonal lines of the staircase and the down-left arch created a triangular playing surface, with the apex upstage. I considered this shape, also reflected in the perspective of the rear projections screens upstage, when creating my full-stage systems. I began with two face systems (one from down-left, one from down-right) and an interior backlight pattern system that radiated out from up-center. I also added a third face light system with a very low angle that could be used as support for candlelight coming from the chandeliers that radiated in towards center. All these systems reflected the shape of the main playing surface.

However, the scrim that was to be in for the first half hour of the show cut the stage in half and posed challenges in using my front and backlight systems. To

prevent spill on the scrim, and also reflecting the dark, mysterious tone of the musical, I made the previous three systems very steep. However, I knew that I also needed a few tools to cut actors away from the scrim without throwing any more light onto the scrim itself. This led to the creation of three sidelight systems, one very steep coming from stage left with an organic break-up of some sort, another very steep coming from stage right with a linear interior pattern idea, and the last a head-high side system coming from both sides of the stage with Morpheus ColorFader3 M-faders, which would give me the ability to manipulate color as I cut throughout the different locations in the play. To support the color toning, I added a down light system also with M-faders. In addition, I added a down light pattern system which I could use to isolate areas of the stage for the narrative moments, but also use to dapple the stage in contrast to the interior backlight system to create a more organic feel for exterior scenes. I also added an up-left diagonal backlight pattern system that would attach to the attic and Bertha as she mysteriously passed through the space. I used practical dimmable lamps as candles to fill the chandeliers and the sconces on each of the columns, and I created a system of support for each of those as well. I also added one warm down-right diagonal pattern system with an organic breakup for use in the garden scenes outside Thornfield Hall. The rest of the wish list contained options for scenic treatments and specials for specific moments in the play, both scenically and in terms of action.

The next step of the wish list process was to pare down all the options to fit within the resources of the theatre and also fit within the expectations I had to create a plot driven by simple, clear ideas. Assuming that every system idea I envisioned was

driven by my area layout, I would need more than 430 lighting units and dimmers to create the plot. I was able to zone out the side light systems and the up-left diagonal back, as well as the chandelier support systems to cut the number of units down to roughly 330 (zoning refers to the lighting method of grouping multiple lighting areas together to be lit by a single lighting unit). After a consultation with Professor Harold Burgess in which we discussed the impressionist style of the lighting design, I determined that my chandelier and practical support systems were based in a realistic idea of supporting candle-light and that I could suggest the same support idea with my down-light system of M-faders. In addition, the number of specials I thought I would need posed a potential time crunch when focusing. Knowing that the theatre inventory contained six intelligent lighting fixtures (for all intents and purposes “moving lights”), I thought that the strategic placement of these units would drastically cut down on the time needed to focus 30 specials. I chose to use five of the moving light fixtures; units that could do the work of my 30 specials. This put me at approximately 300 units, very close to my target number.

After cutting the wish list down to this point, and assigning lighting instruments to each idea based on the theatre’s inventory, I assigned channel numbers to each instrument and began the process of deciding where these instruments would be placed in the rough light plot. Earlier in the process (when the final scene design drafts were due), in consultation with Tanna, the scene shop and the electrics shop, I had determined which battens over the stage I would like to use as electrics. While I did not consciously let the positions drive my wish list, I believe that the early determination of lighting positions influenced my wish list process, for I had little

difficulty in positioning the units in the rough plot, and although some minor compromises had to be made, I saw no need to add any electrics.

The final step in my wish list process was to determine the color and patterns I would need. To aid me in seeing how all the units would interact, I re-listed the systems, scenic treatments, and specials all on one page. Also, in an effort to unify all the design elements, I obtained costume fabric swatches from Kristina and the scenic model from Tanna so I could view all the elements together. The set had two major color ideas, a deep, dark walnut based parquet floor and a cold gray marble. The low value of the floor enabled me to stick with the predominant color palette we had discussed from the beginning, that of icy blues cut with the warmth of candlelight. However, the face systems I had chosen needed to be able to work in either a cold scene or a warm scene, and needed a neutral base. I chose a slightly cool, neutral lavender, R53. I also knew that the backlight was to be my primary cutting tool in all the interior scenes, and it too, needed to be in a neutral range to work in both warm and cool scenes. I chose a colder lavender, R55. My other face light system was based upon the idea that it would be toning support for candlelight, and therefore needed a warm amber base. I chose R09 for this system. Most of the play, however, outside of the party sequence and the finale, felt cold and dark, and because of that I changed both my high side light systems to be a light no-color blue, R364. For the up-left diagonal back system, attached to Bertha, I chose a deep blue-green color, R376. The color control I had in my two fader systems helped drive the choices to make most of the systems variations of no-color blues and cool lavender neutrals.

My texture choices were organized around the need to manipulate the scenery into either an interior or exterior location. My primary back light used a linear “Construction Pattern D” G635 to reinforce the linear quality of the floor. My down light pattern was a more organic, but very presentational rose pattern (R8084) to reflect the presentational qualities of Jane’s narrative. In the stage left high side light system and the down-right diagonal system I placed G517 “Twisting Branches” to provide both a warm and organic option for exterior scenes. I intended the up-left diagonal back system to reflect the lurking and scary qualities of Bertha and the attic in which she was confined. To that end, I chose a pattern with a shape that felt like the light of night filtering through the attic walls (G811 “Crochet 2”). I also felt that the characters in the play needed to feel as if they were constantly walking in and out of the light, and to that end, I put G674 “Jagged Breakup” in my candle-support front light to help create this feel. These color and pattern choices were the last I made in the wish list process before moving on to the light plot.

Generating Paperwork

The light plot is the foundation upon which all the lighting documentation is based. All other design related documents including the channel hookup, instrument schedule, color and template schedule, are all built directly from the light plot, and for this reason, the plot was the first part of my paperwork generation. I decided to transfer my hand-drafted rough plot into a computer aided design format using a software program called Vectorworks Spotlight 11.5. Because I would not see a run of the show in rehearsal before my plot was due to the electrics shop, I knew that I might need to make some alterations to the plot before hang. Drafting the plot on the

computer would enable me to quickly and cleanly make any changes necessary before hang and focus. I also saw another benefit to drafting the plot in Vectorworks: all of the scenic drafts were done in Vectorworks as well and could be cut and pasted into the light plot with complete accuracy. This would enable me to do last minute photometric calculations if I noticed any discrepancies between the layout of lighting units and position of scenic elements. Furthermore, by drafting the plot in Vectorworks, I could export all the color, pattern, and unit information directly into a channel hookup and instrument schedule without having to create a separate document. By keeping all this information in a single document, I hoped to prevent errors and discrepancies between separate documents.

All of my photometrics and section work had been completed in the wish list and rough plot phase of my process, and therefore, the most challenging part of the final plot process was creating the clearest plot possible. Due to the size of the theatre and the limited hanging positions over stage, it made the most sense to draft the plot in three plates:²⁶ a front of house plate detailing all units to be found in the front of house catwalks in the Jack and Ina Kay Theatre, a plate detailing the lighting plot for all positions directly over the stage, and a third plate that detailed the circuiting for all practical fixtures located within scenery (i.e. the chandeliers and columns). After separating the computer file into three separate plates in 0' 1/4" = 1'0" scale, I exported the instrument data into a channel hook-up and emailed the plot to the electrics shop (Appendix B).

²⁶ Plates refers to a series of technical drawings on multiple pieces of paper. One drawing on one sheet of paper is equivalent to a plate.

Based on the conversations that I had with the design team and Reese, in particular the two days Tanna, Reese, Alcine, and I blocked the show before rehearsal, in combination with the numerous versions of the wish list, I felt confident that I had created a plot versatile enough to accomplish the goals of our production. The tools I created were directly related to concept meetings, text analysis, visual research, and continued discussions within the design team. The next step, however, was to combine our ideas and my lighting tools to realize the design itself.

Chapter 3: Design Execution

This chapter will document the process of design realization. Beginning with the conceptual ideas discussed in Chapter 2 and translated into specific lighting ideas during the plot process, this chapter deals with the process of taking those specific lighting ideas and turning them into a reality on the stage. The design execution process is broken down into four steps, each one building on the previous and detailed below: attending design runs in rehearsal, light focus, cue writing, and technical and dress rehearsals.

Design Runs

The purpose of designer run-through rehearsals is to present the designers with a rough sketch of the blocking of actors, how the show moves from scene to scene, and open a dialogue for ideas with the director (or in the case of our production, the director and choreographer). With the added precision with which Alcine, Reese, Tanna, and I had discussed the show prior to rehearsals, I felt that I had a very solid grasp on how the show was to move and was able to translate that directly into the lighting tools contained within my plot. I did not expect to need any major changes to the plot based upon the design runs I attended. At most, I expected I might need to add a handful of specials based upon the specific blocking patterns in the show. However, the work the four of us had done in blocking the show before rehearsal did make me aware that our production was going to have an enormous amount of light cues, and for that reason, I should attend as many rehearsals as

possible before the designer run-through. The more of the blocking patterns I could notate and commit to memory from repetition, the easier my cueing process would be.

The short rehearsal period for this show and the amount of rehearsal time spent learning the music meant that there were few opportunities for me to attend blocking rehearsals prior to the design run. However, I was able to see a full run of Act I and a separate run of Act II before the designated designer run. My intention at these rehearsals, although I knew the production would be cue heavy, was simply to watch how the actors were moving through the space. I was particularly interested in how Alcine and Reese were using the ensemble because Reese had expressed interest in keeping them on the stage as much as possible.

Composed of 15 actors, the ensemble would become a large compositional element on the stage, and I was very glad to have focused my attention on them during these first two rehearsals. Alcine, a Professor of Dance at the University of Maryland, had created strong stylistic movements for the ensemble, turning them into a visual representation of the lyrics they were singing. One such example occurs during “The Icy Lane” scene during which Jane first meets Rochester; in this scene, the ensemble sings about a horse galloping down the icy lane, and Alcine had arranged the chorus into a group looking off-stage-right at that horse, while at the same time having the ensemble rhythmically lean back and forth, stomping their feet as if Rochester’s horse were alive in them. I quickly learned that in many ways, the ensemble was a living, visual representation of Jane’s memory, and they, like the lighting and scenery, were to be used as suggestive imagery in our impressionist

world. By attending these early rehearsals, I was able to think of ways in which my lighting tools could reflect the stylization of the ensemble before the official design-run. In these scenes, I began to think of the ensemble as a single unit, which led me to think of using my low side light color tools to sculpt the ensemble as a whole.

The official design run came a few days after the runs of Act I and Act II, and because I had obtained a general stylistic view of how the production moved, I entered this full run-through hoping to take specific cue notation regarding placement, timing, and aesthetic goal. In other words, I was looking to title my cues based upon the looks I hoped to achieve, but using emotionally descriptive language more than specific mechanical language based upon the tools of my plot. For example, my cue notations generally read much like the headings on the first phase of my wish list: “Oppressive Lowood Look” and “Slow cross-fade to Night Moor Look.” I also took a large quantity of notes during musical numbers that reflected the changes in mood of the characters and the music. For example, “strong color build,” and “slow, pull in, isolate Little Jane on stool.” My cue notes were meant to remind me of the idea behind each scene and each cue, although I was constantly thinking about the ways in which my tools could create the looks about which I was writing. The danger of writing specific mechanical ideas in my cue notation was two-fold: first, I was only able to imagine how the systems would interact because I had not focused the plot before the design run, and second, there were more than 300 cues in the show and I was in danger of missing one if I wrote a detailed description of how to create that look.

Another interesting idea I noted in the design run had to do with follow spots. Originally, the use of follow spots stemmed from the need to pick the narrator/or narrators out of the scenes on stage. However, the way that Alcine and Reese were utilizing the chorus to balance the visual composition on stage meant that I needed to be able to pick out the singers from the chorus and follow spots would be very useful in that regard. Ultimately, I discovered the need to use the follow spots much more frequently than I had originally anticipated.

Light Focus

Following the compilation of my light cues into a light cue track and a follow spot cue track (lists of the cues, their timings, purpose, and placement within the script), focus became the next important step towards design execution. Going into focus, I knew that I needed to be as efficient as possible because I needed as much time to write cues as possible. In addition, the time saved during focus by using the moving unit meant that I would need to add time during this week to program those fixtures (luckily I had foreseen this problem and was able to do much of the programming during the previous week of light hang). Furthermore, my experience working in a proscenium theatre was limited to a single show and I expected challenges because of all the moving scenic elements used in the design. I set a goal to be finished with focus in two and a half days, allowing Wednesday afternoon before technical rehearsals to look at my systems as a whole, do any necessary touch-up focus notes, and begin to write groups and cues on top of the Wednesday night rehearsal.

The first hour of focus call on Monday morning was spent setting all the electrics battens and masking to the trim heights we would use for the show. While I did not focus a single unit during this period, it was important to make sure that the scenic elements would mask the lighting units as they did in both the scenic drawings and light plot and still allow the lighting units to function as they had been plotted.

When I was ready to start focusing, I decided to attack the front of house positions first for two reasons; it had been almost four months since I had designed and focused a show and the front of house positions had catwalks that made the lighting units easier to manipulate and focus for the electricians, and second, the staircase and the rear projection screens were the only scenic elements on the stage. I had none of the scenic obstacles (the columns, windows, or arch) I needed to focus around with my sidelight and backlight.

Over the next day and a half, the columns and arch arrived, and surprisingly, I only needed to make a few moves to focus the units in the intended location. I had significant trouble with the high stage-left side light system in the mid stage zone, as these units plowed right into the large columns of the scenic arch. While I had examined this problem with Professor Burgess during the plot process, we agreed that I should keep the plot the same and let the units shoot straight into the scenery because I had lower tools to cover the mid stage zone from stage left and also because of the idea that the characters should appear as if they are walking in and out of the light. The blockage was worse than I had imagined, but because this problem only affected three units I decided to start checking my systems without moving the units in hopes that a solution would present itself as I looked at the system as a whole.

As focus progressed, I realized that the time I spent working during the wish list process to place the units was well spent. I encountered only one major problem during focus and my tools appeared to work exactly as I had hoped. I never encountered a system for which I needed to change the idea, and I had relatively few moves, which helped keep me on schedule in an effort to start writing cues during the Wednesday night rehearsal.

The major challenge during focus revolved around the lack of scenery. Where I was pleased that the “homework” I had done during the wish list and plot process helped save me time during focus, I needed to give up four and a half hours of my focus time over a three day period to the scene shop, which was significantly behind schedule. The reality of the situation was simple; I was in a bit of a “Catch 22.” I needed half the time I gave to the scene shop to finish focus, but I was unable to complete my focus until the scene shop had finished loading in all the scenic elements. I went into Wednesday’s rehearsal knowing that I would need to do some touch-up focus notes on Thursday and Friday once the rest of the set pieces were loaded into the theatre.

Writing Cues

While my cue writing process officially began during the Wednesday night rehearsal before tech, I was able to accomplish a good deal of programming during the hang and focus week, in particular during the focus time I gave to scenery. I was able to fully program the moving units so they would respond easily during cue writing. In addition, I was also able to give my assistant, Kathryn Pong, a list of groups for each system that I wanted to create, which would quicken the creation of

base looks, and she was able to input this information into the control board during times I was unavailable. I was concerned about the limited cue writing time I had because of the number of cues in the show and the focus touch-ups I knew were coming because of the slow scenic load-in, and that concern led me to try and use all the time I had each day as efficiently as possible. In that regard, Kathryn Pong's competence at programming our lighting consol was considerably helpful. I was able to give her a list of what needed to be programmed before I could start writing cues, and she was able to accomplish that without my presence in the space.

In addition to the programming time I spent prior to Wednesday's rehearsal, I also reviewed my cue track to determine the base looks for the show. With thirty-two scenes, I had a large number of base looks, but some could be built off one another (for example Jane's bedroom at night and Jane's bedroom in the morning). My goal in identifying the base looks was to lay in the structure upon which each scene would be built. Therefore, in technical rehearsals, the foundation would already be in place, the stage manager (Françoise "Fran" Bastien) would have all the cues in the board, and the time I needed to manipulate cues during tech would diminish because I would not need to create lighting looks from scratch.

My hope during the Wednesday rehearsal was to begin writing cues because a good deal of the programming had already taken place. However, I quickly found that setting the position groups for the moving lights took more time than I had planned. While the intelligent fixtures responded easily, we had to re-record all the positions groups for the units that had been roughed in prior to tech (position groups refer to a record of focus positions for each moving light fixture). I found myself

spending a great deal of time working with my board operator and Kathryn Pong focusing the moving lights as specials as the actors continued their rehearsal and not writing the base looks for the scenes I had hoped to create. This deviation from my original plan frustrated me somewhat, but because I was relying so heavily on the moving lights as specials to pick out certain scenic elements and moments of action throughout the production, I knew that this period was time well spent.

In addition, late on Wednesday afternoon, Tanna, her advisor, Professor Daniel Conway, and I decided that the main curtain swag that completed the proscenium frame for our production was too high and needed to be lowered. While we trimmed the scenery to its height in the scenic drawings, sitting in the orchestra of the theatre, the scale of the proscenium arch felt too large. Late in the afternoon we lowered the swag another five feet, which meant that I had to refocus my all my units on the first electric position as well as do some focus touch-ups on many units on the first and second front of house positions because units were spilling on the curtain swag. Because I was unable to do these refocus notes before the Wednesday evening rehearsal, any cue writing that I did would need to be checked after refocusing. This helped me make the decision to spend time programming the moving lights and use what time I had to my best advantage.

The following morning I finished refocusing and began to write the base looks for the show, and I quickly noticed that the problem I encountered with the stage-left sidelight system during focus left a “dead spot” just downstage of the scrim and that the backlight system needed to tilt upstage slightly to help compensate. I also determined that I would need to move the stage left side light units slightly to create a

better shot through the arch. Most importantly, I began to notice that my reliance on the high, cool sidelight systems as my primary cutting tool downstage of the scrim was problematic because it made the deck appear as bright as the actors. I was unable to sculpt with those sidelight systems as I would have liked, and because of this, I began to push my low stage-right sidelight with color faders to compensate. Before the technical rehearsal process began, I was able to write all the cues for Act I, but ran out of time to lay in the cue structure for Act II.

Technical and Dress Rehearsals

The technical rehearsal period, beginning that Friday evening, was scheduled to run as a cue-to-cue rehearsal, knowing that we would run the musical numbers and skip sections of the dialogue in which there were no lighting cues. With more than 300 light cues, 70 or so follow spot cues, and scores of fly and projection cues, however, our stage manager was calling between two and three cues a minute, and it became apparent that we would not be able to skip many sections of the script. Knowing that we would only get through about half of Act I that evening and that I had all of the light cues for Act I in the light board, I was relatively comfortable during the Friday night tech rehearsal. Reese and I were able to discuss ideas and re-cue some scenes without feeling rushed or pushed. I also felt I had the time to tweak lighting looks and discuss the more complicated sequences to the stage manager and follow spot operators during the rehearsal, when the ideas could be most easily explained.

As technical rehearsal progressed, however, the pressure to push through the technical process mounted considerably, especially entering Sunday's rehearsal

because we had only gotten about half way through Act II and a few of our actors, including the actress playing Jane Eyre, had to leave in the middle of Sunday's rehearsal to sing in a choir concert. While Reese and I continued our open communication, we stopped less frequently to make changes, and I found myself taking a more and more notes on changes that I could make later. In particular, we teched the last 15 pages of the text at 5:00pm on Sunday evening, having run out of time during our technical rehearsals. The mounting pressure to finish tech forced me to work through many of the breaks, stopping long enough to stand up and stretch, and also prevented us from spending the time I needed in a few scenes to create a solid structure from which to work. However, I did one thing that helped: even when we could not stop for lengthy periods of time to fix a sequence of light cues, I was able to stop the rehearsal to talk with Reese, Alcine, and the design team to clarify ideas and discuss the structure of those later scenes. While this added a number of cue notes to my list, I ultimately felt that those conversations at the tech table were extremely beneficial over the dress rehearsal process.

As with most first dress rehearsal runs following tech, the show was very rough. Most of the notes I took were related to timing and increasing the backlight and sidelight levels to cut actors away from scenery; in particular when the scrim was flown in as a projection surface. I also found that, in general, the style of the musical numbers needed more color and texture. My cues were in the right place, but the shifts in mood and tone needed to be bolder.

Following the Sunday run, Professor Daniel MacLean Wagner and Professor Burgess suggested adding a unit to the stage-left, low sidelight system that would, in

effect, turn the low sidelight system into a more symmetrical idea and help cut and sculpt actors from the stage left side. In addition, I found the time to refocus the stage left sidelight systems to get a better shot through the arch to help sculpt actors as they walked through the arch and into the scene.

During the following four dress rehearsals, I continued to clarify my ideas and sculpt the actors. Furthermore, in these rehearsals, I finessed the timing of cues and clarified the stage manager's calling of specific cues help her more accurately call these cues during runs. Many times, this meant moving cues originally called on an actor's cross to specific placements in the musical score, and other times, simply explaining what the following light cue was meant to do helped the stage manager to determine for herself where the cue needed to be called within her script.

In the process of executing this design, I tried to focus upon the original ideas of the artistic team while at the same time reacting to the changing needs of the show as the technical and dress rehearsal process progressed. During the plot process, I found the preliminary work we had done as an artistic team served me quite well in creating the tools needed to present our impressionist staging idea, which was reinforced during my focus time. During tech, however, we had to acknowledge that we were seeing the lighting tools, actors, and scenery work together for the first time, and going into dress rehearsals, I needed to adapt the plot slightly in an effort to maximize the functionality of my lighting tools with regards to the goals of the production concept.

Chapter 4: Production and Process Analysis

The purpose of this chapter is to evaluate my realized design in respect to the ideas and aesthetic goals of the artistic team, which were formulated based upon text analysis and collaborative preliminary design work throughout the production process. The challenge, with regards to this type of analysis, is for me to examine the successful communication of the design ideas of the production to the audience members, who were unaware of the conceptual approach of the design. With this in mind, the following chapter will examine both successful and unsuccessful elements of my design and discuss the ideas behind the design elements as a reference to help determine my success and failures. In addition, this chapter will provide an analysis of the elements of my process that directly contributed to my success and failures.

One idea that translated directly from textual analysis through the realization of the lighting design was the narrative presentation of the musical by the character Jane Eyre. Like the book, the musical looks through Jane's eyes at what she remembers, reflected clearly in the staging by Reese and the actress playing Jane, Joanna Howard. As the character of Jane spoke directly to the audience or watched as another actress portrayed her childhood, I was able to isolate Jane in areas across the stage using a single rose pattern and an overt follow spot. Furthermore, most of the show was cued in icy blues to reflect upon the difficulties of Jane's past, but the follow spots and the down patterns used no color, and appeared much warmer and calmer, as Jane the narrator must have felt. These changes in light quality around the

older Jane Eyre during the first act help to pull her out of the scene and place her in a world of her own.

The success in establishing the narrative look for the character Jane Eyre did not, however, continue with the same success as the ensemble took over the narrative duties towards the middle of Act I. The ensemble's narrative style differed greatly from that of Jane Eyre; as mentioned in Chapter Three, they moved across the stage as an interpretive dance troupe, working as a single unit to enhance the mood of their story. I was unable to transfer the original "narrative look" I had created for Jane, and while I believe I was successful at creating a new narrative look that emphasized the ensemble's style by pushing strong, saturated colors into the ensemble with the low side light systems, I do not think that it was ever clear who the ensemble was. Are they a "stream-of-consciousness" element of Jane's mind? Are they simply a group of actors presenting Jane's story? Or are the ensemble characters in Jane's memory? Ultimately, these are questions that the text does not answer, but in our production, the ensemble scenes lacked the strong point of view in my design that Jane, as narrator, did have. Ironically, I think that the "looks" of the ensemble scenes were some of the more interesting in the play because they clearly supported the actions of the ensemble with the combined use of front and rear projections and strong low side light color (in particular during the songs "Sweet Liberty" and "The Icy Lane").

Another lighting idea that translated directly from the preliminary design process into the production was the "suggestive imagery" of time and place. In the design, I was able to use the sconces and columns in the set to great advantage. When used, either independently in smaller scenes or together in full stage scenes, the

seven sconces immediately grounded the action on stage in an interior location.

Combining that idea with the manipulation of color and key system, I was able to unify the scenic environment into a single space and time or separate sections of the stage, creating separate rooms of Thornfield Hall, as in the musical numbers, “The Scream” at the beginning of Act II and “Perfectly Nice” when Jane arrives at Thornfield Hall in Act I.

The columns added another layer in the success of suggested time and place. By manipulating the toning color on the columns I was able to change the paint texture when needed, which not only helped establish the difference between night and day, but also brought out different elements of the painted marble texture to help establish different locations. Furthermore, by silhouetting the upstage columns against the rear projection screens, in combination with front tree projections, I was able to use the columns as a three-dimensional addition to the forest we created in the exterior scenes on the moors and in the Thornfield Hall garden.

In addition to the use of the columns and sconces to help establish our impressionist vision, the textural elements in the design were of extraordinary importance in suggesting interior versus exterior sequences. From the textual analysis and production discussion I had with the artistic team, I knew the play flowed lyrically with few standard theatrical transitions (lights down, scene change, light up) and that within the action of the play, an actor could start stage left, in an interior setting but, as the actor crossed stage right, would arrive at an exterior location. Two of the systems worked very well in establishing interior environments from exterior environments: the backlight with linear construction patterns and the

down light with the rose patterns. The linear quality of the construction patterns helped enhance the linear quality of the parquet flooring and evoke the shadows of architectural elements. The rose pattern, although originally conceived as an isolating idea for Jane's narrative moments, presented an organic texture when dappled across the stage and evoked the shadows of foliage.

While both these pattern systems were successful in texture, I found, in retrospect, that the color of my linear backlight system posed a few challenges to its primary function, cutting²⁷ the actors away from the scenery during interior scenes. I used R55, a strong lavender color with a great deal of blue. The warm lavender in combination with the blue helped to present an eerie quality, which I wanted, but because the gel has only a 37 percent transmission rate,²⁸ it did not allow enough light to escape the lighting instrument to cut the actors. This became problematic during the full stage sequences on stage in Thornfield Hall. The party sequence in Act I, in particular, looked two-dimensional and flat. I was able to compensate for this by raising the intensity of the side light to help sculpt the actors, but the combination of all these systems departed from our original idea of suggestive imagery and felt "over-lit" in comparison with the striking simplicity of the other scenes.

Another idea from textual analysis and production discussions that translated well into the design was the idea of "lyric flow" mentioned above in regards to texture. The musical rarely stops to take a breath, and as one group of characters

²⁷ In lighting terminology, "cut" refers to the use of back light, down light, or side light to establish a glow around the figure which helps to present the three-dimensionality of an object and prevent an object from blending into the surrounding scenery on stage

²⁸ "Transmission Rate" refers to the amount of the visible light a lighting gel allows to pass through it. R55 absorbs 63 percent of the visible light, allowing 37 percent of the light produced by a lighting instrument to pass through the gel and onto the stage.

sings their way offstage, another group is singing their way on to establish a new scene. For Reese and the design team, this felt as if the scenes flowed into and out of each other with only a few exceptions. I believe the cueing structure and the fade times between the cues were two of my most successful design elements because the lighting worked so well with the music in creating this sense of lyric motion from scene to scene. The design could not have achieved this, however, without the diligence of my stage manager, Françoise (Fran) Bastien who called the cues on a nightly basis.

My communication regarding the placement and purpose of the cues with Fran played a big role in the success of the style of the production. In spending three hours going through the Act I cues before technical rehearsals, Fran arrived at tech with a strong sense of the style and rhythm of Act I. Lack of time prevented us from holding another meeting to precisely place the cues for Act II, and because of this, it took a few dress rehearsals before Fran and I achieved the rhythm for the second Act.

While Act II achieved a strong sense of rhythm, on the whole, before opening, the fire sequence in “Farewell Good Angel” never fully reached its stylistic potential. The final design used static projections of flame on the rear projection screens which I activated with rotating glass and steel patterns while turning the columns and staircase bright red and orange, as if they were catching fire themselves. By containing the fire upstage and removing the light from downstage, I hoped to pull focus up to Bertha Mason who started the fire by throwing a lantern off the staircase. While ultimately achieving the focus, the style of the fire lacked the energy and point of view so prevalent in the ensemble scenes. As an audience member, I recognized

that Bertha started the fire and also that Thornfield erupted in flames, but I never felt the emotional connection of dread or fear. The reason for this, I believe, was that the tools we used- color, moving patterns, and flame projection- were recognizable as theatrical techniques. This became particularly apparent after talking with audience members who found, in general, the most striking design moments to be those in which they could not figure out exactly how the “look” on stage was created.

Another aspect of my work on this production that I feel needs improvement is utilizing my cueing time in the theatre after technical rehearsals to its fullest potential. On the day before the production opened, the first day I was able to complete all my cue notes before the following rehearsal, Professor Wagner and I discussed that there was no reason I should not complete all my cue notes within the amount of time I had each day. While this was the first time we had this discussion during this process, I was aware of this problem much earlier. During my cueing sessions on the days immediately following technical rehearsals, I became frustrated easily and needed to take frequent breaks in an effort to focus upon my cue notes. Ultimately, the chain of events from late scenery load –in and re-trimming of the curtain swag led to a great deal of refocus time, which in turn forced me to come in very early and stay late during the technical process to make up for time lost during cueing; arriving early and staying late led to a lack of sleep, and lack of sleep led to exhaustion and difficulty in focusing my attention during my work time following technical rehearsals. In retrospect, I can clearly see the reasons behind my problems following tech, however, I should not only have been able to identify my problem during the process, but find a solution (taking one morning to sleep in, for example).

While this ultimately was a disappointment for me (because it factored into the lack of clarity in the fire sequences), I look forward, in the future, to recognizing this problem earlier in the process and preventing this stumbling block from happening again.

Conclusion:

The analysis of the final lighting design above represents one major element of the evaluation of my design, but in evaluating this design, I must also consider the degree to which the lighting design was able to unify the ideas of the authors, director, choreographer, and other designers. Overall, I believe that the choices I made in this design resulted directly from the strong collaborative ideas we had formulated together in production discussions. Because of this, the specific tools I chose for this design became an extension of the other design elements within the show, including the visual elements created by Alcine's choreography and Reese's staging.

Many of the tools I chose were driven specifically by Tanna's impressionist scenery and projections. The time Tanna and I spent in pre-production collaborating on the projections created a unity between the lighting and projection designs which forced me to find tools to enhance our stylistic approach from the beginning. This ultimately helped me to stay focused upon the production's style through the pressure of teching and rehearsing a show without all the scenic design elements on stage. Had Tanna and I not worked so closely together, and also in collaboration with Reese and Alcine, I fear that the troubles of load-in could have overwhelmed the production and forced me to lose my focus on the production as a whole. This likely would have

led to me create individual looks for each scene while losing the overall picture of how the scenes connect and move. As it was, we were very smart to tackle the technical elements of the show long before our load-in and technical rehearsals.

Overall, I believe the lighting design served *Jane Eyre, A Musical Drama* well, supporting the ideas of Reese's approach, and in combination with the costume and scenic designs, provided the specific style and emotional reflection that our production required. The critical points I identify within this analysis are possible improvements on what I believe to be, on the whole, a successful design. Realizing and evaluating this work has offered me the keystone in my development as a lighting designer here at the University of Maryland. The evaluation, in the form of this analysis, compelled me to examine my process from conception through completion in an effort to acknowledge the choices made during my process and the effects those choices had upon the realized design. I believe that this analytical process will help me throughout my future design work by facilitating the development of a critical eye necessary to objectively critique my work as a designer, which will provide me with the experience and instinct necessary to make solid design choices.

Appendix A: Research Materials



Fig. 1. Research Collage Board by Justin Thomas.

Appendix B: Design Paperwork

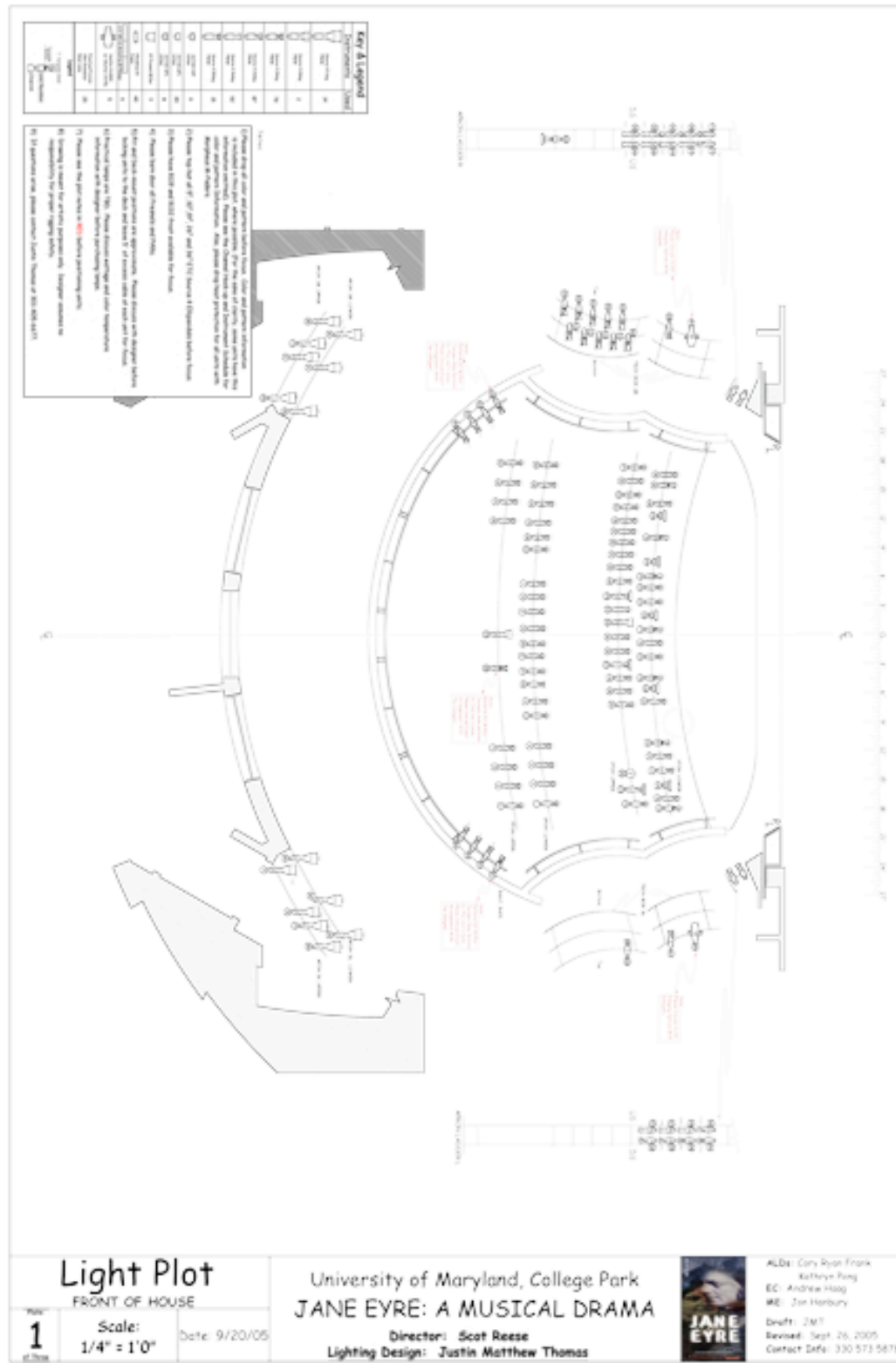


Fig. 2. Light Plot, plate one of three.

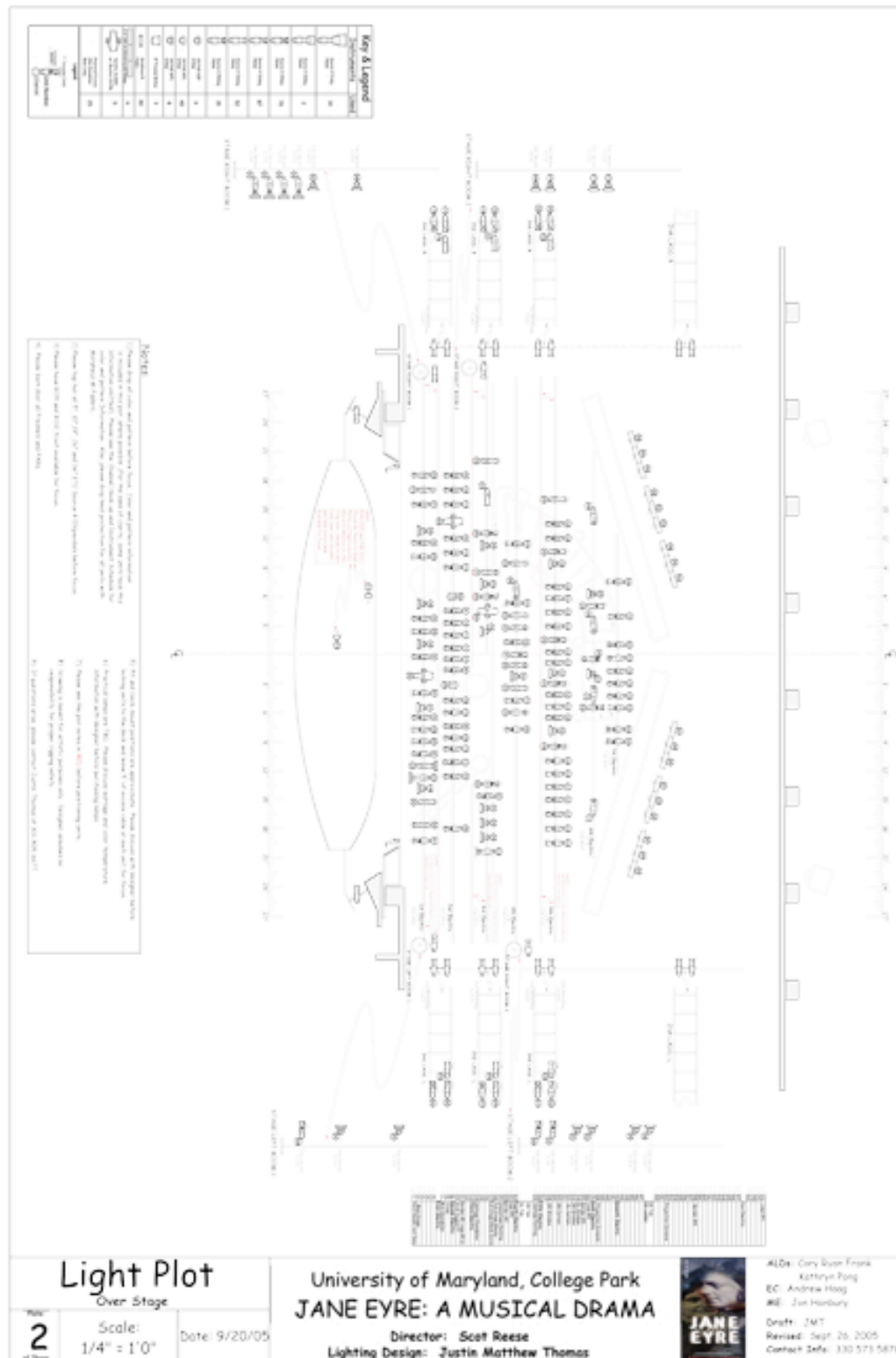


Fig. 3. Light Plot, plate two of three.

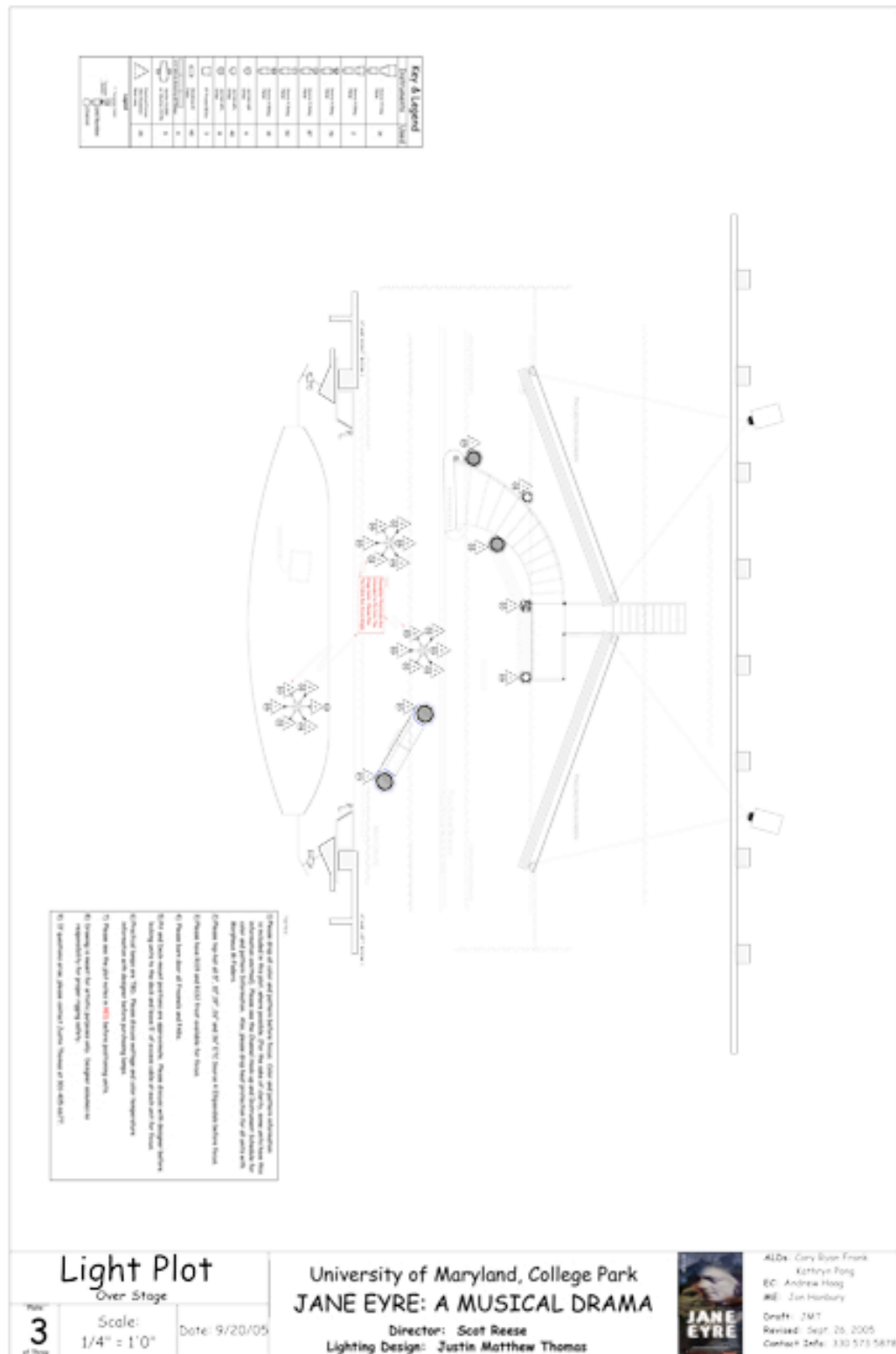


Fig. 4. Light Plot, plate three of three.

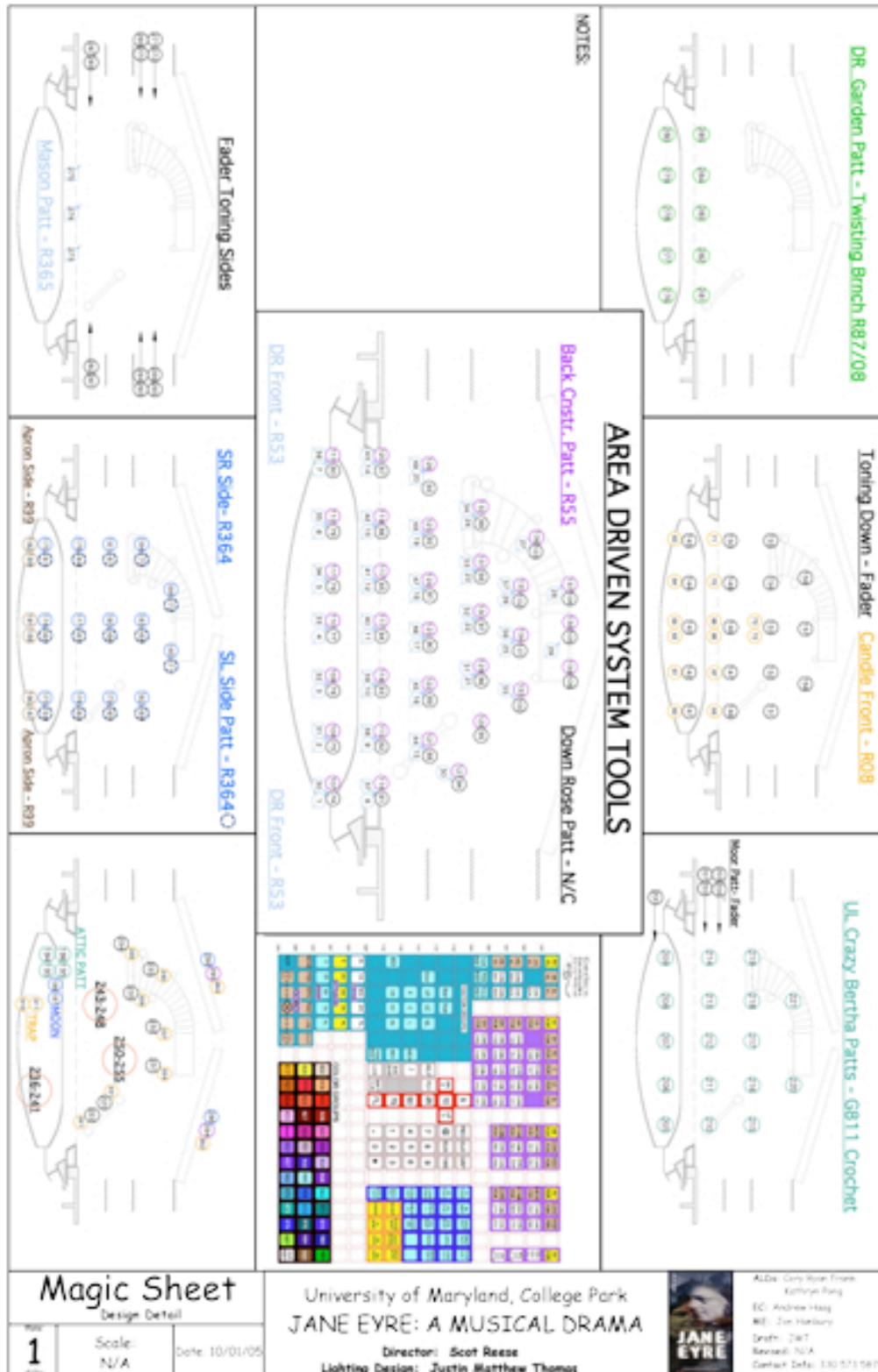


Fig. 5. Magic Sheet. This document allows the designer quick access to each lighting unit during the cue writing process.

Table 1. Final Wish List

Jane Eyre, A Musical Drama

FINAL WISH LIST

DL Cool Front				DR Cool Front			
CH#	Focus	Inst. Type	Position	CH#	Focus	Inst. Type	Position
1	A	S4 19 deg	FOH 2	30	A	S4 19 deg	FOH 2
2	B	S4 19 deg	FOH 2	31	B	S4 19 deg	FOH 2
3	C	S4 19 deg	FOH 2	32	C	S4 19 deg	FOH 2
4	D	S4 19 deg	FOH 2	33	D	S4 19 deg	FOH 2
5	E	S4 19 deg	FOH 2	34	E	S4 19 deg	FOH 2
6	F	S4 19 deg	FOH 2	35	F	S4 19 deg	FOH 2
7	G	S4 19 deg	FOH 2	36	G	S4 19 deg	FOH 2
8	H	S4 19 deg	FOH 2	37	H	S4 19 deg	FOH 2
9	J	S4 19 deg	FOH 2	38	J	S4 19 deg	FOH 2
10	K	S4 19 deg	FOH 2	39	K	S4 19 deg	FOH 2
11	L	S4 19 deg	FOH 2	40	L	S4 19 deg	FOH 2
12	M	S4 19 deg	FOH 2	41	M	S4 19 deg	FOH 2
13	N	S4 19 deg	FOH 2	42	N	S4 19 deg	FOH 2
14	O	S4 19 deg	FOH 2	43	O	S4 19 deg	FOH 2
15	P	S4 19 deg	FOH 1	44	P	S4 19 deg	FOH 1
16	Q	S4 19 deg	FOH 1	45	Q	S4 19 deg	FOH 1
17	R	S4 19 deg	FOH 1	46	R	S4 19 deg	FOH 1
18	S	S4 19 deg	FOH 1	47	S	S4 19 deg	FOH 1
19	T	S4 19 deg	FOH 1	48	T	S4 19 deg	FOH 1
20	U	S4 19 deg	FOH 1	49	U	S4 19 deg	FOH 1
21	X	S4 19 deg	FOH 1	50	V	S4 19 deg	FOH 1
22	Y	S4 19 deg	FOH 1	51	X	S4 19 deg	FOH 1
23	Z	S4 19 deg	FOH 1	52	Y	S4 19 deg	FOH 1
24	AA	S4 19 deg	FOH 1	53	Z	S4 19 deg	FOH 1
25	CC	S4 19 deg	FOH 1	54	AA	S4 19 deg	FOH 1
26	DD	S4 19 deg	FOH 1	55	BB	S4 19 deg	FOH 1
27	EE	S4 19 deg	3RD ELEX	56	CC	S4 19 deg	FOH 1
28	FF	S4 19 deg	4TH ELEX	57	DD	S4 19 deg	FOH 1
29	GG-HH	S4 19 deg	4TH ELEX				

WARM CANDLE FRONT

CH#	Focus	Inst. Type	Position
60	DL	S4 5 deg	FOH 4
61	DLC	S4 5 deg	FOH 4
62	DC	S4 5 deg	FOH 4
63	DC	S4 5 deg	FOH 4
64	DRC	S4 5 deg	FOH 4
65	DR	S4 5 deg	FOH 4
66	L	S4 5 deg	FOH 4
67	LC	S4 5 deg	FOH 4
68	C	S4 5 deg	FOH 4
69	C	S4 5 deg	FOH 4
70	RC	S4 5 deg	FOH 4
71	R	S4 5 deg	FOH 4
72	ULC	S4 5 deg	FOH 4
73	URC	S4 5 deg	FOH 4

NARRATIVE DOWN PATT

CH#	Focus	Inst. Type	Position
107	A	S4 26 deg	2ND ELEX
108	B	S4 26 deg	2ND ELEX
109	C	S4 26 deg	2ND ELEX
110	D	S4 26 deg	2ND ELEX
111	E	S4 26 deg	2ND ELEX
112	F	S4 26 deg	2ND ELEX
113	G	S4 26 deg	2ND ELEX
114	H	S4 26 deg	2ND ELEX
115	J	S4 26 deg	2ND ELEX
116	K	S4 26 deg	2ND ELEX
117	L	S4 26 deg	2ND ELEX
118	M	S4 26 deg	2ND ELEX
119	N	S4 26 deg	2ND ELEX
120	O	S4 26 deg	4TH ELEX
121	P	S4 26 deg	4TH ELEX
122	Q	S4 26 deg	4TH ELEX
123	R	S4 26 deg	4TH ELEX
124	S	S4 26 deg	4TH ELEX
125	T	S4 26 deg	4TH ELEX
126	U	S4 26 deg	4TH ELEX
127	V	S4 26 deg	4TH ELEX
128	W	S4 26 deg	4TH ELEX
129	X	S4 26 deg	4TH ELEX
130	Y	S4 26 deg	4TH ELEX
131	Z	S4 26 deg	4TH ELEX
132	AA	S4 26 deg	4TH ELEX
133	BB	S4 26 deg	6TH ELEX
134	CC	S4 26 deg	6TH ELEX
135	DD	S4 26 deg	6TH ELEX
136	EE	S4 36 deg	6TH ELEX
137	FF	S4 36 deg	6TH ELEX
138	GG	S4 36 deg	6TH ELEX
139	HH	S4 36 deg	6TH ELEX

NARRATIVE DOWN PATT

CH#	Focus	Inst. Type	Position
74	A	S4 26 deg	FOH 1
75	B	S4 26 deg	FOH 1
76	C	S4 26 deg	FOH 1
77	D	S4 26 deg	FOH 1
78	E	S4 26 deg	FOH 1
79	F	S4 26 deg	FOH 1
80	G	S4 26 deg	FOH 1
81	H	S4 26 deg	1ST ELEX
82	J	S4 26 deg	1ST ELEX
83	K	S4 26 deg	1ST ELEX
84	L	S4 26 deg	1ST ELEX
85	M	S4 26 deg	1ST ELEX
86	N	S4 26 deg	1ST ELEX
87	O	S4 26 deg	2ND ELEX
88	P	S4 26 deg	2ND ELEX
89	Q	S4 26 deg	2ND ELEX
90	R	S4 26 deg	2ND ELEX
91	S	S4 26 deg	2ND ELEX
92	T	S4 26 deg	2ND ELEX
93	U	S4 26 deg	2ND ELEX
94	V	S4 26 deg	3RD ELEX
95	W	S4 26 deg	3RD ELEX
96	X	S4 26 deg	3RD ELEX
97	Y	S4 26 deg	3RD ELEX
98	Z	S4 26 deg	3RD ELEX
99	AA	S4 26 deg	3RD ELEX
100	BB	S4 26 deg	4TH ELEX
101	CC	S4 26 deg	4TH ELEX

SL HIGH SIDE BRANCHES

CH#	Focus	Inst. Type	Position
159	DL	S4 36 deg	SL Apron
160	DC	S4 26 deg	SL Apron
161	DR	S4 19 deg	SL Apron
162	L	S4 36 deg	IN 1 Lad
163	C	S4 26 deg	IN 1 Lad
164	R	S4 19 deg	IN 1 Lad
165	ML	S4 36 deg	IN 2 Lad
166	MC	S4 26 deg	IN 2 Lad
167	MR	S4 19 deg	IN 2 Lad

NARRATIVE DOWN PATT CONT.

CH#	Focus	Inst. Type	Position
102	DD	S4 26 deg	4TH ELEX
103	EE	S4 36 deg	4TH ELEX
104	FF	S4 36 deg	5TH ELEX
105	GG	S4 50 deg	5TH ELEX
106	HH	S4 50 deg	5TH ELEX

SL HIGH SIDE BRANCH CONT

CH#	Focus	Inst. Type	Position
168	UL	S4 36 deg	IN 3 Lad
169	UC	S4 26 deg	IN 3 Lad
170	UR	S4 19 deg	IN 3 Lad
171	XUL	S4 50 deg	6TH ELEX
172	XUR	S4 50 deg	6TH ELEX

SR HIGH SIDE BRANCHES

CH#	Focus	Inst. Type	Position
173	DL	S4 19 deg	SR Apron
174	DC	S4 26 deg	SR Apron
175	DR	S4 36 deg	SR Apron
176	L	S4 19 deg	IN 1 Lad
177	C	S4 26 deg	IN 1 Lad
178	R	S4 36 deg	IN 1 Lad
179	ML	S4 19 deg	IN 2 Lad
180	MC	S4 26 deg	IN 2 Lad
181	MR	S4 36 deg	IN 2 Lad
182	UL	S4 19 deg	IN 3 Lad
183	UC	S4 26 deg	IN 3 Lad
184	UR	S4 36 deg	IN 3 Lad
185	XUL	S4 50 deg	6TH ELEX
186	XUR	S4 50 deg	6TH ELEX

COLOR TONING DOWNS

CH#	Focus	Inst. Type	Position
141	DL	S4 Par MFL	FOH 1
142	DLC	S4 Par MFL	FOH 1
143	DC	S4 Par MFL	FOH 1
144	DRC	S4 Par MFL	FOH 1
145	DR	S4 Par MFL	FOH 1
146	L	S4 Par MFL	1ST ELEX
147	LC	S4 Par MFL	1ST ELEX
148	C	S4 Par MFL	1ST ELEX
149	RC	S4 Par MFL	1ST ELEX
150	R	S4 Par MFL	1ST ELEX
151	ML	S4 Par MFL	3RD ELEX
152	MLC	S4 Par MFL	3RD ELEX
153	MC	S4 Par MFL	3RD ELEX
154	MRC	S4 Par MFL	3RD ELEX
155	MR	S4 Par MFL	3RD ELEX
156	ULC	S4 Par MFL	4TH ELEX
157	UC	S4 Par MFL	4TH ELEX
158	URC	S4 Par MFL	4TH ELEX

APRON SIDES

CH#	Focus	Inst. Type	Position
187	DL	S4 36 deg	SL Apron
188	DC	S4 36 deg	SL Apron
189	DR	S4 36 deg	SL Apron
190	DL	S4 36 deg	SR Apron
191	DC	S4 36 deg	SR Apron
192	DR	S4 36 deg	SR Apron

DR MOOR PATTS

CH#	Focus	Inst. Type	Position
200	DL	S4 36 deg	SR Apron
201	IN 1 L	S4 36 deg	SL BOOM
202	IN 1 H	S4 36 deg	SL BOOM
203	IN 2 L	S4 36 deg	SL BOOM
204	IN 2 H	S4 36 deg	SL BOOM

GATESHEAD RAFTER PATT

CH#	Focus	Inst. Type	Position
193	DC	S4 36 deg	FOH 1
194	DR	S4 36 deg	FOH 1
195	C	S4 36 deg	FOH 1
196	R	S4 36 deg	FOH 1

ARCH SUPPORT

CH#	Focus	Inst. Type	Position
221		SCONCE	PRAC.
222	SLSH	S4 36 deg	1ST ELEX
223	SLSH	S4 36 deg	1ST ELEX
224	DL	S4 Par MFL	3RD ELEX
225	C	S4 Par MFL	3RD ELEX

GATESHEAD MOONLIGHT

CH#	Focus	Inst. Type	Position
197	DC	S4 36 deg	SL Apron
198	DR	S4 26 deg	SL Apron

COLUMN SCONCE SUPPORT

CH#	Focus	Inst. Type	Position
226		SCONCE	PRAC.
231	SLSH	S4 36 deg	4TH ELEX
227		SCONCE	PRAC.
232	SLSH	S4 36 deg	4TH ELEX
228		SCONCE	PRAC.
233	SLSH	S4 36 deg	4TH ELEX
229		SCONCE	PRAC.
234	SLSH	S4 36 deg	3RD ELEX
230		SCONCE	PRAC.
235	SLSH	S4 36 deg	5TH ELEX

BERTHA UL BACK

CH#	Focus	Inst. Type	Position
205	DL	S4 36 deg	2ND ELEX
206	DLC	S4 36 deg	2ND ELEX
207	DC	S4 36 deg	2ND ELEX
208	DRC	S4 36 deg	2ND ELEX
209	DR	S4 36 deg	2ND ELEX
210	L	S4 36 deg	2ND ELEX
211	LC	S4 36 deg	2ND ELEX
212	C	S4 36 deg	2ND ELEX
213	RC	S4 36 deg	2ND ELEX
214	R	S4 36 deg	2ND ELEX
215	UL	S4 36 deg	2ND ELEX
216	ULC	S4 36 deg	2ND ELEX
217	UC	S4 36 deg	2ND ELEX
218	URC	S4 36 deg	4TH ELEX
219	UR	S4 36 deg	4TH ELEX
220	XULC	S4 50 deg	4TH ELEX
221	XURC	S4 50 deg	4TH ELEX

DL CHANDELIER SUPPORT

CH#	Focus	Inst. Type	Position
236		SCONCE	PRAC.
237		SCONCE	PRAC.
238		SCONCE	PRAC.
239		SCONCE	PRAC.
240		SCONCE	PRAC.
241		SCONCE	PRAC.
242	8" Fresnel	FOH 1	

DR SCONCE SUPPORT

CH#	Focus	Inst. Type	Position
243		SCONCE	PRAC.
244		SCONCE	PRAC.
245		SCONCE	PRAC.
246		SCONCE	PRAC.
247		SCONCE	PRAC.
248		SCONCE	PRAC.
249	8" Fresnel	2ND ELEX	

US CHANDELIER SUPPORT

CH#	Focus	Inst. Type	Position
250		SCONCE	PRAC.
251		SCONCE	PRAC.
252		SCONCE	PRAC.
253		SCONCE	PRAC.
254		SCONCE	PRAC.
255		SCONCE	PRAC.
256	8" Fresnel	2ND ELEX	

WINDOW BACK SCROLLERS

CH#	Focus	Inst. Type	Position
257	Win A	S4 Par WFL	6TH ELEX
258	Win B	S4 Par WFL	6TH ELEX

WINDOW SLASHES

CH#	Focus	Inst. Type	Position
259	SLSH	S4 50 deg	4TH ELEX
260	SLSH	S4 50 deg	4TH ELEX

SL SIDE TONING

CH#	Focus	Inst. Type	Position
261	Arch L	SCONCE	PRAC.
262	Arch H	SCONCE	PRAC.
263	Stair L	SCONCE	PRAC.
264	Stair H	SCONCE	PRAC.
265	Col L	SCONCE	PRAC.
266	Col H	SCONCE	PRAC.

SR SIDE TONING

CH#	Focus	Inst. Type	Position
267	Arch L	SCONCE	PRAC.
268	Arch H	SCONCE	PRAC.
269	Stair L	SCONCE	PRAC.
270	Stair H	SCONCE	PRAC.
271	Col L	SCONCE	PRAC.
272	Col H	SCONCE	PRAC.

Table 2. Cue Track Sheet. This document is a working document, which records all cue structure data.

<u>Q TRACK</u>									
Show: Jane Eyre, A Musical Drama									
DESIGN: Justin Matthew Thomas									
Theatre: CSPAC - Kay Theatre									
Date: Fall '05									
Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
1						preshow	preshow		
2	3	3	4				House \downarrow 1/2		
3	4	4					House \downarrow out		
4									
5	5	5				Autofollow	blackout		
6	10	12	10		15	JANE" 1-1	ATTIC DK NIKKAT DL		
6.1	10	12				Auto			
7	3	5			1L	Aut. JANE SPEAK	ATTIC full establish DS focus	Jane?	
7.5	2	5			1.5	'HIDE 3 in	ATTIC JANE		
8	2	3			1L	Aut. JANE REED	ATTIC Full Attic Look	Jane 1/2	
9	4	5			4	JANE REED	Narrative look DL DC-Attic DR- \downarrow to half	Jane? DL	
10	5	7			4		Buzz		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 2 of 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '06

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
11									
12	7	12			6S	MSASURE 56	<u>SCHOOL LOOK</u> X-FADE	↓	↑
13									
14	3	3			8S	GREEN EVER	<u>SCHOOL LOOK</u> of 100 SE Arch Push		
15					8S		SE entrance of kids		
							School to Fall		
16	4	7			10S	ANT. BEACH-CHUCKS	<u>SCHOOL LOOK</u> ↑ DC EMPH		<u>Block</u>
17	5	7			12S	bar 78.1	<u>SCHOOL LOOK</u> BUILD		
18	7	9			13S	ANT. STOOD	<u>SCHOOL</u> FINE SPON ESTABLISH DR secondary DL tertiary	↓	
19									
20	5	7			18S	BUTTON OUT	button out center emphasis school scene establish		<u>Block</u>
30.1	4	7					ADD FRONT		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 3 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	F31	F32
21	2	3			11L	Aut BROCKHE	SL entrance Full expand		
22	12	25			12L	SEARCH/BLACK EXIT	slow DS pull in longwood		
23	20	30			20S	w/ MUSIC	Forgiveness/RAW	Jane ↑	Helen ↑
24									
25	20	30			23S	Helen on stool	FORGIVENESS: slow on DC slow to DC stool		
26	20	30			25S	Sus # MUSIC 70	Build slow strong push side face Warner		
27	7	12			15L	END BEAVE ENOUGH	spots out/	Jane ↓	Helen ↓
27 PM 2									
28	12	15			15L	Aut, SPEAKING	DL garden look Narrative DL X-FADE	Jane ↑	
29									
30									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 4 of 31

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
31	7	10			16L	as Jane STAND	LOWODD - DL RETURN DEC EMPH	JANE 1/2	
32	5	10			17L	"I'm looking at you"	LOWODD →	JANE ↑	
33					17L	"I'll be there"	→	JANE 1/2	
34	3	5			17L	"such things exist"	build old Jane spot up	JANE ↑	
35	5	12			17L	"before she died"	DR Hospital Look lowoud base	JANE ↓	
36	2	4			18L	"watching you from heaven"	Hospital to half DL Narrative look	JANE ↑	
37	7	10			18L	BED EXIST	Graveyard transition DR focus	JANE 1/2	LN ↓
37.5	3	10			18L	Mr. Jane	ADD DL 3/4 EMPH		
38	2	3			19L	"Till we speak again tomorrow"	DL NARRATIVE EMPH	JANE ↑	
39	10	12			19L	Mr. ENSEMBLE	VL arch glow tertiary silhouette select visibility		
40	5	7			36S	bar 112	DR graveyard push Arch V		LINE ↑

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 5 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
41	7	12			385	end of bar 133	Lowood transition NR emphasis	Jane	Jane
42	5	7			21L	Jane's exit	Full Lowood		
43	5	12			21L	SCATCHEL X TO JANE	DL DC emphasis		
44	15	25			21L 395	MUSIC	<u>SWEET LIBERTY</u> Bar Fight Jane DLG	Jane	
45	7	10			415	w/PROTEST	<u>SWEET LIBERTY</u> vs DLG SCHOOL FOCUS		
46	7	25			445	bar 39	<u>SWEET LIBERTY</u> DC EMPH		
47					455	bar 48	SCATCHEL DLG		
48	7	10			455	end of bar 49	<u>SWEET LIBERTY</u> WICH THUS MOON LOOK		
49	7	10			495	ENSEMBLE SCATCHEL	Full Moor build Jane Cent SR secondary		
50	0	0	1		515	bar 94	<u>SWEET LIBERTY</u> button		
50.1	3	4				AUTO	SR EMPH / Full STAGE MOON		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 6 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall 05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
51	3	7			25L	-JANE X TO THEM	SR Focus/ Ensemble Full on BUT	Jane	
52	5	7			25L	"Thornfield hall"	Thornfield trans. Arch build		
53	5	7			25L	"Ms. Fairfax enters"	Thornfield look		
54							Thornfield		
55									
56	7	10			55S	bar music	perfectly Nice	Jane	Fairfax ↑
57					55S	DN about entrance to house	→	Jane	Fairfax 1/2
58					59S	on Adele's exit	→	Jane	Fairfax 1/2
59	5	10			60S	bar 58	perfectly Nice DL focus		
60	5	10			63S	bar 85	perfectly Nice slow pull in on table	Jane	Fairfax ↓

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 7 of 30

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
61	0	0	1		64S	end of song	button out		
61.1	3	5					RESTORE		
62	7	10			31L	Robert Cress	Stairs reveal Cold Thorn trees scene build	Jane ↓	Fairfax ↓
63	4	7			32L	Aye, yes	Salon revealed		
64	5	7			32L	"really?"	tree special		
65									
66	7	10			33L	"how many rooms are there"	US stair bustle		
67					32L	Robert Cress	upstairs		
68					32L	Aye, yes	tree special		
69	4	12			33L	"grace!!"	DS focus		
70	10	12			34L 68S	scene 6	Jay Lane back 1/2 scene pattern push		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 8 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	F3.1	F3.2
71	7	9			69S	bar 24	<u>ICY LANE</u> BUILD STAGE LEFT		
72	7	9			70S	bar 32	<u>ICY LANE</u> push SEND FINE PUSH		
73	2	5			71S	bar 40	<u>ICY LANE</u> restore DR emphasis		
74	5	7			36L	on X curve	<u>ICY LANE</u> Center emphasis DLC → DRC		
75	5	7			37L	on X SR	SR emphasis		
76	10	2			12S	Jane X	DLC emphasis Narrative Look w/PROSE	Jane ↑	
76.5									
77	7	15			27S	INT ENTRANCE OF SERVANTS	<u>THORNTON</u> x-FADE DS ZONE	Jane ↓	
78						INT BACK OF ON X	<u>THORNTON</u> x-FADE DS ZONE		
79									
80									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 9 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
81	7	10			75S	end of bar 24	<u>DRAWING ROOM</u> DC EMPHASIS		
82	15	20	15		40L	CALL w/ SCREAM OUT / ROBERT GO	<u>DRAWING ROOM</u> FULL DR. PAN + STATE / <u>UP</u> 7/4		
83	15	25			42L	FRANK / ADELE EXIT	<u>DRAWING ROOM</u> SLOW PAN IN ON CHARLES		
84	7	10			43L	w/ MUSIC BEGINNING	<u>DRAWING ROOM</u> SLOW BUILD STAIR / DC ZONE		
85	5	7				INT. ROOM SING	PAN IN STAIR / DC		
86	5	7			44L	ON SCOT	NIGHT TRANSITION		
87	7	10			44L	AUTO-FOLLOW	<u>DRAWING ROOM</u> <u>MORNING</u> 100		
88									
89									
90	10	25			48L 79S	ON MUSIC	<u>AS GOOD AS YOU</u> 100 pull in drawing room SLOW	Jane ↑	Robert ↑

Q TRACK

Show: Jane Eyre, A Musical Drama

PG 10 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	F31	F32
91	7	10			82S	Top of measure 36	As Goes As You		
92	7	15			85S	Top of BAR 54	As Goes As You pull into show show drawing arch area		
93					87	Bar 78	As Goes As You		
94	7	9			87S	bar 78	DRAWING ROOM RESTORER SL chair - CHAIRS	270	R10
95									
96									
97									
98	8	12	8		SIL	Roomster Exit	Bedroom TRANS Light push side		
99	7	10			SIL	AUTO FOLLOW	Portrait HEE Portrait Jane Red Rich		
100	7	12			71S	INTER FIRST LATE	Portrait Jane REMOVED - Ann Red LARRY	Jane	4

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 11 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
101	7	10			93S	INTERCUT BERTHA "AH"	PORTRAIT ADD US BERTHA		
102	5	7			93S	bar 29 CHORUS ENTRANCE	PORTRAIT FULL BERTHA EXPAND		
103	7	12			95S	BAR 43 CHORUS IN US-DS MOVE	PORTRAIT STRONG SCENE PUSH - BERTHA		
104	7	12			96S	ROCHESTER SET ON BED	PORTRAIT BERTHA SEPARATE → ROCH. PRIMARY		
105	12	15			97S	BERTHA LIGHTS FIRE	PORTRAIT ROCHESTER BED FIRE		
106									
107									
108	20	30	30		53L	PUT OUT FIRE	BEDROOM FALL ROCH. BED RESTORE		
108.5	5	7				TO-TO STAIR	VERY SLOW AND JANE FROM - STAIR		
109	7	15			54L	BEGIN MUSIC	SECRET SONG, STAIR JANE - BEGIN SING - ROCH. DOWN JUMP		
110	12	20			102S	bar 20	SECRET SONG JANE - END / STAIR SING		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 12 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	F51	F52
111	5	10			105S	Bar 56 JANE X DC	<u>SECRET SONG</u> DC EMPH - Rm IN TIGHT ON CLANN		
112	5	7			104S	Bar 53 JANE X TO WIND	<u>SECRET SONG</u> JANE BED / WIND EMPH / Rm 2000		
113	5	7			105S	Bar 69 Ave. RICHMOND SONG	<u>SECRET SONG</u> SPLIT EMPH ESTABLISH		L
114	4	10			106S	bar 85	<u>SECRET SONG</u> STRONG RED Rm IN		
115	00	.1			107S	bar 102	<u>SECRET SONG</u> BUTTON 101	J	R
116	4	5			107S	ANNOUCE	NIGHT TRANS - JANE BEDROOM EMPH		
117					56L				
118	4	7			56L	Ave GRACE ENTRANCE	JANE BEDROOM MORNING		
119					56L				
120	5	15			57L	"Last night MISS"	JANE BEDROOM SIGHT Rm IN BED		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 13 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
121	7	10			58 L	ANT. FIREFOX ENTRANCE	JANE BEARDOM LESTONE FULL MS ZONE		
122					58 L				
123	3	10			108 S	JANE/FACE X DC	SOCIETY'S BEST DC EMPH	Jane ↑	Fox ↑
124									
125									
126	5	10			60 L	ANT CHORUS SENSE	SOCIETY'S BEST SLOW FULL STAGE PANDA X-FACE		
127									
128	3	7			113 S	ANT. CHORUS ENTRANCE	SOCIETY'S BEST BUILD STAIR ENTRANCE		
129	4	7			114 S	CHORUS ARRIVES DS	SOCIETY'S BEST DS PANDA LOOK		
130	0	0.1			117 S		SOCIETY'S BEST BUTTON OUT	J ↓	F ↓

Q TRACK

Show: Jane Eyre, A Musical Drama

pg 14 of 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '06

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
131	3	7			117S	AUTOFOLLOW	<u>PARTY LOOK</u> DL EMPH DR. EMPH		
132	5	10			64L	ON MUSIC THE FINER THINGS	<u>FEVER THINGS</u> DL EMPH, SLIGHT <u>Ass-IN</u> SPECIALS		
133	7	10			118S	AUT. BLANCHE SING	<u>FEVER THINGS</u> FULL IN SPECIALS, PARTY BASS	Blanche ↑	Rochester ↑
134									
135									
136	7	10			127S	Bar 197, Blanche @ <u>Alan's</u> <u>CHOC</u>	<u>FEVER THINGS</u> BUILD DRC EMPH, <u>JANE TEXT.</u> ROCH <u>2nd</u>		
137	0	0.1			127S	bar 154	<u>FEVER THINGS</u> BUTTON OUT		
138	5	9			127S	AUTOFOLLOW	<u>DANCE</u>		
139	5	7			68L	AUT. JANE/ROCH	<u>DANCE</u> Dance @ 1/2 DR EMPH		
140	7	10			69L	AUT. BLANCHE X TO ROCH	<u>DANCE</u> DRC/DR EMPH <u>JANE</u> <u>2nd</u>		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 15 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '06

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
141							FS Q	R	B
142	4	7			133 S	Ant. CHORUS SING	PO DANCE LOOK RESTORE		
143	5	12			135 S	TOP of BAR 329 - 1	DANCE LOOK Strong Center build		
144	3	7			135 S	end of bar 332	PARTY LOOK RESTORE DL ENTANG EMPH	R	B
145					135 S	Ant. CHORUS SING	THE PEOPLE SLOW DR - DEC PULL IN		
146					135 S	Ant. CHORUS SING	THE PEOPLE SLOW DR - DEC PULL IN		
147	5	12			138 S	bar 260 Ant. ROOM SING	THE PEOPLE SLOW Ant. DR - DEC PULL IN	R	B
148	7	12			139 S	BAR 33 Ant. JANE SING	THE PEOPLE SLOW PULL IN BUNCH DR		
149	5	7			139 S	Ant. JANE X TO ARCH	THE PEOPLE ADD DL ARCH		
150	5	12			140 S	JANE X BACK DR	THE PEOPLE SLOW DR EMPH		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG 16 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
151									
152	4	7			73L	INT. ROBERT ENTRANCE	THORNFIELD SILENCE & DS FULL RESTORE		
153	7	10			74L	W/MUSIC R3	SEREN PULL IN STRONG STARS		
154	5	10			74L 140S	INT. ROCH. SING	SEREN PULL IN STRONG STARS		Package ↑
155									
156	3	5			142S	INT. JANE SING	SEREN	Jane ↑	
156.5									5
157	3	5			144S	bar 35 Rochester Sing 5	SEREN	Jane ↑	Package ↑
158	3	5			146S	bar 43 Jane Sing 5	SEREN	Jane ↑	Package ↑
159	5	12			148S	bar 58 INT. BERTHA	SEREN ADD BERTHA UC		
160	15	15			148S	bar 61	SEREN Full BERTHA BUILD		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 7 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

[illegible]

Q TRACK

AC 1 2
Show: Jane Eyre, A Musical Drama

PG: 18 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
200	3	3					INTERMISSION HOUSE 1 1/2		
201	4	4	4				House 1 0		
201.1	5	5				Intermission	B/O		
202									
203									
204									
205							1/2		
206	10	12			150S 76L	w/ MUSIC	NARRATIVE LOOK DS ZONE SIDE PUSH		
207	7	4			151S	TOP of MURDER 23 "Reason"	NARRATIVE LOOK LOSE FEEL		
208	4	7	4		151S	ON CHORUS EXIT	TRANSITION X-FADE MASON HALL		
208.1	5	7			151S	AUTOBELLOW	1 Full Mason Hall EXT.		
209									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 19 of 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
210	5	7			153S	Lvt. BERTHA STAGER	MASON HILL Lvt. BERTHA VC SPECIAL		
211	7	12			154S	ON CRESCENDO MEASURE 20	MASON HILL BERTHA LOOK FULL ENTRANCE		
212	7	10			154S	ON BERTHA EXIT	MASON/BERTHA ↳ Lvt. US STATE SPECIALS		
213	5	7			155S	TOP of MEASURE 36	MASON/BERTHA HALLING EMPHASIS		
214									
215	5	7			157S	Lvt. CHORUS MEASURE 47 "THE SECRETS"	MASON/BERTHA PUSH BERTHA PATE		
216	4	10			157S	ON BED ENTRANCE	DL BED/ATTC LOOK BASE		
217	5	7			158S	Lvt. X-DL	DL BED/ATTC BASE BUILD OUT FOR LOOK DL		
218						Lvt. MEASURE 50	F. STAGE Q		219 ↑
219	7	10			159S	MEASURE 80 "NAME"	DL emphasis DL secondary		Mason ↓

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 20 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	KS 1	FS 2
220	5	9			159 S	ON BED REMOVAL	THORNFIELD TRANSITION / X-FACE DS		
221									
222	7	12			80 L	ANT. ROOM X END SCENE "WELL, YOU'VE BEEN"	THORN LOOK DC, - DC-DCS EMPH		
223	7	12			81 L	ROCH X TO C	THORN LOOK C to DR emph slow Thorn Look		
224	7	12			81 L	ROCH X TO JANE DR	THORN LOOK slow DR EMPH		
225	7	12			81 L	X TO CENTER	THORNFIELD LOOK slow C EMPHATIC		
226	7	15			161 S	WINDUP. SONG	THORNFIELD center emphasis pull in tight slow	Jane ↑	
227	5	9			163 S	BAR 47 w/ MUSIC CRUISE	PORTRAIT LOOK PAINFUL X-FACE		
228	7	12			166 S	MASURE 107 TOP → "PARENT-DUG"	PORTRAIT slow AND BLANCHE ULC		
229									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 21 of 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall 05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
230	5	7			168S	an B/Root OBT	Portrait LOSE US BLANCHE		
231	5	12			169S	Jane X C	Portrait BUILD STRONG DC		
232	0	0	.1		169S	bar 187	Portrait BUTTON OUT		
233	12	3			169S	AutoFollow	X-FADE TRANS INTO GARDEN		
234							Talk G. In DS		
235	7	10			170S	Ant. BLANCHE SINGING	<u>VERGIN MORNING</u> GARDEN Fm. ESTAB. DR EMPH		Blanche ↑
236	4	7			171S	JANE'S ENTRANCE	<u>VERGIN MORNING</u> DL EMPH DR 1/2	JANE ↑	B ↓
237	4	10			172S	Ant BLANCHE SINGING	<u>VERGIN MORNING</u> Ant DR → DL + DR EMPH		Blanche ↑
238	7	12			179S	LAST BEAT OF MEASURE '65 "Hm"	<u>GARDEN LOOK</u> SHOW FILLER GARDEN LOOK	J ↓	B ↓
239					191L				

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 22 OF 31

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	ES 1	ES 2
240	5	7			89L	? 7	<u>GHOST</u> LOW 1/5 INTERIOR GHOST 1/2		
241	5	7	5		89L	W/ SCREEN OUT	<u>GHOST</u> X-FALL INTERIOR GHOST		
242	9	12			176S	INT. ROOM SING	<u>GHOST</u> FALL ESTAB. JANE @ ARCH 2ND VIEW		
243	7	10			178S	ON WOMAN'S EXIT	<u>GHOST</u> CENTER PULL IN		
244	5	7			180S	TOP OF MEASURE - 141 "DARK"	<u>GHOST</u> BUILD LOOK TLC SLOW		
245	5	15			92L	ON X DC	<u>DRAWING ROOM</u> SLOW DC EMPH		
246	6	12			183S	INT. ROOM SING	<u>MT. HOPE OF HEAVEN</u>	Jane ↑	Robert ↑
247	5	7			186S	TOP MEASURE III W/ MUSIC SHIFT	<u>MT. HOPE OF HEAVEN</u> PULL		
248	9	15			188S	TOP MEASURE 140	<u>MT. HOPE OF HEAVEN</u> SLOW BUILD DLC-DRC		
249	5	10			189S	MEASURE 157 OUT X DL ARCH	<u>MT. HOPE OF HEAVEN</u> DL EMPH, RCH ARCH BACK RCH @ 1/2		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 23 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
250	7	10			190 S	Ant X C	<u>MY HOPE OF HEAVEN</u> SLOW ADD C		
251	10	15			191 S	TOP of MASURE 190	<u>MY HOPE OF HEAVEN</u> SLOW PUSH NCC → DR SWAY		
251.5	7	10			192 S	W/ MUSIC SWEET	FULL PART PUSH		
252	5	7			193 S	Ant X DC → DCC W/ MUSIC SWEET	<u>MY HOPE OF HEAVEN</u> Run IN DC - DCC		
253	7	15			194 S	Ant X DC	<u>MY HOPE OF HEAVEN</u> SLOW RUN IN C		
254	7	15			194 S	ON X IN TO KISS	<u>MY HOPE OF HEAVEN</u> Run IN TIGHT CENTER	J	R
255									
256	4	7			198 L 195 S	W/ MUSIC CHANGE	TRANSITION → FULL INT LOOK W/IN BACK PUSH		
257	4	7			196 S	SERVANTS MEN CENTER	SLIGHT RUN IN CENTER		
258	3	7			197 S	FIREFOX ENTRANCE ANTICIPATE	<u>SLIP OF A GIRL</u> ARCH BACK PUSH - DR SWAY		
259	5	12			197 S	Ant FIREFOX SENSING	<u>SLIP OF A GIRL</u> DS SWAY	J	E

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 24 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
260	7	12			199S	AROUND LINE 20-23 ANT FAIRFAX X DC	(<u>SLEEP OF A GIRL</u> CENTER EMPH DR 2NDARY)		
261	3	7			202S	ANT. ACROSS/ROBERT ENTRANCE	<u>SLEEP OF A GIRL</u> ARCH PUSH - DS EMPH		
262	5	15			202S	FAIRFAX X TO DRESS	<u>SLEEP OF A GIRL</u> LOW SLIGHT ALL IN C		
263	7	10			203S	AROUND MARCEL 63 X DS?	<u>SLEEP OF A GIRL</u> DS FULL EXPAND US 1/2		
264	4	7	7		205S	ON EXIT/END OF SON	<u>TRANSITION STEP 1</u> → GROUND DARKEN	JANE ↓	FAIRFAX ↓
264.1	7	10				AUDITION	LEAD W/ CHURCH WINDOW		
265	4	5			206S	ON CHORUS ENTRANCE	<u>WEDDING</u> ESTABLISH WEDDING		
266									
267					103L	SUSPENSEFUL FAIRFAX X TO	WEDDING FAIRFAX X TO		
268									
269	6	7			208S	JANE ENTRANCE	<u>WEDDING</u> STAIR PUSH		

Q TRACK

Show: Jane Eyre, A Musical Drama

pg 25 of 37

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
270	5	12			2085	Jane & Rochester MEET @ ARCH	<u>WIDEN LOOK</u> DL EMPH		
271	4	5			2086	ON SET w/ MUSIC	Bertha transition		
272	7	10			2095	ON BERTHA / ROCHES- TER ENTRANCE	<u>ATTIC</u> <u>ATTIC ESTABLISH</u>		
273									
274	7	15			2165	ANT ROCH SING	<u>ATTIC</u> Roll IN C → STAIR / C Arch- STAIR 2ND		Rochester ↑
275	4	7			2175	bar 123	<u>ATTIC</u> EXPAND DL	Scene ↑	
276	5	12			2195	beg of song what can I do	<u>WHAT CAN I DO?</u> DL EMPH		Rochester ↓
277					2195	bar 19	→		Rochester ↑
278									
279									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG 26 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
280	7	10			110 L	end of song	FOREWELL DS THORN EMPH		
281	4	7			222 S	start of song Forewell good angel	FOREWELL	Jane ↓	
282	3	7			224 S	Acorns bar 30 / X OVER	FOREWELL CENTER EMPH		
283	3	7			225 S	Ant. Forewell Entrance	FOREWELL AND ARCH		
283.5	5	12			225.5		FOREWELL Remade		
284	5	10			226 S	Ant. B. ENTRANCE	FOREWELL BERTHA AND @ STAIRS		
285	0	0.1			227 S	BERTHA DEEP LOWERS	Fire slight build		
285.1	4	7					Fire BUILD US		
286	3	2			227 S	bar 73 "LANE"	Full fire build		
287									
289	7	2			112 L	Ant. Ensemble ENTRANCE	DS Maar look DS EMPH DL EMPH		
289.5	5	10			113 L	ENSEMBLE SURROUND JANE	Moore LOOK DS LANE DL EMPH		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 27 OF 31

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2
290	5	7			113L	Beach solo "RAIN"	DL emphasis		
291					229S	"..."	Follow	Jane ↑	St. John ↑
292	4	7			230S	Mr. Roke's X	More Look Expand GR EXPAND - DR INT Look		
293	5	10			232S	bar 2	transition to galeshed Full Side push		
294	5	7			233S	Jane enters Bedroom	DL bedroom emph. Chorus secondary		
295					116L	End of Song	Follow	Jane ↓	St. John ↓
296	7	25			117L	"give them here"	Death music strong pull into but slow dark stormy		
297	5	10			235S	ANT: JANE Singing	Forgiveness 'reprise'	Jane ↑	
297.5	6	12			237S	Ant Chorus Leves	Side Push on Chorus		
297.7	5	7			238S	Chorus Starts	Full Side Push DL		
298	5	7			238S	bar 73	DC NARRATIVE TRANSITION		
299									

Q TRACK

Show: Jane Eyre, A Musical Drama

PG: 28 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	F51	F52
300									
301									
302	4	7			121L	X TO STAIR	STAIR SECONDARY		
303	7	12			121L	ANT. ST. LOW SCENE	STAIR GARDEN ENH		
304									
305	7	10			241S	TOP OF bar 35 "LOVE WE"	build garden push		
306	4	7			241S	JANE X ANNE	slight expand Left		
307	7	10			241S	JANE X C	expand Center		
308	4	7			242S	ANT. JANE STAIRS	Garden @ 1/2	Jane ↑	
309	5	7			243S	bar 386 ANT. ST. LOW SCENE	stair increase		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG 29 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
310	7	10			245 S	Muswell 417 "JANE"	starts @ 1/2 strong Jane build SL arch		
311					246				
312	5	7			247 S	Ant. DC w/LET w/ ST. Jane	DC Garden		
313	7	10	10		125 L	Ant Jane X TO FRODO	Burnt Thorn look Center emph. DL Rochester Garden 2nd arch		
314	4	7				Ant Follow	Ant Rochester SR		
315									
316									
317	5	7			233 S	w/MUSIC	DL garden emph.		
318					253 S	Ant Jane LINGS	Follow SPOTS	Jane ↑ 1/2	Rochester ↑ 1/2
319					254 S				

Q TRACK

Show: Jane Eyre, A Musical Drama

PG. 30 OF 32

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
320	7	10			254S	M. 125 "I AM HILL" build DL arch emph.			
321	5	12			255S	ANT. LEAVES Garden restore	Jane ↓ 1/2	Rock ↓ 1/2	
322					255S	Box 178 ANT. ROCK SEVA	FOLLOW SPOT		Rock ↑ FL
323	7	10			257S	M. 180 "THEN FROM ME" build DL CLR			
324					257S	ANT. DNET	FOLLOW Q	Jane ↑ FL	
325					257S				
326	4	10			257S	ANT. Rock X DC	CUE expand DC		
327					258S	ANT. 178		↑ FL	
328					258S	ANT. 178			↑ FL
329					259S	B. 213 w/ ANT	build DC emphasis		

Q TRACK

Show: Jane Eyre, A Musical Drama

pg. 31 of 32

DESIGN: Justin Matthew Thomas

Theatre CSPAC - Kay Theatre

Date: Fall 05

Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS1	FS2
330	7	12			2605	bar 241 "And what I"	pull in tight DC		
331	3	5			2615	bar 249 "I love I love"	Narrator DC REST		Roch ↓ 1/2
331.5	7	10			262	act ROCH	Reset ROCH C		Reset
332	7	10			2645	w/ ENSEMBLE b. 283	build SCENERY		
333	4	5			2645	act. ENSEMBLE b. 283 ENSEMBLE STAGE	build STAGE		
334	4	5			2655	b. 285 act ENSEMBLE DS act	Full - Build STAGE 1		
335	7	10			2675	b. 295 "At TRUST"	Full stage STAGE 2		
336									
337									
338	5	7			2685	same Solo "Believe Enough"	pull in tight + DC		
339	3	3			2685	end of song	blackout		

Q TRACK

Show: Jane Eyre, A Musical Drama

PG:32 OF 32-

DESIGN: Justin Matthew Thomas

Theatre: CSPAC - Kay Theatre

Date: Fall '05

DESIGN: Justin Matthew Thomas							SHOW: Curran Valley Ranch			
Q	UP	DN	WT	DEL	PG	ACTION/CALL	LOOK	FS 1	FS 2	
340	7	7					CURTAIN CALL			
341	7	2					B/G			
341	10	10				HOUSE UP	CURTAIN / HOUSE UP			
342							HOUSE UP			
343	7	10					Post Show			
					</					

Table 3. Channel Hookup

JANE EYRE, A MUSICAL DRAMA

CHANNEL HOOKUP

Page 1
11/20/05

Jane-Eyre-Sept-29.lw4

Designer: Justin M. Thomas

ALD: Cory Frank, Kat Pong

UMDCP Theatre Department

Clarice Smith Center for the Performing Arts

Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(1)		2FOH LOWER	1	Source 4 19deg+- 575w	A	R53, T:-
(2)		2FOH LOWER	2	Source 4 19deg+- 575w	B	R53, T:-
(3)		2FOH LOWER	3	Source 4 19deg+- 575w	C	R53, T:-
(4)		2FOH LOWER	4	Source 4 19deg+- 575w	D	R53, T:-
(5)		2FOH LOWER	6	Source 4 19deg+- 575w	E	R53, T:-
(6)		2FOH LOWER	12	Source 4 19deg+- 575w	F	R53, T:-
(7)		2FOH LOWER	14	Source 4 19deg+- 575w	G	R53, T:-
(8)		2FOH UPPER	1	Source 4 19deg+- 575w	H	R53, T:-
(9)		2FOH UPPER	2	Source 4 19deg+- 575w	J	R53, T:-
(10)		2FOH UPPER	3	Source 4 19deg+- 575w	K	R53, T:-
(11)		2FOH UPPER	4	Source 4 19deg+- 575w	L	R53, T:-
(12)		2FOH LOWER	5	Source 4 19deg+- 575w	M	R53, T:-
(13)		2FOH LOWER	11	Source 4 19deg+- 575w	N	R53, T:-
(14)		2FOH LOWER	13	Source 4 19deg+- 575w	O	R53, T:-
(15)		1FOH UPPER	1	Source 4 19deg+- 575w	P	R53, T:-
(16)		1FOH LOWER	2	Source 4 19deg+- 575w	Q	R53, T:-
(17)		1FOH LOWER	4	Source 4 19deg+- 575w	R	R53, T:-
(18)		1FOH UPPER	6	Source 4 19deg+- 575w	S	R53, T:-
(19)		1FOH LOWER	11	Source 4 19deg+- 575w	19	R53, T:-
(20)		1FOH LOWER	15	Source 4 19deg+- 575w	U	R53, T:-
(21)		1FOH LOWER	5	Source 4 19deg+- 575w	X	R53, T:-
(22)		1FOH LOWER	7	Source 4 19deg+- 575w	Y	R53, T:-
(23)		1FOH LOWER	10	Source 4 19deg+- 575w	Z	R53, T:-
(24)		1FOH LOWER	14	Source 4 19deg+- 575w	AA	R53, T:-
(25)		1FOH UPPER	4	Source 4 19deg+- 575w	CC	R53, T:-
(26)		1FOH UPPER	5	Source 4 19deg+- 575w	DD	R53, T:-
(27)		3rd Electric	11	Source 4 50deg+- 575w	EE	R53, T:-
(28)		4th Electric	9	Source 4 19deg+- 575w	FF	R53, T:-

UMD Department of Theatre / Lightwright 4

(1) thru (28)

JANE EYRE, A MUSICAL DRAMA CHANNEL HOOKUP

Page 2
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Jane-Eyre-Sept-28.lw4

Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(29)		4th Electric	2	Source 4 50deg+- 575w	GG-HH	R53, T:-
(30)		2FOH LOWER	7	Source 4 19deg+- 575w	A	R53, T:-
(31)		2FOH LOWER	9	Source 4 19deg+- 575w	B	R53, T:-
(32)		2FOH LOWER	15	Source 4 19deg+- 575w	C	R53, T:-
(33)		2FOH LOWER	17	Source 4 19deg+- 575w	D	R53, T:-
(34)		2FOH LOWER	18	Source 4 19deg+- 575w	E	R53, T:-
(35)		2FOH LOWER	19	Source 4 19deg+- 575w	F	R53, T:-
(36)		2FOH LOWER	20	Source 4 19deg+- 575w	G	R53, T:-
(37)		2FOH LOWER	8	Source 4 19deg+- 575w	H	R53, T:-
(38)		2FOH LOWER	10	Source 4 19deg+- 575w	J	R53, T:-
(39)		2FOH LOWER	16	Source 4 19deg+- 575w	K	R53, T:-
(40)		2FOH UPPER	7	Source 4 19deg+- 575w	L	R53, T:-
(41)		2FOH UPPER	8	Source 4 19deg+- 575w	M	R53, T:-
(42)		2FOH UPPER	9	Source 4 19deg+- 575w	N	R53, T:-
(43)		2FOH UPPER	10	Source 4 19deg+- 575w	O	R53, T:-
(44)		1FOH UPPER	9	Source 4 19deg+- 575w	P	R53, T:-
(45)		1FOH UPPER	12	Source 4 19deg+- 575w	Q	R53, T:-
(46)		1FOH UPPER	17	Source 4 19deg+- 575w	R	R53, T:-
(47)		1FOH UPPER	21	Source 4 19deg+- 575w	S	R53, T:-
(48)		1FOH LOWER	20	Source 4 19deg+- 575w	T	R53, T:-
(49)		1FOH LOWER	22	Source 4 19deg+- 575w	U	R53, T:-
(50)		1FOH UPPER	8	Source 4 19deg+- 575w	V	R53, T:-
(51)		1FOH UPPER	14	Source 4 19deg+- 575w	X	R53, T:-
(52)		1FOH UPPER	18	Source 4 19deg+- 575w	Y	R53, T:-
(53)		1FOH UPPER	19	Source 4 19deg+- 575w	Z	R53, T:-
(54)		1FOH UPPER	20	Source 4 19deg+- 575w	AA	R53, T:-
(55)		1FOH UPPER	13	Source 4 19deg+- 575w	BB	R53, T:-
(56)		1FOH UPPER	15	Source 4 19deg+- 575w	CC	R53, T:-
(57)		1FOH UPPER	16	Source 4 19deg+- 575w	DD	R53, T:-

UMD Department of Theatre / Lightwright 4

(29) thru (57)

JANE EYRE, A MUSICAL DRAMA CHANNEL HOOKUP

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Jane-Eyre-Sept-28.lw4

Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(60)		4FOH SR LOWER	1	Source 4 5deg+- 575w	DL	R08, T:T: G674
(61)		4FOH SR LOWER	2	Source 4 5deg+- 575w	DLC	R08, T:T: G674
(62)		4FOH SR LOWER	3	Source 4 5deg+- 575w	DC	R08, T:T: G674
(63)		4FOH SL LOWER	1	Source 4 5deg+- 575w	DC	R08, T:T: G674
(64)		4FOH SL LOWER	2	Source 4 5deg+- 575w	DRC	R08, T:T: G674
(65)		4FOH SL LOWER	3	Source 4 5deg+- 575w	DR	R08, T:T: G674
(66)		4FOH SR UPPER	1	Source 4 5deg+- 575w	L	R08, T:T: G674
(67)		4FOH SR UPPER	2	Source 4 5deg+- 575w	LC	R08, T:T: G674
(68)		4FOH SR UPPER	4	Source 4 5deg+- 575w	C	R08, T:T: G674
(69)		4FOH SL UPPER	1	Source 4 5deg+- 575w	C	R08, T:T: G674
(70)		4FOH SL UPPER	3	Source 4 5deg+- 575w	RC	R08, T:T: G674
(71)		4FOH SL UPPER	4	Source 4 5deg+- 575w	R	R08, T:T: G674
(72)		4FOH SR UPPER	3	Source 4 5deg+- 575w	ULC	R08, T:T: G674
(73)		4FOH SL UPPER	2	Source 4 5deg+- 575w	URC	R08, T:T: G674
(74)		1FOH LOWER	1	Source 4 26deg+- 575w	A	N/C, T:T: R8084
(75)		1FOH LOWER	6	Source 4 26deg+- 575w	B	N/C, T:T: R8084
(76)		1FOH LOWER	9	Source 4 26deg+- 575w	C	N/C, T:T: R8084
(77)		1FOH LOWER	12	Source 4 26deg+- 575w	D	N/C, T:T: R8084
(78)		1FOH LOWER	16	Source 4 26deg+- 575w	E	N/C, T:T: R8084

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(60) thru (78)

JANE EYRE, A MUSICAL DRAMA CHANNEL HOOKUP

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Jane-Eyre-Sept-28.lw4

Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(79)		1FOH LOWER	18	Source 4 26deg+- 575w	F	N/C, T:T: R8084
(80)		1FOH LOWER	21	Source 4 26deg+- 575w	G	N/C, T:T: R8084
(81)		1st Electric	1	Source 4 26deg+- 575w	H	N/C, T:T: R8084
(82)		1st Electric	7	Source 4 26deg+- 575w	J	N/C, T:T: R8084
(83)		1st Electric	10	Source 4 26deg+- 575w	K	N/C, T:T: R8084
(84)		1st Electric	14	Source 4 26deg+- 575w	L	N/C, T:T: R8084
(85)		1st Electric	17	Source 4 26deg+- 575w	M	N/C, T:T: R8084
(86)		1st Electric	20	Source 4 26deg+- 575w	N	N/C, T:T: R8084
(87)		1st Electric	22	Source 4 26deg+- 575w	O	N/C, T:T: R8084
(88)		2nd Electric	1	Source 4 26deg+- 575w	P	N/C, T:T: R8084
(89)		2nd Electric	6	Source 4 26deg+- 575w	Q	N/C, T:T: R8084
(90)		2nd Electric	10	Source 4 26deg+- 575w	R	N/C, T:T: R8084
(91)		2nd Electric	15	Source 4 26deg+- 575w	S	N/C, T:T: R8084
(92)		2nd Electric	19	Source 4 26deg+- 575w	T	N/C, T:T: R8084
(93)		2nd Electric	23	Source 4 26deg+- 575w	U	N/C, T:T: R8084
(94)		3rd Electric	5	Source 4 26deg+- 575w	V	N/C, T:T: R8084
(95)		3rd Electric	6	Source 4 26deg+- 575w	W	N/C, T:T: R8084
(96)		4th Electric	1	Source 4 26deg+- 575w	X	N/C, T:T: R8084
(97)		4th Electric	7	Source 4 26deg+- 575w	Y	N/C, T:T: R8084

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(79) thru (97)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(98)		3rd Electric	9	Source 4 26deg+- 575w	98	N/C, T:T: R8084
(99)		3rd Electric	13	Source 4 26deg+- 575w	AA	N/C, T:T: R8084
(100)		5th ELECTRIC	8	Source 4 26deg+- 575w	BB	N/C, T:T: R8084
(101)		5th ELECTRIC	13	Source 4 26deg+- 575w	CC	N/C, T:T: R8084
(102)		5th ELECTRIC	18	Source 4 26deg+- 575w	DD	N/C, T:T: R8084
(103)		5th ELECTRIC	24	Source 4 36deg+- 575w	EE	N/C, T:T: R8084
(104)		6th Electric	7	Source 4 36deg+- 575w	FF	N/C, T:T: R8084
(105)		6th Electric	5	Source 4 50deg+- 575w	GG	N/C, T:T: R8084
(106)		6th Electric	2	Source 4 50deg+- 575w	HH	N/C, T:T: R8084
(107)		2nd Electric	2	Source 4 26deg+- 575w	A	R55, T:T: G635
(108)		2nd Electric	5	Source 4 26deg+- 575w	B	R55, T:T: G635
(109)		2nd Electric	8	Source 4 26deg+- 575w	C	R55, T:T: G635
(110)		2nd Electric	11	Source 4 26deg+- 575w	D	R55, T:T: G635
(111)		2nd Electric	13	Source 4 26deg+- 575w	E	R55, T:T: G635
(112)		2nd Electric	17	Source 4 26deg+- 575w	F	R55, T:T: G635
(113)		2nd Electric	21	Source 4 26deg+- 575w	G	R55, T:T: G635
(114)		2nd Electric	3	Source 4 26deg+- 575w	H	R55, T:T: G635
(115)		2nd Electric	4	Source 4 26deg+- 575w	J	R55, T:T: G635
(116)		2nd Electric	7	Source 4 26deg+- 575w	K	R55, T:T: G635
(117)		2nd Electric	12	Source 4 26deg+- 575w	L	R55, T:T: G635
(118)		2nd Electric	14	Source 4 26deg+- 575w	M	R55, T:T: G635
(119)		2nd Electric	18	Source 4 26deg+- 575w	N	R55, T:T: G635
(120)		2nd Electric	22	Source 4 26deg+- 575w	O	R55, T:T: G635
(121)		5th ELECTRIC	4	Source 4 26deg+- 575w	P	R55, T:T: G635

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(98) thru (121)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(122)		5th ELECTRIC	12	Source 4 26deg+- 575w	Q	R55, T:T: G635
(123)		5th ELECTRIC	16	Source 4 26deg+- 575w	R	R55, T:T: G635
(124)		5th ELECTRIC	19	Source 4 26deg+- 575w	S	R55, T:T: G635
(125)		5th ELECTRIC	22	Source 4 26deg+- 575w	T	R55, T:T: G635
(126)		5th ELECTRIC	25	Source 4 26deg+- 575w	U	R55, T:T: G635
(127)		5th ELECTRIC	3	Source 4 26deg+- 575w	V	R55, T:T: G635
(128)		5th ELECTRIC	7	Source 4 26deg+- 575w	W	R55, T:T: G635
(129)		5th ELECTRIC	10	Source 4 26deg+- 575w	X	R55, T:T: G635
(130)		4th Electric	8	Source 4 26deg+- 575w	Y	R55, T:T: G635
(131)		4th Electric	11	Source 4 26deg+- 575w	Z	R55, T:T: G635
(132)		5th ELECTRIC	26	Source 4 26deg+- 575w	AA	R55, T:T: G635
(133)		7th Electric	1	Source 4 26deg+- 575w	BB	R55, T:T: G635
(134)		7th Electric	4	Source 4 26deg+- 575w	CC	R55, T:T: G635
(135)		7th Electric	5	Source 4 26deg+- 575w	DD	R55, T:T: G635
(136)		7th Electric	10	Source 4 36deg+- 575w	EE	R55, T:T: G635
(137)		7th Electric	9	Source 4 36deg+- 575w	FF	R55, T:T: G635
(138)		7th Electric	6	Source 4 36deg+- 575w	GG	R55, T:T: G635
(139)		7th Electric	3	Source 4 36deg+- 575w	HH	R55, T:T: G635
(141)		1FOH LOWER	3	Source 4 PAR MFL+- 750w	DL	FADER, T:-
(142)		1FOH LOWER	8	Source 4 PAR MFL+- 750w	DLC	FADER, T:-
(143)		1FOH LOWER	13	Source 4 PAR MFL+- 750w	DC	FADER, T:-
(144)		1FOH LOWER	17	Source 4 PAR MFL+- 750w	DRC	FADER, T:-
(145)		1FOH LOWER	19	Source 4 PAR MFL+- 750w	DR	FADER, T:-
(146)		1st Electric	4	Source 4 PAR MFL+- 750w	L	FADER, T:-
(147)		1st Electric	11	Source 4 PAR MFL+- 750w	LC	FADER, T:-
(148)		1st Electric	15	Source 4 PAR MFL+- 750w	XC	FADER, T:-
(149)		1st Electric	18	Source 4 PAR MFL+- 750w	DRC	FADER, T:-
(150)		1st Electric	21	Source 4 PAR MFL+- 750w	R	FADER, T:-
(151)		3rd Electric	4	Source 4 PAR MFL+- 750w	ML	FADER, T:-

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(122) thru (151)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(152)		4th Electric	5	Source 4 PAR MFL+- 750w	MLC	FADER, T:-
(153)		3rd Electric	7	Source 4 PAR MFL+- 750w	MC	FADER, T:-
(154)		3rd Electric	10	Source 4 PAR MFL+- 750w	MRC	FADER, T:-
(155)		3rd Electric	12	Source 4 PAR MFL+- 750w	MR	FADER, T:-
(156)		5th ELECTRIC	9	Source 4 PAR MFL+- 750w	ULC	FADER, T:-
(157)		5th ELECTRIC	14	Source 4 PAR MFL+- 750w	UC	FADER, T:-
(158)		5th ELECTRIC	23	Source 4 PAR MFL+- 750w	URC	FADER, T:-
(159)		APRON LADDER L	4	Source 4 36deg+- 575w	DL	R364, T:T: G517
(160)		APRON LADDER L	2	Source 4 26deg+- 575w	DC	R364, T:T: G517
(161)		APRON LADDER L	1	Source 4 19deg+- 575w	DL	R364, T:T: G517
(162)		IN1 LADD. L	3	Source 4 36deg+- 575w	L	R364, T:T: G517
(163)		IN1 LADD. L	2	Source 4 26deg+- 575w	C	R364, T:T: G517
(164)		IN1 LADD. L	1	Source 4 19deg+- 575w	R	R364, T:T: G517
(165)		IN2 LADD. L	3	Source 4 36deg+- 575w	ML	R364, T:T: G517
(166)		IN2 LADD. L	2	Source 4 26deg+- 575w	MC	R364, T:T: G517
(167)		IN2 LADD. L	1	Source 4 19deg+- 575w	MR	R364, T:T: G517
(168)		IN3 LADD. L	3	Source 4 36deg+- 575w	UL	R364, T:T: G517
(169)		IN3 LADD. L	2	Source 4 26deg+- 575w	UC	R364, T:T: G517
(170)		IN3 LADD. L	1	Source 4 19deg+- 575w	UR	R364, T:T: G517
(171)		6th Electric	1	Source 4 50deg+- 575w	XULC	R364, T:T: G517
(172)		6th Electric	3	Source 4 50deg+- 575w	XURC	R364, T:T: G517

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(152) thru (172)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(173)		APRON LADDER R	1	Source 4 19deg+- 575w	DL	R364, T:-
(174)		APRON LADDER R	2	Source 4 26deg+- 575w	DC	R364, T:-
(175)		APRON LADDER R	3	Source 4 36deg+- 575w	DR	R364, T:-
(176)		IN1 LADD. R	1	Source 4 19deg+- 575w	L	R364, T:-
(177)		IN1 LADD. R	2	Source 4 26deg+- 575w	C	R364, T:-
(178)		IN1 LADD. R	3	Source 4 36deg+- 575w	R	R364, T:-
(179)		IN2 LADD. R	1	Source 4 19deg+- 575w	ML	R364, T:-
(180)		IN2 LADD. R	2	Source 4 26deg+- 575w	MC	R364, T:-
(181)		IN2 LADD. R	3	Source 4 36deg+- 575w	MR	R364, T:-
(182)		IN3 LADD. R	1	Source 4 19deg+- 575w	UL	R364, T:-
(183)		IN3 LADD. R	2	Source 4 26deg+- 575w	UC	R364, T:-
(184)		IN3 LADD. R	3	Source 4 36deg+- 575w	UR	R364, T:-
(185)		6th Electric	6	Source 4 50deg+- 575w	XULC	R364, T:-
(186)		6th Electric	9	Source 4 50deg+- 575w	XURC	R364, T:-
(187)		APRON LADDER L	6	Source 4 36deg+- 575w	DL	R99, T:-
(188)		APRON LADDER L	5	Source 4 26deg+- 575w	DC	R99, T:-
(189)		APRON LADDER L	3	Source 4 19deg+- 575w	DR	R99, T:-
(190)		APRON LADDER R	4	Source 4 19deg+- 575w	DR	R99, T:-
(191)		APRON LADDER R	5	Source 4 26deg+- 575w	DC	R99, T:-
(192)		APRON LADDER R	6	Source 4 36deg+- 575w	DL	R99, T:-
(193)		APRON LADDER R	9	Source 4 36deg+- 575w	DC	R376, T:T: G811
(194)		APRON LADDER R	10	Source 4 36deg+- 575w	DR	R376, T:T: G811
(195)		APRON LADDER R	7	Source 4 36deg+- 575w	C	R376, T:T: G811

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(173) thru (195)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(196)		APRON LADDER R	8	Source 4 36deg+- 575w	R	R376, T:T: G811
(197)		APRON LADDER L	8	Source 4 36deg+- 575w	DC	R367, T:-
(198)		APRON LADDER L	7	Source 4 26deg+- 575w	DR	R367, T:-
(200)		APRON LADDER R	11	Source 4 36deg+- 575w	DS ZONE	FADER, T:T: R7862
(201)		STAGE RIGHT BOOM 1	6	Source 4 36deg+- 575w	In 1 Lo	FADER, T:T: R7862
(202)		STAGE RIGHT BOOM 1	5	Source 4 36deg+- 575w	In 1 Hi	FADER, T:T: R7862
(203)		STAGE RIGHT BOOM 1	4	Source 4 36deg+- 575w	In 2 Lo	FADER, T:T: R7862
(204)		STAGE RIGHT BOOM 1	3	Source 4 36deg+- 575w	In 2 Hi	FADER, T:T: R7862
(205)		1st Electric	8	Source 4 36deg+- 575w	DL	R376, T:T: G811
(206)		1st Electric	9	Source 4 36deg+- 575w	DLC	R376, T:T: G811
(207)		1st Electric	12	Source 4 36deg+- 575w	DC	R376, T:T: G811
(208)		1st Electric	16	Source 4 36deg+- 575w	DRC	R376, T:T: G811
(209)		1st Electric	19	Source 4 36deg+- 575w	DR	R376, T:T: G811
(210)		5th ELECTRIC	1	Source 4 36deg+- 575w	L	R376, T:T: G811
(211)		5th ELECTRIC	5	Source 4 36deg+- 575w	LC	R376, T:T: G811
(212)		5th ELECTRIC	11	Source 4 36deg+- 575w	C	R376, T:T: G811
(213)		5th ELECTRIC	15	Source 4 36deg+- 575w	RC	R376, T:T: G811
(214)		5th ELECTRIC	21	Source 4 36deg+- 575w	R	R376, T:T: G811
(215)		5th ELECTRIC	2	Source 4 36deg+- 575w	UL	R376, T:T: G811

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(196) thru (215)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(216)		5th ELECTRIC	6	Source 4 36deg+- 575w	ULC	R376, T.T: G811
(217)		4th Electric	3	Source 4 36deg+- 575w	UC	R376, T.T: G811
(218)		5th ELECTRIC	20	Source 4 36deg+- 575w	URC	R376, T.T: G811
(219)		4th Electric	14	Source 4 36deg+- 575w	UR	R376, T.T: G811
(220)		7th Electric	2	Source 4 50deg+- 575w	XULC	R376, T.T: G811
		"	8	"	XURC	"
(221)		ARCH	1	ARCH SCENCE	ARCH SCON CE	
		"	2	"	"	
(222)		1st Electric	5	Source 4 36deg+- 575w	SLSH A	FADER, T:-
(223)		1st Electric	6	Source 4 36deg+- 575w	SLSH B	FADER, T:-
(224)		3rd Electric	3	Source 4 PAR MFL+- 750w	DL	FADER, T:-
(225)		3rd Electric	2	Source 4 PAR MFL+- 750w	DC	FADER, T:-
(226)		COLUMN A	1	SCENCE	COLU MN SCON CE	
(227)		COLUMN B	1	SCENCE	COLU MN SCON CE	
(228)		COLUMN C	1	SCENCE	COLU MN SCON CE	
(229)		COLUMN D	1	SCENCE	COLU MN SCON CE	

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(216) thru (229)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(230)		COLUMN E	1	SCONCE	COLU MN SCON CE	
(231)		4th Electric	4	Source 4 36deg+- 575w	SLSH A	R08, T:-
(232)		4th Electric	10	Source 4 36deg+- 575w	SLSH B	R08, T:-
(233)		4th Electric	13	Source 4 36deg+- 575w	SLSH C	R08, T:-
(234)		3rd Electric	15	Source 4 36deg+- 575w	SLSH D	R08, T:-
(235)		5th ELECTRIC	27	Source 4 36deg+- 575w	SLSH E	R08, T:-
(236)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(237)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(238)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(239)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(240)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(241)		FOH 1	1	SCONCE	FOH CHAN DELIE R	
(242)		1FOH UPPER	3	10" Fres+- 2kw	CHAN D	R08, T:-

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(230) thru (242)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(243)			1	SCONCE	SR CHAN DELIE R	
(244)			1	SCONCE	SR CHAN DELIE R	
(245)			1	SCONCE	SR CHAN DELIE R	
(246)			1	SCONCE	SR CHAN DELIE R	
(247)			1	SCONCE	SR CHAN DELIE R	
(248)			1	SCONCE	SR CHAN DELIE R	
(249)	2nd Electric		9	10" Fres+- 2kw	CHAN D	R08, T:-
(250)			1	SCONCE	US CHAN DELIE R	
(251)			1	SCONCE	US CHAN DELIE R	
(252)			1	SCONCE	US CHAN DELIE R	
(253)			1	SCONCE	US CHAN DELIE R	

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(243) thru (253)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(254)			1	SCONCE	US CHAN DELIE R	
(255)			1	SCONCE	US CHAN DELIE R	
(256)		2nd Electric	16	10" Fres+- 2kw	CHAN D	R08, T:-
(257)		6th Electric	4	S4 PAR WFL+- 575w	WIND OW	FADER, T:-
(258)		6th Electric	8	S4 PAR WFL+- 575w	WIND OW	FADER, T:-
(259)		4th Electric	6	Source 4 50deg+- 575w	WIN SLSH	R08, T:-
(260)		4th Electric	12	Source 4 50deg+- 575w	WIN SLSH	R08, T:-
(261)		STAGE LEFT BOOM 1	2	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-
(262)		STAGE LEFT BOOM 1	1	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-
(263)		STAGE LEFT BOOM 2	4	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(264)		STAGE LEFT BOOM 2	3	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(265)		STAGE LEFT BOOM 2	2	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(266)		STAGE LEFT BOOM 2	1	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(267)		STAGE RIGHT BOOM 1	2	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(268)		STAGE RIGHT BOOM 1	1	S4 PAR NSP+- 575w	CLR SIDE	FADER, T:-
(269)		STAGE RIGHT BOOM 2	4	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-
(270)		STAGE RIGHT BOOM 2	3	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-

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(254) thru (270)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(271)		STAGE RIGHT BOOM 2	2	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-
(272)		STAGE RIGHT BOOM 2	1	S4 PAR WFL+- 575w	CLR SIDE	FADER, T:-
(273)		1FOH UPPER	2	Source 4 26deg+- 575w	HALL PATT	T:T: G202/G520
(274)		1FOH UPPER	7	Source 4 26deg+- 575w	HALL PATT	T:T: G202/G520
(275)		1FOH UPPER	11	Source 4 26deg+- 575w	HALL PATT	T:T: G202/G520
(276)		TECH BOX SR	2	Source 4 26deg+- 575w	DL	R08/R88, T:T: G517
(277)		TECH BOX SR	4	Source 4 26deg+- 575w	DLC	R08/R88, T:T: G517
(278)		TECH BOX SR	6	Source 4 26deg+- 575w	DC	R08/R88, T:T: G517
(279)		TECH BOX SR	8	Source 4 26deg+- 575w	DRC	R08/R88, T:T: G517
(280)		TECH BOX SR	10	Source 4 36deg+- 575w	DR	R08/R88, T:T: G517
(281)		TECH BOX SR	1	Source 4 26deg+- 575w	L	R08/R88, T:T: G517
(282)		TECH BOX SR	3	Source 4 26deg+- 575w	LC	R08/R88, T:T: G517
(283)		TECH BOX SR	5	Source 4 26deg+- 575w	C	R08/R88, T:T: G517
(284)		TECH BOX SR	7	Source 4 26deg+- 575w	RC	R08/R88, T:T: G517
(285)		TECH BOX SR	9	Source 4 36deg+- 575w	R	R08/R88, T:T: G517
(286)		2FOH UPPER	5	Source 4 19deg+- 575w	BED FIRE	N/C, T:T: R33101/G267/ G517
(287)		BALC. RAIL	1	Source 4 19deg+- 575w	FIRE	N/C, T:T: R33101/G267/ G517
(288)		BALC. RAIL	8	Source 4 19deg+- 575w	FIRE	N/C, T:T: R33101/G267/ G353

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(271) thru (288)

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(289)		STAGE LEFT BOOM 1	3	Source 4 26deg+- 575w	BURN T	N/C, T:T: R7406
(290)		STAGE LEFT BOOM 2	6	Source 4 26deg+- 575w	-	N/C, T:T: R7406
(291)		STAGE LEFT BOOM 2	5	Source 4 26deg+- 575w	-	N/C, T:T: R7406
(292)		DECK	1	L&E MR-16 Ministrip+- 750w	CLR 1	R321, T:-
		"	2	"	"	"
		"	3	"	"	"
(293)		DECK	4	L&E MR-16 Ministrip+- 750w	CLR 1	R321, T:-
		"	5	"	"	"
		"	6	"	"	"
(294)		DECK	1	L&E MR-16 Ministrip+- 750w	CLR 2	R378, T:-
		"	2	"	"	"
		"	3	"	"	"
(295)		DECK	4	L&E MR-16 Ministrip+- 750w	CLR 2	R378, T:-
		"	5	"	"	"
		"	6	"	"	"
(296)		DECK	1	L&E MR-16 Ministrip+- 750w	CLR 3	R57, T:-
		"	2	"	"	"
		"	3	"	"	"
(297)		DECK	4	L&E MR-16 Ministrip+- 750w	CLR 3	R57, T:-
		"	5	"	"	"
		"	6	"	"	"
(300)		TECH BOX SR	13	VL 1000+- 1kw	-	-, T:-
(301)		TECH BOX SR	12	VL 1000+- 1kw	-	-, T:-
(302)		1st Electric	13	VL 1000+- 1kw	-	-, T:-
(303)		2nd Electric	20	VL 1000+- 1kw	-	-, T:-
(304)		3rd Electric	8	VL 1000+- 1kw	-	-, T:-
(310)		PIT	1	Source 4 PAR MFL+- 750w	Trap	R08, T:-
(311)		PIT	2	Source 4 PAR MFL+- 750w	Trap	R08, T:-

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Channel	Dim	Position	U#	Type, Accessories, Watts	Pur	Color/Temp
(313)		1FOH UPPER		Source 4 26deg+- 575w	JANE STOO L	N/C, T:-
(314)		3rd Electric	1	Source 4 50deg+- 575w	Burns Death	R88/R365, T:-
(315)		1st Electric	23	Source 4 26deg+- 575w	BED	R62, T:-
(318)		7th Electric	7	Source 4 50deg+- 575w	Bertha	N/C, T:-
(322)		1st Electric	3	Source 4 36deg+- 575w	BED	N/C, T:-
(323)		3rd Electric	14	Source 4 36deg+- 575w	WEDDI NG	N/C, T:T: R7145/R43806
(324)		1st Electric	2	Source 4 26deg+- 575w	Prosc. SLSH	R47, T:-
(325)		1st Electric	24	Source 4 26deg+- 575w	Prosc. SLSH	R47, T:-
(375)		2FOH UPPER	6	Source 4 10deg+- 575w	Cndctr	N/C, T:-
(376)		1FOH UPPER	10	Source 4 10deg+- 575w	Cndctr	N/C, T:-
(400)		BALC. RAIL	5	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(401)		BALC. RAIL	6	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(402)		BALC. RAIL	7	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(403)		BALC. RAIL	2	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(404)		BALC. RAIL	4	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(405)		BALC. RAIL	3	Source 4 19deg+- 575w	CURT AIN	R47, T:-
(406)		TECH BOX SR	11	Source 4 19deg+- 575w	SWAG	N/C, T:-
(407)		TECH BOX SL	2	Source 4 19deg+- 575w	SWAG	N/C, T:-
(408)		TECH BOX SL	1	Source 4 19deg+- 575w	SWAG	N/C, T:-

Appendix C: Production Photographs

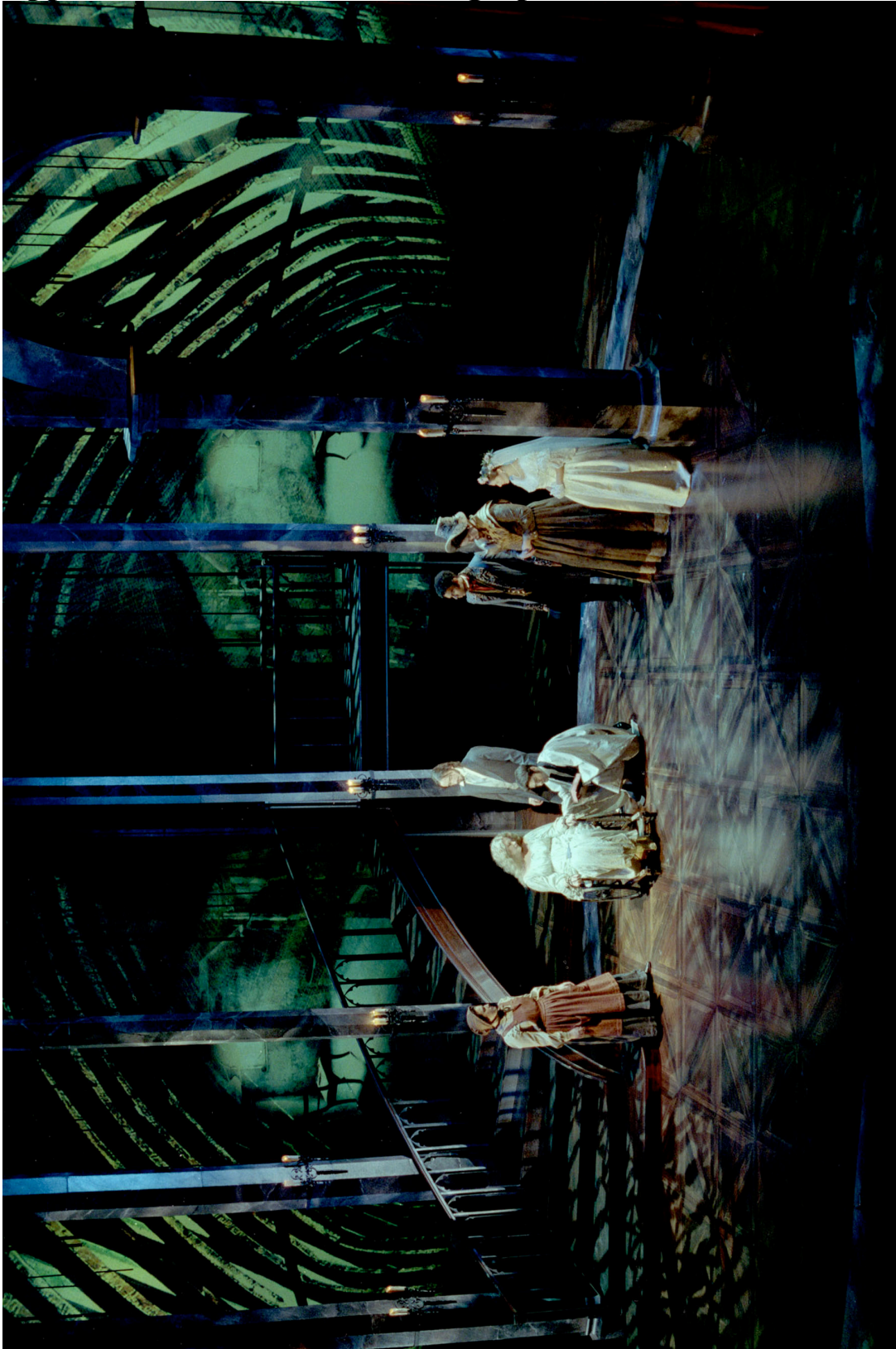


Fig. 7. Photograph courtesy of Brian Allard.



Fig. 8. Photograph courtesy of Stan Barouh.

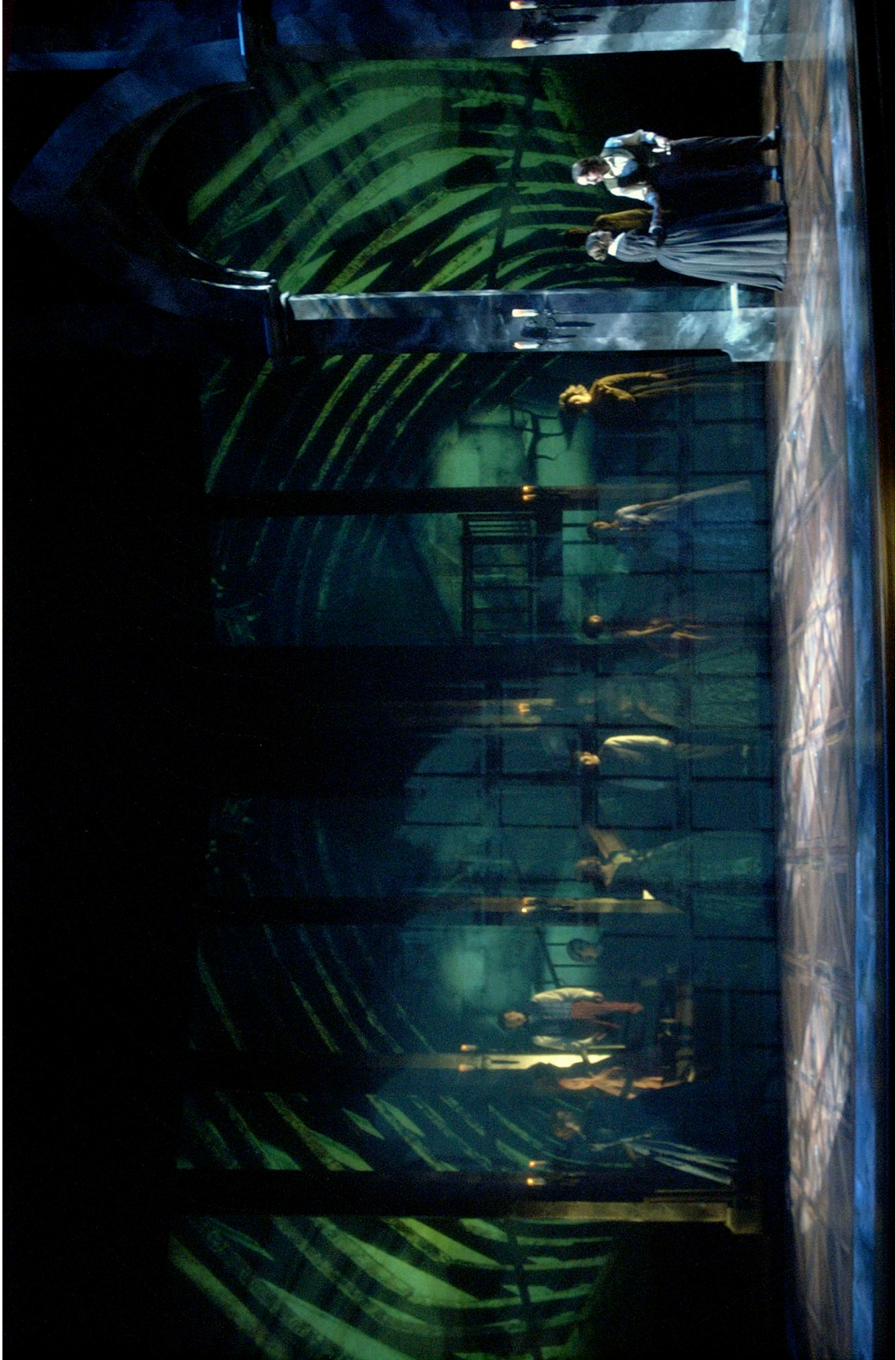


Fig. 9. Photograph courtesy of Stan Barouh.



Fig. 10. Photograph courtesy of Stan Barouh.



Fig. 11. Photograph courtesy of Stan Barouh.

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