Lighting Design For From Sun To Sun A Day In A Railroad Camp

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LIGHTING DESIGN FOR FROM SUN TO SUN: A DAY IN A RAILROAD CAMP

by

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ABSTRACT

In this thesis the notion of a theoretical approach to the beginning stages of designing lighting for a theatrical production will be discussed. The topic being researched is: How a theoretical approach to entering the design process will enhance the final lighting design. The target audience for this study is theatrical lighting designers. A theoretical approach, in this case to the beginning of the design process, could be described as utilizing current dramatic theories to develop a better understanding for the design of this production. In order to better understand this topic one would need to know how the process of lighting design is typically created and where the theoretical approach is implemented. An issue with this approach is that the short period allowed for the design process does not allow sufficient time to utilize a theoretical approach in a real world setting. A way of determining if this process is effective is through personal self review. Journaling and discussion with my advisor for this production will be the method of data collection. The method of validation will be a self reflection at the end of the final performance. An issue with the collection process is its reliance on personal opinions, including the author’s. There are no ethical issues relating to this study. When applied, a theoretical approach to the design process will enhance the quality of the final lighting design through allowing the designer to be better prepared for a specific scene that he/she is struggling with.
Dedicated to my father Walter T Szewczyk
who passed away without getting a chance
to see this thesis come to fruition.
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INTRODUCTION

The purpose of this thesis is to follow my journey as a lighting designer for the University of Central Florida production of *From Sun to Sun*. I will incorporate dramatic theory to aid in my understanding of the script. Applying theories to the script should allow me to be better prepared for this production should any miscommunications about my concept arise.

As there is no theatrical standard for how a lighting designer artistically approaches each design. Each designer follows whatever methods they feel work for them and the production. There are, however, some steps that are very common. First, undergoing some form of research to better understand the script. This may include historical research, research on the playwright and even previous productions. Second is the design and production meetings where the director and all the other designers get together to discuss the production and develop a shared concept. The final step would be executing this concept and applying it to the stage. This is the method I as a designer have learned through my training thus adhered to for this production.

My goal is to place strong importance on the pre-production research by applying a method I have not used before. I will take the scene that I am struggling with the most and apply several different styles or theories to it. This idea was conceived on Oct. 18, 2009, as found in my design journal. This will allow me to better understand the scene while inspiring me with creative ideas to later apply. I will also analyze the script as folk drama and then show that the same elements can be considered to contend that the script is also avant-garde. This is a discovery I made that could be found in my design journal on Sept 1, 2009. Being able to show the text’s diversity will allow me to apply several different artistic styles later on in the process. I
hope this process will allow for a stronger lighting design which should translate to a good overall production.

As I work on this production I will keep a design journal that should explain my thoughts and reasoning through my process. It will also be my means of affirmation for my successes and failures. Upon concluding the artistic process and performances for this production; I will be able to surmise my process as a whole and then determine an end result regarding my original intent.

The script is considered a working text. By this I mean that before and during this production the script has had minor edits made in order for it to be better understood by the audience. These edits were collectively made by the Zora Neal Hurston Foundation and the University of Central Florida. These edits were ongoing, and occurred up until the opening night performance. The goal of these edits was only to make minor adjustments so this piece could be better understood by the audience. The result of these edits formed the version that was preformed in January 2010.

During the research and production of this thesis I was heavily influenced by current and past course work. The major influences were my theory and avant-garde courses that lead me to analyze and later apply the script into various styles. It is also the reason why I choose to relate the text from folk drama to avant-garde. With-in the scope of the course work I realized how much theory and styles can affect designers’ concept which was my motivation for applying styles into my thesis.
PRE-PRODUCTION RESEARCH AND ANALYSIS

In order to gain a better understanding of the script one must attempt to understand where the script came from and what the script meant to the original playwright. Historically the playwright, Zora Neal Hurston, specialized in folklore; so looking at African American folklore and folklore in drama seemed like a good place to begin research. After a little research online I found a good definition for folk drama. I drew a correlation between folk drama and my current course work in avant-garde. The purpose of this following section is to explore that correlation and allow me to further understand the script and its structure, Zora herself, and the script’s history.

Zora as a young child, about 16, found a job as a lady’s maid for a singer at theatre. It was than that Zora became infused with the dramatic arts. “I entered the stage door of the theater. The sounds, the smells, the back-stage jumble of things were all things to bear me up into a sweeter atmosphere” (Hurston 101-102). Zora spent countless years observing and documenting folklore for the American Folklore Society which eventually lead to creating such works as *Jonah's Gourd Vine, Mules and Men* and *Their Eyes Were Watching God*. It was then only natural that her past experiences in drama and literature would lead her to create a performance-based work (Hurston).

There are two questions that this section of the thesis will explore: Is *From Sun to Sun* a folk drama and if so, can a folk drama be considered avant-garde? The purpose of the latter question is to aid me by exploring the diversity offered by the text. Depending on the production methods and choices of the director and design team the script may become more or less realistic, as is always the case in a theatrical production. However the script, not the production,
is what is under analysis in this section. In order to understand this script and this thesis one must have at minimum an overview of the premise of the script.

The story takes place in a railroad camp in Central Florida around 1916. The script tells the audience the story of a young African American man, Youngblood, who struggles to decide if he is to stay at home, where he may get trapped in a dull existence, or leave for what could be adventure and excitement. In tandem with his story is a presentation of the culture of the early 19th century railroad camp such as the wake up rousle, work songs, and oppression by the white man. Camp life is further expressed through the sharing of stories and the preaching of a traveling man of God. Youngblood is invited to visit the “island folk” who are mysterious in nature. It is here where he witnesses a life-changing event, the harvest dance. Youngblood realizes that he has not seen all there is to see around home and decides to stay.

The aim of folk drama is to express and teach a specific culture to its audience. Folktales are often spread through oral storytelling and may even include physical movement (Tillis 118). Zora adhered to this notion of expressing culture as she held performances, under several different names, all across the country but mainly in the North. This was because the North knew little about the cultures being presented. In From Sun to Sun she presented the culture of both African Americans who built the railroads in Central Florida and Bahamians. Zora even included specific folk- based movement she found while in the Bahamas, specifically Nassau. These movements were based on the “Jump Dance” she witnessed and was fascinated by. Zora writes “I stayed on, ran to every Jumping Dance that I heard of, learned to “jump,” collected more than a hundred tunes and resolved to make them known to the world” (Hurston 158). Zora’s vow to let the world experience the “Jump Dance” most likely was the influence behind the harvest
dance in the script. The harvest dance and island people only physically appear in one scene however they are referred to several times.

In her autobiography *Dust Tracks on a Road* Zora wrote about her purpose for *From Sun to Sun* “I aimed to show what beauty and appeal there was in genuine Negro material…” (158). The mixture of the Bahaman culture and the culture of the Central Florida railroad builders was held in high regard by Zora. She was born in Central Florida and that influenced her outlook on the area, allowing her to see the beauty of the people. With the two distinct cultural references Zora was sending a message about the importance of Negro culture (Hurston).

Folk drama, which is defined as “noncommercial, generally rural theater and pageantry based on folk traditions and local history,” experienced a revival in the United States in the mid 19th century (Folk Drama). *From Sun to Sun* was originally performed during that period (in 1932), in what is now named the John Golden Theater located, on 45th street in Manhattan, in New York City (Hurston 158). Zora’s initial intent for the production was to have a one-night-only performance however due to the show’s popularity it began touring. Zora reflects that the performances were well received and sparked great interest in the Negro culture (Hurston 172). Based on Zora’s initial intentions one can speculate that the show toured because she realized the production’s potential to share the cultures with a national audience. With the understanding that the script, whether written before the original production or shortly thereafter, is folk drama then the current adaptation is also folk drama.

It is clear that folk drama is the major classification of this script however there is one major abnormality. In contrast to the real views of a hard day in a camp that is displayed in the work scene is the island scene, where a surreal unknown force influences Youngblood to shift his
entire view on life thus creating the turning point in the story. The purpose of this abrupt change is to ajar the audience thus placing more emphasis on the island dance and influencing Youngblood and the audience alike. With multiple styles and a goal of influencing the audiences perception of reality the correlation was made to relate this new classification to avant-garde.

The definition and explanation of avant-garde is often difficult to pinpoint however a foundation for this section must be created. Arnold Aronson is a prominent researcher in the field of American avant-garde thus his theories will be the base. Aronson believes avant-garde’s purpose is to be in opposition to mainstream culture and politics (Aronson). Though a vague statement this is typically an accepted definition and will be the basis of the analysis. The roots of folk drama lie in folk tales which are area specific and typically not political. Though not aimed to be political many stories can be perceived to have those elements. The telling of folk tales is also done in an intimate setting for a selected audience making it not mainstream in nature. The purpose is to spread the culture’s history and tales to other members of its own culture (Tillis). A few occasions, such as Zora’s tours of From Sun to Sun, occur which cross into the gray area of whether the folk drama is spreading the culture and becoming mainstream at the same time. Since Zora’s original intent appeared to be as a one-night-only performance the production cannot originally be considered mainstream.

The major issues with in the script that could be argued to be political are; the white person’s treatment of the African Americans, how the African Americans treat one-in-other because of white society, and the accepted lawlessness that is found in the African American society with out any semblance of government. The counter point to these arguments is that these issues are not confronted but presented as a fact of daily life, thus not allowing it to become
political. This means that all cultural and political elements were not mainstream and thus already considered of avant-garde style. *From Sun to Sun* is at least in part avant-garde.

Aronson says “[A] true avant-garde theatre must seek an essential change in audience perceptions that, in turn, will have a profound impact on the relationship of the spectator to the world” (6). As Aronson states there is a connection between content and audience perception. As mentioned previously about Zora’s initial productions, the audiences’ reactions were positive and provoked interest in both the Negro culture and Bahamian cultures that were being presented. This is also seen in the abrupt style change of the realistic work camp to the more ethereal island dance. Since the audiences’ perception was impacted by this production and their relationship with this subject changed then the script fulfills Aaronson’s definition of avant-garde. Folk drama and avant-garde share the common goal of provoking change in the audience. Many folk tales told life lessons and urban lore with the intent to provoke the audience to change their lifestyle. These stories also were some of the people’s only form of staged entertainment which intensified the importance of these folktales and their impact on the audience (Tillis). The commonality of provoking change onto the audience supports that folk drama can be avant-garde.

With the abrupt transitions and mixing of classification I decided to further explore a common aspect of folk drama, a cyclical time line, and compare it to this text. The liner verse cyclical aspects will also better expound the connection between avant-garde and the script. Many folktales are cyclical in nature to show the audience the impact or consequences of the action (Tillis xii-xvi). *From Sun to Sun* is told within a 24 hour time period. The action starts and ends in the same location the Jook, a social gathering spot, which is cyclical. The intention is to
show how Youngblood’s outlook changed and the location plays an important role.

Youngblood’s view of the Jook, which symbolizes the outside world, shift from wanting to be adventurous to realizing how naïve he is. This motivated the end of the script which is Youngblood deciding to leave the Jook with his father. The progression of the play, even when overlapping, is roughly linear in time. The action follows the course of the previous night into the next morning and day continuing onto that following night.

Portions of the scenes overlap in real time but not in stage time according to the script. The transitions within a scene and between scenes are often abrupt. The abrupt transitions are rooted in the origins of the scenes. The text originated as several different folktales which were then combined to make one common text. These areas where the folktales meet create abrupt or awkward transitions. This can also be attributed to the style of playwriting Zora often adhered to where transitions are not as important as the content of each scene (Hurston). This could also be thought of in the surrealist style: The entire piece is dreamlike so in the denouement, Youngblood’s realization during the island dance, can be perceived as the awakening (Bradley). This awakening is what Zora wanted her audience to feel through the character of Youngblood. Zora wanted her audience to awaken to the world around them and embrace the beauty in the simpler things in life. This awakening is another method Zora used to provoke change in the audience.

Using this foundation of folk drama and how it in this work can be avant-garde I am able to consider design possibilities ranging from the down-to-earth aspects of folktales to the abstract in avant-garde. Now add another layer, the production. Adding the production, specifically the design elements, to this script may change the perception of the text. A designer must be careful
and make well planned decisions on how design elements affect the audience reaction to the script. This must be done while still attempting to hold true to Zora’s initial reason for producing this work which was to share the Negro and Bahaman culture. Since the text offers limited descriptions of actions and the motivation behind them it is the responsibility of the production to resolve those issues. Then in the post-production analysis a study of how those elements affected the message being told to the audience can be compared to the original intent of this script.

Applying Theory

As the script falls into multiple classifications I came to a realization: That if I were to apply and analyze several different theoretical styles to the island scene I would have a better understanding of the scene and its potential impact on the production as a whole and the audiences’ interpretation of the production. The theories or styles that will be analyzed are categorized as realism or abstraction. These categories will be elaborated further upon later in this thesis. Color theory will also be discussed since light inevitably involves color. Looking at the script with these different views, the lighting designer will become better prepared for the design process.

Lighting design is often, unfortunately, one of the last design layers to be added to a production since it can be difficult to communicate lighting ideas. Unlike scenic elements that can be rendered, built in a model, or drawn to scale, lighting is not tangible and not easily represented. The lighting designer is limited to dialogue or renderings of a particular moment to express what his intent is to the production team. The fact remains as individuals and artist different mediums will resonate and be interpreted differently. It is difficult to fully explain what
the final lighting design will look like because of these limitations. It is for this reason, among others, that the lighting designer must constantly communicate and express their intentions through different means in order to give a better understanding of their goals for a production. Collaboration and voicing input starting form the first meeting important

Most scenes other than the island dance are directed in some form of realism, typically selective realism, in this production. Selective realism is categorized as giving the impression of reality while omitting trivial aspects (Palmer). The island people, who are performing this dance, are regarded too as different; by which is meant culturally different than the other African Americans in and around the camp. How different are they? The script calls for an island dance scene but does not add any other description. It is therefore up to the production team to research the dance and make sure it is represented in a manner consistent with the playwright’s intentions.

The choreography for this scene, from the director, is as follows: The three dancers come on stage from behind the stage left proscenium arch. They then proceed to center stage on the apron. They then dance in a circular motion for about two minutes then exit the same way they entered. The lighting of this dance could be anything from realistic to abstract and still arguably fit cohesively with the rest of the production. Since little other information is given the audience’s interpretations of the scene will determine how different they view the island people to be.

If the designer chooses a realistic style to light this dance and the director suggests that the scene is more abstract then what is an unprepared designer to do? Having read the script and thought about multiple lighting styles for each scene is a solution. Not only will this allow for those unplanned changes that tend to occur but, those changes that are made will be better suited
to the production. The better a designer understands the script and his or her interpretation of it
the more thought-out the design will be.

There are many types of theatrical design styles used in theatre. It is not the intention of
this section to simply categorize all theatrical styles used into two groups. This is done for
clarity’s sake. In Understanding Theatre: Performance Analysis in Theory and Practice the
theatrical styles are placed on a spectrum from extra-theatricality which is a form of extreme
naturalism to intra-theatricality which is an extreme of experimental theatre. A scale is then
derived from there leaving the center blank (Martin 99-102). It is from this scale that the two
categories realism and abstraction are derived.

Under the style of realism lie several sub-categories. For example suggestive
realism, selective realism, or to an extreme, naturalism. All of these styles are rooted in the
audience suspending their disbelief. At the other end of the spectrum lie abstract styles such as
formalism, symbolism, and theatricalism. These styles all share the fact that the audience must
use their creative imaginations to relate to or make the story relatable to themselves. The styles
are not realistic and make no attempt at being so. The lighting in these styles could be referred to
as more organic in its movement and motivation. The island dance scene will be the base so that
the reader can have a constant between the theoretical style comparisons.

Style Comparison

Richard Pilbrow is a Broadway lighting designer and a theatre consultant (Theatre
Projects). He states that of all of the design elements “[c]olor is probably the most potent when it
comes to evoking an emotional or psychological response in the audience” (Pilbrow 88).
Pilbrow understands the importance of color and how it influences the audience. Color theory is the understanding of the response that people have from seeing color (Pilbrow).

In our society many colors have significant meanings already attached to them. Color can provoke a distinct response from the audience. Understanding which colors to use and how to apply them to influence your audience is a useful tool for a lighting designer. Richard H. Palmer gives a great synopsis of some colors and people’s general reactions or view of them:

“In spite of individual variations, traditional patterns have emerged. Red, yellow and orange are associated with excitement, stimulation, and aggression. More specifically, yellow is associated with gaiety, cheerfulness, and fun; red with passion. Blue and green are associated with calm and security, blue encouraging more introspection. Purple is associated with dignity and sadness; black, brown, and gray with melancholy, sadness and depression” (101).

Pilbrow goes further to discuss the example of color used in a moonlight scene. “It should be very low-key and of a cool tint, probably avoiding some of the more flagrantly romantic colors that sometimes pass as moonlight on the stage” (Pilbrow 109). In this quote Pilbrow refers to two different styles of lighting. The realism found in the cool tint low-key light; and the theatrical or abstract which is a romanticized version often found on stage. Pilbrow is drawing the correlation between realism in the form of cool tint color and abstraction in the form of romantic colors both used for the same purpose. Pilbrow is simply providing an example of how color, and in the larger picture color theory, is embedded within every style of design. Color theory is an overarching element of design whether a particular style for the production is chosen or not.
Richard H. Palmer, a professor at William and Mary College in Williamsburg, Virginia, teaches a wide variety of courses including dramatic and theatrical theory (William & Mary). Palmer states that “Realism attempts to imitate on stage the surface appearance of the world outside the theatre” (Palmer 168). If one uses Mr. Palmer's definition of realism to be true then theatre performances are quite shallow. If one only imitates the surface appearance of the world how does one get complex characters or even a well devised script. Palmer does provide helpful commentary on lighting realistic styles. “For all Realistic styles, you must justify lighting effects...your task is to discover realistic motivation for all effects and to produce a lighting impression as near to the thing being imitated as possible” (168). This quote is the pure essence of realistic lighting. What happens on stage influences or motivates the lighting change. No matter which form of realism used, all attempt to meet this goal in one form or another.

Naturalism is rarely seen in today’s theatre due to its “slavish attention to detail presented with photographic accuracy” (Palmer 169). An example of this could be, if given a room in a house in Elizabethan London, the designer would only light using candles, a fireplace, and maybe a torch, depending on social class. This would prove quite difficult to control but would adhere to the strict nature of naturalism. If able to stray slightly, a designer could match the color temperature of the candles or flame and add a slight wash to aid in illumination of the actors. The wash should not go beyond the typical light output of the candle or flame. As one can tell naturalistic lighting gives a great effect, if desired, however it does hold some major drawbacks in terms of creativity and illumination.

How could naturalism apply to the island dance scene? Imagine the dancers entering the stage. The only light source is a real roaring fire placed center stage on the apron. This fire casts
ever-changing shadows onto the rest of the scenic elements. The dancers proceed to dance around this fire. Their individual movements are obscured by both the fire and the shadow they are moving in. The audience only can discern larger than life movements due to the amount of light on the stage. If allowed to stray slightly the designer could place additional light sources around the fire, matching the color of the raw flame. These sources will help illuminate the dancers’ form as they circle around the flame.

How does this scene then reflect the intention of the production? Since the remainder of the production is performed in a form of realism this version of the scene may not feel that different. The natural aspect of dancing around a fire may portray that the island people are just firmly planted in nature. This could blend in with the remainder of the production. However not all of the audience will be able to see the scene, due to poor illumination. This could distract that audience from the production ultimately hurting the production.

Selective realism “chooses features that make a total impression of reality without slavishly filing in the unimportant trivia” (Palmer 169). This is the most common form of realism. An example of this is found in night scenes. These scenes takes place at night which in reality, depending on the night, would be quite dim, making it difficult for an audience from 20 feet away to see anything but vague moments. The selective solution to this is to light the scene the same color as night, most often a variant of blue since that is an accepted convention within the theatre; this allows the light to be brought up brighter while still giving the illusion, through color, of the time. This will focus the audience’s attention on the dancers while not straying or distracting from the performance. The audience tends to ignore or forgive quickly that the scene looks anything but realistic (Palmer).
How does selective realism apply to the island dance scene? Imagine the dancers entering the stage just as the previous example. However this time the fire is fake, represented by a chaotic pile of logs, but still lies center stage: the dancers run out and encircle the flames to begin their dance. Now add a low intensity blue front wash, adding to the night feel while still illuminating the dancers. If another step further is needed the designer may add a small pool of flickering red light to aid the impression of the fire glowing onto the scenic elements and dancers. In this scene the audience will be able to see the dancers though it still may be dim. The impression of the dance happening around a fire at night could be extracted.

How would this version of the scene affect the audience perception? Just as with naturalism there is no drastic change in stylistic choice. This scene should seem realistic and stay on par with the rest of the production. The benefits of this stylistic choice are that the dancers will be able to be seen and the overall impression of the scene is visible to all audience members. The drawback, if one feels this as such, is that this scene will be quite similar to the rest of the production, not allowing it to stand out in the least.

“Suggestive realism evokes a sense of place by presenting only its essential features” (Palmer 170). This style of realism is centered around a minimalistic concept. Take away everything that is not needed, which of course is subjective, and then emphasize the rest. The goal for this style is “to capture the essence of a locale” (Palmer 170). An example of this could be a scene that takes place in a forest at night. The only light is from the moon through the trees. A leaf or tree template could be used with several shades of “moonlight” gels, as defined by the designer, to create the depth of a night in the forest. The rest of the scenery need not be present since the setting is told through lighting. This style could be considered to be closer to the
abstract lighting styles. The difference is that realism and realistic motivation for lighting is still
the focus thus containing it, however loosely, into a realistic style.

How could suggestive realism be applied to the island dance scene? Imagine once again
the dancers entering the stage. This time there is no fire but the dancers continue to encircle
center stage. Rich bold fiery colors are blasted onto the dancers from side angles. These lights
cast elongated shadows in all directions, similar to what a fire would cast. The dancer’s
movement and form is accentuated with this form of lighting. Then add a slight low intensity
blue front wash. This will allow the dancers to be seen and aid in establishing the scene at night.
With this style of lighting the audience may be able to pick out the most important aspect or
essence of this scene; the dancers are dancing at night around something. A fire is never
established in the script -- that is more of a design choice for this production, to keep some form
of realism, rather than a choice provoked by actual text.

How would this version of the scene affect the audience opinion? If the designer uses
this style of design then that designer wants to make a statement about this scene. This scene
may not seem out of place in the remainder of the production if some elements such as side
angled light are used in the other scenes in the script, though it may not be as noticeable in those
others. This will aid in blending this style into the remainder of the production. A benefit of this
could be if the designer places importance on the island dance scene. A statement is made with
the benefit that this scene blends in with the remainder of the production. A drawback could be
that without asking the audience to be prepared for unnatural lighting elements, the audience
could reject this scene and it could hinder their overall view of the production.
As the styles continue to become more abstract the designer is perceived to have more artistic freedom. This however is not always the case. In order for the design to blend with the rest of the production the designer should keep to the same stylistic conventions as the rest of the production team. This does not mean that a designer may not purposefully choose a different stylistic convention. If supported by the script or concept for the production then sufficient justification is made thus allowing the designer or designers to stray.

In “formal(ism) (the) setting has no significant representational identity by itself without reference to the play” (Palmer 172). Acting cubes or flats can become a house in one scene and a forest in another. This makes the lighting have more importance. “Light serves three important functions...it establishes the sense of place, varies the three-dimensional composition, and-in itself-adds a formal structural element to the composition” (Palmer 172). The lighting could also place emphasis on a particular moment or object. Similar to suggestive realism where the lighting sets the scene, in this style the lighting continues to add an element to the scene. This element could be rich bold color or geometric angles of light among others (Palmer).

In what way could formalism be applied to the island dance scene? Once again imagine the dancers entering the stage as before. The dancers are barely visible with only a low intensity rich blue splashing upon them from a low side angle. This casts even more shadows onto our space. Laying center stage are a few crates, which in the previous scenes have been tables and chairs. These crates now form a pile on the floor. From right above this pile there is a heavily saturated red color shifting the natural wood tones in the crates into what looks like red hot lumber. The wood tones glow a rich warm. The dance continues and the side angled blue lights rise in intensity casting more shadows into the space, elongating the human form. To take this
idea further; the pile of lumber begins to throb in and out getting brighter and brighter with quick moments of subdue, as if the fire is breathing. When the dance is complete the lights all seem to fade with the dancers exiting, all except the fire which glows ever so slightly.

How would this scene now fit into the remainder of the production? Though abstract the audience may be able to suspend their disbelief for this scene with minor hesitation. Knowing the fact that the scene takes place at night and that logistically having a real fire on stage is a safety issue the audience may buy into a pile of “burning” crates as the fire. The idea that a small group of island people only use fire as a light source at night is not far fetched. Compared to people from the railroad camp that have oil lamps and candles the overall night look could be understandably different. The fire pulsing in and out is just a theatrical way of showing a fire without real flames. The audience may find this a pleasing solution. On the other hand this could be a poor choice because not all audience members are willing to suspend their disbelief as much as others.

Symbols are in every style of design. Symbolism is when “objects or actions frequently have no realistic or literal meaning, but function almost exclusively on a symbolic level” (Palmer 175). Picture an urn placed center stage. That urn is filled with a character’s mother’s ashes. There is a special focused on that urn: a top light, a shaft of cool white light encasing the urn. Now imagine that urn being knocked over by the dreaded angry nephew. The light immediately turns red and expands to engulf the stage with a fiery swift movement. That is an example of how lighting could be part of symbolism on stage.

How could Symbolism be used in the island dance scene? The dancers enter the same as before. Only a bright silhouette of the dancers entering is seen. They start to circle near center
stage. As their dance begins, a column of amber light appears on center. First the light is dim, hardly noticeable. The dance continues on and their movements become more extravagant. Their shadows are playing all over the audience, dancing with them. The silhouette fades slightly as the column of light grows brighter and brighter at center. This brightness continuous until the column of light consumes the space. Only then is the dance complete and the dancers leave, drained of energy. The dancers’ form is now gently silhouetted as they exit. The column remains bright till all dancers have exited, then the world quickly goes to black. The column of amber light is a symbol of the island people’s spirit. As the dancers in conjunction with the audience shared their energy the fire spirit grew. The shadows of the dancers playing into the audience symbolize a greater meaning of the dance, a communal celebration. In the next level the dancers could dance throughout the audience and the fire, a bright flood of amber light, could engulf the entire space. That may be seen as a little extreme to the audience.

How would this scene fit into the remainder of the production? If the goal is to show a journey for Youngblood and this dance is the climax then this could work. The audience would have to be aware of this scene being that climax or be able to distinguish that information from the performance. The extreme of involving the audience and engulfing the stage may not blend so easily into the remainder of the production in a realistic form.

In theatricalism the designer says to the audience “it isn't necessary for you to forget that you are in a theatre” (Palmer 177). Brecht, Grotowski, and Artaud all use this theory within their individual sub-categories. An example of theatricalism could be: using several lights placed on poles scattered through out the stage. The lights do not dim, nor are they changed from their natural color temperature. The actors would move through these strategically placed poles to be
illuminated when they feel the need. This allows the actors to have complete control of the audience’s perception of the production.

How could theatricalism be applied to the island dance scene? The dancers enter as before. The stage is filled with a very cool temperature white light. The light is taking over the space, it almost feels intrusive. As the dance begins and the dancers encircle center stage a slight change could be noticed. A warmer temperature white light is glowing brighter and brighter. The dance continues and the warmer light spreads. The lights are in combat or a struggle for dominance. The dance reaches its climax. By now the warmer light has prevailed. This light has softer edges and feels welcoming. A slow fade to black occurs as the dancers leave. As a possible next step, the choreography could be adapted so that the dancers only dance in the warmer color temperature light. As the area grows, so does the scale of the dance until the climax when the dancers are traversing the entire stage.

How does this abstract scene fit in with the production as a whole? This scene is difficult to blend in with the remainder of the performance due to its rejection of realism. Most audiences’ would be hard pressed to explain if this scene was in the same script as the other scenes. This choice may be a tad on the extreme side but some elements from it may be usable, such as the idea that warmth gradually fills in the space throughout the dance beating back the cooler night. This, if applied, shares some theatricalism however it lends itself more toward the realistic aspects of the script.

*From Sun to Sun,* like many scripts, could call for several styles throughout the story. This section has explored a range of styles from the realistic to the abstract and applied examples to this production. These of course are not the only style choices available to this script much
less any area of lighting design. However these selections do encompass a wide variety of theories allowing for a broad spectrum of information to be gathered. The next step in the design would be to apply this knowledge to the technical production process. Only after the production is mounted will this author be able to fully understand the benefits and drawbacks of adding this further theoretical analysis to the preproduction research process.

**Lighting Statement**

These two following sections are the lighting statement and the lighting concept. In this process I first create the larger purpose or goals that I would like to achieve in this production. These tend to be shared goals with the entire production team. Think in terms of a production goal(s) but with my personal focus in mind. The concept then is how as lighting designer I will accomplish those goals found in my statement.

The lighting will provoke the audience to sympathize with Youngblood’s journey of awareness. The world these characters live in is rough, down to earth, and cyclical. The songs show glimpses of a realm that is more dynamic and filled with hope. Elements of that realm bleed into the world as Youngblood’s journey progresses. Youngblood’s journey reaches a climax with the island dance. From that moment on Youngblood develops a hopeful outlook.

**Lighting Concept**

From the lighting statement I was able to derive my lighting concept. By referring to both of these during my design process I will be able to better understand my role.

The lighting will follow and at times predict Youngblood’s journey. In the jook the direction of light will shift slightly as it will in the island dance. The light shifting direction will allow a perceived difference onstage thus linking the jook to the island dance. The caveat is that
this connection will not be made till the island dance is occurring and the audience can reflect. This symbolized, though subconsciously, to Youngblood that there is excitement and much to learn in the jook which is his reason for attending.

The preacher scene will also utilize a directional change though only on the Preacher. This highlights the sense of adventure the Preacher is discussing and will be linked to the next scene, the island dance. In the island dance scene color and angle play heavy roles. At first the angle will be the only factor and as Youngblood’s journey progresses colors will be added in, as a sort of awakening or religious experience.

The island dance can not seem misplaced, there must be a sense of flow, or else Youngblood’s connection to the island moment is weakened. Therefore utilizing the similar technique such as the angle of the light and hints of color to connect those elements is important. This means in the Preacher scene immediately before and the jook scene immediately after the island dance some, though subtle, color and directionality of light must be present.

The sun will rise slowly and set the same. This factor is key in setting time and is the motivation for activities such as the rouse and start and end of the work day. In the morning a soft warm tone can invite the characters to wake up, it can be almost peaceful. This will then be in contrast and thus show larger hardship when the sun is at its peak on the workers.

On the railroad site the harshness of a days work under the sun will be reflected on in the bright warm colors and higher intensities, almost overbearing, that are ever present in the Florida sun. As the day progresses adding more heat to the stage will aid in showing the hardship the workers endure. By utilizing a warm template wash, vegetation will be present adding to the realism that is necessary for the audience to connect this to the real world.
The more dynamic world of the island dance is displayed mostly with side and back light angle in addition to color. In comparison to the harsh oppressive work camp that has high intensity warm colors which follow the direction of the sun. Though these two worlds may blend slightly at times this only further motivates Youngblood on his journey.

Just as Youngblood journey balances between his oppression and adventure my lighting will balance between a state or realism and abstraction.
DESIGN PROCESS
Aug 3, 2009

I read the play and made some notes to ask about in the design meeting tomorrow. I can feel that this production can be either very creative or a non-complex show depending on the road the director picks. I think it is a combination leaning more to the simple and naturalistic with moments of “hyper” awareness; such as the sermon and dance/songs. No real ideas yet but after tomorrow I should have an idea. Also I have yet to finalize an advance topic relating to my thesis to tie in. I cannot help but realize the fact that this script is very chaotic. One moment there is a scene in a home while at the same time there is another scene in another home. There also seem to be random songs to ease scene transition. I realize this process will be quite similar to putting on a devised work, since there are many gaps in the text which will need to be filled in throughout the rehearsal process.

Aug 4, 2009

Today we held the first design meeting. The director is calling in since she is in New York and she will not be in town until shortly before tech week. Right off the bat the creative energy was flowing. The director seems to be of the “artistic” type. Meaning everything is laced in passionate emotional value. This may lead to a creative lighting concept, though the director seems to have difficulty explaining concepts or I am having difficulty understanding them. The historical implications of this script seem to play a large factor especially the folk aspects of the culture. The director did mention the words “painting a picture” and “cyc” which give me additional information to dive into. I now understand that the lighting in this production will have a large significance, whether that is to set time or location or both. The costumes are
leaning towards naturalism or realism. The set so far is leaning toward minimalism. From what I am gathering my concept could be playing with the issue of folk vs normal. Folk could be a heightened world with different lighting style compared to a flat normal world. The director said this play is a cheerful telling of a typical day and should reflect that. Thus the sermon and dance are normal? I can understand a traveling preacher these were common but the climax is the dance and allowing lighting to heighten the audience’s awareness could be utilized.

Sept 1, 2009

I could not attend this meeting. I plan to send out my inspirational images for next meeting. From what I gathered about this meeting further discussion of the importance of the realism of the script was discussed. I still feel that further discussion needs to be had on the island dance scene. I do not feel that the island dance scene is realism and am struggling to develop lighting ideas for it. In addition how could I tie this scene into the remainder of the production if it is not realism? Maybe I need to do some more research on the script. The script seems to read like folklore. This would fit with Zora’s similar concepts that I found in Their Eyes Were Watching God when I previously read it in high school. However there is something else going on, like a somewhat mystical aspect. If I look into folklore and compare it to something else maybe that would help me understand.

Sept 22, 2009

Today’s meeting was similar to the first, though the director seemed to change what she thought the play was about. It went from a folk driven story to a play rooted in strict realism tied to the people/era. The set and costumes prelims were due. The costume prelims were silhouettes and looked similar to the research I had found i.e. typical 1930’s silhouettes. The set design was
that of shanty town/migrant workers, houses that are in need of repair. The color palette is lots of wood tones. This will affect my color pallet since this color will make the stage radiate light. Another version of the set was similar but with no roofs and the houses were a bit more abstract. In that version there was a forced perspective railroad track curved up into the distance. This set felt more like what the director was talking about in the first meeting. I also mentioned that the play would be quite exciting if we followed this concept. The director favored a more realistic set and chose the other design with some modifications. I asked some lighting based questions to the director but did not get the response I was expecting. I talked to the set designer after the meeting and discussed how to backlight the set to give it more life and texture in addition to cyc. I am now realizing that my method of communication involving lighting is not effective for this director. I admittedly discuss lighting using technical terms, out of habit, which is preventing me from proceeding with my design. I will have to talk to my advisor to see if he has any ideas to better my communication skills with this director.

Sept 29, 2009

Today the set designer and I exchanged emails about the cyc. It was decided since there was a cyc to include a ground row, to better hide my lighting instruments and give depth to the space. I also expressed some concern for all the wood tones on stage and how the set treatment can become very plain if not handled correctly. If I choose complementing colors in addition to heavy texture I think this issue will be resolved. The set designer liked the idea of using lights to add dimension onto the set.
Oct 1, 2009

Today the final designs were due for set and costumes. The set ended up as the realistic set I had seen before but with some semi-abstract elements. These elements were: no roof, some minor forced perspective elements, and maybe the ground row once that design is completed. The costumes were the same silhouettes but the designer brought some fabric samples and swatches to coordinate with them, to better explain his design. I requested and received samples of the fabric so I can test them with my gels and the set colors. I was worried how the skin tones of a predominately African American cast would react to my gels in combination with the costumes. Once again I asked some lighting questions to the director and once again I did not receive the straightforward answer I was expecting. The director would direct the questions back to me and prefer not to respond, so I would not limit my design. Since all of my conversations with the director have been over the phone I feel that could be the source of my communication issues. I plan to email and see if that is a better means of communication with this director.

Oct 18, 2009

Today I have been thinking about theory and how it could be used to aid in analysis. In a recent class it was discussed how dramatic theory could affect the end result of a design. I feel that if I take a production and try to understand it through many different theoretical lenses that I will have a much deeper understanding of the play as a whole, leading to a better design for the production. This could also be a means to a solution for my problematic scene, the island dance.

Oct 21, 2009

Today I meet with my advisor and set up a schedule for when each part of my design is due. Setting a schedule is always part of my design process; however being accountable to
another person will be different. We also discussed having me go very in-depth with this production to allow me to better understand the design process thus making me a better designer. I always strive to become a better designer and dive deep into every show I work on; since this is my thesis I will focus extra energy on this portion of the process.

Oct 23, 2009

Today my rough lighting statement and backwards action chart were due to my advisor. He gave me things to improve upon. I have submitted two statements. One was more in-depth but its wording was more understandable, while the other was more of a summation with sophisticated language. My backwards action chart seemed comprehensive. This process helped me gain further understanding into Youngblood’s mindset and the world of the play. Discussing the play and script help me better understand its deeper meanings. The advantage of completing the backward action chart was that all information was written down thus allowing me to be able to reference it later when I am designing. I feel with these assignments I am gaining a better understanding of this script and its subtext. I also email some questions to the director about key moments and the flow of the story. These should help me make sure I am on the same page as the director, which is a important part to any design. I also am beginning to write about styles of theatre design. With a better understanding of different design styles and how they compare and can apply to the script, I should become better prepared for tech, mainly on the island dance.

Oct 27, 2009

Today my advisor and I meet and discuss my revised lighting statement and backward action chart. Over the past weekend I received a further in-depth assignment for my backwards action chart, thus I needed to make improvements. I re-read the script and kept my chart and the
notes in hand and compared and thought about the chart and story. I did fail to remember to write any of my further notes down on my chart due to my intense concentration on the text. I combined my statements as I was instructed to. I was able to utilize the in-depth portion of the first statement with the sophisticated language of the second. I now am pleased with my lighting statement and feel this is more of what I should have turned in the first time. The director also replied to the email I had sent. The response said that those were great questions and that I should answer them and let her know how I felt. That was a bit frustrating as I am not being lead in any direction with this director. I have my rough ideas and I guess those will become the foundation for my design. I plan to now work on my own until I am able to create some renderings and then send those to the director to further discussion. My ideas on communication are running short. The upside is with every no or non-response I get I technically get an answer. So I am honing in just it may take some time.

Nov 4, 2009

Today I wrote my final lighting statement and I did so in crayon and on construction paper for my advisor and another for me to keep. I found it interesting that the color of paper (orange) and the crayon (warmer blue) were quite similar to the color key I had chosen. At first I did not understand why I was doing a project like a student in grammar school. My advisor explained sometimes you just need to relax and have fun and go primal on a project. Designing is dependent on ones mind set and if I am not being clear with one I need to change it and try again. I am now in the process of making a rough plot, color key, and picking moments that I will render. I need to keep in mind the cast will predominately be African American. I have also been
considering the theories I plan to approach further analysis with. This further analysis should be an interesting and difficult process but the end result should be a better design.

Nov 12, 2009

In the past few days I have been drafting the plot. Thinking about the script and how each angle of light could further the story. Deciding that my lighting angles could aid the semi-abstract/stylized concept I am aiming for especially in the island dance and songs. Today was a meet and greet along with some designer presentations for the director and cast. This was also the first time I have meet the director. In my brief presentation where I discussed my concept the director disagreed with my choice of a stylized dance. I believe that the word stylized is a loaded term and was the source of our disagreement. The directors’ ideas are based in realism but have a lot of what I consider stylized or non-realistic elements to them. I think this is just a disagreement in terminology since it is essentially the same idea I had previously discussed with the director just not in formalized terms. I plan to continue as I have planed but am prepared to change and adjust when tech comes.

Nov 15, 2009

Today I finished the light plot and section. The design is coming closer together. I have a mental picture of the focus, the colors, and some scenes. I finished the plot and remembered there is rehearsal so I decided to attend. I did this knowing that the director will discus ideas and concepts throughout this process. I am hoping this will enable me to develop better communication habits with this director, mainly by growing my vocabulary to include terms she uses. During rehearsal the director discussed the script and characters on a deeper level. The discussions were in agreement with my ideas and beliefs about the script. I am not sure if the
director had her concept beforehand or if it was developed in rehearsal. She said she learns throughout the rehearsal process which could explain the lack of communication about design elements until after rehearsals started. The director approached me with the issue that there is no railroad in the work scenes. She discussed how in the previous version she had directed the entire set was minimal and since in this version we have more realism then we need a real railroad to be built. She mentioned a railroad texture could be used to set the mood. I thought about it and discussed the drawbacks such as casting light on peoples faces or the light disappearing if someone walked though it. It was decided to further look at the blocking and to continue to think of ideas for a practical railroad.

Nov 16, 2009

Today we had a production meeting. The railroad scene still needs further work but the scenic designer may be able to build a solution. I asked the director about the island dance scene since it is in the beginning stages of its chorography. I explained how that dance is the climax of Youngblood’s journey and is/seems to be purposely vague in stage directions to allow the design team to make it pop to the audience. The director said she wants trees and to see the dancers faces, beyond that “let it flow from my soul”. I suggested adding dialogue to clarify the scene and to emphasize its importance. From what I have seen from the interaction of the scenic designer and director, even with renderings the director struggles to understand the designer’s intent. This means my lighting must be done and set in place so that when rehearsals start in the space I can begin to layer in lighting early or present visual ideas to further develop our collaboration.
Nov 23, 2009

The plot is being hung but is going a bit slowly. I brought up the idea of adding haze to the production, mainly for the morning/start of the play and then again in the island dance scene. This should add a sense of realism and texture allowing the audience to get pulled into the world of a railroad camp. I feel this will allow the audience to connect to the characters faster and stronger, thus heightening their experience. In the island scene the haze will add a sense of unnatural mystery. It could also be perceived as smoke from the fire that is implied on stage. The director likes that idea though she wants to see some images that explain haze better.

Nov 30, 2009

Today’s meeting was quick. Progress on the plot is decent. Since it’s the end of the semester many people are done with shop hours or are exhausted thus slowing progress. I brought in pictures of haze to try to explain further my intentions. The director said we will just wait and try it in the space and see how it works out. The pictures were not clear enough. Though I have some issues explaining effects and sometimes lighting I felt that my description paired with several images were effective. This clearly proves that I must continue to work on my communication with different types of people.

Dec 3, 2009

Saw my first full run though today. I can feel the production coming together. I can feel that my concept and the show are melding and making themselves one. I am visualizing my design with each scene. This will help me with the renderings. The chorography is very similar for all the work songs and the island dance from the previous version that was on DVD. I noticed that between scenes there is set movement while people sing and walk on stage. In order to light
the singers the set movement would be in view. I spoke with the director and she noted that it did not matter if the scene changes were visible. I am confident with my concept and feel that if there are any issues during tech I have a sufficient backup plan.

Dec 18, 2009

I finished Zora Neal Hurston’s autobiography today. Unfortunately there was little information on how she viewed everyday light. I was hoping to gain inspiration from the playwrights own words. There were a few times she mentioned light-- non theatrical, which could inspire my design. The best quote I found was “red ball of the sun hung on the horizon” (Hurston 99). I feel this will influence either my sunrise or sunset moment. Zora’s may have kept these feelings toward light in mind when working on this script. Zora was quite opinionated in her view of the world and those few comments referring to light will be in my mind when I start writing cues. In this book she also mentioned, though briefly, the origins of From Sun to Sun and what she originally intended it to be, including her feelings on the first few performances. This will also influence my view of the show and confirms my opinion about the island dance scene as the climax.

Jan 6, 2010

After break I returned a week early just as rehearsals were starting up. I went in to check the progress of my lighting plot. According to the schedule it should have been hung and ready for my focus this Saturday. Most of the instruments are hung however all of them are not. My color has arrived, but is not in any instruments as is protocol in our theatre. I am nervous because my plot should have been completely hung by the end of last semester.
Jan 8, 2010

The rehearsal was rough to say the least. The cast was supposed to be off book, however even with the script in hand many struggled. The blocking was completely different from the last rehearsal I had seen. It appears the director is still unsure of something, mainly the third segment of the work song which is suppose to be used as a transition gateway between scenes, in addition to another transition where children come on stage and sing. Since economically the production could not hire a children’s choir to perform this will likely become a recording. I still struggle with the third segments of the work song. It is very brief and seems oddly placed. In the script that section is quite awkward already and this will just add to that. There does not seem to be a smooth way to make that transition without having a full scene change. This song is unmotivated and just adds to the confusion in this part of the script. It seems now lighting will help this transition by showing a lapse of time. I would like to see this scene with a better prepared cast to get the dynamic of it and then find a workable solution for it. The last issue that presented itself was the scene change between the island dance and last jook scene. There will be a costume quick change and thus it might be a bit long. I believe with how the costume is constructed this will not become a big issue and should not affect my cue score since a song is already being performed to aid the transition. I have voiced my concerns about these transitions to the director to see if the script can be modified to allow for a smoother transition

Jan 9, 2010

Today was focus! Only the master electrician and one student showed up for focus. Typically a crew for focus is between 6 and 15. Later in the afternoon the original student left but was replaced by another student who was not as knowledgeable with lighting and its
equipment. This turned out to be a good learning experience for that student and did not slow the focus significantly. The focus went surprisingly smooth in spite of the horrible student turn out. There were only minor troubleshooting issues. I was able to focus multiple lights at once which allowed the focus to move faster. Since at times I had two experienced crew members they pre-focused the lights which aided in the flow of the focus. We finished all the lights and after double checking focus I gave a few work notes. It appears the time for programming is near. I am nervous which is typical. Once I set in base cues I get more confident and then can improve upon my cues. I asked the director if it was ok if I finished cues early to add them in before tech so that I can be better prepared for tech. I am also designing some pieces in a dance concert which paired with a difficult semester plus two conferences that I will be presenting in make this semester and time in my life a bit more stressful. The good thing is that my main priority, this show’s design, is in my grasp and I look forward to this process.

Jan 10, 2010

Today after dance concert previews I decided that I could try and start programming, earlier then expected. I started cueing and quickly realized that the cyc gels were not in and the scrollers were not connected properly. These were among the notes that I mentioned to fix to the master electrician. The moving lights were not hooked up either but I do not mind that since I was told I would get those on Monday. With out those key features I realized any cues I made would not be accurate and would be more work to clean up than starting a new cue later on. I programmed up to my cue nine and then stopped. I also created pallets and such to make programming easier later on. I was really hoping to be more productive but can not change the situation. I understand this is a stressful situation for everyone. At least I started and feel a bit
ahead of the curve. A good note about today was that I was able to check my gel colors with the costume and set. I utilized the fabric samples I had received and used various brown fabrics to similar darker skin tones.

Jan 11, 2010

Today I continued to program. After some work the scrollers and cyc are now up and running. This dramatically helped my cueing situation. A few of my previous cues were good but the rest needed updating since the cyc and scrollers are now fixed. After some programming and fixing the issues I went to the production meeting. I reported lighting was underway and would be showing lights for Thursday’s rehearsal. The director could not understand my renderings so I figure I would show her my cues early to verify we were on the same page. I asked about a few blocking issues I have seen and was back to programming. I cleaned up a cue or two in response to the blocking questions I had asked. Then I punched through and got to cue eighteen. I felt the cues were coming out naturally and felt I had a good flow. The largest issue I have is mixing the cyc to mimic different moments within a sunrise and sunset. I am enjoying this process thus far and am not as stressed as one would expect. I feel the cues I have made have a good foundation but may be a bit dark overall, since it is a large space and an African American cast. I will not know till we get a cast on stage. Progress is good and I can’t wait to continue!

Jan 12, 2010

Today I finished cueing the show…Yay! I also realize this is just the first step in a long process but one must appreciate the little victories. When cueing the island scene I knew the look was not exactly what I wanted but also knew I have time to fix it. The scene is not completely blocked yet which makes it difficult for me to cue it. When I was wrapping up and
checking my cues the director saw a few and loved them. She went on to mention how great they
would be for this moment or another. Unfortunately those are not the lights for those moments.
So I know I am in the same book just a different page. This could be a foreshadowing event. All
my looks are great just in the wrong place. This could be a very stressful tech. At least I know I
have what the director wants the rest is just fine tuning—though her opinion might change once I
layer my cues onto rehearsal. This is also the first night the cast is in the space so a lot might
change. I hope that with good planning and preparation that much has not changed thus not
throwing me off completely. This is just part of the fun of live theatre.

Jan 13, 2010

Today I touched up some of my cues before rehearsal. I am hearing that a few scenes
moved around to different parts of the script. I feel it is a bit late to be making script changes but
we will see how this affects the production process. The director is also talking about adding
more scenes. I have also heard that the island dance was completely re-blocked to utilize the
entire stage which will change my cues. This dramatically changes my looks for this scene. The
blocking went from being very restrictive to moving around the entire space. I still feel that my
concept will be there just emphasized slightly differently. Meaning I will utilize more side and
back lighting in addition to front template wash. Tonight at rehearsal the plan was to do a full run
through. Unfortunately the actors were still calling line, and most did not know their blocking.
The director is still changing blocking and switching scenes around which is throwing off the
actors. The dance is completely different than what was described to me by stage management. It
was re-blocked again. There is only half as much circular motion as was in the original blocking
the rest is moving around the stage. It seems to be a dance around a fire and use more naturalistic
movement now. I discussed the dance with the chorographer. His goal is to use this naturalistic
moment to grab the audience’s focus then have the energy of the dancer expand into the audience
when they move about the stage. This will symbolize the energy going to Youngblood who is
watching the dance. Now I may be able to utilize some of that research and ideas I did to help
create a higher impact on the audience. I would love to go more towards theatricalism or
suggestive realism to aid the audience in making the dance a magical and intense experience to
emphasize Youngblood’s life changing moment.

Jan 14, 2010

Today I touched up some cues that I had some issues with and were changed by
yesterdays blocking. I also added a few cues since yesterday I had been following in the script
and the new scene placement warranted more cues. Before rehearsal was paper tech which the
director did not attend. Tonight’s plan and goal was to do a full run without stopping. That lasted
about thirty seconds. As soon as the play started the director called hold and made some
adjustments. My big advantage of today is I planned to lay over lights on the run. I wanted to do
this for many reasons. First it will help me make tech smoother by adjusting levels and cues now
instead of this weekend. Second with the director having a hard time understating any of the
design elements seeing the lights might help. Even with renderings, dissection, photos and even
collages the director does not seem to understand how lighting could help this production beyond
letting the audience see the performers. The director loved the idea of laying lights onto rehearsal
in the production meeting. Unfortunately since rehearsals were not going smoothly she was not
as excited about the idea any more. I still wanted to run lights and thought it would help the
actors get in character in addition to helping the director see the production elements come
together. Plus I might get feedback on my design. I left the house lights on in a lower level and left on a set of works as requested by the director. I understand the stress of the situation so I do not want to be too distracting as they are not ready to focus on the lighting design until Saturday. I am also discouraged because there has yet to be a full run without stopping, even before the cast came to the theatre from the rehearsal space. In addition the blocking keeps changing because the director feels the scenes do not look right. This could be attributed to the unique features of the performance space to which the director has never work in before. Many of the actors are struggling to remember their blocking because of this. Another issue is that several actors have yet to memorize their lines, which throws off the flow of the run when they yell “line”. It seems as if not all of the members of this production are taking this seriously. On a more pleasant note I spoke to the chorographer again about the island dance and work songs. I explained my design concept for the dance which was to accent the movement and form while continuing to focus on the message of Yongeblood’s awakening. In the work songs my plan was to eliminate most of the front light and some side light to have the work songs primarily done in silhouette. This was to accent the male form while working. This was also an idea that was brought up by the director a while ago in rehearsal. The chorographer loved my ideas and was excited about them. He felt I was in tune with what the dances meant. Part of me feels as if I just went around the director by talking to the chorographer. Then again the director leaves final collaborative decisions to the chorographer when it comes to any movement so I am just going to the source. The director’s only comment about the lighting after rehearsal was that none of it looked wrong and she would pay more attention to it next week.
Jan 15, 2010

Today it was recommended by my advisor that I should not go to rehearsal tonight. I had not planned on attending since I would rather be fresh for tech than see another weak rehearsal. I also had worked on my cues already. I took several notes during the last night rehearsal so I had a few things to work on. I cleaned up my scrollers and re-did the dance as per what the chorographer and I discussed. In addition, I touched up the work songs and worked on the cyc in all my cues. I know I still am struggling with blending the cyc but will continue to work on it or seek advice. I feel confident with my lighting cues and feel my concept will guide me to a stronger design once we get into tech. Currently the island dance is more in the style of theatricalism. I am following lots of movement and my transitions are obvious. The director did not have any objections when she saw them before and thus I feel tech should be somewhat smooth. Then again the director could hate everything when in context. That I guess is the thrill of tech week.

Jan 16, 2010

Today was the first day of tech. I was thinking beforehand how the director would either love it all or hate just as much of it. I knew that my cues were still dark overall because of the skin tones of the actors. It is difficult to light actors brightly and not have a wood-toned set glow. This is because the front of house lighting positions are very shallow thus any light that comes from them will blow through and continue onto the set and cyc. The cyc still needed improvement. My intent was to tell time of day and right now those moments and progression of movement through out the day could be clearer. In addition the lights behind the walls of the set needed fine tuning. It turns out she did not care for many aspects. The lights were too dark,
which I had already guessed. The cyc was not telling the story as clearly as she wanted. I seem to be struggling with color mixing for the cyc especially when stress is applied. My plan was to have my design for the dance and work songs to be as I had discussed in the design meetings. I was leaning more toward theatricalism. Therefore if the director did not feel the lighting was appropriate I could adjust while keeping the foundation, thus my concept, intact. This was part of preparation for the director’s erratic nature. The director did not respond to my communication attempts and now it was time to see how she truly feels about the scenes. Since her comments were that my lighting was not dramatically wrong or off base I felt prepared for today. Though rough at times and despite feeling slightly unprepared and overwhelmed at times I feel it went well. My design is still in my hands and the director and my advisor are giving me helpful input. There is lot of collaboration which is great and important because the production will benefit from it. I look foreword to finishing my work notes and seeing a full run. The director has made comments about needing to add length to the production because it was just around a one hour run time and wanted it to run roughly an hour and half like other shows in our season. I felt that it was fine to add scenes to the production as long as it follows the original intention or Zora Neal Hurston and the script. This lead to lengthening the wake-up rousle, which was something I was excited about.

Jan 17, 2010

Today I felt went smoother then yesterday which is typical for tech. To start the day I finished some work notes. With fresh eyes I had a new perspective on my cues. I touched up some cues and discussed with the director to receive additional feedback on my cues from yesterday. She now seemed to like my cues that we ended with yesterday. She mentioned some
issues such as transitions and time of day that could use more attention. We then started the run through. I touched some issues up as we went along but tried to look at the stage and not at the board. My advisor said I have a good show and now just need to take it up to the next level to make it a great design. The run went smooth and there were few inherent issues with my design. We then took a break in which I fixed as many compositional issues as possible. We then did a quick run through to focus on blocking and transitions, along with actor notes. After that I attempted to fix a few more of my cues but we were pressed for time. The actors then did a speed through which was great for them to focus on their lines and rough blocking however it was impossible to keep up with cues and thus a waste of time for me. After I realized this I decided that I could walk around the space and get a better view of my lighting from different perspectives and angles in the audience. This did turn out to be helpful for checking my compositional elements. I still have minor cyc issues that I feel I will still be working on till opening night. I keep referencing my research images of sunrises and sunsets to maintain accuracy. Beyond that I feel my next step is to balance the composition to draw focus clearer and finalize my time of day in some cues. After tech I discussed with the director some blocking issues and asked for more response to my lighting design. She mentioned she was not looking at lights in a few scenes and would get back to me more on that tomorrow. Beyond that she was very pleased on the shows progress and feels my design is “great.” I am a little frustrated with the fact that tech rehearsal is focusing on the acting and not the technical elements and issues that are present. I understand there are issues with the actors and blocking and not knowing their lines however that is not the focus of tech rehearsals. Tomorrow we add costumes and I hope that my preparations and assumptions with my fabric swatches during cueing will benefit me. The worst
that can happen is I change a few levels; the best that can happen is I can change a few levels. No matter what happens I will improve my design and help make a better production.

Jan 18, 2010

Today was first dress. I was fairly confident in my looks to not interact strangely with the costumes. I utilized the fabric samples during my cueing to double check my colors and looks. During first tech and levels I saw the costumes on the actors with my lights which gave me a good representation. I did notice however that darker colors on dark skin are not pleasing for the lighting designer. This was a problem with two people. The preacher who is wearing a black suit which is period appropriate just seems to be difficult to light as is Ms. Phille who is wearing dark blue. No matter the amount or color or quality of light I put on them they will always seem dark. Those are issues I will continue to work on. I only have a few compositional issues that still need addressing. My main focus is on timing to keep the production flowing and keep the pace for the actors. As timing is always important it takes a major role in this design as I have some long cues that help establish the passage of time. My thesis chair came by and saw my design and gave me good comments overall. He also mentioned that I work on smoothing out my transitions. Some are cues being called incorrectly due to actors struggling with lines and blocking. Other cues need to be broken down into parts which allow for smoother lighting transitions. I also added several cues in the dance to add some fluidity and vitality to it. At times the dance seems stagnant so I feel the lighting could supplement and create movement. I also added some blue template wash to fill out the light spectrum and allow the stage to feel more natural. I understand my timing could use some fine tuning but that is an element that is difficult without actors. The cues I added in the island dance scene will need to be called by me to in order to figure out the
proper timing for tomorrow's run. When they are hung and focused I look forward to adding stars and clouds onto the cyc and the remainder of my final touches. The clouds will aid the audiences to believe the cyc is the sky and will further support the realism aspects. The stars will only be used in the island dance scene to give the impression that the island people are far away from the camp. The stars will also aid in connecting the island people to nature and a more heavenly (ie religious) force which will further support Youngblood's awakening.

Jan 19, 2010

Today was second dress. I finished up some work notes and added the stars and clouds into the cues. After talking to the director it was decided to utilize stars only in the jook and island scene, the remaining scenes would have the clouds. These really help establish some depth to the space and allow the cyc to feel a bit more natural. I barely had enough time to add those into the cues before dress was underway. The director wanted to start this dress early. Overall the dress went well. I had to fix some levels and balance out some compositional elements. My cues are good not great. They have come a long way from day one and I am happy with that but still feel I can do better. I had to add some cues after the preachers' sermon because a song was added. This song after the sermon is supposed to be energetic and historically accurate for its time. However the song is flat and lacking energy. I added a few cues to follow each of the soloists and give them some more movement and spirit. During the run I added in another cue to finish the sequences. Though subtle they do highlight soloists and give the song some sophistication. I also added some cues to the island dance as I had planned on yesterday. I had to call the cues in order to double check my timing. After rehearsal the stage manager and I had the dancers do that scene again to verify we all had the correct cue structure. I still have a few timing
issues but they have improved greatly since yesterday. The blocking is changing daily and the fact that the script is still changing is frustrating since we open in a few days. Because of this I had to leave my lights a bit more general to accommodate the changing blocking. The director is still calling hold and not allowing the flow of the production to develop. We have yet to do a full run with out stopping. Overall tonight’s run went well and my lighting is on par for a young professional. I do plan on working hard and getting my design as good as it can get as one always should.

Jan 20, 2010

Today was final dress. Today the show was also taped for archival purposes. There were a few blocking and scenic movement issues. The director was very disappointed by these issues. I think the cast did well covering for these errors. After all that is the joy of live theatre. I took to day to view the production as a whole, trying not to focus on my lighting. I did feel my lights were much better and only found a few issues to touch up. My design has gone to the next level and adds a lot to this production. My design concept is rooted in selective realism with moments of suggestive realism (as defined in style comparison section). I focus on angles of light to highlight moments thus pulling away from reality. These moments like the island dance and the jook and preacher scenes tie together in my design and for Youngblood journey. Though in the latter it may be subtle the essence is there to allow the audience to perceive the scene differently. After the performance I reflected on the progress I had made from the beginning till now. I started by layering lights on top of rehearsal with no negative commentary from the director. Followed by tech where I had a good foundation but needed to make several adjustments. Next to dress where tweaking of timing and composition were my main focus. I came a long way and
had spend many extra hours getting it to a good final design. I feel that the script was not as strong as it could have been. The director did find some impactful moments within the script but I feel could have done more in this aspect. I feel that my design defiantly progressed toward the positive though my process. I am satisfied with my end design. This process has been slightly stressful yet exciting just like other shows I have worked on. Though not my favorite show or design this one will hold onto a piece of my heart and be a great reference point in the future.

Jan 23, 2010

Today I went to a performance. I never realized all of the funny moments in the show. Some of the humor went right by me but it is nicer to have the audience find some of the nuances in the show. As I look back at the show I feel my design is very good. It can always be better but there has to be a cut off point in the design process. Tonight the actors fed off the audiences’ energy and adlibbed in some parts when issues came up. For example when collecting money in his hat Sam dropped some change and other actors made some witty commentary. I had bumped up the haze level in the island dance and really had not been able to see it until today. I realized how good it looked; I could imagine the haze as smoke. The dancers enter from the same direction as the haze making it appear that there is a fire off stage. That is a happy accident and I am glad I realized it. I might come see another show to see what other moments worked out and how another audience will view this production. This audience was lively and gave lots of commentary and energy.
Jan 29, 2010

Today I went to another performance. The audience was a bit smaller and not as energetic. This is typical of a Thursday night audience so there does not seem to be anything wrong with the production. I realized that my design was strong and cohesive and I would like to think is a great design for a young professional. As I re-watched it now, with time off and not thinking about the production as much I saw some compositional issues like warm spots in a scene that doesn’t necessarily need it. There were also a few timing issues with cues mainly due to calls, this was because of inconsistencies with the cast. The cyc could use some work however I feel I would never be happy with it. From all the commentary I have received from faculty and fellow students my design is well received. So despite my cyc and other issues that I have focused on the audience is enjoying the lighting. Comments overheard from the audience about the performances and production are positive. People like the story and presentation of it all. Some did make comments on the necessity of some of the songs. They appear to be the only negative/constructive comments toward the show. I am happy with how the production turned out including my design. Being as this production was featured in the Zora! Festival it was nice to hear peoples, which are familiar with Zora’s writings, views on the production.

Jan 31, 2010

Today was the final performance and day of American College Theatre Festival responses. I did not see the performance since I was prepping for the rehearsal of our KCACTF participating production at a local high school. The respondent did not really mention lighting. He did mention how the preshow music had a racist song it in. I found that interesting since the preshow music was not done till opening night. So no one was able to listen to it prior and find
this error. After the respondent’s commentary I asked what he though about the play and specifically the lighting. He said the script was not that strong and we seemed to do the best with what was given. He said the lighting was good and he liked the island dance and the jook scene. He went on to mention his love for the wake up call lighting moment, where the rouser was in silhouette of a predawn sun.

It is at this time that I can look and analyze whether or not taking a theoretical approach to my design process was successful. I was able to make some assessment starting Jan 20, 2010 on my design concepts and how particular styles were integrated into my final design. The following sections are my final thoughts about my lighting design and the process that I went through to make it possible.
POST-SHOW ANALYSIS

My process journal disuses some of my design choices and my reaction to the process of tech and even explains my feelings on my design overall. My major struggle within the production was the island scene. This is why I decided to focus my research and pre-production work on that scene. With that process I was able to better understand various design styles and become better prepared for the tech process. If one idea did not work then I would be able to find another within that process. The basis of theory became my life line throughout the tech processes. If one look was not perfect my preparation would allow me to hone in on it and correct it.

Returning to the thoughts of theory that were proposed within the research phase of my design, I can now complete my analysis regarding which theatrical style I chose to apply and its ramifications on the design as a whole. With many ideas to choose from I leaned more toward the abstract, specifically suggestive realism. My intentions were to have control of the audience’s reactions throughout this scene. The scene’s blocking did change and there were a few lines of dialogue added as well. Both were done purposely to clarify the importance of this scene to the audience.

The scene begins with dialogue about the importance of the harvest dance and the importance of knowing who you are and where you come from. Then the dance begins. The group of dancers comes in from upstage left where a hazer is operating. This could be perceived as smoke from a fire. The dancers come down in a line and dance in a seductive manner towards Youngblood and the Island man. Then the dancers circle around and take turns being in the center of the circle. Following that they entice the men some more and then dance back upstage
and out of sight. It is at that moment when Youngblood realizes and states the importance of staying.

The lighting is as follows: The scene begins where only a sliver of the sun is perceived. The air is dense and filled with energy. The men talk center stage then as they continue downstage they lights seamlessly follow them not to draw any attention to the change. With the mention of the dance the stage slowly fills with textures of multiple colors, however these textures are barely noticeable. As the music begins the textures become more vibrant and visible. The sky fades into a star filled night. The dancers are primarily lighted by side and back light to accentuate their form. The focus shifts from the men talking at their downstage location, to the dancer’s center stage. The dancers encompass the entire stage as the texture follows that similar movement. As the dancers leave the focus slowly returns to the men talking. After Youngblood speaks his final lines a moment is given and the scene slowly comes to a close.

My motivation behind this was strongly influenced by suggestive realism. This as defined earlier was“evokes a sense of place by presenting only its essential features” (Palmer 170). It was important to keep essential features that define time and space such as texture of the foliage and stars in the sky. This then allowed me to follow the energy and emotion of the dance with the side and back lighting. I incorporated fluid movement with the side light highlighting key moments within the dance this allowed these moments to be further heightened.

Having the seamless transitions while still emphasizing the important factors in the scene was key to controlling the audiences’ emotions. It is difficult to classify which style influence one’s design the most as all that knowledge is intertwined. I felt that the research allowed me to better understand the many different styles and relate them to my hardest scene in the production
was greatly beneficial. This research allowed me to have several ideas in mind for tech and enabled my design to achieve a level of sophistication. With this research I felt that I achieved my goals of influencing the audience’s mood within this scene.

I have also learned a lot about myself, as a designer, though this process. With many years of educational theatrical training I have become a reactionary designer. I am not proactive in my design, I wait until the director tells me what the production will be then I react and add to their ideas/concept. I tend to seek approval for every decision I make and struggle when no answer is provided – like in this production. This production has taught me that I must remain proactive especially when working with certain types of artists. Since this project I have shifted my approach to being more proactive. Showing up with ideas and images to the first meeting is a necessity as is ongoing discussions with the production team. This means having a good understanding of the script in the first meeting is also required. The script is your bible for the eight weeks of that production process. Many realizations I made in this production came too late; such as the importance of the island scene. If I had known in the first meeting about the struggle I would have with the island dance I could have prompted more response from the director and choreographer and come with a firm idea already in mind. As I had mentioned before I have never gone this far in depth, for research, into a production before. I now realize that has been a mistake. A designer should constantly do research and analysis of the script as this will allow for a better design and prevent the designer from struggling so much – as I did. Part of being proactive is having my concept already and presenting it to the director. This does not mean looking for approval though it also does not limit collaboration because if feedback is provided then my concept should adjust, as theatre is a collaborative art. For my next designs I
will strive to be better prepared so that my discoveries within the script are already made. This will allow me to better handle any questions I may have. Though my communication skills may be strong with some, as seen in this process they can use more refining. I will now need to continue to hone my designer vocabulary in addition to my presentational skills regarding my concepts, so that misunderstanding like ones in this production are few and far between. Most importantly being proactive with my designs will allow me to be a much stronger designer with much more complex designs.
CONCLUSION

The director’s view of this production was similar to that of Zora’s intentions for the first production. The goal for the director was to expose this culture and let it be real, harsh, and true to that era. This is why the director chose realism as her main driving force behind this production. Earlier I wrote that this script is a folk drama and how folk drama, specifically this script, could be avant-garde when relating to this script. As I mentioned before the design elements either hinder or support the intentions of a production. The director wanted the audience to relate to this culture thereby creating a connection which allows the audience to further understand this culture.

The major flaw in From Sun to Sun’s script is its lack of cohesiveness and direction. The script as mentioned was barely complete. It lacked many elements. As a whole it did tell a story however we as a production team had to modify this story so that it made sense to the audience. The rough transitions were a major element to overcome and thus resulted in many rewrites. The lack of direction in the work songs and island dance required the production team to perform research and have to make judgments on how a scene should play out. Because of these changes I had to adjust my concept on the work songs and have them shift to more in the realm of realism with only the last moments being a silhouette. All of these changes take away from Zora’s message and the director’s. As a team we have no definitive way of finding out if our dance or work songs were Zora’s intentions. We can hope that we were close and inspired the audience regardless however we will never know.

I believe that Zora’s intention was to share culture, particularly African American culture, with people. If that is indeed her intent then the production team was successful. It is not often on
stage where one can look back into the past at a railroad camp and gain a better understanding of
the struggles of its people.

With a theoretical approach to research I was able to design this production. Initially I
had to understand who Zora was and her motivations for writing this text. From that I determined
that this text is folk drama which had strong elements of the avant-garde. With that
understanding I was able to perform basic script analysis and then go further in detail utilizing
theory. I overcame my design difficulties utilizing theory to allow me many possibilities in
designing the island dance. It was only after all of this research and analysis that I was able to go
into the tech process prepared. Within the tech process my design had changes, as is always the
case, however my concept was strong. Though not a perfect production process, the mistakes I
made allowed me to learn and improve my design thus I would not have done anything
differently. I am confident with my end design result and pleased that my design helped in
allowing for a cohesive production.
APPENDIX A: LIGHTING PLOT PACKAGE
APPENDIX B: MAGIC SHEET
APPENDIX C: COLOR KEY
APPENDIX D: GOBO SELECTION
Gobo Selection

- Large Breakup G223
- Acting Area
- Foliage Breakup 3 G579
- House Side Wash
- Open Foliage G579
- House Side Wash
- Dark Texture R7799
- Set Wash
APPENDIX E: SCENE BREAKDOWN
<table>
<thead>
<tr>
<th>Scene</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1:</td>
<td>Jook</td>
<td>2:00am</td>
</tr>
<tr>
<td>Scene 2 (1):</td>
<td>Willie/Ju'el/Youngblood house</td>
<td>6:00am</td>
</tr>
<tr>
<td>Scene 2 (2):</td>
<td>Belle/Nat house</td>
<td>6:00am</td>
</tr>
<tr>
<td>Scene 2 (3):</td>
<td>Tatum/Sam house</td>
<td>6:00am</td>
</tr>
<tr>
<td>Scene 2 (4):</td>
<td>Willie/Ju'el/Youngblood house</td>
<td>6:00am</td>
</tr>
<tr>
<td>Scene 3 (1):</td>
<td>Work Site</td>
<td>8:00am</td>
</tr>
<tr>
<td>Scene 3 (2):</td>
<td>Lunch Time at Work Site</td>
<td>Noon</td>
</tr>
<tr>
<td>Scene 3 (3):</td>
<td>Willie/Parson/Tatum talking</td>
<td>Noon</td>
</tr>
<tr>
<td>Scene 4:</td>
<td>After work Ju'el/Belle house</td>
<td>5:00pm</td>
</tr>
<tr>
<td>Scene 5:</td>
<td>Willie house then Island Folk</td>
<td>7:00pm</td>
</tr>
<tr>
<td>Scene 6:</td>
<td>Jook</td>
<td>9:00pm</td>
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</tbody>
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This chart was created to aid me to better understand the script. It was part of the many assignments my advisor instructed me to do that I refer to within my journal.

- Youngblood decided to stay home (realizes he can still learn a lot there)
- Youngblood decided to stay because his dad shows how Tatum really is (By talking to him and Tatum attacking)
- Tatum acts like an inappropriate drunk fool (touching Night Beauty and picking fights)
- Youngblood decided to sit with Nat instead of Tatum (Clearly has made some realization)
- Youngblood goes into Jook and finds his father there (this has never happened)
- Willie Lee tells a story about how his father straightened him from his evil ways at around Youngblood’s age.
- Willie Lee goes to Jook to see what all the talk has been about for tonight
- Youngblood witnesses the island dancers and makes a direct correlation to his church and the dancers. (Realizes that people are same no matter where you go)
- Youngblood talks to Ma’ Dear she explains how if you push to hard you will burn out. (like a log on fire, to much air and its all but ashes)
- Ma’Dear connects Tatum’s lifestyle to a fire log.
- Willie states that the decision is now all Youngblood’s as to what he is going to do in life.
  (Though going to the Jook is contradictory, unless he just wants to be a “guiding light”)
- Tatum talkes with Belle and is offended by her intelligence (leading to later confrontation at Jook, which will show more of who Tatum really is)
- Ma’Dear says how similar Belle and Youngblood dreams are to one in other.
- Belle states she wants to travel and learn and explore (much like Youngblood)
-Willie Lee overpowers Tatum by muscle and then gives him a stern talking to (angering Tatum)

-Tatum challenges Willie Lees authority in from of a white man (the foremen)

-Tatum gloats about how amazing he is and how much money he has and will have after tonight at the Jook. (This is a temptation to Youngblood, a fast paced adventurous lifestyle)

-Sam praises Clewiston, a somewhat distant town (Only because its where Night Beauty is from)

-Nat says how once you leave you will have less then when you left.

-Nat stats that all the places he has been to aren't impressive and are just the same as anywhere else.

-Youngblood confesses to his father that he is afraid that if he does not get out of this lifestyle now then he fears he never will. (Willie Lee now has a “reason” why his son is acting defiant)

-Willie Lee gives a talk to Youngblood about responsibilities on his job and how that has to come first (maybe first attempt to set him right)

-Tatum tells Youngblood to defy his father and live like himself (Telling him to be evil)

-Willie Lee finds out that Tatum will be hustling at the Jook that night.

-Willie Lee tells Tatum that he is not a man because he does not have his priorities straight

-Willie Lee complains to Nat that he is losing control over his son. (he is afraid that Youngblood might turn out bad)

-Youngblood is to tired to work and falls back asleep (making him late for work, provoking his father later to give him a talk)

-Youngblood talks about leaving for something new just like Tatum

-Tatum wakes up and gloats to Sam about how rich he will be by the end of the night.
-Willie Lee gets upset that Youngblood stayed out late again that previous night and is told by Ju'el that something must be done (This starts Willie Lees quest to save his son)

-Miss Phelia tells Youngblood that he need to think about a big decision like leaving before doing it or else he could end up in big trouble.

-Youngblood tells how awesome it would be to leave this town and be something new

-Youngblood stays late at the Jook to help clean up.
Taken from the scripts descriptions of each character and/or how they are described by others. They are separated into four groups to better understand everyone role. The role they fill the most is the deciding factor as to where they are placed.

Home

Youngblood

Is an adolescent, about 16 or 17. He is of medium height and build, and is clearly able to swing a hammer and do the kind of work required. He is at the age of decision-making. He is very observant and uses his eyes as aids to understanding (or questioning things around him).

Willie Lee

He works at railroad as the crew foreman. He is married to Ju'el and the father to Youngblood.

Ju’el

Married to Willie Lee and is mother of Youngblood.

Nat

Married to Belle works at railroad. He is a down to earth and hard working person.

Belle

Is age 17 and married to Nat. She dreams of going to college and travelling.

Granny

Grandmother to Ju'el.

Ma’Dear

Mother to Ju'el.
**Railroad Camp**

Tatum

Lived in Chicago but stabbed someone so escaped back to Florida. He is bulked up and a little older than Youngblood and head strong. He is a bad influence on Youngblood. He gambles and bullies some of the other railroad workers.

Sam

He also works at the railroad. He talks with stutter and is teased about this. He is in love with Night Beauty.

Mr. Parsons

He is the foreman of railroad camp. He is the only white person in the script. He is quite fair to most of the African American workers.

Railroad Workers

This is a chorus of other male workers for the railroad camp. Also may be the congregation who follow the Preacher.

**Jook**

Miss ‘Phelia

In her late 30’s/early middle 40’s, is the “keeper of the jook.” Big boned, a handsome woman, full-figured, she is not “sloppy fat,” rather, she is solid beauty. A business woman, she takes no stuff, knows her line of work is rough, and is prepared to “keep order.”
Night Beauty

She is the jook princess. In her early 20’s she is sensual, by nature and design. She glories in the power she knows she has over men. She is reassured of her importance any time. She senses her ability to incite rivalry yes, riot.

Clyde

Is a bar worker at the jook. No further description is given.

Other

Preacher

Delivers the sermon and is filled with the good lord.

Marcus

He is the Island people’s leader.

Island Dancers

Though not stated in script it could be gathered this is an all female group.
APPENDIX H: CUE SCORE
<table>
<thead>
<tr>
<th>CUE (PART)</th>
<th>TIME</th>
<th>PAGE</th>
<th>ON ACTION</th>
<th>NOTES</th>
<th>EMOTIONAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5 1</td>
<td>1</td>
<td>House open</td>
<td>Preshow</td>
<td>Set Mood for show</td>
</tr>
<tr>
<td>2</td>
<td>5 1</td>
<td>1</td>
<td>House close</td>
<td>House half</td>
<td>Starts to prepare audience for the show</td>
</tr>
<tr>
<td>3</td>
<td>5 1</td>
<td>1</td>
<td>After announcements</td>
<td>B/O</td>
<td>Prepare the audience for show</td>
</tr>
<tr>
<td>4</td>
<td>5 1</td>
<td>1</td>
<td>with music</td>
<td>For signing in jook</td>
<td>Pull in audience to the world that could be.</td>
</tr>
<tr>
<td>5</td>
<td>5 up 8 down</td>
<td>1</td>
<td>End of singing</td>
<td>Mass exit cleaning up jook</td>
<td>Gets Darker, hard worn, late at night, dingy</td>
</tr>
<tr>
<td>6</td>
<td>5 up 8 down</td>
<td>4</td>
<td>“think he should?”</td>
<td>B/O</td>
<td></td>
</tr>
<tr>
<td>6.2</td>
<td>3 4</td>
<td>AUTO</td>
<td>End Scene 1 into transition (sun rising)</td>
<td>Hopeful, warm, glimpse to soft world</td>
<td></td>
</tr>
<tr>
<td>6.3</td>
<td>5 4</td>
<td>With rouser</td>
<td>Silhouette Red</td>
<td>Dramatic, overbearing</td>
<td></td>
</tr>
<tr>
<td>6.7</td>
<td>5 4</td>
<td>Light in Belle</td>
<td>Belle and baby wake up.</td>
<td>Not harsh, Warming</td>
<td></td>
</tr>
<tr>
<td>7 (1)</td>
<td>5 5</td>
<td>Baby crying</td>
<td>Belle sings to baby</td>
<td>Soft glow as if Belle is an angle signing</td>
<td></td>
</tr>
<tr>
<td>7 (2)</td>
<td>5 up 8 down</td>
<td>5</td>
<td>fade at end of song</td>
<td>smooth transition into top of scene</td>
<td>Morning sun, one house is like the others</td>
</tr>
<tr>
<td>8</td>
<td>5 5</td>
<td>X to Ju'el</td>
<td>Top of Scene 2 (1)</td>
<td>Show the harshness of a camp house</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>5 5</td>
<td>Willie exits</td>
<td>X fade to Scene 2 (2) Belle house</td>
<td>Morning sun, one house is like the others</td>
<td></td>
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<tr>
<td>10</td>
<td>5 7</td>
<td>Nat/Belle exit to baby</td>
<td>X fade Scene 2 (3) Sam house</td>
<td>One house is like the others Change focus slight difference</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>5 8</td>
<td>Tatum/Sam exit</td>
<td>X fade Scene 2 (4) Willie house again</td>
<td>One house is like the others Change focus slight difference</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>5 10</td>
<td>Ju'el exits</td>
<td>End of Scene 2, Sun rises slightly</td>
<td>Cyc only, Slight warmth creeping in, from sun and something else?</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>5 up 8 down</td>
<td>10</td>
<td>X fade at end of song</td>
<td>Scene 3 (1) Work Site</td>
<td>mid morning sun, warmer, showing impending hardship of day work</td>
</tr>
<tr>
<td>14.5</td>
<td>5 11</td>
<td>Parson exits</td>
<td>Sun rises more</td>
<td>red goes out fads into pinkish blue</td>
<td></td>
</tr>
<tr>
<td>CUE (PART)</td>
<td>TIME</td>
<td>PAGE</td>
<td>ON ACTION</td>
<td>NOTES</td>
<td>EMOTIONAL</td>
</tr>
<tr>
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<td>--------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>15</td>
<td>8</td>
<td>14</td>
<td>Work Song cadence</td>
<td>Emphasize working form (silhouette?)</td>
<td>Shadows and silhouettes transforming into mystic realm Harsh angles</td>
</tr>
<tr>
<td>15.5</td>
<td>5</td>
<td>14</td>
<td>Song starts</td>
<td>add more backlight</td>
<td>Displace from Realm</td>
</tr>
<tr>
<td>16</td>
<td>5</td>
<td>14</td>
<td>Song ends</td>
<td>Restore</td>
<td>mid morning sun, warmer, showing impending hardship of day</td>
</tr>
<tr>
<td>17</td>
<td>5</td>
<td>17</td>
<td>&quot;Youngblood!&quot;</td>
<td>Narrow in on Nat/Youngblood/Willie</td>
<td>Willie placing some pressure on Youngblood</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
<td>18</td>
<td>&quot;Get back to work&quot;</td>
<td>Work song 2 Similar to first</td>
<td>Shadows and silhouettes transforming into mystic realm Harsh angles</td>
</tr>
<tr>
<td>19</td>
<td>5</td>
<td>18</td>
<td>&quot;Lunch time&quot;</td>
<td>Scene 3 (2) Shift focus kind of isolated</td>
<td>closes in on Youngblood pressure is rising world gets smaller</td>
</tr>
<tr>
<td>19.5</td>
<td>5</td>
<td>18</td>
<td>&quot;My paw says&quot;</td>
<td>Narrow in on conversation</td>
<td>Intimate feeling</td>
</tr>
<tr>
<td>19.7</td>
<td>5</td>
<td>21</td>
<td>Tatum Enters</td>
<td>open up stage</td>
<td>Heat of day expands</td>
</tr>
<tr>
<td>20</td>
<td>5</td>
<td>22</td>
<td>Parsons enters</td>
<td>Scene 3 (3) Shift focus</td>
<td>pressure interrupted by real world</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>26</td>
<td>Back to work</td>
<td>Open up stage area</td>
<td>afternoon sun, hot, days heat is semi-uncomfortable</td>
</tr>
<tr>
<td>22</td>
<td>8</td>
<td>26</td>
<td>Work Song 3</td>
<td>Work song 3 Similar to first</td>
<td>Shadows and silhouettes transforming into mystic realm Harsh angles</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>26</td>
<td>Parsons enters</td>
<td>Restore to normal</td>
<td>afternoon sun, hot, days heat is semi-uncomfortable</td>
</tr>
</tbody>
</table>
| 24         | 5 up 8
down | 27   | Mass exit         | Children singing with Sun starting to fade                  | Peak of hot day sun is showing signs of turning in                        |
| 25         | 5 up 8
down | 27   | X fade at end of songs | Scene 4 after work                                         | Still warm day but is wearing on, domestic, offering some relief          |
<p>| 25.3       | 5    | 29   | Tatum enters      | Open up SR+ back                                           | Remove intimacy                                                           |
| 26         | 12   | 32   | Preacher enters   | Narrow in in Preacher                                      | Preaching the word of the Lord, angelic highlight, clearly stands out    |
| 26.3       | 5    | 32   | Starts preaching  | Backlight                                                   | Seems mystic different/better then the rest                              |
| 27         | 8    | 33   | Preacher finishes | Brief Restore                                              | Still warm day but is wearing on, domestic, offering some relief          |</p>
<table>
<thead>
<tr>
<th>CUE (PART)</th>
<th>TIME</th>
<th>PAGE</th>
<th>ON ACTION</th>
<th>NOTES</th>
<th>EMOTIONAL</th>
</tr>
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<tr>
<td>27.1</td>
<td>5</td>
<td>34</td>
<td>Start of song</td>
<td>Shift focus SL</td>
<td>Revival of hope</td>
</tr>
<tr>
<td>27.2</td>
<td>5</td>
<td>34</td>
<td>1st solo</td>
<td>Shift Focus SR</td>
<td></td>
</tr>
<tr>
<td>27.3</td>
<td>5</td>
<td>34</td>
<td>2nd solo</td>
<td>Shift Focus SL</td>
<td></td>
</tr>
<tr>
<td>27.4</td>
<td>5</td>
<td>34</td>
<td>Final solo</td>
<td>Shift Focus SR</td>
<td></td>
</tr>
<tr>
<td>27.45</td>
<td>5</td>
<td>34</td>
<td>Finish song</td>
<td>Bring up stage wash</td>
<td></td>
</tr>
<tr>
<td>27.5</td>
<td>5</td>
<td>34</td>
<td>granny talk to priest</td>
<td>Tone down</td>
<td>Back to harsh life</td>
</tr>
<tr>
<td>28</td>
<td>5</td>
<td>34</td>
<td>Granny/Preacher leave</td>
<td>Narrow in on Youngblood/Ma Dear</td>
<td>Warm, Moment, sincere</td>
</tr>
<tr>
<td>28.8</td>
<td>5</td>
<td>34</td>
<td>Youngblood leaves</td>
<td>Transition</td>
<td>Signify change in location</td>
</tr>
<tr>
<td>29</td>
<td>5</td>
<td>35</td>
<td>AUTO</td>
<td>Swapping stories</td>
<td>Comedic moment, bright, happy, cheerful, foreshadowing?</td>
</tr>
<tr>
<td>30</td>
<td>5</td>
<td>34</td>
<td>Youngblood X's stage</td>
<td>X to Island/Passage of time</td>
<td>Day is fading away, the air is changing like Youngblood soon will</td>
</tr>
<tr>
<td>30.2</td>
<td>3</td>
<td>34</td>
<td>AUTO</td>
<td>Set mood for island</td>
<td>Mystic, overwhelming hope</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
<td>36</td>
<td>Actors ready</td>
<td>Passage of time</td>
<td>Softer with hints of warmth and hope, still almost realistic, past dusk</td>
</tr>
<tr>
<td>32</td>
<td>8</td>
<td>37</td>
<td>Dancers take over</td>
<td>open up for dance</td>
<td>bombardment of color, angel, and warmth to much to comprehend</td>
</tr>
<tr>
<td>34</td>
<td>5</td>
<td>37</td>
<td>Dancers Leave</td>
<td>For talking,</td>
<td>Hope, fulfillment</td>
</tr>
<tr>
<td>35</td>
<td>5</td>
<td>37</td>
<td>B/O</td>
<td>Brief but making statement</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>5</td>
<td>37</td>
<td>Phelia singing</td>
<td>Focus on her, slight jook in background</td>
<td>Accent signer, allowing dance to sink in, hints of color and new look</td>
</tr>
<tr>
<td>37</td>
<td>5</td>
<td>37</td>
<td>Auto</td>
<td>Scene 6 X to Jook</td>
<td>Dark, hard worn, late night, dingy, hints of color</td>
</tr>
<tr>
<td>38</td>
<td>12</td>
<td>41</td>
<td>Youngblood enters</td>
<td>Hope is in the air</td>
<td>Place warms up, slight color shift corresponding with his outlook</td>
</tr>
<tr>
<td>CUE (PART)</td>
<td>TIME</td>
<td>PAGE</td>
<td>ON ACTION</td>
<td>NOTES</td>
<td>EMOTIONAL</td>
</tr>
<tr>
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<td>-------</td>
<td>-----------</td>
</tr>
<tr>
<td>39</td>
<td>5</td>
<td>43</td>
<td>“I don't need Tatum”</td>
<td>Narrow in for warm moment</td>
<td>Youngbloods new color pallet is prominent, heart to heart moment</td>
</tr>
<tr>
<td>40</td>
<td>5</td>
<td>44</td>
<td>“Lets go home”</td>
<td>Open up for song</td>
<td>Happy, warm, cheery moment for audience to end on</td>
</tr>
<tr>
<td>41</td>
<td>5</td>
<td>44</td>
<td>After song</td>
<td>B/O</td>
<td>Allows audience to pontificate what they witnessed.</td>
</tr>
<tr>
<td>42</td>
<td>5</td>
<td>44</td>
<td>Actors ready</td>
<td>Curtain Call</td>
<td>Allows for acknowledgment of actors/actresses</td>
</tr>
<tr>
<td>42.5</td>
<td>5</td>
<td>44</td>
<td>Walking off</td>
<td>silhouette</td>
<td>Last impression of world</td>
</tr>
<tr>
<td>43</td>
<td>5</td>
<td>44</td>
<td>Auto</td>
<td>Postshow</td>
<td>Give one last impression for audience to leave with</td>
</tr>
</tbody>
</table>
APPENDIX I: RENDERINGS
I created these renderings using Photoshop in the months of October 2009-January 2010.
Scene 1 Jook
Scene 5 Island Dance (Rough)
Scene 5 Island Dance (Final)
APPENDIX J: PRODUCTION PHOTOGRAPHS

Photographs were taken in January 2010 by Tony Firriolo for The UCF Conservatory Theatre and are used with permission.
Scene 2 Morning Rousle
Scene 2 Living Quarters
Scene 3 First Work Song
Scene 3 Work Site
Scene 3 Third Work Song
Scene 5 Island Dance
Scene 5 Island Dance
Scene 5 Island Dance
APPENDIX L: IRB APPROVAL
RE: Thesis

Janice Turchin  Add to contacts
To: nszweczyk@knights.ucf.edu

From: Janice Turchin (jutchin@mail.ucf.edu)
Sent: Fri 9/4/20 10:53 AM
To: nszweczyk@knights.ucf.edu

Notes:

After reviewing your email below, the IRB has determined that this project does not meet the federal definition of human subjects research. You are not interacting with individuals and gathering information/data about individuals. Therefore, you do NOT need to submit an Application to the UCF IRB.

Please share the following information with your department:

Human Subject as Defined by DHHS
A living individual about whom an investigator (whether professional or student) conducting research obtains (1) data through Intervention or Interaction with the individual, or (2) information that is both private information and identifiable Information. For the purpose of this definition:

- Intervention means physical procedures by which data are gathered (for example, venipuncture) and manipulations of the subject or the subject’s environment that are performed for research purposes.
- Interaction mean communication or interpersonal contact between investigator and subject.
- Private Information means information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, and information which has been provided for specific purposes by an individual and which the individual can reasonably expect will not be made public (for example, a medical record).
- Identifiable Information means information that is individually identifiable (i.e., the identity of the subject is or may readily be ascertained by the investigator or associated with the information).

This and other relevant information be found on the UCF IRB website at http://www.research.ucf.edu/Compliance/IRB/Investigators/PI_Manual/1md.html.

Thank you for consulting with the IRB regarding your research. This email should be sufficient and shows you received IRB review.

If we can be of further assistance, please let us know.

Best,
Janice Turchin
UCF IRB
407-892-2012

Janice M. Turchin, CIF
IRB Coordinator
University of Central Florida
Institutional Review Board
Office of Research & Commercialization
1220 Research Parkave, Suite 501
Orlando, FL 32826-3246
Campus mail: Office of Research
32824-0-0158

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Hurston, Zora N. From Sun to Sun: A Day in a Railroad Camp. Print.
   <http://www.wm.edu/as/tsd/facultydirectory/palmer_r.php>.