

LIFE ON THE LINE: AN ANALYSIS OF THE  
LIGHTING DESIGN FOR  
*A CHORUS LINE*

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by

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## INTRODUCTION

I designed the lighting for the Kent State University School of Theatre and Dance's 2011 production of *A Chorus Line*, co-directed by Terri Kent and MaryAnn Black. This paper documents the process of the lighting design from its inception in research, through practical realization, and concluding with an evaluation of the overall design.

The setting of our production of *A Chorus Line* was a Broadway audition. The audition process focused on the actors standing "on the line" to be interviewed by the director. This audition became a self-examination for each of the seventeen characters, as they navigated through dance combinations and answered difficult questions. The director's statement provided a lens for the play, through which I understood the director's objectives and formulated an approach to the design.

Iconic visual moments, for example the creation of two worlds "reality" and "internal thought", exist from Musser's lighting design for the original production of *A Chorus Line*. In the first number "I Hope I Get It," for instance, the two worlds "reality" and "internal thought" need to be distinguished from each other. I needed to integrate "thought lights"<sup>1</sup> to support this iconic visual. Incorporating these iconic visual elements into my own artistic vision for this production was my first challenge. The second challenge of this project was using the E. Turner Stump Theatre's repertory plot, which served as the core of my design. It challenged me to achieve my aesthetic goals within the parameters of the existing lighting plot. Finally, the action of the seventeen characters mandated shifting focus from character to character and from his or her interior voice to

the reality of an audition. To meet this challenge I had to differentiate between “reality” and “internal thought,” as well as foreground and background, to help the audience understand the story.



## CHAPTER I

### CONCEPTUAL APPROACH

#### Director's Concept

The director, Terri Kent, sought to maintain the style of the original Broadway production. She wanted the scenography to be based on the set design, lighting design, costume design, stage pictures and choreography of the original production. I chose to explore the conceptual framework of Tharon Musser's original lighting design to attain a cohesive balance between my concept and the director's conceptual vision. By exploring this, I was able to understand what the director envisioned.

In the play, as seventeen characters make it to the second half of an audition, they are one step closer to their final goal of getting a job in the chorus. During the audition, each character talks about his or her own journey to become a performing artist. Director Kent differentiated between each of the seventeen characters in order to support each individual's story arc. I supported each character's journey with a clear separation from the other characters by manipulating the use of color, angle, and intensity to distinguish between the individual and the group.

#### Historical Analysis of *A Chorus Line*

I started my process by analyzing the historical background of *A Chorus Line*. In the original production, lighting designer Tharon Musser used 34 of 96 dimmers for individual control of each of the seventeen characters' "face" light, or "thought light." This design choice clearly demonstrated how important it was for each character to have his or her own light, isolating the character from the group. Musser used follow spots at a

55 degree angle to further provide isolation without unintentionally illuminating scenery or other characters. Musser understood that the pace of the show was too quick for the traditional manual lighting control board. She requested to use a computerized lighting control board instead, and *A Chorus Line* became the first production on Broadway to use one.

### **Concept of the Line**

The scenic design comprised of a bare stage, a painted white line on the floor, and a row of full-length mirrors in the background. The minimalist set of *A Chorus Line* allowed lighting to become the primary force in telling the story of each character's journey. In the opening scene, the audience is able to get a glimpse of a competitive Broadway audition. The white line on the floor represented a liminal space in which the characters struggle between success in getting the job and failure. The selected seventeen characters knew that they were good enough to be in the last seventeen, but did not know if they could make the last eight. During the second half of the audition, the characters were not judged on the external (body, form, and technique), but were judged on individual motives and personality. This affected the design by challenging me to not only highlight the characters' bodies, but to visually represent what each character was feeling.

The line created a visual statement forcing the characters to face front. This made them vulnerable to the bombardment of invasive questions asked by Zach. The line allows the characters to be seen equally and without obstruction which reflected what Michael Bennett desired, "to see them sweat and see how hard they were working."<sup>2</sup>

In an audition, the individual often cannot separate himself or herself from a fictional professional persona. The narrative of *A Chorus Line* allows the characters to free themselves from the conventional audition format, and to share their personal stories with Zach, the director. “The director” explores each character’s unique personal history in the second half of the audition. Each character tells a tale of struggles to overcome obstacles while perfecting his or her craft and advancing his or her career. The characters who are introduced as individuals to the audience in the first scene leave the stage as a group. Each character needs to sacrifice his or her individuality in order to become a part of the chorus line. An ironical twist is the erasure of individuality in the end. The chorus needs to think as one, respond as one, and of course move as one, with no sense of individuality in its members.

### **Iconic Visuals**

The original design for *A Chorus Line* was a bare black stage with a white line painted on the floor and backed with a line of full length mirrors that spanned the width of the stage.<sup>3</sup> The mirrors gave the stage dimension by creating the illusion of depth. They were used as dance mirrors in the show, for example, when the characters are learning the dance sequence “One.” The mirrors’ second purpose is self-reflection. In “The Music and The Mirror,” for example, Cassie dances up to the mirrors and reflects on the circumstances that brought her to this moment. She dances to live, she dances for love, and she dances to get back to where she was before she strayed from dance. At one moment, she is shocked by the reflection. In *A Chorus Line*, the focus is not on the machinations of the theatre space, but, rather, the machinations of the individual

characters, in this case, Cassie who is frozen in front of the mirror. While the characters move through the dance combinations it is “Their presence, their stories, and their memories” which captivates the audience.<sup>4</sup>

The lighting in the original production highlighted the difference between reality and internal worlds. Tharon Musser states that, “A *Chorus Line* takes place in the dancers’ heads, and in their interaction with the director who is auditioning them. We [Musser and Michael Bennett] discussed how we could let the audience know when the action was mental and decided that it could be done with lights.”<sup>5</sup> This discussion evolved into the visualization of a schism between the reality and the internal worlds of the individual characters. Musser supported the individual characters by focusing a light on each actor on the line. These “thought lights”<sup>6</sup> illuminated a world that reached the physical boundaries of the character. Bennett reflected on his own view of lighting: “I use lighting onstage like one focuses in film, I tell you where to look.”<sup>7</sup> The overall visual of the show was a contrast between individual moments and the external world.

## CHAPTER II

### THE DESIGN PROCESS

#### Creating the Initial Scene Breakdown

I created a scene breakdown after my initial reading of *A Chorus Line*, highlighting everything that indicated lighting, environment, or mood. I imported all of the information into a spread sheet, broke down the script, and listed what I envisioned. This process allowed me to organize my thoughts and to communicate with others on the design team. The focus shifted constantly in *A Chorus Line*, from a wide focus over the full stage to a narrow focus on an individual character. This scene breakdown helped to pinpoint these transitions in the script.

#### Research

An analysis of Tharon Musser's lighting concept and execution for the 1975 production of *A Chorus Line* revealed the decisions she made and why and how she created the iconic images, or stage pictures, that people have come to expect when they go to *A Chorus Line*. The requirements of the iconic images from the original production gave me the framework for my design. I then searched for images from which to draw ideas and inspiration. I found base images, some from the original production and others in unrelated artwork, and I combined or modified them to create conceptual images. I could easily translate these conceptual images into stage images. The image of the footlights on the head shot lineup I found during my research (figure 8), for example, matched exactly the look onstage for that moment in our production (figure 12). I then presented all of the images I created and the research I gathered to the design team. Since

I had distributed my scene breakdown, and presented a design presentation, I could clearly explain how the lighting design supported each moment of the show.

Following the design presentation, I began to create a preliminary Angle Color Concept (figure 10) for testing, and ordered sheet of gel for each color that we did not have in stock. I met with the costume designer, Kathleen Kovarik, and tested several costumes with the sample colors to see if the color relationships were what I envisioned for the design. The initial testing informed me that the hue and saturation of a few colors needed to be adjusted before I moved forward. The only color in the scenery was the final show drop, where Jim Koehnle, the scenic designer, used primarily blues and reds. I supported the show drop with primary red and blue and a low saturation of lavender from the cyclorama lights.

### **Creating the Final Angle Color Concept**

I kept the continuous shifting between “reality” and “internal thought” in mind when I selected the color for this show. To define these two versions of space, I wanted the “reality” of the audition to have a lower saturation through-line, and the moments of “internal” thought to be much more colorful. I selected highly saturated color to accentuate moments in the show, such as in “Everything is Beautiful at the Ballet” (figure 20), where the color of the light helped separate the individual characters who were singing from the group, and reinforced their stories of how dance became a sanctuary for them. I used more saturated colors from a low angle side (i.e., from booms), combined with an intensely focused spot light. At times, I only used a followspot. “Reality” compositions were differentiated from “internal thought” moments by warmer tones and

more conventional theatrical lighting angles. I used contrasting colors to separate foreground and background, for example in “And” (figure 17), where Bobby is downstage telling a light-hearted story against the background of the other members of the audition. When Bobby spoke, the downstage lighting was realistic, using natural tonal colors. When another character interrupted his monologue, the lighting shifted to a more highly saturated look with a special light on the character singing (figure 18).

To facilitate the dynamic of two different worlds, I split the lighting systems, using a highly saturated color and a low saturated color from each angle. The cool top light, AP4270 (Rhythm and Blue), was not very saturated to serve both “realistic” and “internal” compositions. The color’s cool tone supported the wide color palette of the costumes without suppressing the red in Cassie’s costume. I paired AP4270 with the warmth of R321 (Soft Golden Amber), which provided visibility and also lit greens in costumes, without turning them black.

I also supported the concept of “reality” versus “internal” by combining an “internal” color with a “reality” color in the high side systems. This allowed me to mix colors and maintain a delicate balance between the two worlds. The first matched pair was R3409 (1/4 CTO) and R365 (Tharon Delft Blue). I created a light and warm atmosphere with the low saturation of the R3409, while the coolness and higher saturation of the R365 allowed a transformation from the “reality” to the “internal”. The second pair of high side light colors was AP3000 (Simply Mauvelous), as the saturated color, and R3208 (Quarter Blue) as the unsaturated color. The AP3000 reinforced the reds onstage and aided with transitions between the “reality” and “internal” moments.

The R3208 appeared to be a cool white light rather than blue light due to its low saturation. It was able to “cut through” the more highly saturated light because of this attribute.

I needed a high transmission of light for the front light color. I chose AP3300 (Whispering Lavender) and R302 (Pale Bastard Amber), which both had high transmission. The AP3300 appeared to be a cool color at high intensity and shifted to a warmer amber at low intensity. I chose to use color changers (Ocean Optics SeaChangers) as the low angle light source on the side stage booms in order to provide highly saturated, changeable color for the bodies of the characters. I used these fixtures to shift color between each song. I chose two lower saturation colors, R33 and R51, as my middle instrument on the side stage booms to help give the characters an edge while dancing. (As the process unfolded, I had difficulty putting texture on the dancers without drawing attention to the floor. I inserted patterns into the middle instrument in order cast texture onto their bodies.)

I chose to use complementary colors from the hanging ladder positions. This allowed me to support “reality” by combining them to make white light. Using only one color out of the pair provided a very saturated medium angle side light. I used a combination of R39 (Skeleton Exotic Sangria) and R370 (Italian Blue) from one side. They were saturated and powerful when used individually, but produced an almost white light when mixed together. From the opposite side, I combined R34 (Flesh Pink) and R369 (Tahitian Blue) to support the same characteristics.



Originally, I had two different texture washes, each with its own texture and its own color. I realized that these did not deliver the intensity and coverage necessary to provide the strong visual statement required by the text. I removed the color and standardized the patterns using an organic breakup, G222 (Small Breakup), which supported what I had envisioned. Finally, the cyclorama light's colors were R124, R125, and R56, and I chose them solely to light the finale drop. I used primary reds and blues with a lower saturation lavender to accentuate the colors of the drop (Appendix B).

## **CHAPTER III**

### **IMPLEMENTATION OF DESIGN**

#### **Recreation of Iconic Visuals**

I set up several specific lighting systems to recreate the iconic visuals. The first system was footlights. Due to the nature of E. Turner Stump Theatre, with the audience's viewing angle being low in relation to the stage floor, the use of footlights could block the audience's view. I needed the low angle of the footlights because they created a heightened feeling of suspense (figure 24). The characters' shadows, cast by the footlights, were indistinguishable, like individual chorus members in a performance. The footlights produced faceless shadows and created a very mechanical and impersonal feeling. Only after the seventeen characters were chosen and took their places on the white line did the audience see them clearly for the first time.

The next specific system was the individual face lights. Each of the seventeen characters had a light sharply focused solely on his or her face. These "thought" lights had no color and illuminated only one character, which effectively focused the audience's attention onto that specific character.

#### **Read-Through/Sing-Through**

The first rehearsal I attended was the read-through/sing-through. I gained an idea of the scope and mood of the show beyond what I had ascertained from listening to the soundtrack or reading the script. This rehearsal allowed me to see the show through the actors' interpretation. Throughout the evening, I wrote design ideas into my script, which I used to create my initial scene breakdown at a later date. I noted crescendos in the

music, for example, that needed extra support from lighting, and moments of silence that needed to be accentuated.

### **Design Presentation for the Actors**

I had a different goal for my design presentation to the actors than I did for my presentation for the director and other designers. For the actors, I focused my presentation on the type of energy the lighting would create. My presentation included a discussion of the visual pictures I planned to create, such as the headshot line, where the seventeen characters walked down into the footlights (figure 12). I also described the separation between the foreground and the background I envisioned when Cassie and Zach fought (figure 25-26).

### **Creating the Cue Sheet**

Over the next several weeks, my initial scene breakdown slowly became a working cue sheet. After each rehearsal, I imported the cues I had noted during rehearsal into my cue sheet. The whole process was very organic and free flowing. I asked questions of the director and got answers back instantly at each rehearsal. My frequent attendance contributed to the building of a trusting relationship between the director, the stage managers, and me because we were able to talk openly and frequently.

### **Structure of the Lighting Team**

In addition to myself, the lighting team consisted of a first Assistant Lighting Designer (ALD), a second ALD, a Master Electrician (ME), an Assistant Master Electrician (AME), a Programmer, and four followspot operators. The process of executing the design was split among them. The ME realized the light plot for the show

with the help of his assistant, and updated the lighting paperwork. The first ALD took detailed notes during runs of the show and updated the light plot with any changes made during work hours. The second ALD created and maintained a working followspot cue sheet, and made any updates to that piece of paperwork from day to day. She and I taught the followspot operators the craft of manipulating followspots over the course of numerous rehearsals. The programmer focused on writing and updating cues.

### **Attending Run-Throughs with Assistants**

The assistants started to attend once the production process moved past blocking and preliminary run-throughs into the theatre with full run-throughs. The first assistant transcribed the lighting cues into the score. The second assistant transcribed followspot cues into a separate score. They noted the location of each cue in their scores as cues were written. This collaboration process allowed me to note precise page and measure numbers in my cue sheet.

### **Cueing**

My goal during cueing was to complete the rough draft of cues in ten hours. In the cue sheet I included times, colors, and group numbers for each cue, which allowed me to finish cueing early enough for the director to see the show under full stage lighting before the first technical rehearsal. We ran stage lights with minimal work lights on Wednesday, the third day of cueing week, and ran completely without work lights on Thursday before Friday's technical rehearsal. This helped me to understand what director Terri Kent liked about my compositions and what she wanted to change. Going into technical rehearsals prepared in this way saved a large amount of time for everyone.

### **Technical Rehearsal**

I gauged how long it would take to fix programming notes based on my programmer's speed during our cueing sessions. If the adjustment could be made in 5 minutes or less we fixed the cue during technical rehearsal. If it took longer than five minutes to fix, I had the first ALD take a note. I worked ahead to fix future cues based on feedback from Terri Kent. I worked through all the cues within each dance piece, and then ran the whole dance, in sequence, for timing without stopping. In this way, we did not exhaust the dancers and finished cueing dances quickly.

The cueing of followspots was incredibly challenging for this show. As a designer, I asked the followspot operators to accomplish difficult pickups, including illuminating the heads of moving characters in pitch black. I needed to inspire them to work harder due to the intense nature of the followspot cueing. Overall, the speed of technical rehearsals made it difficult to update cues on the go. To remedy this, I asked the ALD to create a template for notes that included the note, which cue, and what needed to be fixed. This allowed me to fix the problems quickly during note sessions.

## CHAPTER IV

### SELF EVALUATION

My goals were: 1) creating a strong visual internal/reality separation, 2) creating isolation through individual face lights and followspots, 3) being inspired by the original design while not copying it, and 4) recreating my conceptual images in reality. I think I was successful in accomplishing these goals (See Appendix C).

As a collaborator, I successfully communicated ideas to the design staff. I think that, due to my extensive research and preparation, Terri Kent and the other designers knew what to expect in color combinations and the look of the show. Another success was time management. I wrote cues quickly, I was able to schedule and maintain successful cueing sessions, even when an unforeseeable networking issue occurred and I lost an hour and a half of scheduled cueing time to fix the problem. I believe that I succeeded in using rehearsal time well to prepare for the show.

I also helped to create a strong camaraderie between the designers, the director, and the stage management and lighting teams. This created a supportive environment in which to work. The followspot operators were overwhelmed at the first dress rehearsal and could not perform some of the more challenging cue sequences because they could not read the cue sheets fast enough. I asked them to memorize the cue sheets. All four of them came in the next day with the cues almost memorized. Over the next days of technical rehearsals, they worked hard and demonstrated the highest level of performance I had ever seen.

The design needed another full-stage system of highly saturated color. I relied too heavily on the intelligent lights to meet the need for highly saturated light. Although the intelligent lights worked well, there were times where I could not get intensely saturated light over the whole stage. I also needed more backlight in the design. At times, the insufficient backlight made it hard to differentiate the people from the scenery because the characters lacked the “edge” given by backlight. I should have repurposed some of my ellipsoidal reflector spotlight instruments to create more back light or hung a few more parabolic aluminized reflector (PAR) instruments as specials.

Finally, I should have required the ALDs to submit paper work earlier for the show to avoid unnecessary confusion of the spot cues. I also learned the importance of giving the ALDs more opportunity to observe me. Not only for the big run-throughs, but observing me during regular rehearsals would have been much more beneficial for them to understand the process of designing the lights for a show.

*A Chorus Line* was a perfect culminating project. The challenges of presenting this iconic musical helped my design process grow in the areas of research and organization. E. Turner Stump Theatre’s repertory plot forced me to think of new ways to deal with unforeseeable problems. The challenge of focusing the audience’s attention where the script demands led me to focus my design to meet the demand. I am proud of what I accomplished as the lighting designer for *A Chorus Line*. It was a beautiful show, a great work environment, and had a clear message to the audience: what we do, we do “for love.”

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**ENDNOTES**

<sup>1</sup> Ellen Lampert-Greaux, “The Ultimate Line Dance.” *Live Design*.  
[http://livedesignonline.com/theatre/ultimate\\_line\\_dance/index.html](http://livedesignonline.com/theatre/ultimate_line_dance/index.html) (accessed October 15, 2011).

<sup>2</sup> Ellen Lampert-Greaux, “The Ultimate Line Dance.” *Live Design*.  
[http://livedesignonline.com/theatre/ultimate\\_line\\_dance/index.html](http://livedesignonline.com/theatre/ultimate_line_dance/index.html) (accessed October 15, 2011).

<sup>3</sup> Delbert Unruh et al., *The Designs of Tharon Musser* (Syracuse, NY: Broadway Press, 2007), 62.

<sup>4</sup> *Ibid.*, 63.

<sup>5</sup> *Ibid.*, 63.

<sup>6</sup> Ellen Lampert-Greaux, “The Ultimate Line Dance.” *Live Design*.  
[http://livedesignonline.com/theatre/ultimate\\_line\\_dance/index.html](http://livedesignonline.com/theatre/ultimate_line_dance/index.html) (accessed October 15, 2011).

<sup>7</sup> Delbert Unruh et al., *The Designs of Tharon Musser*, 63.



**APPENDIX A RESEARCH PRESENTATION**



Figure 1 Title Page



Figure 2 Concept Statement

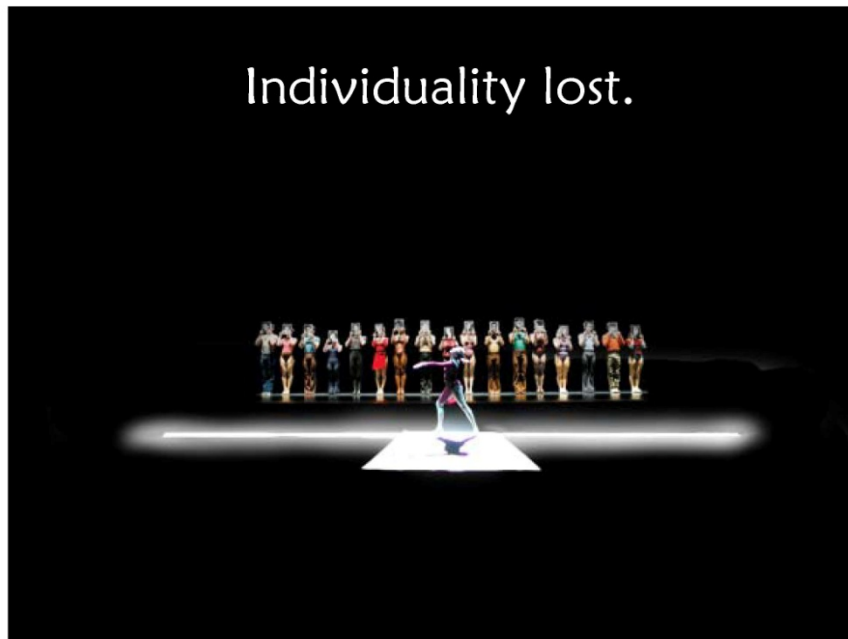


Figure 3 Composite Individual versus the group



Figure 4 Composite Emotional Study

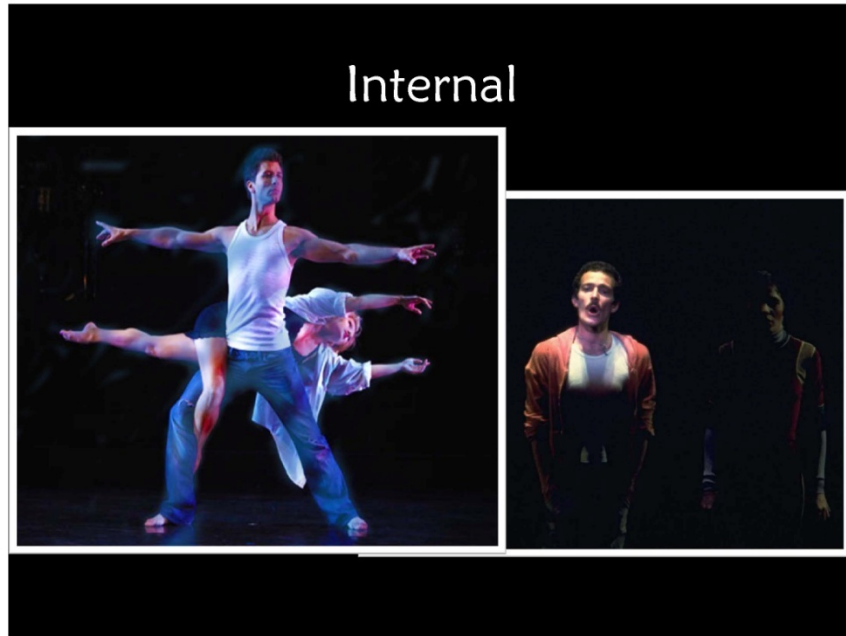


Figure 5 Internal Look



Figure 6 Reality Look



Figure 7 Composite image for the Headshot Line



Figure 8 The Line

### APPENDIX B ANGLE COLOR CONCEPT

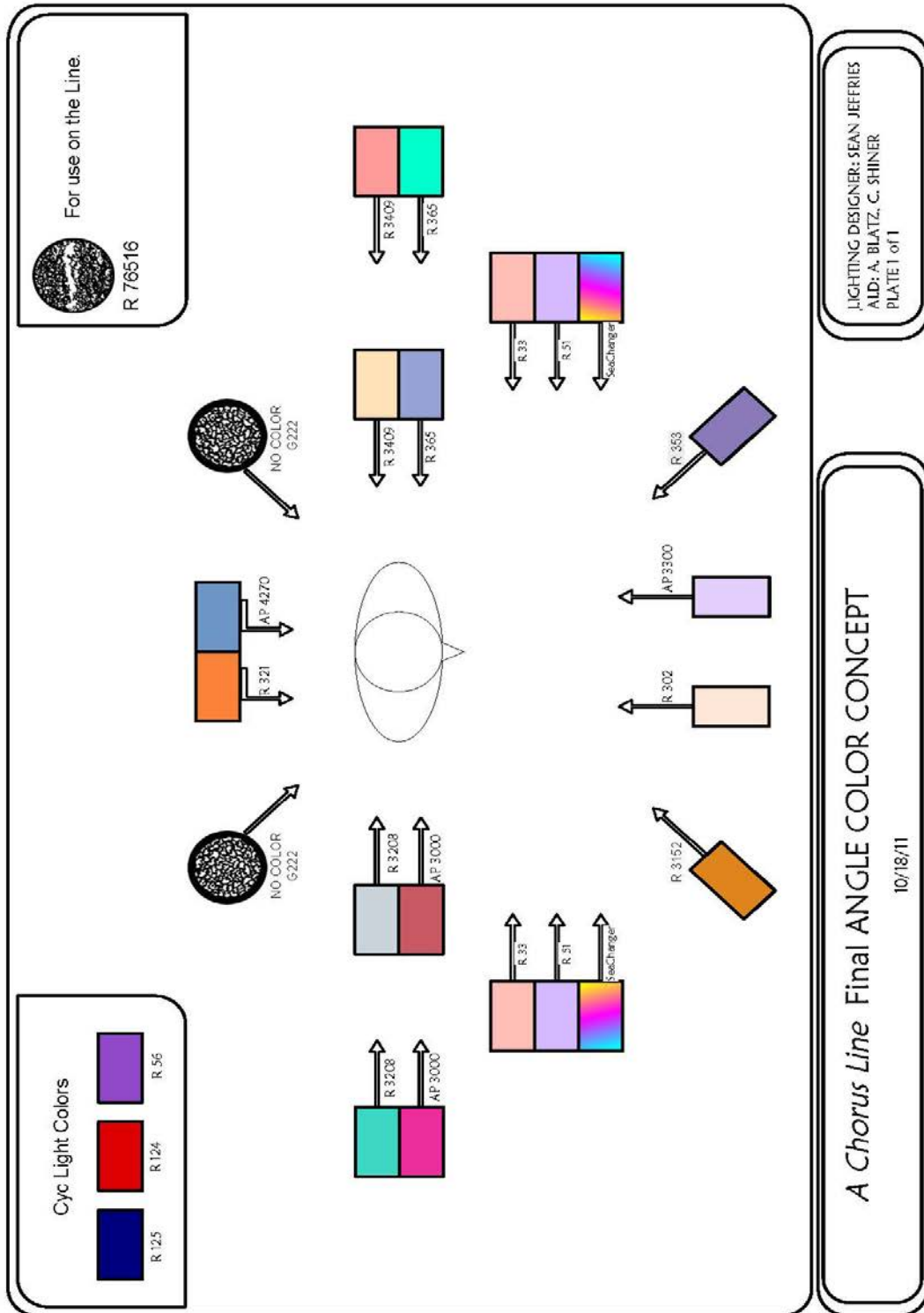


Figure 9 Angle Color Concept

APPENDIX C PRODUCTION PHOTOS

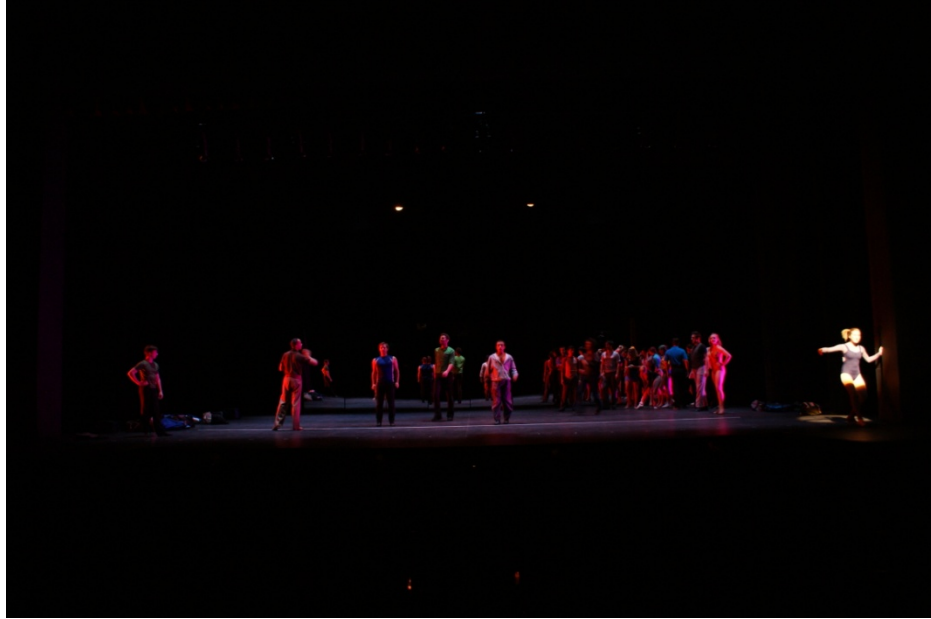


Figure 10 “I Hope I Get It”



Figure 11 “I Hope I Get It”



Figure 12 "I Hope I Get It"



Figure 13 "I Hope I Get It"



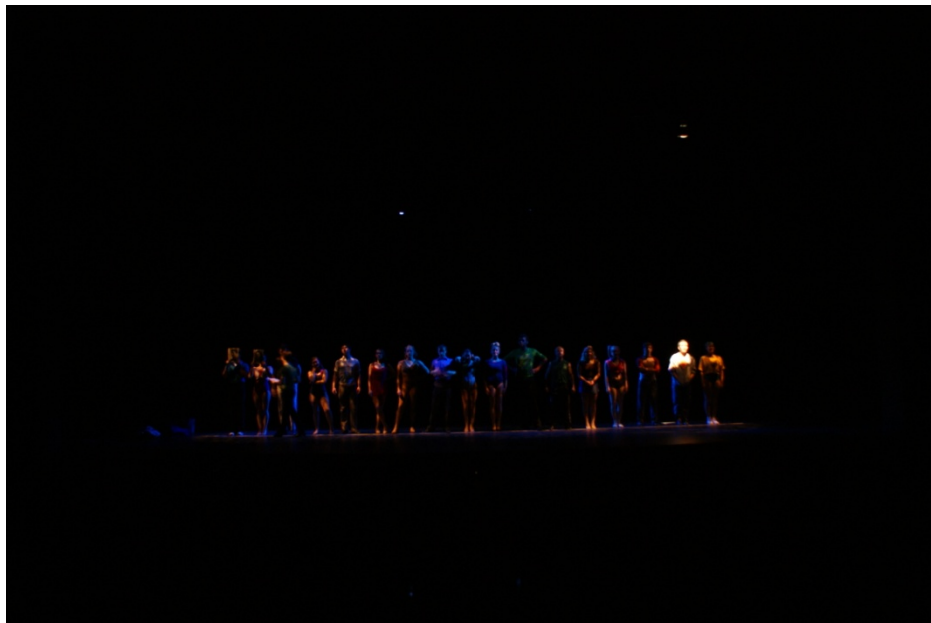


Figure 14 “Who am I Anyway”



Figure 15 “Dance 10 Looks 3”



Figure 16 “And”



Figure 17 “And”



Figure 18 “Everything is Beautiful at the Ballet”



Figure 19 “Everything is Beautiful at the Ballet”



Figure 20 “Montage Part 3 Mother”

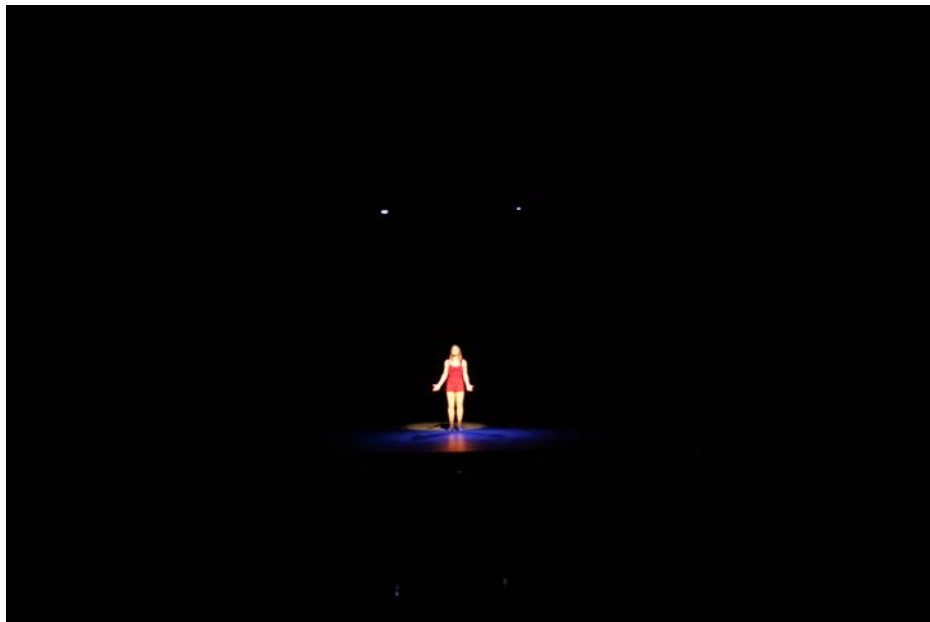


Figure 21 “The Music and the Mirror”



Figure 22 “One”



Figure 23 “One”

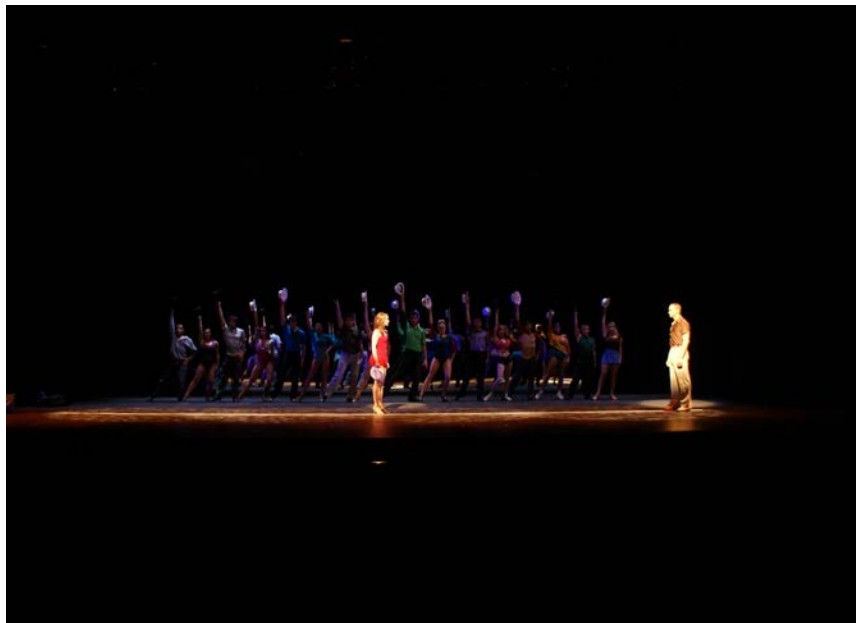


Figure 24 “One”



Figure 25 “One”



Figure 26 “Kiss Today Goodbye”



Figure 27 “Kiss Today Goodbye”



Figure 28 “Kiss Today Goodbye”



Figure 29 “Kiss Today Goodbye”





Figure 30 “Finale One”



Figure 31 “Finale One”

APPENDIX D CUE SHEET

Directed: Terri Kent

A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
1	0	0	3			GOBOS HITTING THE LINE VERY LITTLE ELSE
2	0	0	3			HOUSE TO HALF
3	0	0	3			BLACK OUT
4	1	0.75	0.5		Zach's 1st Again	BRIGHTEN THE REHEARSAL LOOK BUT NOT TO BRIGHT SO THERE IS ROOM TO MOVE BRIGHTER
5	3	29	0.5		After Zach's "eight!"	HIT HARD, MUCH BRIGHTER WITH THE MUSICAL BUILD AND DANCE BREAK
6	4	39	2		On Zach's "okay"	SHIFT DOWN A LITTLE BIT NOT A BIG DROP MORE A SHIFT AND A LOWERING OF SEVERAL SYSTEMS
7	4	44	2		On Zach's "six"	LIGHTS SHIFT TO THE SAME WORLD AS CUE FIVE ONLY WITH A SOFTER MORE CLASSICAL BALLET FEEL TO IT, LITTLE HOTTER ON THE BLUES AND GREENS
8	5	60	1		On Zach's "Okay"	RESTORE TO A CUE 6 LOOK
9	7	81	2		On Girls "I hope..."	SHIFT TO INTERNAL THOUGHT LIGHTS, ZACH GOES INTO PATOMIME VERY SATURATED LOOK WITH R 34 LADDERS AND R 3409 CUTTING THROUGH
10	8	89	4		"Look at all the people!"	SLOW BUILD AS THE MUSIC CRESCENDOS
11	8	94	1		Trica's "I really..."	FOCUS TO HER SAME LOOK ONLY SHIFT THE FOCUS
12	9	100	0		On Vamp	RESTORE TO A CUE 6 LOOK

Ld: Sean Jeffries  
Ald: A. Blatz, C Shiner  
2/12/2012

Chorus line v.4

# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
13	9	105			Zach "Four, five, six"	LIGHTS SHIFT TO THE SAME WORLD AS CUE FIVE ONLY WITH A SOFTER MORE CLASSICAL BALLET FEEL TO IT, LITTLE HOTTER ON THE BLUES AND GREENS
14	14	203	0		"God, I really..."	THOUGHT LIGHTS RAISE UP SHAFTY AND INTERESTING
15	15	209	10		After "never make it"	BUILD IN THE THOUGHT LIGHTS AND GROW IN BRIGHTNESS
16	15	212	fast		After "doesn't like the way I"	HARD HIT INTO REALITY AGAIN CUE 6ISH But heightened to accept the jazz dance
17	25	316			On "I really..."	BACK TO THOUGHT LIGHTS
18	25	323			After "job" subtain	RESTORE TO A CUE 6 LOOK
18.5	26	327			Zach-"Okay I am eliminating..."	Open Back up DS
19	27	344			On Zach's "Larry..."	THOUGHT LIGHTS RAISE UP SHAFTY AND INTERESTING
19.5	28	350	2		Maggie "What's coming next"	open full stage as they break from the group
19.7	30	362			"Please God"	Focus up stage in the upstage line
20	30	366	3		On "Show"	BLACK OUT
21	30	368	0		End of "Show"	FOOTLIGHTS HIT HARD AND THE SPECIALS HITS HARD
22	31	370	3		On Zach's "Larry..."	RESTORE TO REALITY Slowly directly into the next cue
23	31	373	5		Paul "Who am I..."	SUPER FOCUS ON HIM IN THE LINE THOUGHT LIGHTS

*A Chorus Line*

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
24	32	394			Paul "I really ned this show"	RESTORE TO REALITY
30	35	na			Diana "Oh, oh..."	SLIGHT FOCUS IN ON HER
31	37	1			Every Measure	LIGHTS SHIFT FROM MORALES DOWN TO A DIMMER LOOK WITH THE LINE SPECIALS STARTING WITH DIANA
32	37	2			Every Measure	PAUL
33	37	3	1		Every Measure	MARK
34	37	4	1		Every Measure	VAL
35	37	5	1		Every Measure	KRISTINE
36	37	6	1		Every Measure	AL
37	37	7	1		Every Measure	JUDY
38	37	8	1		Every Measure	RICHIE
39	37	9	1		Every Measure	BEBE
40	37	10	1		Every Measure	BOBBY
41	37	11	1		Every Measure	SHEILA
42	37	1	1		Every Measure	GREG
43	37	13	1		Every Measure	CASSIE
44	37	14	1		Every Measure	CONNIE
45	37	15	1		Every Measure	MIKE

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# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
46	37	16	1		Every Measure	MAGGIE
47	37	17	1		Every Measure	DON
48	37	18	1		Every Measure	LIGHTS COME UP ON THE LINE
49	38	Na	6		Zach "Sheila?"	Restore to Reality
50	39	1	5		Mike "What do you want..."	SLIGHT SHIFT DOWNSTAGE ON MIKE
51	40	15	3		Mike "I'm watchin sis..."	LOSE MORE OF THE LINE AND FOCUS ON MIKE DS OF THE LINE
52	45	81	6		Mike "I can do that"	RAISE UP THE LINE AGAIN RESTORE TO A NORMAL LOOK
53	46	1	6		Start of "... And..."	SLIGHT SHIFT DOWNSTAGE ON BOBBY
54	48	3	0		BOBBY- "SOLES OF HIS FEET."	DIM IN FRONT, THOUGHT LIGHTS UP IN THE BACK, RICHIE THOUGHT LIGHT
55	49	16	4		RICHIE- "I BETTER FIND ONE FAST."	FADE UP ON MAGGIE. GREG, BEBE, RICHIE, VAL, AND PAUL
56	50	25	0		"WHAT CAN I TELL HIM"	RESTORE TO A 52 LOOK
57	50	31	0		BOBBY- "AND..."	THOUGHT LIGHTS ON VAL
58	51	40	4		Val "Keep it clean"	THOUGHT LIGHTS ON DON, CONNIE, RICHIE, VAL, DIANA
59	52	44	0		"What can I tell him"	RESTORE TO A 52 LOOK
60	53	63	0		Bobby "And..."	THOUGHT LIGHTS WITH JUDY SPECIAL
61	54	Na	4		"What should I say?"	THOUGHT LIGHTS ON VAL, RICHIE, MAGGIE, CONNIE, JUDY, DIANA, AND MIKE

A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
62	54	Na	0		Bobby "And my mother..."	RESTORE TO A 52 LOOK
63	55	Na	6		After Zach "Shelia."	Open up a little bit, reality, not so much as to have the focus be on the line just a little brighter
64	59	1	1.5		Start of "At the Ballet"	FADE QUICKLY AS THE REST OF THE COMPANY GET SUCKED BACK UPSTAGE FOCUS COMPLETELY DOWNSTAGE ON SHEILA A LOT WARMER REDS
69	68	87	fastish		"Up a steep and very narrow..."	Grow it include upstage in a memory look, very light very dim
70	69	94	3		"it was home"	Bring down to focus on Maggie
73	74	142	5		Maggie "At the Ballet"	Launch off her high note to include the upstage memory lights
74	75	152	10		"Beautiful"	Lose the upstage and focus on the Girls DS
75	76	159	Slow		"at the Ballet"	Restore to reality
76	77	Na	7		Start of Sing intro	Brighten overall including the line
77	78	12	3		Kristine "sing. I could..."	Brighten again in fun and light hearted
78	83	81	3		All "Caroling"	Slight brighten
79	85	91	2		end of "couldn't do was."	Slight brighten
80	86	107	0		Bar 107	mini button
81	86	108	6		End of Glissandro	Restore to normal
82	87	Na	4		Mark "Well I get..."	Slight shift DS

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# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
83	88	A	4		Start of Montage	Thought lights and specials
84	89	4	5		Val- "Time to doubt"	Start growing upstage
85	90	13	1		"My time to go"	Open up stage
86	90	17	1		End of "Adolesce"	Hard hit on the music low saturation
86.5	91	25			"there is a lot"	a little less harsh and more real but heightened
87	92	33	0		"And from the book."	restore to reality
88	95	77	0		Mark goes into pantomime	super fast switch to Connie with four foot ten
89	97	102	0		After "Cheerleader"	Snap into memory about tits and secrets
90	98	113	3		End of "Secret"	Grow back into a brighter world
91	102	130	2		Bobby "I'm gonna..."	Focus Center with slight color shift stepping back towards reality
92	102	132	0		Connie-"But you see..."	Back to her look from 88
93	104	1	0		Diana "so excited..."	Shift To Diana Lighting
94	104	17	5		"Okay go"	Shift as the rest of the line exits off and diana is a lone. have some fun with color and shape
96	112	115	3		"Went to Church"	Into a different place some sort of holy churchy feel
99	115	158	5		"came to pass"	Darken and sadden

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A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
100	116	174	3		End of "I felt nothin subtain"	About the same only a little shift
101	117	Na	1/5		Diana, "die or anything, but"	Bump up because we are talking about happier things
102	119	29	3		end of "and Smile"	Grow to accept the rest of the cast back in
103	123	61	0		Val "Tits!"	Break the moment.
110	126	95	6		Maggie "to mother from me"	Swell into a larger look that can capture the whole group leave the rest in shins of light blue.
111	130	122	0		Judy "the most terrible"	Restore to Judy light
112	131	133	3		Judy-"Anyway, I remember..."	Restore reality lighting more realistic and whatnot
113	132	137	2		Greg "The worst thing"	New Color and shift not very different from reality
113.5	134	165			Greg-" Gee I'll Never get to wear"	Blackout
114	135	168	1		Intro of the faster Rock tempo	Brin up more light for the hello twelve and what not
115	140	185	1		Paul-"What am I"	Break the rock mood slightly to help his character be shy
116	141	189	10		Judy-"My only ado..."	and restore the rocking feeling slow build into it
117	144	196			there's a lot that...	A more rocking feeling shift of angle
118	146	205	3/4		1st Doo dit	the wave of rocking breaks on the shores of memories and everyone starts to deconstruct.
119	151	221	0.5		Dance Break	things are hectic as the deconstruction is complete
120	152	229	0		Gimme the ball	gospel and soulful



# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
121	155	249	1		So he went	Little bump up in the lights to add excitement
122	156	253	1		imagine me a kindergarten	Slight relief from the brightness of the previous cue he is talking so a little drop in energy
123	156	256	0		"Shit Richie"	Super hard and fast shift
123.1	158	265	0		"Life"	Huge magenta shift
124	159	270	0.7		"Braces gone"	Mood shift from Richie to group
124.5	160	280	5		"Love"	Grow
125	161	283	3/4		"Go to it"	Shift as the line shifts around the space
126	162	290	7		Bar 290	The line starts to reform
127	163	301	3.5		"Go to it"	Build to the end start the swoop up
128	163	304	0		End of "Go to it"	Mini Button
129	164	na	6		Val-"So the Day"	Restore to normal with a little focus on ds for val
130	166	31	1		"For looks 3, Well..."	Separate her a little more from the line but not too much so we can't see their reactions, they are as much a character in this
131	171	124	4		On Measure 124	add layers and layer of pure sass as she flaunts her wares across the stage
132	172	171	15		Val "Have it all"	Sexual energy reaches a huge peak

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# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
132.5	173	179	5		"PARK AND 73RD"	Restore normal song look
133	175	218	6		End of song	Restore down to reality as real as we can be at this point
133.1	177	N/A	3		ZACH "OUT IN THE HALL"	BLACK OUT
133.2	177	N/A	3		INTERMISSION	HOUSE UP
133.4	177	N/A	3			HOUSE TO HALF
133.6	177	N/A	4			BLACK OUT
134	178	Na	5		"Stay on stage please"	Focus in on Cassie lose some of the upstage
135	179	35	0/1		Cassie "Give me..."	Thought light extreme
136	180	44	1		Zach "So your..."	Back to 134
137	182	78-C	0/1		Cassie "To have..."	Thought light extreme
138	182	78-H	1		Cassie "Choose me"	Restore to reality
139	183	100	0/1		Cassie "God..."	Into the thought lights that exeply the meaning of what a dancer is
140	184	112	4		End of "Proud"	Down beat Then back up
141	189	161			"To dance"	Dance Break
142						Open upstage
143			2		Starts singing	

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# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
143.5	192	202				
144						
145					Slow Sultry Sexy	
146					Bah Burn Fast	
147					Gutsy	
148						Back light no front
149					Charlie Brown Backwards	
149.7	199	333	1			
149.8	199	335	0		Button	
150	200	na	10		No. 19	Break out of the Dance world into reality
150.5	201	na	4			
150.7	201	na	3			
151	201	Na	15		Paul's entrance	Focus in Center stage from a little in front of the line to in three
151.5	202	N/A	20		Paul "No ah Okay"	Tighten the focus down on him
151.7	204	N/A	8		Anticipate Zachs cross	Open up full stage dim include in 4 SR
152	205	3	3		Larry "Okay kids."	Open up to full stage reality a little hard edge to it
152.3	205	na			After the Curtain Clears	
153	206	26	0		Zach "One change"	small intensification the judgement is really starting to hit hard now that he wants the individuality gone.

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# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
154	212	102	0		Greg "One..."	shift down because they are in there head all focusing to be the best at being a group
154.5	215	118	3		Everyone "One"	Brighten
155	218	138	3		Zach "Group 1"	heighten and contrast even more for this part
156	228	171	4		End of Measure 171	restore to reality
157	229	177	6		Zach "You're late"	focus shifts to upstage of the line.
158	233	209	5		Zach "Do it again Cassie"	a little bit more turmoil in the stage add in some gobos
159	236	241	6		All "One"	BUILD AS EVERYONE COMES TOGETHER
160	239	271	7		Cassie "What's"	WE START TO SEPARATE THE TWO FROM THE GROUP
160.5	241	~292			Zach "Why did you leave me?"	Further separation and disparity DS
161	245	345	10		All "One..."	START HIGHLIGHTING THE DANCERS
162	247	363	3/7		All "One..."	BACK LIGHT CASSIE AND ZACH AND "FRONTLIGHT" THE Dancers
163	250	385	5		Whispered "One..."	I touching moment can see all of them that we got know.
164	251, 2	Na	3/8		Larry's entrance	Break back into reality
165	251, 2	2	2		After Larry counts in	Reality only a little heightened
166	255	35	7		Larry "Okay everybody..."	mild shift

# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
167	259	116	0		When Paul falls	sharp focus to full stage reality cold
168	262	Na	7		With Music	heighten and contrast even more for this part
169	273	21	8		Zach "How would you feel?"	START OF KISS TODAY GOOD BYE
171	275	53	3		Diana "Kiss today..."	MINOR SHIFTS TO FURTHER AND FURTHER INTO THOUGHT LIGHTS
172	276	64	5		"What I did for love"	SWELL WITH THE ADDITION OF THE REST OF THE CAST
173	277	72	3		"Love's what..."	SWOOP INTO A BUILD FURTHER
174	280	105	4		Start of "Love"	BUILD AGAIN
175	280	107	0		End of "Love"	MINI BUTTON TRY AND CAPTURE THE WHOLE MEANING IN THERE
176	280	NA	6		NO 25	They look fantastic on the line
176.5	280	N/A	6		The Beat before Zach's Choice	Brings us back to Reality
176.7	280	N/A	5		Zach "I'm sorry"	lose the Face Lights they individuality has fled
177	280	NA	3		ZACH-"SIGN YOUR CONTRACT"	FADE TO BLACK
178	281	1	2		TOP OF BOWS	Lights come up very brightly
179	285	48			Girls-"she's uncommonly"	open up stage even more
180	289	110	5		Final Girls bow	build
181					Parade	Open up
182					Wedge	focus in

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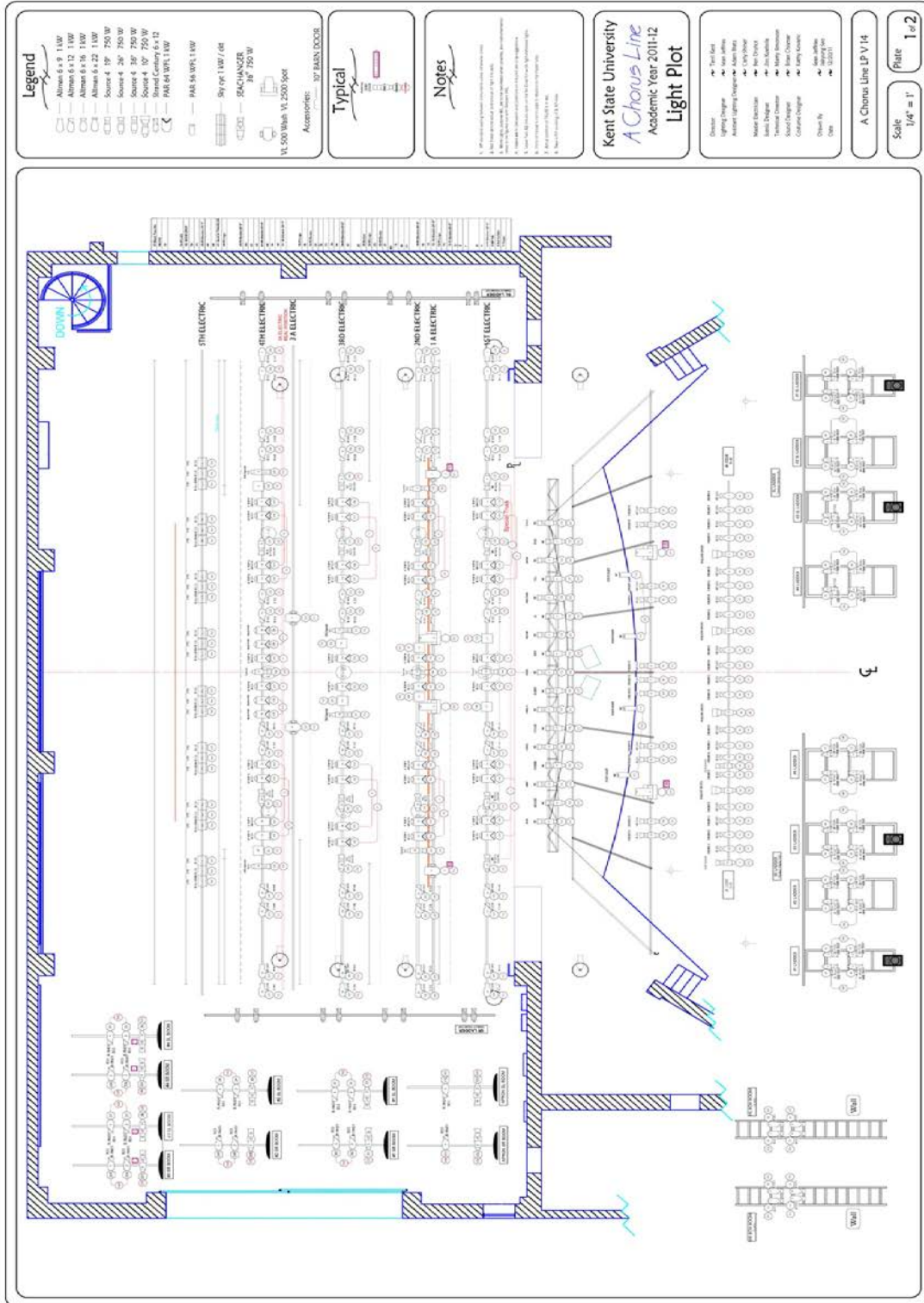
# A Chorus Line

Q	Page	Mea	Q Time	Blocking	Cue	Lighting Change
182.5					Reversed wedge	
183					Into the Circle	colorful
184					Jetays	colorful open
185					Wave	full stage transition into the upstage line
186					Grand Reveal	blast the lights
187					Upstage again	Lose the drop
188					Kicks moving toward DS	
189					Chorus Line Kicks	Isolate on them DS and then fade
190					Blackout	
191					House up	

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APPENDIX E LIGHT PLOT







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