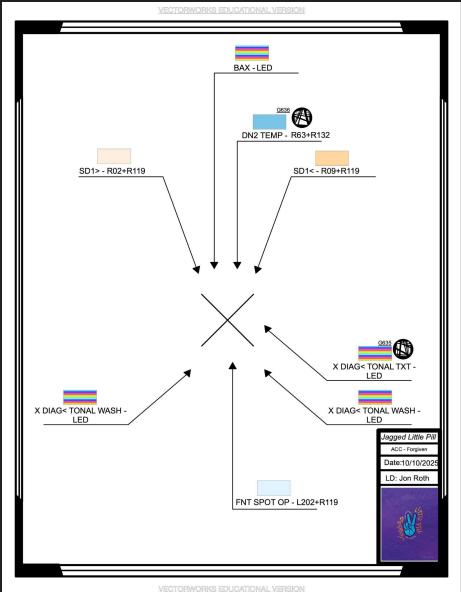




Research Image



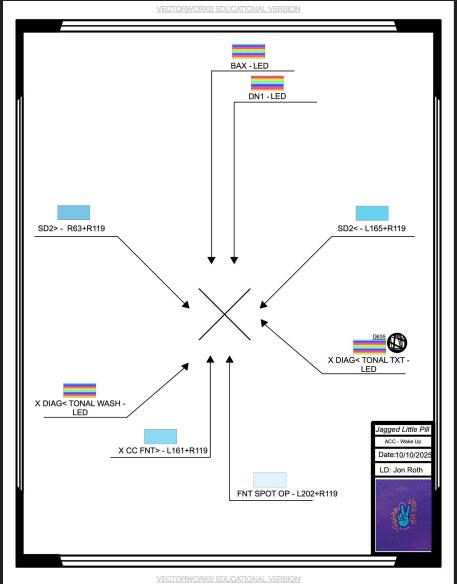
Angle Color Concept



**Jagged Little Pill  
Forgiven  
Design Process  
By Jon Roth**



Research Image



Angle Color Concept



Pre-Viz Rendering



Production Photo

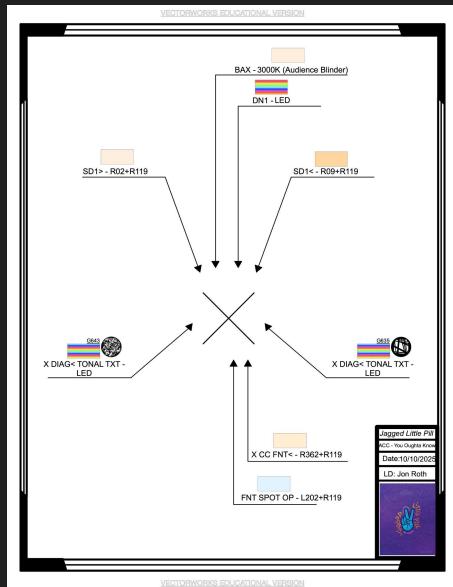
***Jagged Little Pill  
Wake Up  
Design Process  
By Jon Roth***



Research Image



Jagged Little Pill  
You Oughta Know



Angle Color Concept



Pre-Viz Rendering

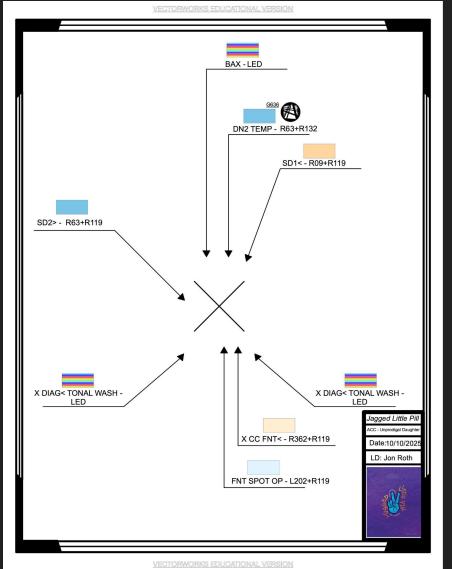


Production Photo

***Jagged Little Pill***  
***You Oughta Know***  
**Design Process**  
**By Jon Roth**



Research Image



Angle Color Concept



Pre-Viz Rendering



Production Photo

***Jagged Little Pill*  
You Oughta Know  
Design Process  
By Jon Roth**

*Jagged Little Pill* Lighting Design

LD: Jon Roth

UET Shanklin Theatre

8/29/25 - V.1.2

*Jagged Little Pill* Lighting Design Initial Concept & Scene Breakdown

Here's my draft concept of where I see Lighting aiding in telling the story of JLP. This show will be presented at The University of Evansville Shanklin Theatre on a thrust style stage in October 2025. After reading the script and listening to the song album, my first takeaway is that this show brings me so much excitement and curiosity particularly because it consists of multiple conflicts that young adults might be exposed to and are most understood by my generation at this point. Topics like family/outside love relationships, drugs, social unrest, sexual assault, finding identity, and generational conflict are all super common, difficult conflicts that come up during this show and how the characters address these problems is what makes the show so engaging to watch.

With this story mainly being told from Mary Jane's point of view (*Right Through You & You Learn*), I also realize that perspective is super important with every other character that is singing their feelings. The story being tied in with songs from Alanis Morissette's Album adds another layer of depth to the portrait of pain, healing, and truth from multiple perspectives that are all jagged, all valid. Every character in the Healy family as well as supporting roles have their own contrasting objective and conflict that helps bring this story to life. Another point to note is that with these perspectives, they frequently go from these normal suburban environments into their own world to express a wide array of contrasting emotions to the audience such as confusion, pain, love, fear, anger,

## *Jagged Little Pill* Lighting Design

LD: Jon Roth

happiness, and much more. This contrasting emotion is what makes this show so relatable with the problems of everyday life and how to overcome it (*You Learn*).

With that in mind, the visual concept that I am using in lighting this show is *Order vs. Chaos*. We start out in these scenes being presented with common places such as the Healy home, the high school classroom, the church, and others. Those environments represent the grounding of reality that the characters are living in which needs to be super clear to the audience. I see these environments being filled with clean, symmetrical, comfortable warmth, and higher visibilities where a lot of the dialogue is taking place. However, the character's dealing with their conflicts are what allows their emotion to fully take over the stage from the orderly environments.

The fragmentation of emotion and feeling during musical numbers and confrontations will be amplified with a significant lighting change to surrealistic, stylized, fragmented, saturated, and asymmetrical compositions of color, movement, and texture that takes the audience out of the normal world and into the characters' mind and emotion. To break down further, examples would include more tones of bold, saturated color, jagged texture, and fast lighting cues to match music vamps and characters dialogue/actions. These shifts in lighting will act as a visual representation of when a character carefully maintained image begins to fracture, allowing chaos or truth to take over.

## *Jagged Little Pill* Lighting Design

LD: Jon Roth

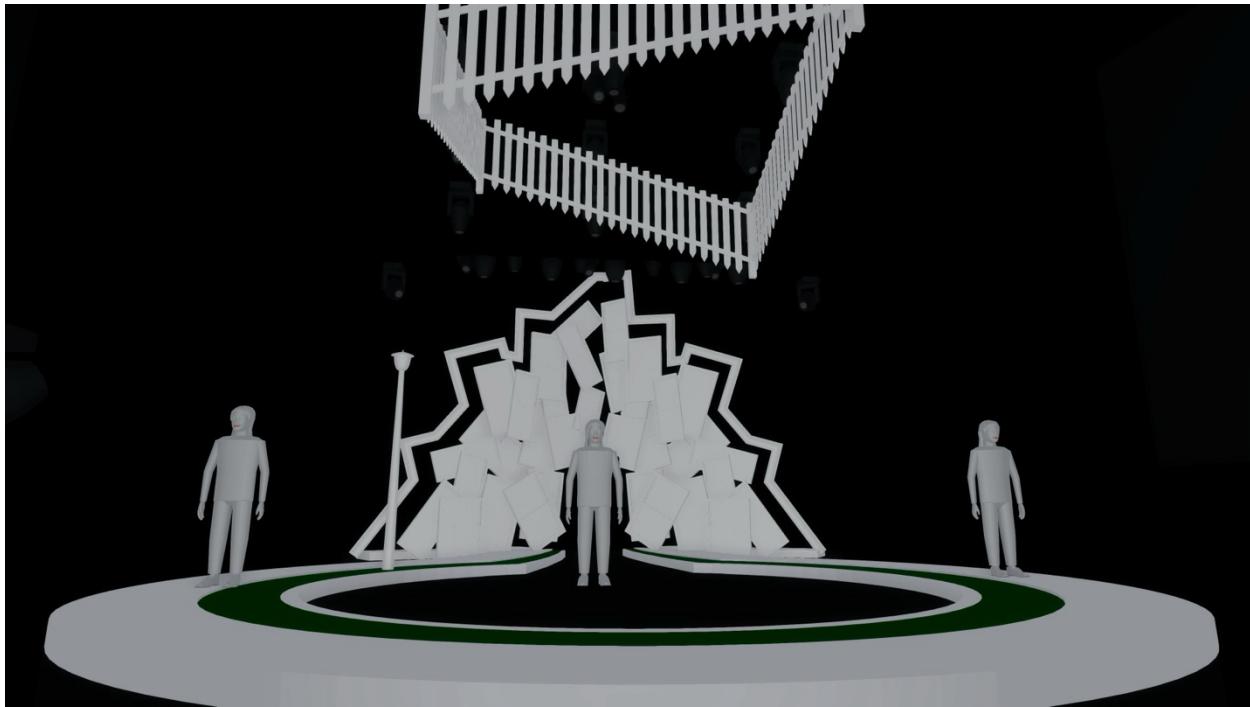
With this show having so many different environments, I plan to support the change of location with lighting as much as possible. This way the audience will have a clear understanding of where we are on stage and there doesn't have to be as much scenery on stage taking up space for every place that we go to. Specifically altering color temperature and intensities coming from side and backlight on stage will be important. Changes will also be made to match the time of day and season details that are stated in. During these musical numbers when the character's emotion and feelings are on full display, there will be a match for the emotion of the music being played through intensity, color, texture, movement, and angle that feels stylized or abstract to a certain extent. For direction of lighting, I see back and sidelight being used heavily with emphasis on back because I plan to have a system of LED's to give plentiful color options during these songs. To match the jukebox/rock style of the music, I want to incorporate audience blenders to add another layer of bold, intense energy being projected during moments in various songs. Transitions between each scene will be quick multi part cues along with low intensity blue outs for any scene changes that need time during music playoffs.

To help create the concept of distinguishing order vs chaos through lighting, the execution of illuminating the set will be vital in ensuring that success. The set designer and director were particularly drawn to elements of a suburban neighborhood and how they could incorporate those elements in creating a world of known contemporary culture, then turn the stage into sheer chaos. These mainly consisted of the curb shaped deck like a cul-de-sac, the fence piece suspended in the air above the thrust, as well as the upstage wall of windows. My plan is to use the fence and window wall as cycloramas that is washed

*Jagged Little Pill* Lighting Design

LD: Jon Roth

with color and texture to help differentiate the environments that the actors are currently in. Moments that happen in realistic, known places such as the Healy Home or the Coffee Shop will have a more neutral tone only with changes in color temperature and minimal texture to mirror what these places look like in real life. During musical numbers, these pieces will become constantly theatrical and stylized to a certain extent through color, texture, and movement to accurately reflect the emotion being felt on stage. In addition, I plan to incorporate LED tape around various parts of the set to help aid the emotional intensity of certain songs in the show through color chases and other intensity effects. This tape will be wrapped around the curb as well as outlining the top edge of the windows.



SCENIC 3D RENDERING W/ AMBIENT LIGHTING

# Scene By Scene Breakdown

## Act 1

### *Scene 0 - Music #0 - Overture*

**Setting:** N/A

**Time of Day:** N/A

**Purpose:** Foreshadows songs addressing MJ's drug addiction and Jo's angry feelings towards Frankie.



**Lighting:** Starts the show with a huge burst of energy from the ensemble. I want to slowly reveal the ensemble with spots and slight up-lighting from the voms as it starts with one voice and they all start to join in singing which will create moody shadowing. The shift in color and visibility intensifies as the tempo of the song picks up. Audience Blinders present to amplify music stingers in the beginning and end of the song.

#### Notes/Questions:



### *Scene 1 - Music #1 - Right Through You*

**Setting:** Healy Home

**Time of Day:** Night

**Purpose:** MJ giving her family's Christmas card to the audience. Important to note she is giving everyone the illusion of happiness and that everything is perfect with order but hides important "jagged" facts about each family member as well as herself.



**Lighting:** The scene starts with a warm, interior wash around where MJ is sitting to signify the Healy Home. The rest of stage is isolated to spot each family member out of the darkness.

Environment changes subtly as this happens to signify the real truths being hidden. Then big lighting change to concert style with intensity effects and color, and audience blenders as dance break and scene change happens.



## *Jagged Little Pill* Lighting Design

LD: Jon Roth

**Notes/Questions:** How would we feel about putting spots on the signs that Frankie and Jo hold to display some “extra emphasis” during the short break in the music?

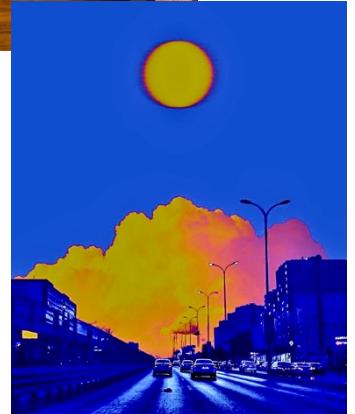
### *Scene 2 - Music #2 – All I Really Want*

**Setting:** Healy Home

**Time of Day:** Morning

**Purpose:** Healy Family eating breakfast together and celebrating Nick’s Harvard Acceptance. Tension rapidly starts to rise between MJ and Frankie until they break out into song.

**Lighting:** Interior warm wash around where the Healy’s are seated at the table to signify their dining room. As tension rises between MJ and Frankie, we see a smaller cooler change in color and intensity. As the guitar rhythm starts to play, we go into the world of disagreement between mother and daughter. During the musical number, I imagine a contrast of semi-saturated warm and cool hues being present at the same time to represent MJ’s need for patience and order and Frankie’s energy and rebellious attitude. This color engulfs the negative space of the stage as well as the ensemble and will also include sharper breakup texture



**Notes/Questions:**

### *Scene 3 - Music #3 – Hand In My Pocket*

**Setting:** High School Hallway

**Time of Day:** Morning

**Purpose:** We go into the high school life where youth energy and truth crash against institutional order. Nick and friends talk about a party happening that night and Jo and Frankie lament over their struggle for identity but keep their positive side.

**Lighting:** To light the hallway, I want to use even, neutral light to reflect the emotional sterility of the typical high school building. This represents the source of light coming from fluorescent light panels. As Jo and Frankie go into the song, we go into a new environment that feels comforting with warmth in the foreground and tones of tinted magenta and amber in the background. Movement will have slower, easing changes in intensity during verses.



## *Jagged Little Pill* Lighting Design

LD: Jon Roth

Cue will pick up in energy during chorus moments with visibility, warmth, and possibly some small effects. As the bell rings at the end, lighting will restore back to the school environment.



### *Scene 4 - Music #4 – Smiling*

**Setting:** Pharmacy/Coffeeshop/Outside Street

**Time of Day:** Daytime

**Purpose:** MJ's prescription can't be filled and her frustration is building leading to her breakdown in the song. She also displays difficulty hiding her pain and emotional discomfort despite saying that nothing is wrong and everything is perfect.



**Lighting:** There will be environment changes to distinguish each of these settings that MJ walks into. The pharmacy will have a sterile, cool wash around the acting space while the coffee shop leads into a warmer, comfortable environment. Leading into the song, the street will be represented with MJ being isolated and stark, cold blues with broken texture to show that life is not good now despite what the lyrics are saying. As MJ goes backward in time, changes in lighting color and intensity will replicate her new environments as she is moving.

**Notes/Questions:** Which rooms do we plan to have MJ go back into as she goes back in time? My idea was to go back into the Coffeeshop, Pharmacy, then Healy Home cues with each having less visibility during the song but up to Wes and Austin.

### *Scene 5 - Music #5 – Ironic*

**Setting:** Classroom

**Time of Day:** Daytime/Last day before winter break



**Purpose:** Frankie gives her project and is introduced to Phoenix and they connect over current world injustices. Possibly a romance is forming between the two of them.



**Lighting:** Uses the same school wash from Scene 3 to show the classroom order. After the song begins, the scene transforms slowly into a comfortable environment where the stage becomes minorly isolated for Frankie and Phoenix to bond over with tones of yellow and blues as well as soft breakup texture.

*Jagged Little Pill* Lighting Design

LD: Jon Roth

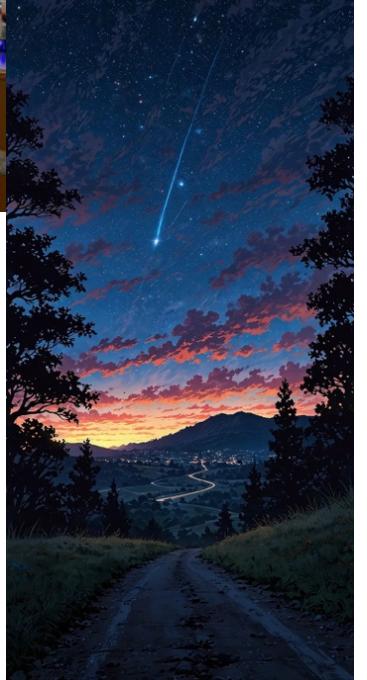
## Scene 6 - Music #6 – So Unsexy

**Setting:** Office/Healy Home

**Time of Day:** Evening

**Purpose:** Audience experiences the dysfunction of MJ and Steve's marriage. The disconnection and lack of compassion is tangible. Debunks the order of society that everyone has healthy, happy relationships.

**Lighting:** MJ and Steve are isolated to their own environments. MJ is in the Healy Home which is the same warm look from Scene 2 with a dimmer interior to signify time of day and Steve is at work with a sterile, cool wash from overhead to mimic the source of lighting coming from incandescent ceiling light panels overhead. As Steve sings, his environment slowly fades, leaving him alone in negative space. A spotlight tight to him and his very near surroundings emphasizes his relationship emptiness. MJ stays in her controlled home look until her verse begins. As this is happening, elements of chaos appear. This will include slow fading up and down backlight in a soft teal color. The same will happen to MJ during her verse until the two sing together in a stylized isolation with cool colors filling in the ensemble and negative space.



**Notes/Questions:** How far apart are you hoping to have MJ and Steve on stage? If they're somewhat close, I might just forego the different locations in the beginning and isolate them with spots.

## Scene 6 - Music #7 - Perfect

**Setting:** Healy Home

**Time of Day:** Evening

**Purpose:** Nick reflects on the pressure to be perfect especially with being MJ's "favorite" child. This builds after just witnessing his parents' distress and he goes into the world of chaos to lament about his problems as well as pressure about going to his friends' party.

**Lighting:** The stage is washed in a saturated, uniform blue/indigo, with a spot on Nick mirroring his's emotional restraint. This soft, clean, and minimal environment which suggests a curated surface free of imperfection. Once Nick decides to go to the party and the stage transforms into Lancer's house, the blue wash begins to fade into the environment of Lancer's party.

**Notes/Questions:**



## Scene 7 - Music #7A – Lancer’s Party(*So Pure*)

**Setting:** Lancer’s House

**Time of Day:** Evening

**Purpose:** Bring the audience into the typical teenage party where order is an illusion.

**Lighting:** The party environment will introduce deeper contrast, moving lights, and color shift effects that shift from purples, reds, blues, and darker tones to create the party atmosphere. Higher visibility with side lighting around where actors are speaking but darker everywhere else. Special attention on Andrew’s interactions with Bella.

**Notes/Questions:** Wes, do we want to go on a similar level to Capulet Party from *R&J*? I imagine this kind of party is a little less elaborate because it’s teenagers but still stylized in its own special way. But I can also bump it way up to portray party chaos energy.



## Scene 7 - Music #7B – *The Playground & Music* #8 – *That I Would Be Good*

**Setting:** Playground

**Time of Day:** Evening

**Purpose:** We see there is an escape from eternal pressure of order. I see Frankie and Phoenix’s interactions as warm and dreamy but also stuck with confusion as Jo has interaction with their Mother.

**Lighting:** The playground will be lit with white sidelight acting as the natural moonlight along with cool foliage texture on the floor. As Frankie and Phoenix go into the song and into their own world, they will be spotted and tones of indigo and blues will be backlit to signify the romance brewing while Jo appears isolated in a different part of the stage when interacting with Angie. Going back into the song, each character is spotted with the stage being washed with a color change.



## Scene 8 – Music #8A – The Morning After & Music #8B – I Can’t Remember & Music #8C – Hands Clean

**Setting:** ???/Practice/Bella’s House

**Time of Day:** Morning

**Purpose:** Lots happening here. Fallout from party. Jo brings up Phoenix to Frankie and Bella’s drunkenness. Change to sports practice where Andrew brushes off his deed with Bella last night saying it was consensual. Then change to Bella’s house where Jo and Frankie help Bella realize that she had been raped. This scene needs to mark a huge tonal shift from simple teen relationship drama to something way darker and sinister.

**Lighting:** Bella’s House: The acting space around Bella will be washed with a semi-warm interior. As their conversation becomes more serious about last night, there will be a stark change in the environment to match the shock growing in room from what they realize.

**Notes/Questions:** Where are Jo and Frankie when Scene 8 starts? Are we still in the playground environment? Also when the script mentions Nick and Andrew are at “practice”, are we assuming that its 5am swim practice? I just wanted to confirm for time of day since the script is not exactly clear and I know MJ mentions that fact about Nick during Scene 1.

## Scene 9 – Music #9 – Wake Up

**Setting:** Nick’s Bedroom

**Time of Day:** Afternoon

**Purpose:** Nick is still hanging on the fact that everything is fine despite knowing what really happened and is confronted about it. This is a moment of fake order before total chaos will break out.

**Lighting:** Nick feels the pressure between doing the right thing and keeping order and I want to replicate the darker environment of conflict that lies in his head about what he should do. This includes cooler hues around teal that washes the stage with asymmetrical texture. The ensemble will also be lit with slight up lighting when surrounding him to echo his thoughts.

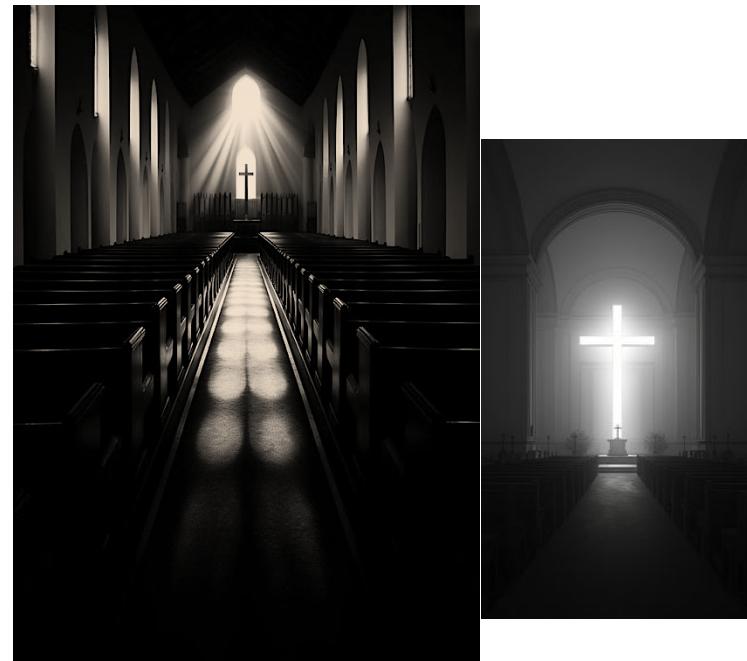


## Scene 10 – Music #9A – Dear God & Music #9B – One Less Thing

**Setting:** Church

**Time of Day:** Evening

**Purpose:** MJ walks into the church to let out her problems and fears. This environment seems to be the most fitting definition of order because of churches' sacredness. And how MJ will soon let out her problems is what brings sheer chaos to the church.



**Lighting:** The church is dim in visibility and neutral in color. I plan to shine a cross pattern on the back wall of the stage to help show where MJ is. The environment is simple and quiet in terms of light to project its sacredness. To preserve the integrity of the less visible environment, MJ will be spotted as if she is isolated from the answer to all her problems.

## Scene 10 – Music #10 – Forgiven

**Setting:** Church

**Time of Day:** Evening

**Purpose:** This song is peak chaos of the first act. With this point, MJ has come to a breaking point in her physical and emotional journey. She goes to the church not for religious reasons but because of her personal reasons to unite her family and rid her physical/emotional pain. Also that she believes everything in her past life happened for a reason. And that connects to every character in the cast which reveal they all have their personal reasons for making their actions in the story.



**Lighting:** The start of the song will start calm to reflect the order of the church environment when explaining her current state. However the stage will start to become stylized and abstract as MJ ramps up her mood and reveals dark details that happened in her past. She will continue to be spotted and the ensemble will enter in hazy backlight with saturated indigo and front toned with red(maybe) along with being hit with broken texture to signify the abstractness of where she is taking us. The cues around the first chorus will be



## *Jagged Little Pill* Lighting Design

LD: Jon Roth

fast and stark to stay in tempo with the energy of the music. During the middle break, the stage will go completely dark besides a spotlight on MJ when she meets her drug dealer. This is to signify this ominous/dark action and we will only see part of the drug dealer in her spotlight. As MJ sings into the second chorus while outside on the street when snowing, the whole stage is slowly but steadily revealed in parts as the whole cast comes into a cold, frigid environment that is full of chaos and unhappiness. Visibility is somewhat high coming from side directional lighting with a blue tinted wash hitting from above and behind.

**Notes/Questions:** Would we be good with bringing in audience blenders for the last 45 seconds of the song? I feel like with the rock element in the song present that it will amplify the energy and chaos significantly.

## Act 2

### *Scene 0 – Music #11 – Entr’acte*

**Setting:** N/A

**Time of Day:** N/A

**Purpose:** The ensemble reflects on the major events in the last act and how it will be addressed in the second act.

**Lighting:** The start of this intro will start softly as the ensemble enters which includes a comfortable rate of movement into the song. This look will consist of soft lavender, magenta, and blues covering the stage as well as backlighting the ensemble. As they are singing about the current problems, broken texture in similar color will start to appear after they begin as well.

**Notes/Questions:**



*Jagged Little Pill* Lighting Design

LD: Jon Roth

## Scene 1 – Music #12 – *I'm Not The Doctor*

**Setting:** Marriage Counseling Office

**Time of Day:** Daytime

**Purpose:** MJ finally goes to Marriage Counseling at the request of Steve and both quickly reveal their problems to each other as well as the doctor.

**Lighting:** As MJ and Steve start this scene, they are in the order of a marriage therapy. This environment will consist to a similar look to the school where the same neutral light source is coming from fluorescent panels except with a slight warmer variety in color temperature. As intensity of their arguing increases in the song, the stage lighting changes into a new look where the color temperature increases to a level like a pale to mid amber. When the doctor comes in, the environment instantly restores back the counseling office.



**Notes/Questions:**

## Scene 1 – Music #13 – *Head Over Feet*

**Setting:** Marriage Counseling Office/Playground

**Time of Day:** Daytime

**Purpose:** Significant moment because we see a concrete contrast between the dysfunction of MJ and Steve's marriage to Frankie and Phoenix's new romance. With the younger pair, we see that tenderness, vulnerability, and emotional safety that hasn't happened before. One of the few moments in the show where love feels honest and uncomplicated.

**Lighting:** The stage isolates down to spot MJ and Steve in one area as well as Frankie and Phoenix in another area. As the parents exit, the stage transforms into peak romance as Frankie and Phoenix completely fall for each other. The change will move into lavender and magenta in the background with a warmer foreground that encapsulates the two. Finally the lighting will change again to isolate them in bed with darkness surrounding.



**Notes/Questions:**

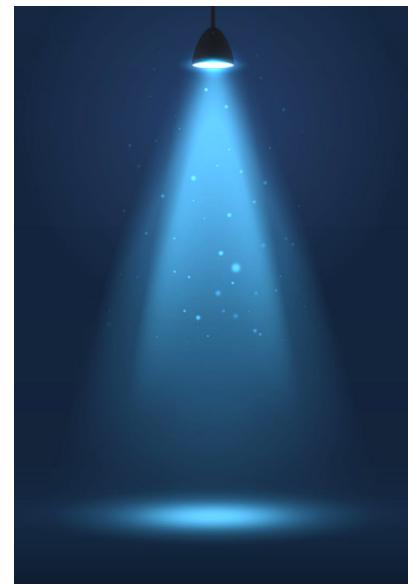
## Scene 1 – Music #14 – Your House

**Setting:** Frankie's Bedroom

**Time of Day:** Daytime

**Purpose:** Jo has been suspicious about Frankie's new relationship with Phoenix and this is in the breaking point.

**Lighting:** As the pair are in bed, Jo's path is lit up with warm visibility until she walks into Frankie's bedroom and discovers the two. Jo will be spotted with cool down light as she sings your house with Frankie and Phoenix visible. At the end of the song, the stage will turn into Frankie's bedroom environment with a semi-warm/neutral directional wash as the confrontation happens. As Jo goes downstairs, the Healy House cue restores for the rest of the scene.



**Notes/Questions:**

## Scene 2 – Music #15 – Unprodigal Daughter

**Setting:** New York City

**Time of Day:** Evening

**Purpose:** The fallout from Frankie's interaction with her parents leads her to NYC to run away from her troubles at home. This is her snapping, rejecting her family's expectations of order and embracing chaos.



**Lighting:** Frankie's escape to New York seems to be an act of rebellion filled with the mission to achieve freedom. This song will reflect warmer colors around amber to reflect Frankie's explosive attitude. I also plan to use fire escape breakup texture to cover the stage during this number to help give the main lighting indication of where she is. Its visibility will go up and down in intensity during different parts of the number. The audience blenders could also be used with intensity effects during the chorus parts to add to the warm color temperature and energy.



**Notes/Questions:** Might need more NYC lighting indicators. Colorful flashing background lights? Light from movers mimicking Street Lamps?

## Scene 2 - Music #15A – New York

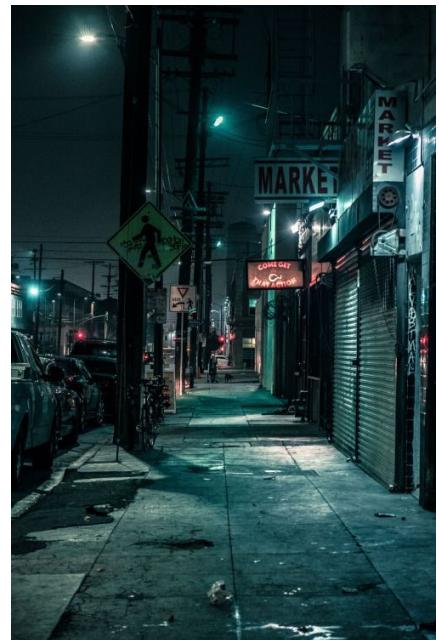
**Setting:** New York City

**Time of Day:** Evening

**Purpose:** Frankie calls Phoenix for some comfort after letting all the frustration out about her family life.

**Lighting:** As the previous song ends and Frankie calls Phoenix, she ends up a new environment within the city that seems unfamiliar, isolated, and sort of ominous. The two are isolated on different parts of the stage with ominous looking faded teal and white colored sharp breakup texture filling in the negative space of the stage. After the call, this makes Frankie feel alone and betrayed.

**Notes/Questions:**



## Scene 3 – Music #15B – Social Media Storm

**Setting:** Healy Living Room

**Time of Day:** Evening

**Purpose:** With the social media world reacting to Bella, the lighting should amplify the emotional chaos that she experiences.

**Lighting:** I visualize the ensemble being backlight with the stark, neon colors (or just plain white) as well as with a side tonal to amplify the shadow intensity. This will also allow for the phone screens to shine brightly towards the darkness that is in between them and the audience.

**Notes/Questions:** Do we want the ensemble to be silhouetted during this moment so we just hear their voices as if its coming directly from social media or give them facelight? If we need to light them more, My idea would be to starkly light them with directional side light all coming from one side.



## Scene 4 – Music #16 – Predator

**Setting:** Healy Living Room/Lancer's Party

**Time of Day:** Evening

**Purpose:** Nick comes clean to MJ about what happened using this song of Bella retelling what happened that night.

**Lighting:** The start of the scene will have the Healy House cue when MJ interacts with Bella and Nick. As the song starts, the stage will be lit with the same cue from Lancer's party but with a less visible intensity to keep Bella as the focal point who will be spotted as her actions from that night are revealed to MJ. The movement of party movers, effects, and cueing throughout this song will be slower than the original scene as we are going back in time and the music tempo also stays constant throughout the song up until the near ending.

**Notes/Questions:**



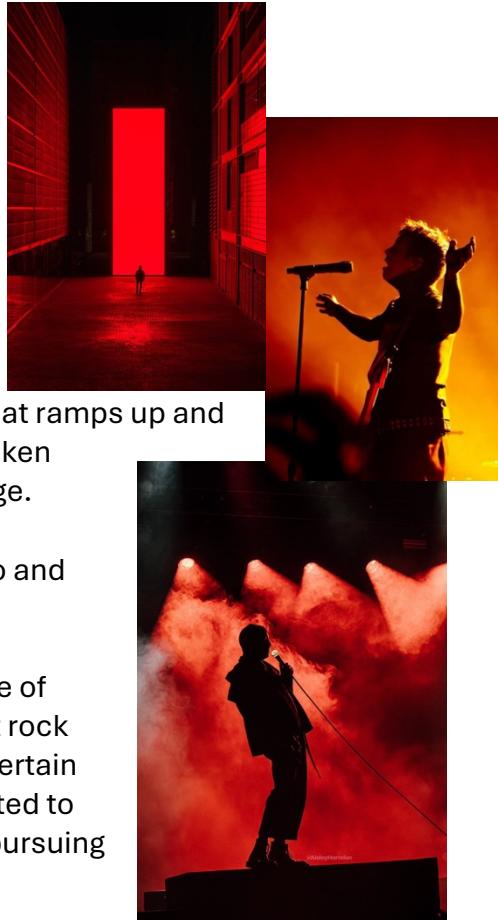
## Scene 5 – Music #17 – You Oughta Know

**Setting:** New York City

**Time of Day:** Evening

**Purpose:** Jo has had enough with Frankie and this song is her way of convening it as the ultimate betrayal which bleeds red. Their friendship goes down into pure chaos because it.

**Lighting:** For movement and visibility, the cues of this song will consist of being like a full-on rock concert with high energy, fast cue timings, and stingers. The song starts slow with a cool wash appearing on stage and a spot on Jo as she begins singing. As the beat ramps up and energy increases, the environment on stage fades to red. Yellow broken texture appears on the floor to enhance the contrast of color on stage. During the chorus parts, there will be audience blenders coming as backlight, moving light & color shift effects, and stark side light on Jo and the Ensemble.



**Notes/Questions:** This is the song that I would love to have a couple of music-based cues happening during the song with all of the present rock elements. I think using the audience blenders and movers to go off certain beats in the song would definitely be worth our time. Wes, just wanted to know if you would be on board with that and if its something worth pursuing

## *Jagged Little Pill* Lighting Design

LD: Jon Roth

for this number. Main obstacle is just timing it perfectly based off SM calls or me timecoding it if its too complex for them to call so the cues call themselves based off a starting cue.

### **Scene 6 – Music #18 - Uninvited**

**Setting:** Healy Living Room

**Time of Day:** Evening

**Purpose:** The peak consequence of MJ's drug taking and ultimately the cause of overdosing from drugs laced with fentanyl. Important to signify this scene as MJ's final straw as MJ could've died.

**Lighting:** The lighting on Jo and Frankie instantly goes to a blackout as the stinger of the beginning for this song happens. MJ appears from the darkness completely isolated with nothing on her besides a single down spotlight (TBD) on her acting area. To add an element of movement, I'm also pondering to have Moving Light semi-visible, sharp breakup texture in the negative space of the stage that spins/animates and does effects during certain intense parts of the song.

**Notes/Questions:** At the end of the song when MJ stops singing and the ensemble is ahh'ing, is there any specific acting moments that you're looking to portray? Would love to support using the surrounding darkness to our advantage for this moment.



## Scene 7 – Music #19 – Mary Jane

**Setting:** Hospital

**Time of Day:** Evening

**Purpose:** Steve rekindles his feelings for MJ while she in the hospital.

**Lighting:** In the hospital, the stage will be washed with a neutral, sterile environment around the acting areas as Steve is talking to the doctor. As the song begins as Steve is in MJ's room, the stage fades into a cool blue wash. As the musical energy vamps, there will be warm, golden beams of light that appear from back to mix in as a contrast with the coolness happening on stage. As Nick and Frankie walk in, the stage fades back the hospital environment then restores with the music vamp.

**Notes/Questions:**



## Scene 8 – Music #20 – No

**Setting:** Rally Ground

**Time of Day:** Daytime

**Purpose:** A rally is being held for Bella and protesting Sexual Assault. The illusion of order is nowhere present here so that chaos can ring supreme.

**Lighting:** Going into the world of protest, I envision a bold, uncomfortable environment that screams unrest and a call to action. This environment will be stylized with stark directional side light and a wash of cool saturated blue and accents of teal that backlights the protestors. The sharp breakup texture in teal will also add a layer of depth that brings absolute chaos to the stage.

**Notes/Questions:**



## Scene 9 – *Music #21 – Thank U & Music #21A – One Year Later*

**Setting:** Healy Living Room

**Time of Day:** Evening

**Purpose:** We are back in the Living Room where MJ gives her next Christmas Card except now she has nothing to hide or fear.

**Lighting:** The stage is restored back to the Healy Living Room cue which is mainly centered around MJ. Steve, Frankie, and Nick are spotted from the darkness like Scene 1 as she mentions what each one is up to now.

**Notes/Questions:**



## Scene 9 – *Music #22 – You Learn*

**Setting:** Healy Living Room

**Time of Day:** Day

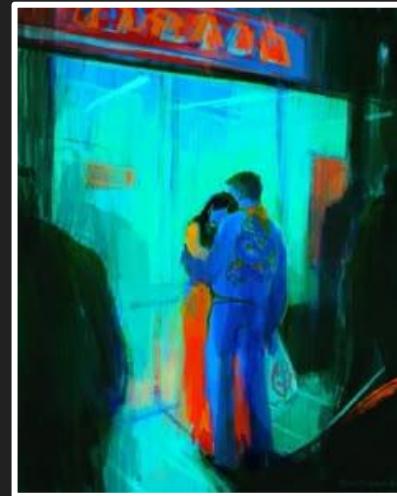
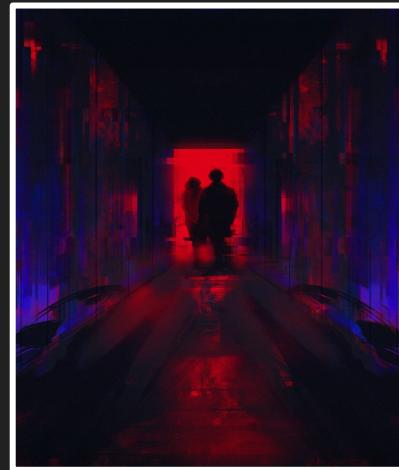
**Purpose:** The Healy Family ends the story by embracing order through their experiences with chaos. It brings together the characters after their intense individual and collective journeys through trauma, truth-telling, and transformation.

**Lighting:** With this song as the finale, I envision a comfortable environment where no conflict is present. The whole stage will be visible with side and backlight as the whole cast is present. This will be accomplished with a warmed color temperature backlight to mirror the natural light source of sunlight shining on the stage and then saturated blue down light to serve as another layer of contrast to serve as the sky. There will also be a softer breakup texture visible in a tinted, cool color.



**Notes/Questions:**

# Isolated...



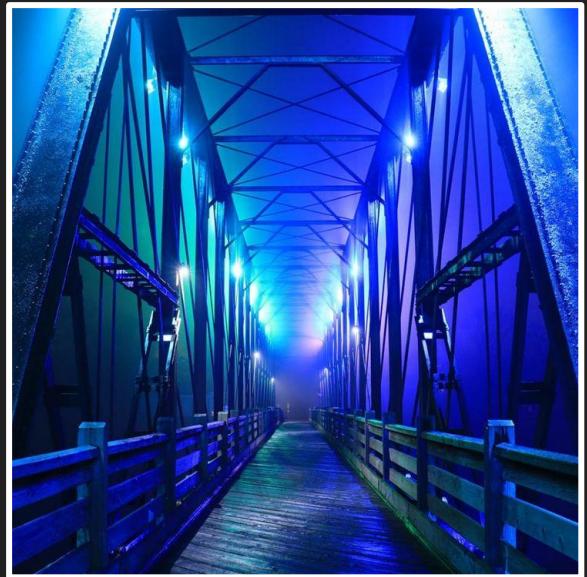
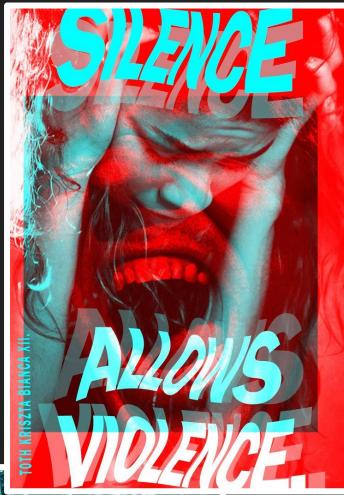
***Jagged Little Pill***  
Surrealism & Chaos  
LD: Jon Roth

# Perfection...



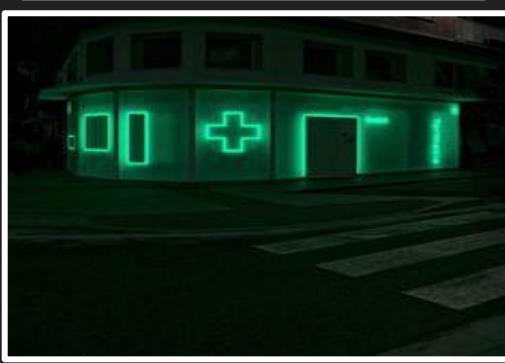
***Jagged Little Pill***  
Life & Order  
LD: Jon Roth

# Empowering...



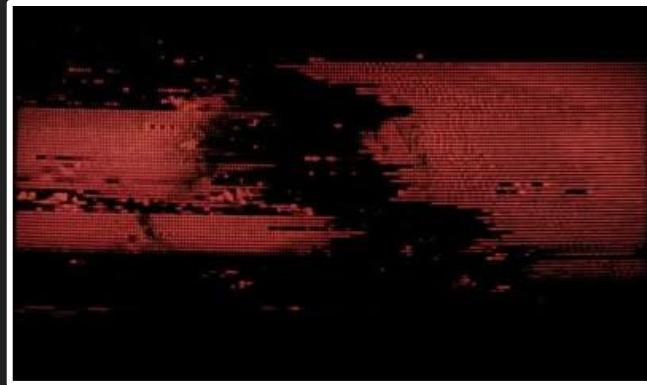
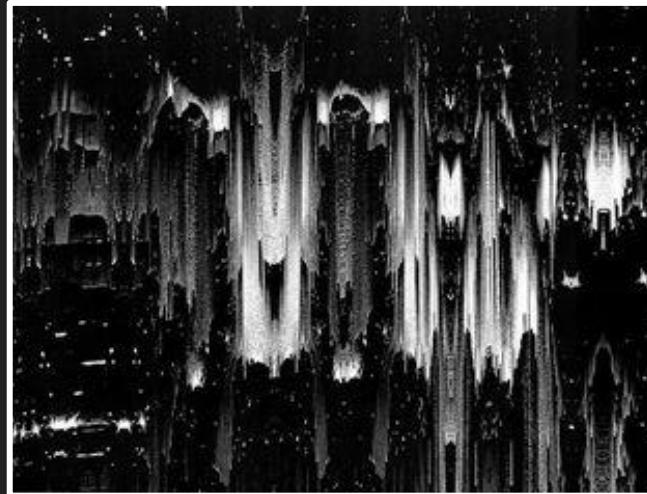
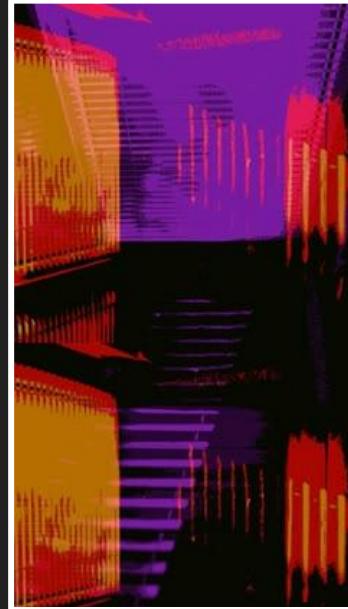
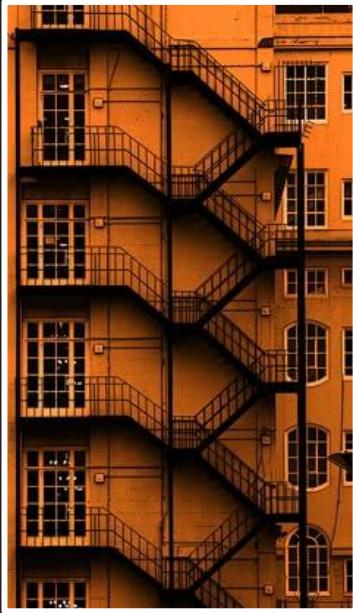
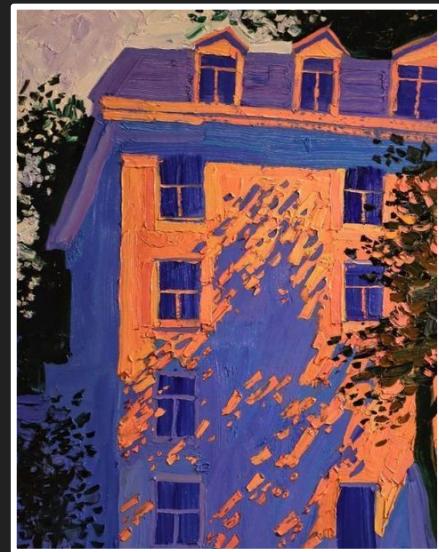
***Jagged Little Pill***  
Hands Off My Body  
LD: Jon Roth

# Complexity...

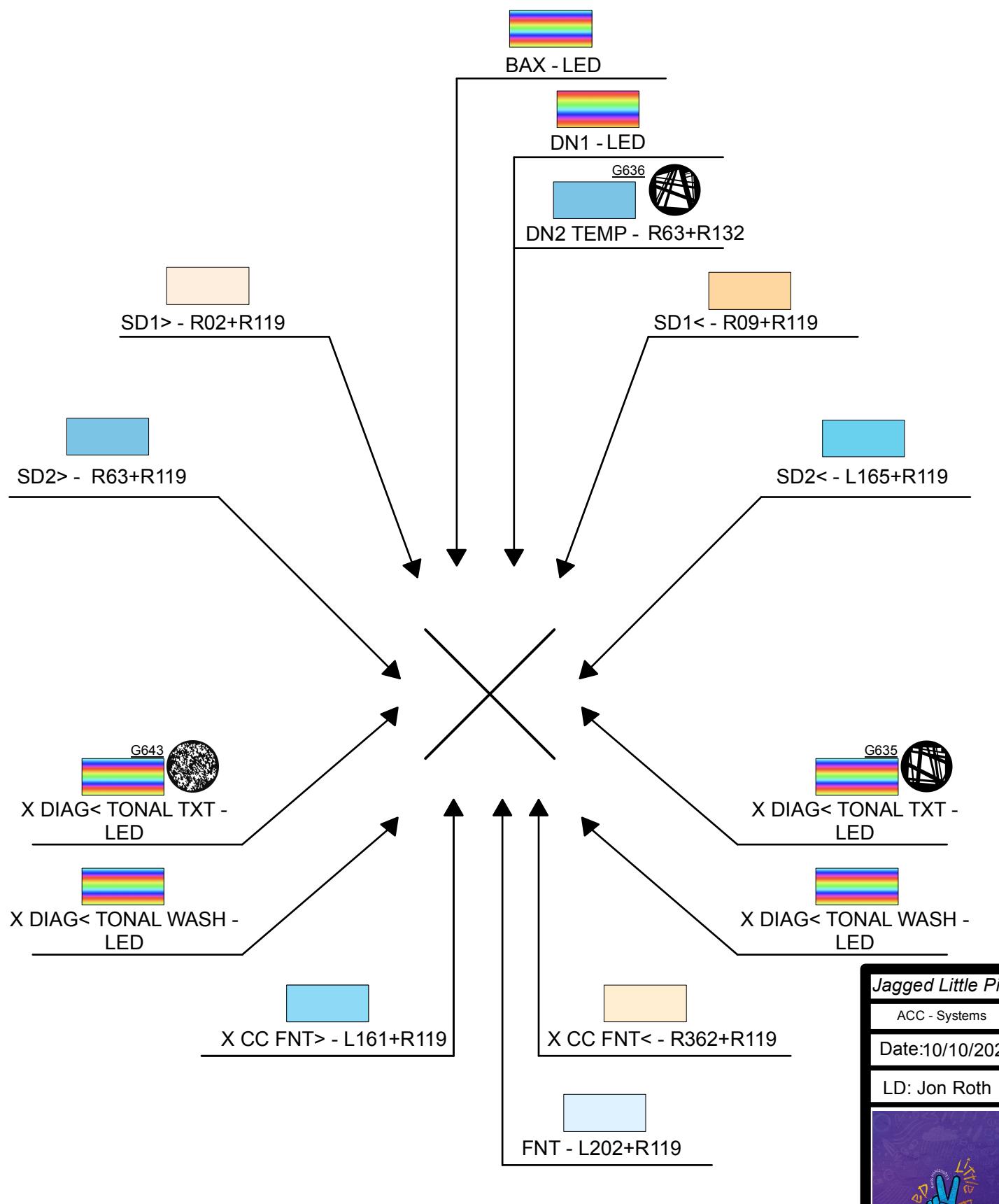


***Jagged Little Pill***  
Additional Color Palettes  
LD: Jon Roth

# Shattered...

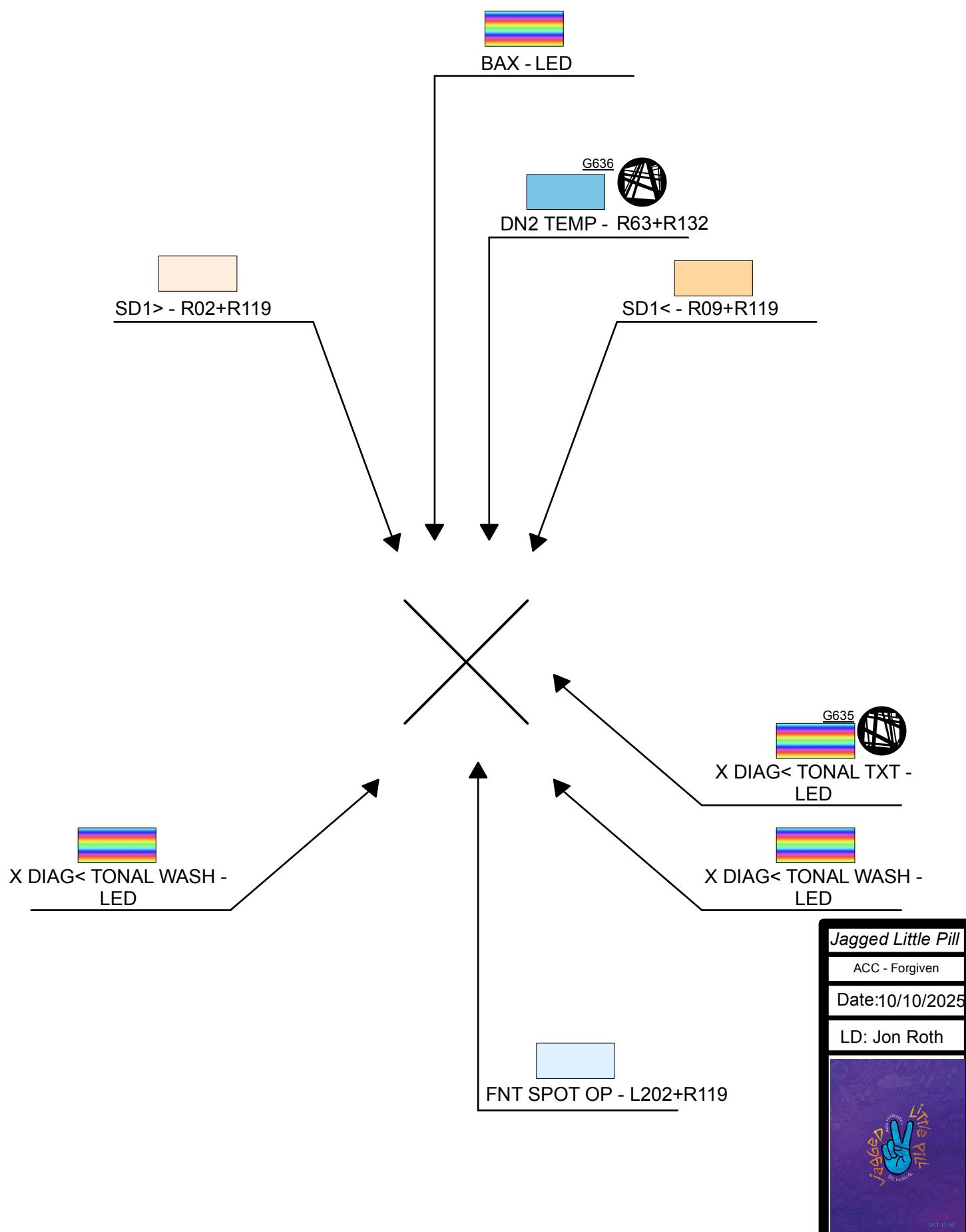


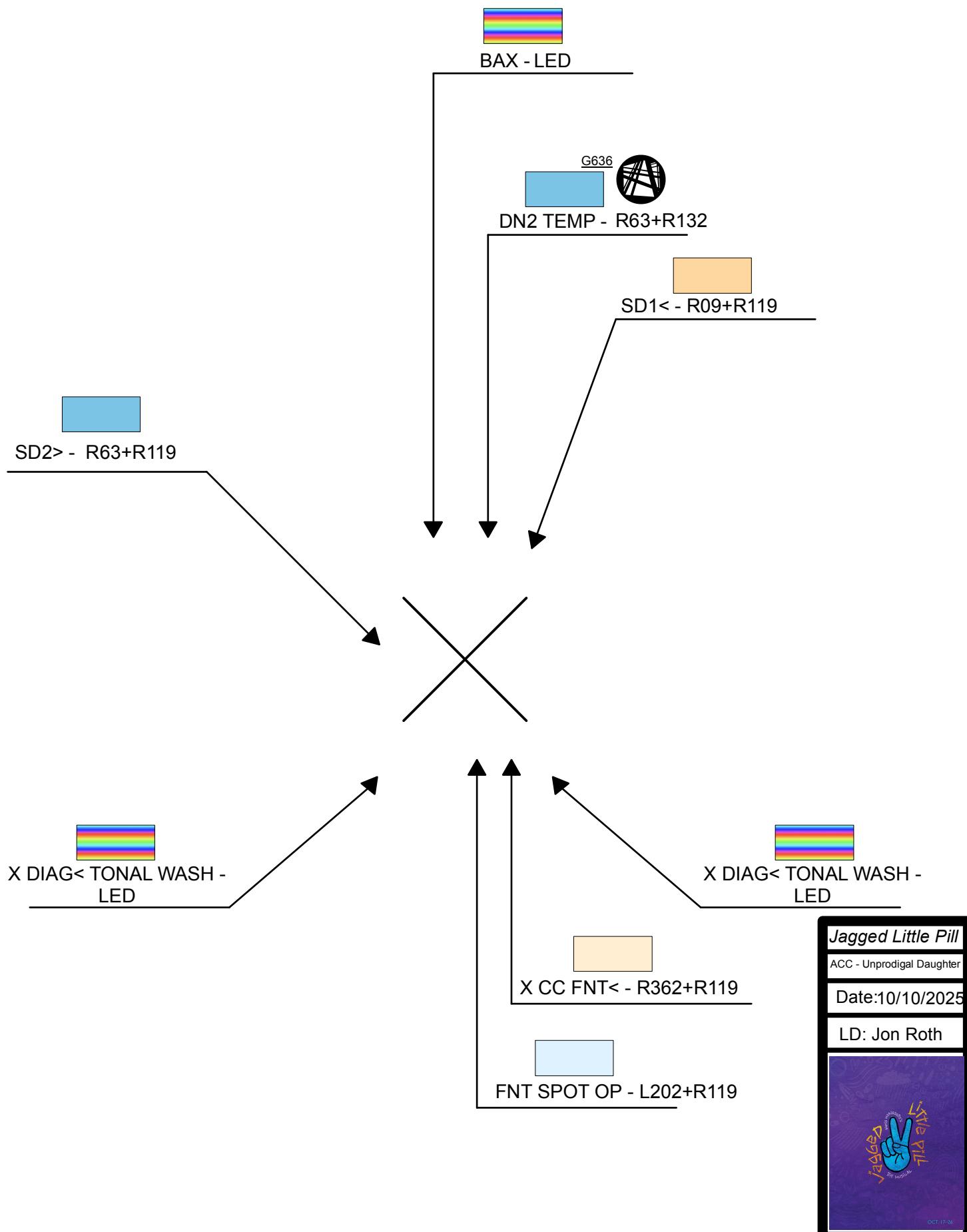
*Jagged Little Pill*  
Texture Path  
LD: Jon Roth

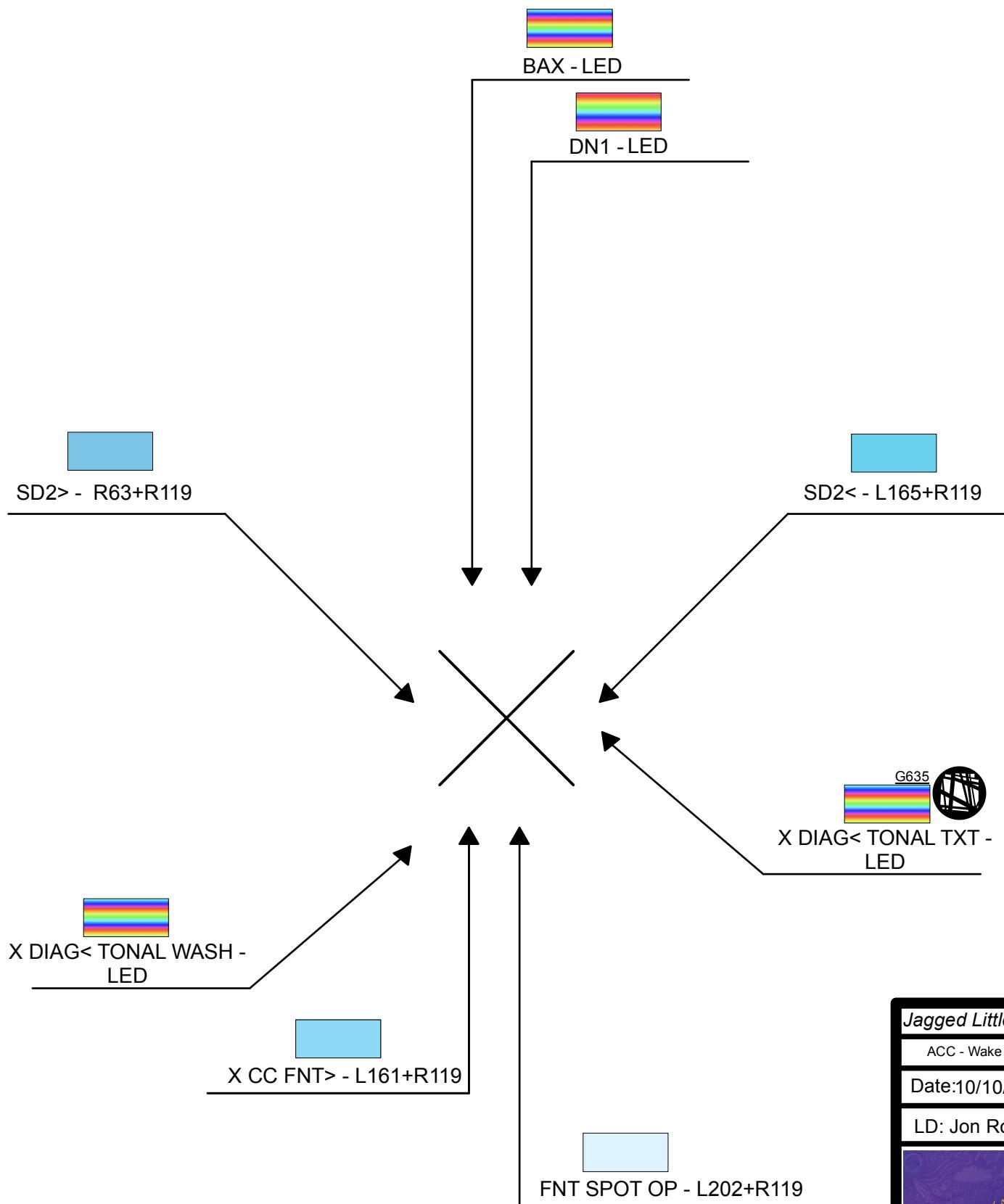


Jagged Little Pill  
 ACC - Systems  
 Date: 10/10/2025  
 LD: Jon Roth  

 OCT-17-26







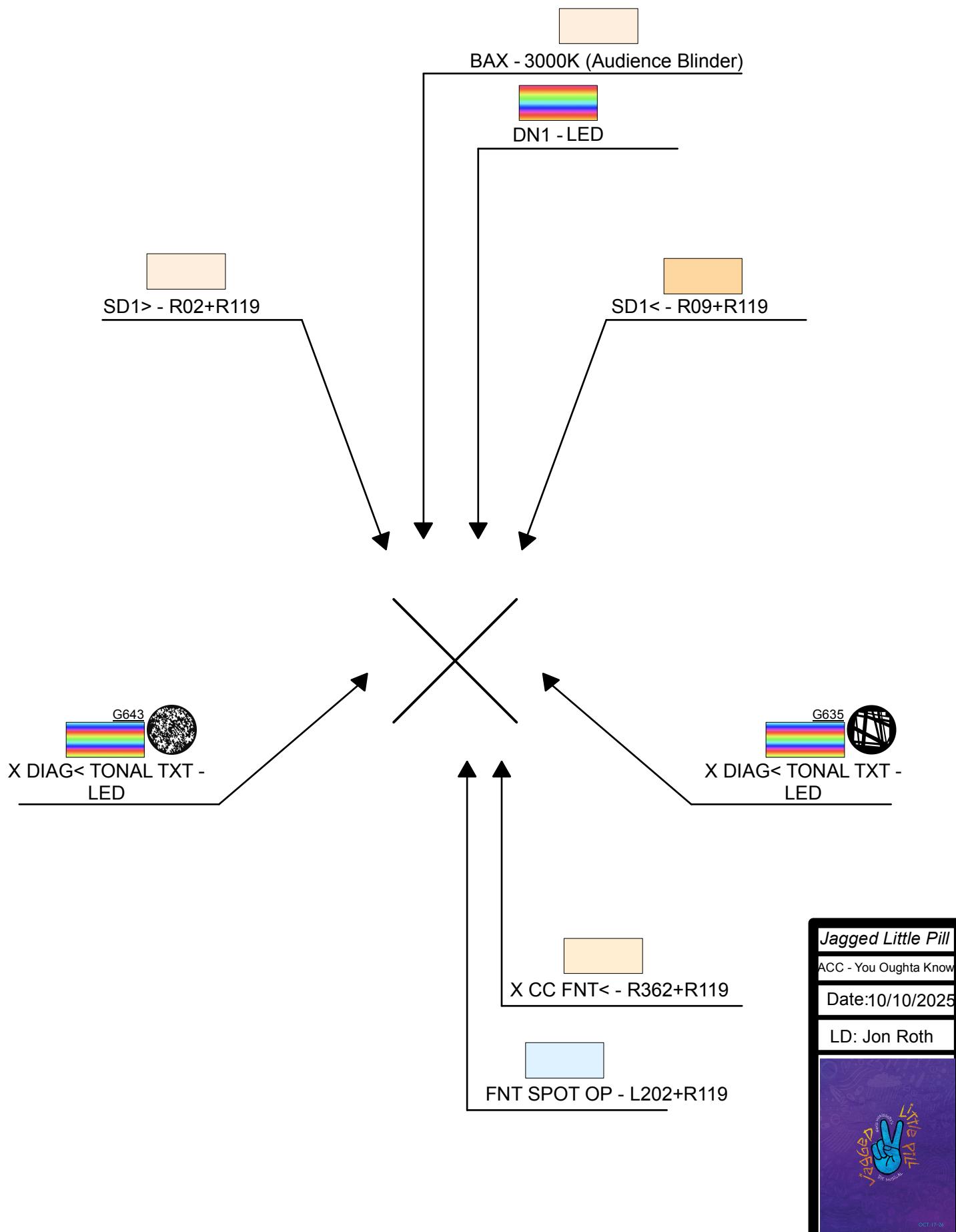
Jagged Little Pill

ACC - Wake Up

Date:10/10/2025

LD: Jon Roth







# Jagged Little Pill


## Forgiven 1st Chorus





# Jagged Little Pill

## Dear God





# Jagged Little Pill That I Would Be Good





JON ROTH  
DESIGNS

# Jagged Little Pill Smiling





# Jagged Little Pill

## Wake Up





# Jagged Little Pill Unprodical Daughter






# Jagged Little Pill

## Uninvited





# Jagged Little Pill You Oughta Know





JON ROTH  
DESIGNS

Jagged Little Pill  
No

