

PRESS (SELECTED)**'Wild Party' Planners**

How Denver's Off-Center program turned a Jazz Age nervous breakdown into an immersive spectacle.

<https://www.americantheatre.org/2018/01/17/wild-party-planners/>

American Theatre- A Publication of Theatre Communications Group

Lisa Kennedy

"While lighting design is always vital to a show, it's Jason Lynch's design in *Edward Tulane* that showcases just how vital it can be. An open suitcase becomes a flickering hobo campfire. A velvety night sky fills with stars. Stage lights take on stunning dimension with the use of haze. And in a heart-stopping moment in *Edward's* journey, Lynch's lights combined with McGeehon's projections take the audience's breath away."

The Miraculous Journey of Edward Tulane; March 2016

Cathy O'Neal, *Theater Jones*

"The warm, cozy light design by Jason Lynch added to the vintage feel of the setting. In each scene, lighting changed with the time of day and the location. The spotlight stayed on the actors who were speaking, while the others discreetly changed costume pieces and props. Lynch's use of colored lighting added to the mood of each scene, but it was so smoothly executed that it never stood out. The lighting served to enhance each scene, and it never overpowered."

[...] "In Act II, the sound, scenic and light designers create a spellbinding few moments where Edward is stuck in an after-life of sorts, in between the world and the heavens. The music, lighting and projections in this scene are...out of this world."

The Miraculous Journey of Edward Tulane; March 2016

Amanda Edwards, Associate Critic for John Garcia's *The Column*

"Jason Lynch's lighting aids in building suspense, particularly in the darkened moments where there's the sensation that only a sliver of illumination flickering from candles clutched in the dark keep the diminishing survivors safe."

And Then There Were None; March 2015

Nancy Churnin, *The Dallas Morning News*

"In addition to Mr. McGeehon's scenic and projection design, light design by Jason Lynch plays a large part in the show. Overhead girders, festooned with LEDs and side, back and overhead lighting, constantly shift, flash and illuminate the action on stage to telling effect."

Teen Brain: The Musical; February 2015

Chris Jackson, Associate Critic for John Garcia's *The Column*

"Jason Lynch's lighting design was superb. Through the art of Story Theater, the use of spotlights helped distinguish the narrator from the characters. Lynch also used colored lights to help set the mood. When Stuart has a nightmare, it was the red lighting that showed his terror, the same with blue lights that represented the storm Stuart gets caught in. Each and every lighting change made the show better."

Stuart Little; June 2014

Angela Newby, Associate Critic for John Garcia's *The Column*