

Girls Like That

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MIFA 2017 One-Act Black Box

Lighting Design by Alexandria Pawlik

Theme:

An expose on the double standards, hypocrisy, and the false notions of the unification of women that re-occur throughout history.

Design Concept:

A suggestively realistic, contemporary preparatory high school.

Goal:

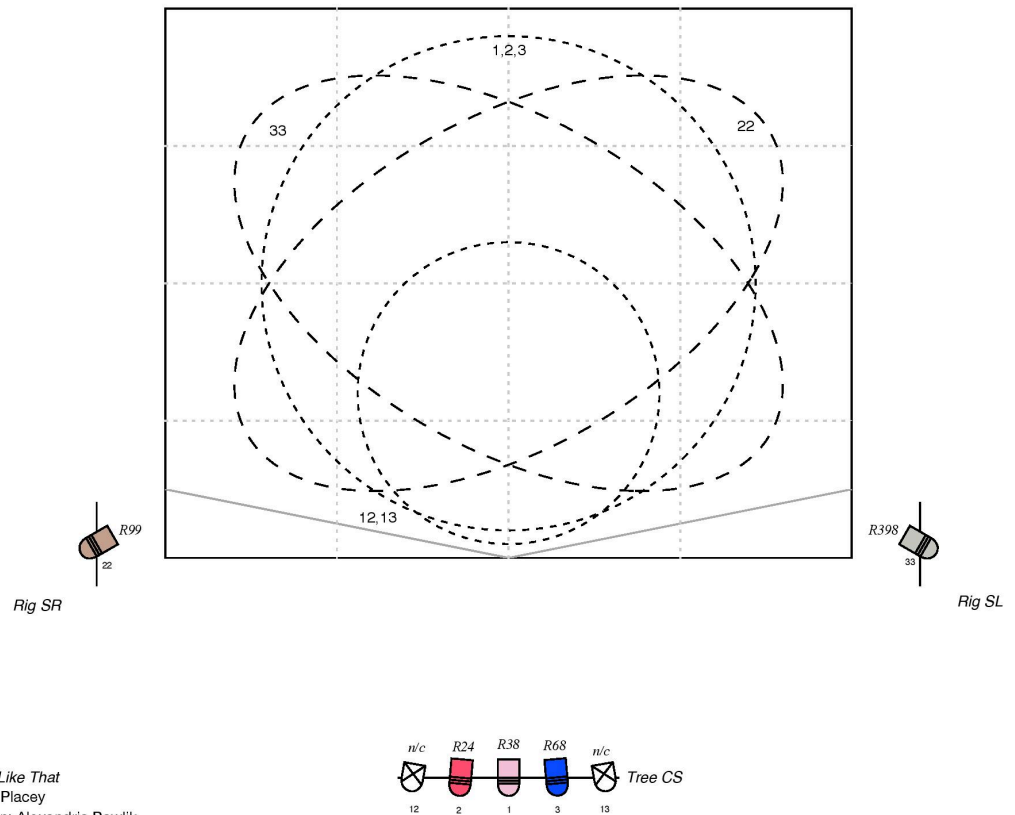
Through lighting techniques, I plan to display a realistic setting with small elements that are suggestive rather than realistic. This design will consist of my opinions, but in reality these are options for everyone to vote on later.

Overview:

Scenes that are present moment will be simple overhead florescent lighting as to not cause any distractions or unrealistic effects. Light coming from our personal lights rather than overhead fluorescents will fall more towards a white color than a yellow one as to give the impression of a “blinding white light”, something often associated with exposure and sterility. Any scenes with ancestors will consist of sepia-toned lighting (grays and light browns) added on to the fluorescents to give the feeling of an old photograph. Phones will be utilized during scenes when girls get notifications. In these situations, a blackout will occur and actors will press their phones’ home buttons as to cause their phones to light up sporadically. Phones can be synchronized by a notification sound effect.

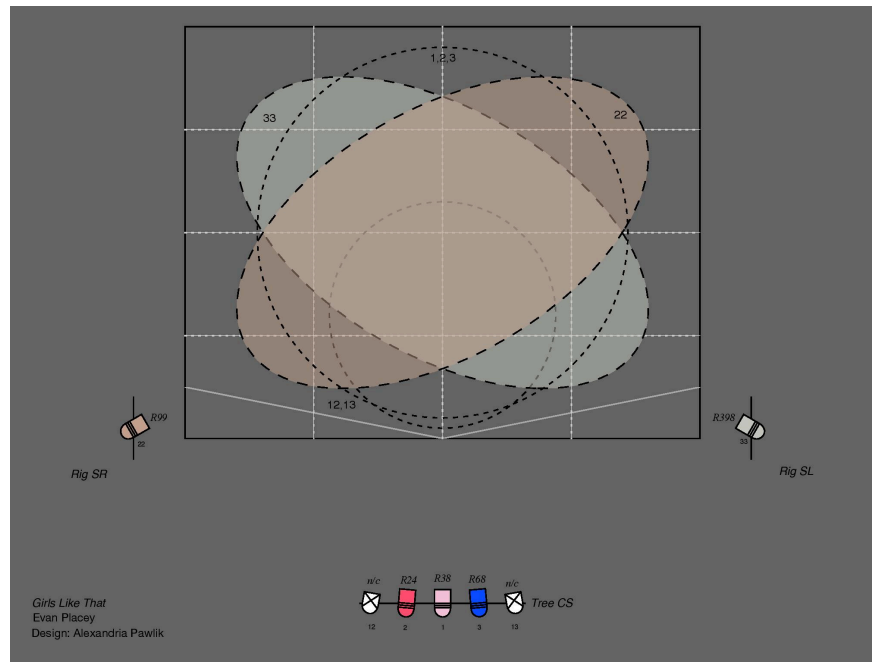
Master:

I chose to use 7 Par 64s with my design, 1 short of the maximum that we could take. 5 will have gels, 2 will be without color. SR and SL rigs will be at 6 feet above ground, helping to provide full facial light without shadows for the ancestor scenes. The center stage tree will be rigged around 15 feet, which will be ideal for down light and washes.



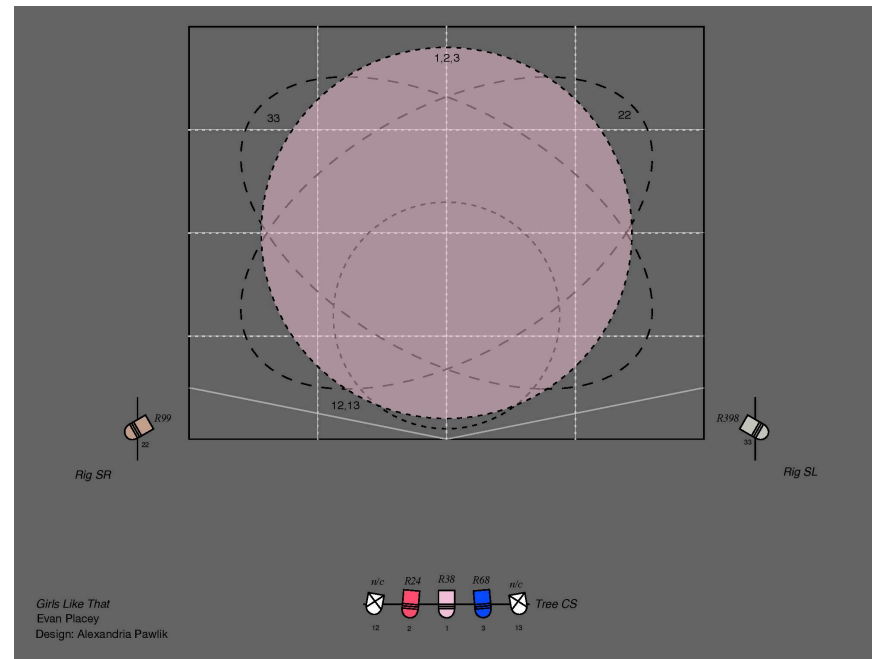
Sepia Tones:

A light brown gel and a grey gel will provide an effect that will make the scene appear as if it's an old photograph. This effect will give a distinguisher between scenes with ancestors and the rest of the scenes. The effect is not immense as to be distracting, but prominent enough that viewers will notice dim sepia shadows.



Pink:

This effect will also be a good distinguisher for time changes. The light shade of pink resembles “rosy cheeks” on the younger girls. The light glow of this pink light will provide a very realistic image in a slightly unrealistic way.

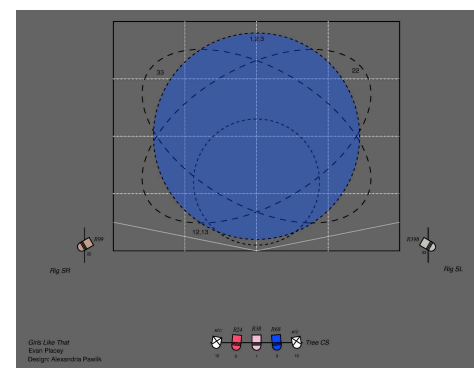
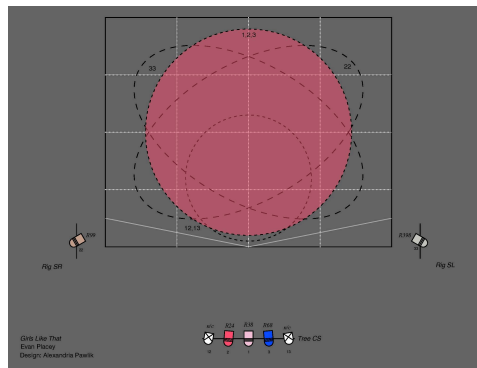


Blue/Red:

These two effects are simply for offering options listed in previous designs of other members of the class. Personally, I would cut them, but the final decision should be up to the entire group.

Here, red resembles anger and the harshness of hypocrisy. The gel I used is named ‘Scarlett’. This color could be used to single Scarlett out, depending on how the costume committee chooses to dress her.

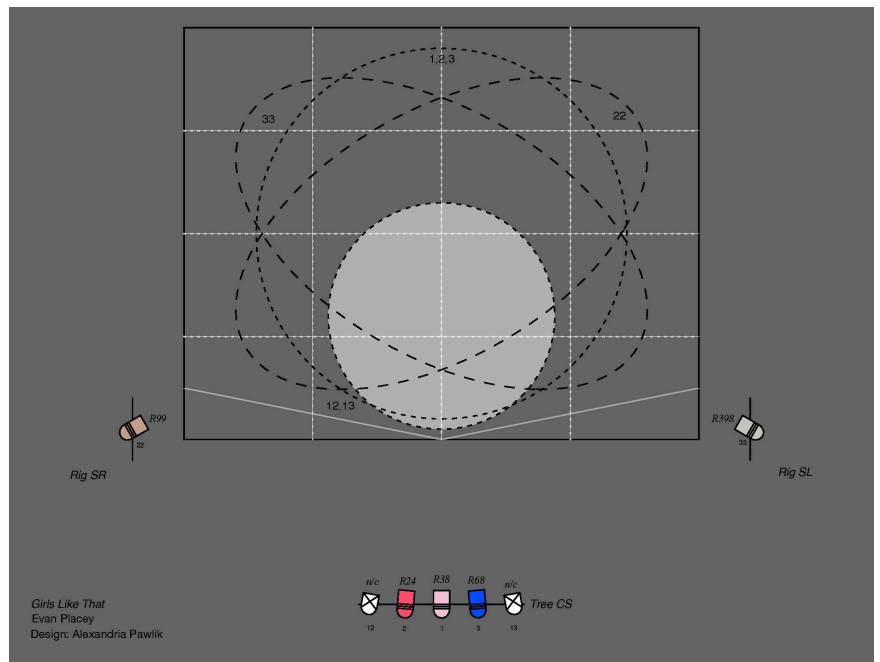
Blue would be used for a contrast to the red, offering light that is calmer and kinder.



Spot:

This light can be used for any camera flashing. This creates an image that is very modern and relatable.

This will also be used as a spot for Scarlett's monologue, creating a dramatic effect at the climax of the plot. The light will be dim so that Scarlett appears washed out and almost sickly, causing viewers to question whether she is truly there or the girls are imagining it.



Home Production Difference:

When we perform in our own theatre, I will use more lights of each kind to increase the intensity and effect, seeing there will be a bigger space to light. I will especially add more shades of brown and grey for sepia tones to increase the depth of the effect. Additionally, full down light from Sources-4s will be utilized rather than overhead lights, which we will most likely have as we travel. Finally, I will use an actual spotlight rather than the two Par-64s that I designed to resemble a spot for Scarlett's monologue.