



The following is a script treatment for UCI production of *Parliament Square* produced in the Experimental Media and Performance Lab. This document will present initial lighting design ideas and how it will change from scene to scene. Research images have been included to help support color, angles, intensity and emotion. Much like scenic and costume designers produce sketches, please consider this an initial sketch of the lighting. Questions, suggestions and any feedback are greatly appreciated.

This document contains graphic images on the final page.

Overall Lighting Concept

What can you do in 15 seconds? 15 steps? 15 years? Is it enough to change the world? Is it enough to change *your* life? James Fritz's *Parliament Square* asks those driving questions by putting the audience right on the edge of their seat. My lighting design for UC Irvine's production will live and breath to do the same. Like the quick beats of this play, the lighting needs to meet the demands of the pacing. I will keep a narrow focus on the action at hand while making sure to bring clarity to the scene; only lighting the entirety of the space when absolutely needed. This concentration of light will bring importance to the idea that the world we can not see is actually getting worse and worse. What we can't see can't hurt us, until it overpowers us.

Chapter I

Fifteen Seconds

Right from the very beginning of this sequence we can tell that Kat is battling herself. What she is battling isn't directly clear at first, but we can see that Kat has closed herself off from her home and from people around her. She is on edge and determined to get to Parliament Square. During her travel, the lighting will be very focused and isolated to Kat to keep as much of the outside world on the outside to help emphasize that Kat is shutting herself out and disconnecting from the world to so she can go forward with her plan and invoke a change. There are many times when Tommy, her husband wakes up, or when Kat's Colleague enters the scene throwing Kat off balance. During these

moments, the lighting will open up the space to reiterate the outside world is flooding in. These tight lighting moments will have a very raw and determined color palette as to help take away emotion from the equation and focus on the emotion of Kat as she is battling herself. [Image



Image I

I] I will be working with projections during these sequences to help establish location and time of day. Lighting will primarily focus on visibility and story telling.

In the last bit of 15 seconds Kat sets herself on fire. The last stage direction in this chapter is "*It is the worst scream we've ever heard.*" All of the anger, frustration, isolation, and despair Kat has been fighting have culminated and she gathers the courage and strength to light herself on fire. At this point, lighting will shift to a very open and broad environment. We need to make the audience uncomfortable with what they are watching. By utilizing the many hanging locations the xMPL has to offer as well as the scenic grates, we can recreate fire that is surrounding the theatre. Like the center of a flame being blue hot, Kat will be in the center most hottest part of that flame as it radiates out into the audience. [Image 2]



Image 2

Chapter 2

Fifteen Steps

During the transition between chapter 1 and chapter 2, lighting will mimic the chaos that Jane is requesting for this transition. Medical screens will be whipping by in all directions, creating the essence we are traveling to the hospital. At this point, the audience is still unsure about the status of Kat. Lighting will be dim and zipping by maybe with a small essence of blue lights flashing. [Image 3]



Image 3

Much of Kats treatment is excruciatingly painful. It presents an uncomfortable truth that is hard to ignore. Hospitals in general have a clean and sterilized feel to them, and the lighting will echo this atmosphere. As we see Kat wake up in her room I will keep the lighting isolated as she goes through the sequences of opening and closing her eyes. We will be able to dimly see Tommy and Kat's mum on the edges. I plan to put the audience in Kat's eyes only opening up fully when Kat starts speaking and asking about if she was successful or not. The color palette will have a sterile and fluorescent green feeling to it. [Image 4]

Once Kat gets into Physio we will shift into a more natural, less harsh color palette. This is to help inspire the determination and will-power Kat needs to obtain to acquire 15 steps. [Image 5] This shift in color will help support Kat's shift in mood at the end of the chapter as she apologizes to Tommy for what she's done.

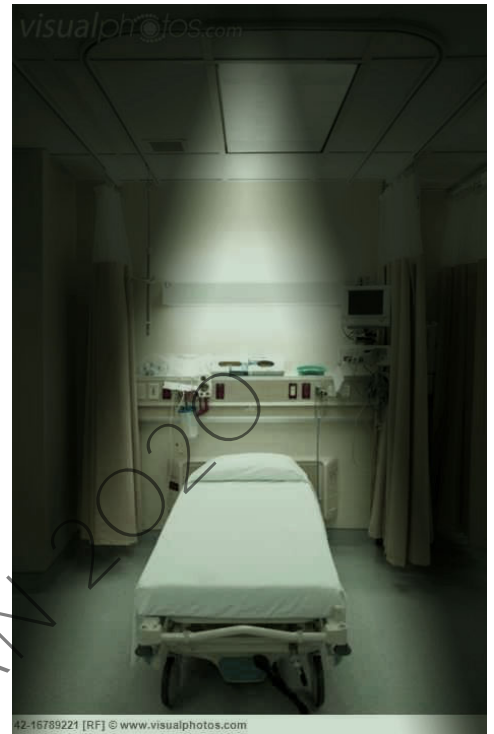


Image 4



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Image 5

Chapter 3

15 Years

This chapter flashes by 15 years in 22 script pages. There is a lot that happens and our only telling of time is the sporadic singing of happy birthday to Jo. The world continually gets worse and worse and as an audience, we start to realize why Kat choose to set herself on fire. We sympathize with the fact that she had to do something so drastic and life altering that would hopefully ignite a spark in the world to make a change for the greater good. This is something that we can all relate to personally, it seems like everyday we wake up and theres a new headline reading about a shooting, or a hate crime taking place. We need to be made aware that we as a community can do something and at some point the attacks and threats are not just happening to people around us, but are happening to people we know, love and care about. We do not have to live as we are, we have the power to make a change.

The lighting for this chapter will start out with wide open spaces in a cool stark color palette [Image 6]. At every chance the cast sings happy birthday to Jo, we close off a bit of the space making it more confined and enclosed, hopefully shielding Kat from the world deteriorating



Image 6

around her. It won't be until the very end when Catherine decides to follow in Kat's footsteps, that we will open up once again and set the theatre ablaze. This blaze will be much hotter, brighter, and more visceral than the

initial fire as Catherine goes through with it. During this moment I plan to fully engulf the audience with the hot flames that [Image 7] start with Catherine and eventually spread to ignite the audience into wanting to start a change with in them as well. [Image 8]



Image 7



Image 8