

The following is a world's treatment for UCI Drama's production of *A Bright Room Called Day* produced in the Robert Cohen Theatre. This document includes initial ideas and concept for the lighting in this production. It is a working document and any feedback is greatly appreciated.

The main timeline we follow is set in 1932-1933 Berlin, Germany. We are occupying Agnes' apartment through many seasons and times of day as the show progresses. Lighting will use this progression to anchor the play in time and place, while responding specifically to the shifts in emotions and the textural journey of the play. An example of this can be seen in how the lighting will support the tensions that arise outside of the apartment with the rise of Hitler, shown later in this document.

There are four main worlds in this production; Agnes' apartment set in 1932-33, Zillah's interruptions set in the 1980's, scenes with Die Alte, and finally the scene with Gottfried Swetts, the devil.

Agnes' apartment should be a well-lived place that provides safety for the characters as Adolph is taking his power in Berlin. Lighting in the apartment will mainly be driven by the practicals and have a warm, comforting, inviting feel to it. The window of the apartment will be our only eye to the outside world where we can establish time of day, seasonal weather, and fires that rage in the streets throughout the play. As the play progresses and the characters have entered and exited the apartment multiple times they not only bring their physical presence in the room but they bring the ideas and tensions that are brewing outside with Hitler's rise. This once safe apartment will become harsh, with steeper angles, cooler colors and will have an edge to it as new ideas brought in from Agnes' friends and talks of resistance become more and more prominent.

Zillah is our character set in the 1980s. She brings insight to what is happening in "current day" politics, particularly with the Reagan administration. Each of her interruptions brings a moment where she compares the president to the tendencies of Hitler. When we first see Zillah in each of her interruptions, she will be in a tight special to help her stand out, pull focus and bring attention to what she is saying. As her scenes progress, the special will diminish and bring us back into the apartment setting to support the idea that Agnes and Zillah are connected in some way through the apartment as they occupy the same space, just in different times.

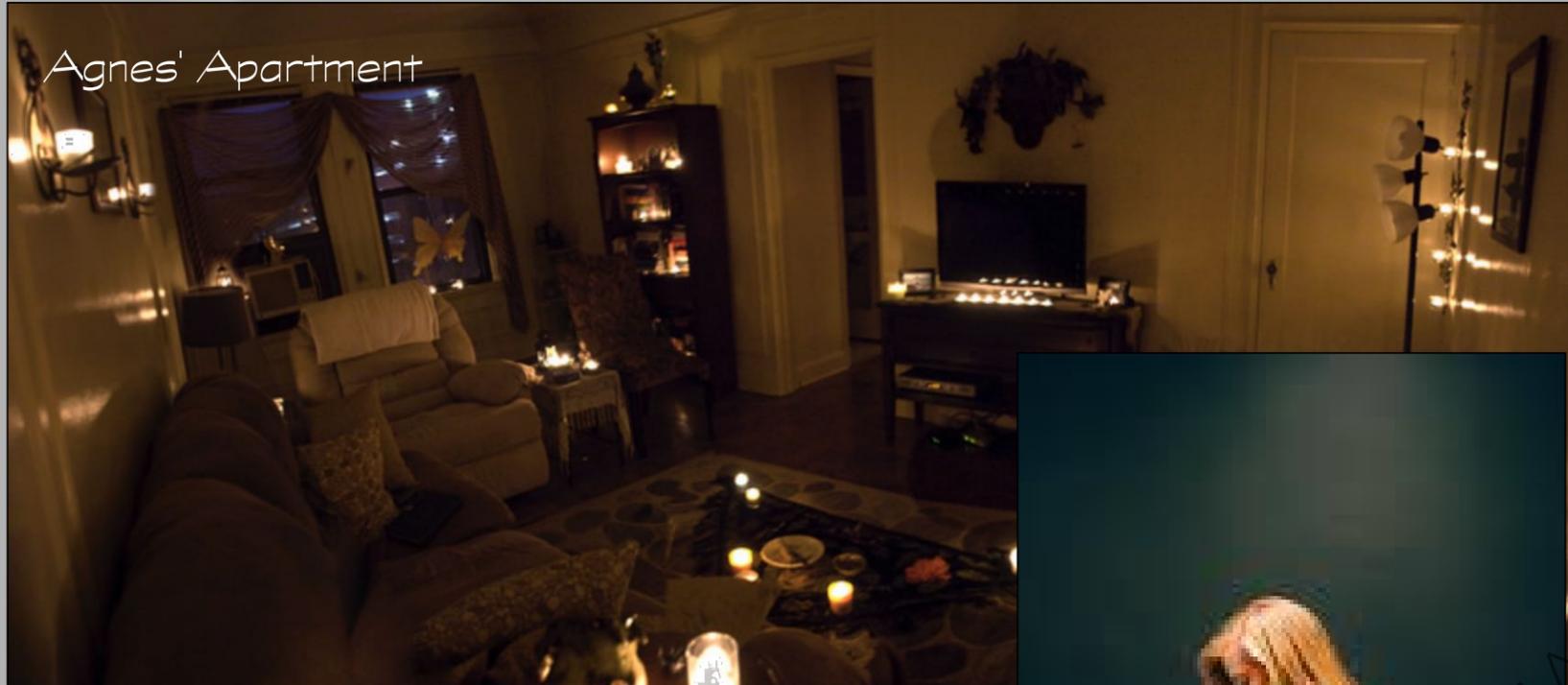
Our scenes with Die Alte become a look back in time, as she is also connected with this apartment in some way, and comes to Agnes always in the dark of night. I see Die Alte, Agnes and Zillah all as the same person but with different motives. Die Alte sees change ahead of her and lets it all happen. Agnes sees the change and has strong hesitations to do anything about it while Zillah is more proactive and fights against the change to make the world a better place. As we see the effects of Die Alte sitting around and not acting on her beliefs, these scenes will be much more dark and saturate giving a slightly uneasy feeling.

Our fourth and final world pushes lighting to a more extreme place as Gottfried Swetts enters Agnes apartment. Gottfried is the devil and his entrance needs to be imposing. When he enters, uplighting will capture him and smoke will help to create a spooky feeling and a grand unveiling. Also with his entrance, the practicals in the apartment will flicker. As he completes his entrance, the practicals closest to him will flicker more intensely to give him a supercharged power around him.

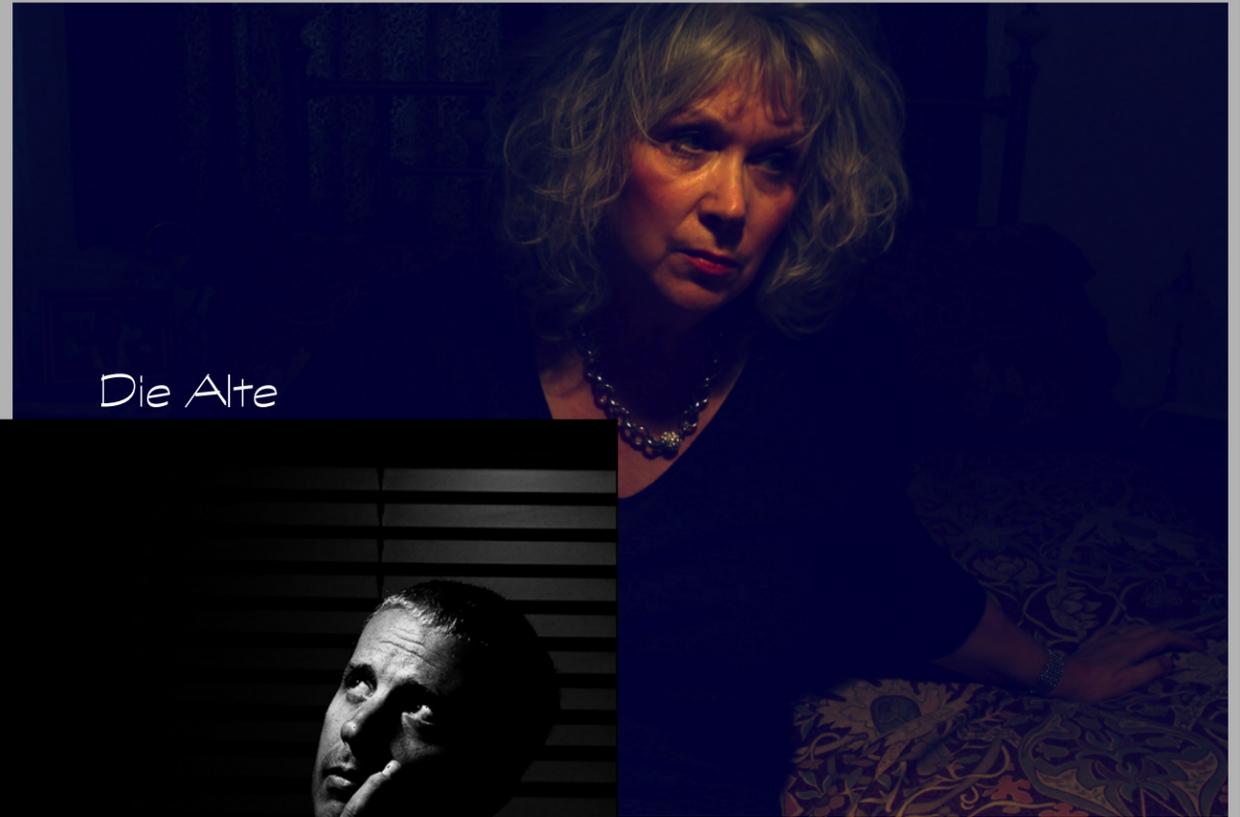
In our final lighting moment of the play we will be opening the loading dock doors. As the doors open, I envision the theatre being flooded with bright light to make the audience question themselves; Did we just watch a play on a set in Hollywood and the crew called an untimely break, or are we re-living history and heading towards a concentration camp? In both outcomes the lighting will portray the uncertainty of the future and leave a lasting impression on the audience that will make them decide to either sit back and do nothing, or be more proactive in their own future. I look forward to problem solving some of the challenges this imposes. One being the outside lighting fixtures of the courtyard may not have the ability to turn off if we wanted it to be dark outside, except for the lighting we provide. We also have the challenge that we perform matinee shows and the lighting between matinee shows and evening shows will be drastically different with no way to control the difference.

As mentioned, lighting will anchor itself in reality while supporting the emotional and textural journey of the show as a whole. In combination with the lighting worlds and ideas mentioned, the lighting will have a fluent and cohesive arc that works in a collaborative way with the remaining design elements.

Agnes' Apartment



Die Alte



Zillah's Interruptions



Gottfried Swetts



Window Inspiration



A Bright Room Called Day

