

MTSU Theatre & Dance

# *Almost, Maine*



Directed by

Kyle Kennedy

Lighting Design by

Ron Collins

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# Prologue



In this opening scene, I want to really show the vast expanse of space that we are looking at in the overall design of the concept and vision for the show.

This is one of the scenes that will be most simple because there are no tricks needed. We start to see the simplicity of the “magical realism” that we are leading the audience to seeing.



# 1: Her Heart

Looking at the texture in this picture for the show.



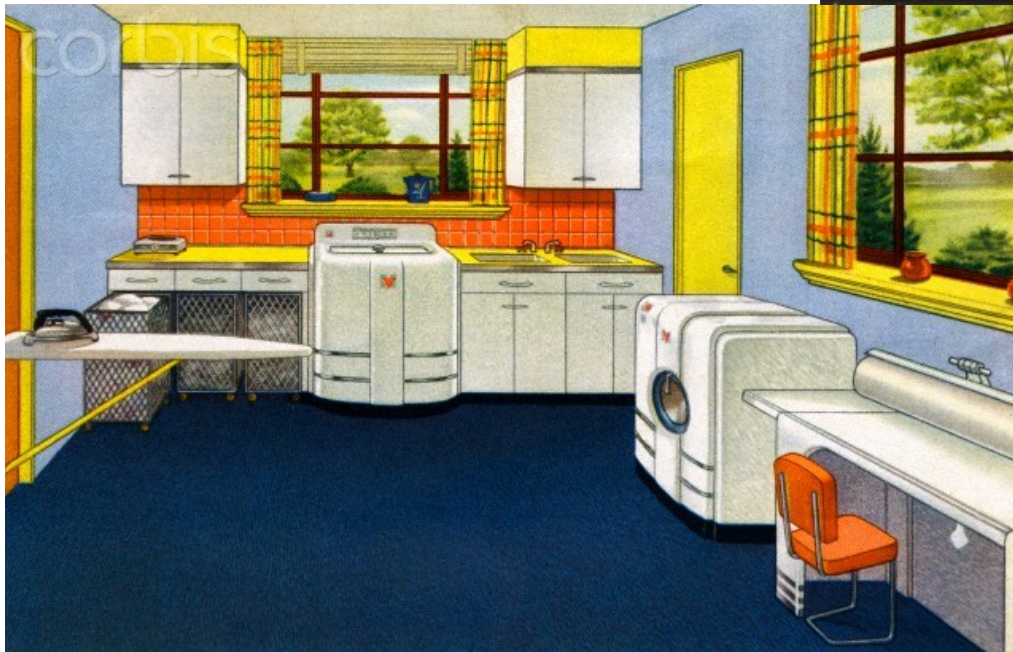
In this scene, we are introduced to the Northern lights, which will not appear until the moment it is mentioned in the script. I would like to slowly add them in as they grow and then they grow to a full intensity once they are acknowledging them.

## 2: Sad and Glad

The transition into this scene will play with the northern lights going into the next scene where people are oblivious of what is going on outside. The bar is where you go to not worry about your problems and at this bar, they acknowledge that people have good and bad days. In the lighting for this, I want to play with color to emphasize the mood change as the scene plays out.



### 3: This Hurts



I want this scene to play out with very unnatural fluorescent look. This is a room built for doing laundry with no attention to any color. This scene will have to play using a different color palette from the rest of the design.

## 4: Getting it Back



I want this to play with warmth from a fire place. I want to make the scene feel cozy and not cold like the world outside.

# Interlogue



And as we enter this scene, we lose the warmth from the scene before and go back to the coldness from the prologue where we feel the loneliness that he has while he sits alone at the bench.

## 5: They Fell



As we enter this scene from Act 2, I would like to feel the tension from the beginning of the scene using colors as seen in these graphics. I also would like to use the warmth from a fire again where we feel the passion that they have for each other. The tension grows as by showing the warm tones expand throughout the space.





## 6: Where It Went

In this scene, I am playing with the openness of the space as they are at the lake looking for her lost shoe. I love the backdrop from this image where I'm looking at the coloring of the space and you can see the reflection of the sky slightly on the snow banks.



The texture in this image is another one of my favorites.

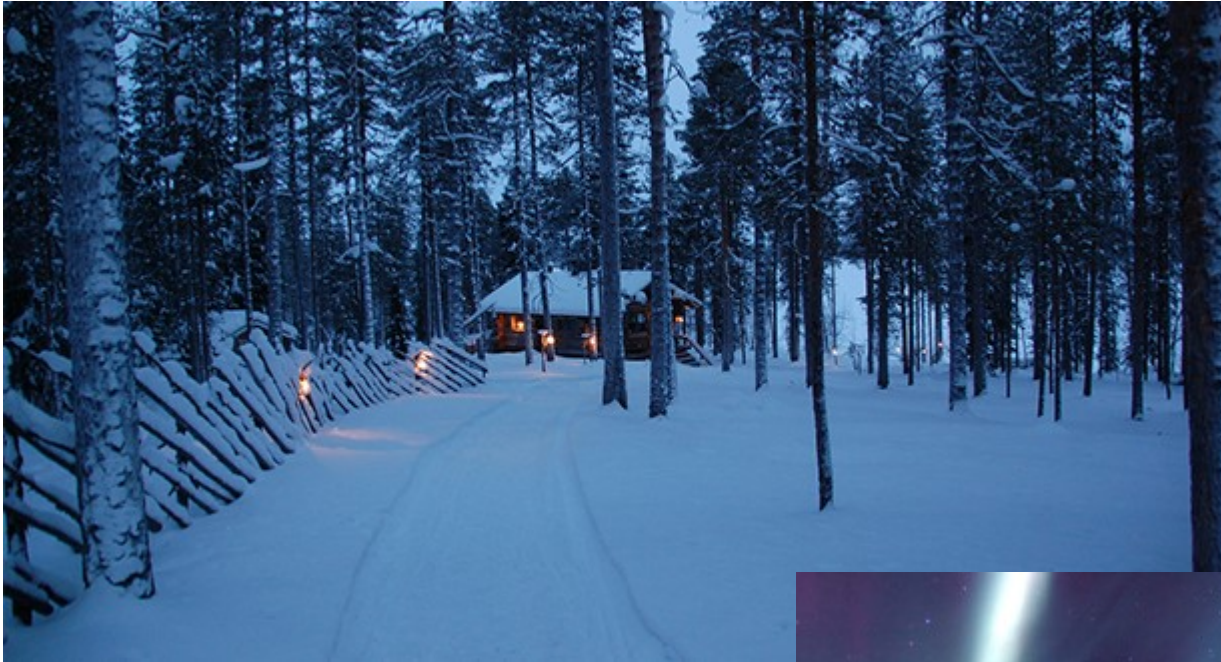


## 7: Story of Hope



The warmth coming from the windows is the main focus I am looking at for this picture to be used in the scene. I want to play with light appearing like it is coming from the windows, which could be a special. My main focus of this image is the star backdrop, which is a look that I want to play throughout the play.

## 8: Seeing the Thing



This scene begins as they are coming in from a day out in the snow. They are exhausted, but end up opening up to each other and expressing their feelings to each other. The connection between the two grows, and I want the scene to end with the northern lights slowly appearing to full intensity as we go into the final scene.



# Epilogue

In this graphic, I want to use the colors the make the final northern lights really stand out.

And as the scene concludes, I want there to be a silhouette of seeing the snowfall from above on the two as they finally find each other.



## Design Concept

In *Almost, Maine*, the obvious choice is to use the northern lights as a design focus, but I want mine to be on the connections of the characters. The concept will focus on the relationships and how much space they have between them all. The tree line and cyc will emphasize this vast space by silhouetting the playing space in the middle of nowhere.

### Possible Needs to Implement Design

- Extra cyc fixtures to fill cyc
- Depending on how Northern Lights are created, movers could be needed to fill the space evenly while also using them on the playing space for focus