

Scene by Scene Breakdown for Lighting Design

PRESHOW

- Narrator sitting in audience, preshow look and house at full
- House to half- meg goes to upper left platform and gives speech as three minute cue crosses us out of half and into her special
- Should begin "fade" into special thing 15 minutes before go, then fade out of it over speech –
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ACT 1

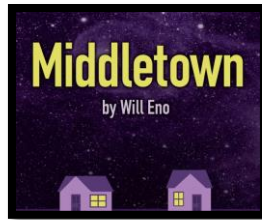
Prologue: A "public speaker" comes onstage and gives a welcome to the audience

- Non-Realistic, Non Located
- Without time and place
- Given by Narrator character
- On upper left platform
- Top Special
- Richard wants hard snap out of opening.

Transition - Actors walk out behind cubes in silhouette in the white and stand in line - turn and face audience then wash onto the set and exit vaums OR go to onstage position if they are in scene 1.

Scene 1: A cop and mechanic in Middletown speak and quarrel, while Mr's Swanson and John Dodge sit and work in their homes onstage.

- An average evening in Middletown
- Realistic and located in town center, at night
- Scene starts with Dodge and Swanson in homes on diagonal platforms - lit from angle ONTO grass square as "back/sidelight"
- Cop enters and strolls cross stage to mechanic sitting on "sidewalk"
- Low wash onstage until cop and mechanic meet – add scene light
- Focus away from homes and onto cop and mechanic
- Center area out to edge for main scene
- Back angles on house rooms
- Nighttime Mat (goes all the way up to 1 area US of proscenium)
- High Side moonlight key



- Facelight
- Cyc COLD
- Grass night
- Mechanic USR corner on bench on top of walkway
- Cop begins to enter and walk while transitions happens
- Scene takes place USR on and around bench down onto center of grass down all the way to DSL of grass.
- Could add grassy area on "pick it up" line by cop when he pushes him down onto grass
- Backlights on "homes" have to pick up whole box – might need two instruments who knowssss – one for room one for window gobo maybe

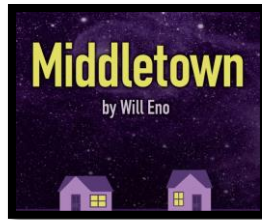
Transition – big change. Library desk comes on from US to dead C / plates get changed, and library created.

Scene 2 (Part 1): In town library, various town members come in and out; as scene continues, John Dodge and Mrs. Swanson meet and talk.

- Morning, inside the library at the desk
- Realistic and located inside large hall in the early morning
- Scene is large and static, fills whole stage and playing area
- Has window gobo system to key from outside
- Should subtly shrink once scene is between Swanson and Dodge
- Possible practical on Library desk
- Full stage facelight
- Window wash key from SR to SL
- Toplight Mat in warm
- Cyc NEUTRAL
- Grass none
- Starts in center and full grass area
- Grows to use entire space – uses it all!

Scene 2 (Part 2): Mechanic steps away from scene into long monologue on his life; briefly returns to library after

- Monologue Not real or located in time and space
- Should DROP into cue from previous rather than ADD to get to it
- Keep presence of library with window gobos and special for him
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- Tinted, not white, not like prologue. (blues to mirror following scene by cop?)
- Use angle light from prologue OR Scene 1 with face light
- No Cyc
- Grass glow
- Ends just in grassy center area
- Happens ALL over turf!!!!!!!!!!!!

Transition – things are just pulled off blocks while Dodge and Swanson return to homes – cop begins strolling early

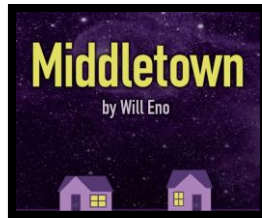
Scene 3: As in Sc. 1, opens with Dodge and Swanson in homes as Cop strides onstage, speaking to his radio, speaking to himself.

- Same stage set and location as in Scene 1
- Real and Located, happening in a time and place
- Has many qualities of Mechanic monologue, romantic and idealized but this is real
- Rest of stage is still lit, including houses with same diagonal light
- “feels sort of holy”
- Same as Scene 1
- Mat pushes all the way US
- Gives first line USL corner right OFF walkway – creeps on towards center and grass

Transition – crossing to clear most of stage except large cube center for monument

Scene 4 AND Scene 5: A tour guide shows visitors the town as well as speaking about places around the world; during Sc. 5 Dodge and Swanson again have an intimate scene.

- Bright Daylight, Town Square
- Real and located, happening in time and place
- Large and consistent similar to library scene with outdoor texture opposite of library windows – outdoor stippled patterns
- During second part, scene pattern holds, just shrinks to playing area.



- Huge Full stage Mat

- Key Light Backlight of Daytime Sun
- Bright Neutral Warm on Cyc
- Full Facelight and balanced side
- Outdoor texture needed from Diagonals on SL (front and back)
- They use upper level DS too and walkways.

Transition – Big cube leaves and space cube gets set as well as space laptop

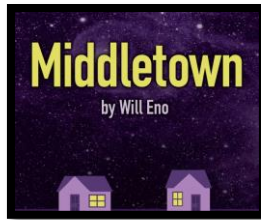
Scene 6: The Librarian enters and speaks to the audience about her thoughts.

- Lights suggest evening. “It’s a beautiful night. Whether or not there’s anything up there”
- A mix of real and unreal, not alone in spotlight but in wash of evening.
- Romantic and uplifting
- Strong Moonlight Key from before
- Mat below
- Facelight just on her – can use area light
- She makes full round walk on walkways and platform – just that area glowing

Transition – narrator stands and walks in from audience like in top of show while astronaut gets onto platform. Richard wants to see the walk while astronaut gets set. Or maybe not

Scene 7: Greg, the astronaut from Middletown, is in a space capsule floating and speaking to ground control.

- In space, a real place, though not grounded.
- **Space** is not emphasized but rather the smallness of the cockpit
- Key on space man and on ground control.
- Uplights on platform
- Key backlight
- Top light for wrench
- Frontlight for visibility
- Toplight (could be part of Mat) on ground control



Transition – Busy change into kitchen scene

Scene 8: The Swanson's Kitchen – Dodge fixing the kitchen sink

- All contained within the DSR raised platform as an isolated small scene
- Real time and Real Place
- The Swanson's kitchen, interior and small, contained.
- Wash of color on rest as highlight.
- LED battery powered practical inside sink?
- **Locked on DS platform**
- **DS Platform system 4 sides**
- **60* angles**
- **Warm Top (has cool friend for hospital rooms**

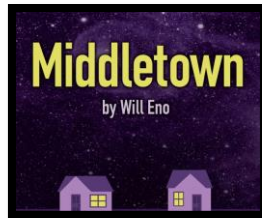
Scene 9: Cop enters dark stage and uses flashlight to speak to audience

- Nighttime in Middletown – true night, 2 or 3am
- Real time and Real Place
- Cop using flashlight to illuminate himself
- Nighttime glow on rest of stage.
- **Low Mat onstage**

Scene 10: The "intermission of the play"

- House lights come up on stage area and audience area
- No use of cyc or back wall, all theatricality removed.
- Use Houselight on unison system separated out onto just stage area, don't use stage lighting.
- Augment with low front light on seating area.
- **Built in House light**

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- Light glow of

front lights US of set

ACT II – Months Later in Middletown

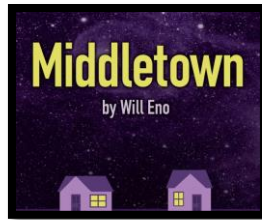
Scene 1: Mechanic drifts outside while John Dodge and Swanson are in their homes as at top of show

- Same look and view as Act I Sc. 1. Same lighting and some setting.
- Real place and Real time.
- Focus again on face light when scene begins talking
- See Sc 3 of Act 1
- Swanson and Dodge in homes, Mechanic enters UR and wanders around outside of stage making noise
- Key window lights on each of the and top glow
- Mechanic gets close to Swanson wall so careful with cut and spill
- Goes UR on corner to special spot
- Stays there till end of monologue

Transition – into daytime

Scene 2: Cop and Landscaper talk in front of Middletown hospital about nature, and life.

- Entrance and lawn of Middletown Hospital. Bright Day.
- Real location and real place and time
- Open big and bright, large and tall. – outdoor texture from previous scenes in lesser amounts
- LED tape on inside of tree platform?
- Never shrinks
- See Sc 4 of Act 1
- Landscaper comes in UC and comes down kneels with plant till cop approaches from behind and bang – BANG into daylight scene? Out of transition



Transition –gardener off – actors move onto DSR platform

Scene 3: In a doctor's office (DSR raised platform) Mrs Swanson and a male doctor discuss her upcoming birth and fears.

- Real physical location and real place
- Small Doctors office
- Reminiscent of kitchen scene in ACT I on same platform
- Small intimate, the rest of the stage lightly washed as if the outside.
- Same as Act 1 Kitchen scene – light Mat glow everywhere else
- It's the doctors office but not the hospital room – wamer but similar

Big Transition – into hospital scenes, two happening at once us and ds – music slightly frantic

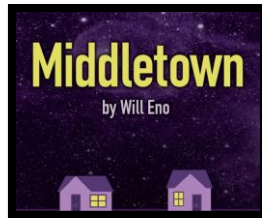
Scene 4: In another doctor's office (USL raised platform) John Dodge and Female Doctor discuss his attempted suicide and recovery.

- Same as previous scene on opposite platform
- Same image and view as previous scene
- Leave Swanson also glowing and present?
- Flip, same as other platform
- Diagonal back on Swanson platform
- Swanson onstage

Transition – mechanic on DSL with trash bags – chairs sat usc on walkway.

Scene 5: On the loading dock behind the hospital, Female doctor smokes and eventually gives mechanic drugs on his birthday to relieve his pain.

- Played in middle grassy area, outside scene, some of previous texture.
- Uplifting and hopeful scene, comedic, needs to be bright
- Strong Key light from more amber sun
- Less real than other scenes, more stylized and emotional driven.
Still real place and time though.
- Texture back from diagonals



- Sunset Key from
 - Dodge and
 - Face light
 - Mechanic is in grass downstage
 - Nurse is up on walkway on SR
 - Sunset has to be off hospital rooms
- SL
swanson onstage

Transition – long while swanson stands and wanders around outside to get to johns room

Scene 6: Mrs Swanson wanders around the hospital and finds Dodge's room after an attendant leaves the room.

- Real and physical located
- Same as Scene 4 with light on walkways to help get Mrs Swanson into room
- Gets pregnant in special spot – UR on walkway
- Gets walked back to her own room and put on bed
- Then john stands after moment. Watching both side by side

Transition – boxes placed UR on grass, mechanic sits down on grass by tree, librarian enters DSL and onto grass

Scene 7: Mechanic, Librarian, and Cop speak with one another in front of the Hospital

- Real and Located
- Same as ACT II Sc. 2
- Swanson and dodge onstage

Transition – simply into nurse entering Swanson platform

Scene 8: Mrs Swanson and attendant speak in her hospital room about being alone

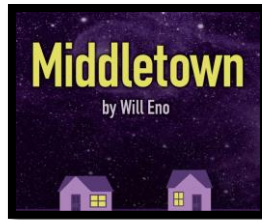
- Real and located in time and space
- Same as ACT II Sc. 3
- Swanson not onstage

Transition – seamless cop enters as Swanson leaves

Scene 9: John Dodge and Cop talk about his suicide and community service in his hospital room

- Real and located in time and space
- Same as Act II Sc. 4

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*Scene 10: With Mrs Swanson's child
share the baby's company.*

born, the Female doctor and her

- Real and located in time and space
- Same as Act II Sc. 3 with less front light, drop to backlight in final lines
- John onstage
- Low talking- focus on emotion cant see her face anyway cause its buried
- DODGE STARTS DYING
- Transition into rather than hard break

Scene 11: John Dodge Dies

- Real and located in time and space
- Single light, perhaps same as house gobo light. Not front light yet very visible.
- Quivering death
- Has a hard musical break into and out of death.

Scene 12: Mechanic dances as Native American and attendant and he speak after.

- Well out of time and space, hallucinated and drug induced
- In between other two platforms in grassy area
- Growing and pulsing madness.
- Focus on non front light, matching rhythm.
- Add significant change as dance ends.
- **Green Saturated Backlight Wash**
- **After hard music end there is long breath before lines**
- **Talk happens in grass area**
- **On dance, start on him – grow to full stage with 4 backlight systems**

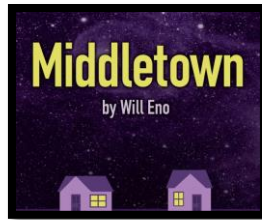
Scene 13: Attendants discuss life while tending to John's dead body

- Real and located in time and space
- Same as ACT II Sc. 4

Scene 14: Mrs Swanson hospital room, where the Librarian and others talk and mix with one another; after they leave, Swanson listens to radio. Janitor enters and discussion ends play.

- First part: Real and located in time and space
- Same as ACT II Sc. 4

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- Second Part – warmer with
- Third Part – mix of two.
- Reality and unreality mixing in and out. Soft dreams coming to an end

becomes more stylized and
radio, less face