

Initial Conceptual Response  
Alex Meyer, Lighting Designer  
*How Are You?*

As the approach to the script and the themes evoked in this piece are still in the process of solidification, I have compiled a list of responses of my own to the original thirty-minute script. These are observations of the way I can go about visually representing themes, motives, relations, dynamics, and differences between characters, particularly focusing on the protagonist and his relationship with himself and others. These initial responses are also based on the flow of the story and the way scenes are said to be depicted. I intend to explore these ideas further, and as the final script arrives, I hope to narrow down the concepts that I want to stick with.

## ORIGINAL SCRIPT RESPONSE

- With a minimal set and variety of locations, a hyperrealistic representation of light will help to define time and space for audience members
- Shafts of light incorporated? Ethereal, cloudy, dreamlike?
- As each scene is played with its distinct style and setting, it is crucial to not only show the clear differences between them, but to keep the flow of the narrative cohesive enough for an audience to follow
- Is John in a different light than everyone else? Who is the 'other' and how do we see them differently than John?
- There is emphasis on the fact that we are seeing the past but experiencing it in the present
- How can lighting make connections/show parallelisms between characters?
- What does it look like to look into yourself, and how can that be represented through light?
- What are we giving the audience as an art piece and as a communicative device?

Below are images of lighting designers' choices of color and their reasoning behind doing so. I hope to answer many of the above questions through color in my design.



**Roscolux #12: Straw**

"This comes at the very beginning of the show. Lauren and I spent a great deal of time with the rest of the design team and the director, Sarah Sunde, discussing the possibilities of large shadows on the walls, almost like in dance lighting to sculpt out the space. This sets up the idea of this film noir mystery as to who these characters are, with light that reveals them, but also surrounds them. The yellow (Rosco 12) informs the audience from the start that they are never truly going to be in a state of reality. My job is to tell the story, and in this case I enhanced the storytelling by being bold in how I worked with the set. It's all about the brushstrokes, and here I was using a big brush."



**Roscolux #99: Chocolate**

"My goal with Lauren was to create a blank canvas on which to change color and texture that moves us to each place in the play. In a show that some of the cues only had one light and some striplights, this was so important for us. The thatched gobo suggests the warm South American climate. It's based in reality, but it's also abstracted, a little off-sharp and takes up the whole wall. I chose Rosco 99 because it's a warm yet not a truly realistic color, and is more neutral than the Rosco 321 and Rosco 80 that I used elsewhere. For another sequence, in a church at a funeral, we did an abstracted church window, and to change the atmosphere I used the R321. R321 is just so beautiful and sunset-like, and when I create lighting for cycs it just takes over the white fabric in such a rich way."



**Roscolux #80: Primary Blue**

"This is a key dramatic and intimate moment, where the protagonist tells his wife about the accident that has set the show in motion. Rosco 80 is perfect for a night scene like this--not too green and not too red. It's a blue that will stand up to the other light around it for an evening look that encompasses the two characters with a rich blue."