



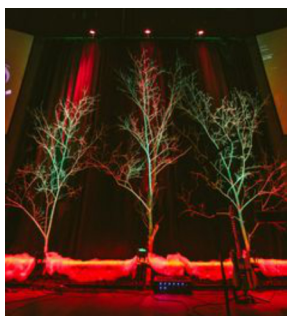
**THE SECRETARIES**  
LIGHTING WORLD TREATMENT

The purpose of this document is to provide a broad overview of lighting concepts in *The Secretaries*. Rather than focusing on specific details, the intent is to accurately describe the worlds in which the show is to take place. Discussion of the ideas presented here is welcomed and encouraged, and items described in this document are subject to change.

*The Secretaries* is an enthralling exploration and opposition of the cultural aspects of femininity, a show with a shocking blend of the real and the abstract. The characters in this play create tense, uncomfortable worlds leaving audiences not knowing what believe or how to feel. Over all of this, though, sits a blanket of satire allowing audiences to laugh at the absurdity of the situations our characters find themselves in.

The script takes no time jumping into the action and core values of our characters, directly addressing the audience at both the start and end of the play. It is as if the actors know they are in a production, which offers a great deal of freedom when exploring the abstract world beyond what would be possible otherwise. We then jump into the office space, where everything initially feels typical.

The office and surrounding spaces should act as a grounding for the audience, a home that while still slightly unnerving, offers the appearance of an environment grounded in the real world. An environment of seemingly endless white walls with whiter fluorescent lights (pictured to right). As the performance evolves, though, this space begins to transform and loosens the audience's grip on reality. Bulbs will flicker, then burn out, and saturated colors start to appear. The presence of the woods gradually becomes more prevalent (pictured below) with the presence of branchy texture and punchy, unnatural colors. First these may underscore tense points in the text, but they build gradually as the office is called back to.



The loss of familiarity with the office space provides a great transition into the world of the abstract, represented by the woods. Here, situations and colors are based less in the characters' reality and more in the world of thought and feeling. The lighting must reflect this by moving away from being world-based and instead reflecting the emotion, the discomfort of the situations being explored on stage. At critical moments in the script, the wombat scene for example, these colors and textures will become apparent to match and enhance the tension felt by the audience. In the lead-up to kill night, reality finally breaks down. Bright, vibrant colors mix in unnatural ways with a complete paradigm shift to mirror the characters' states of mind and the dysfunction that flows through them (pictured left).

With the greater looks and concepts outlined, more specific details can be explored. Looks for the video store, loading dock, and bathroom will parallel the office in complexity and evolution throughout the show. Varying temperatures of white and subtle greens (pictured below) will be used to outline a world for the audience to build familiarity and comfort with, before this comfort is shattered as the cultish undertones are revealed.



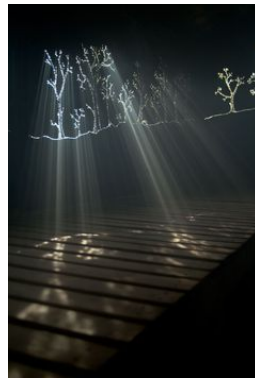
The key to this odd world is the divide between the office and the woods, the safe and the uncomfortable, the real and the abstract. Working with costume design that manifests the characters' states of mind as textiles, and sound design that accompanies this transition between the outside and inside of the characters' minds, this is entirely achievable and sticks with the creative vision established previously.

Please see the following page for additional concept imagery, sorted by and for each piece of this world.

**ANNOTATED CONCEPT IMAGERY**



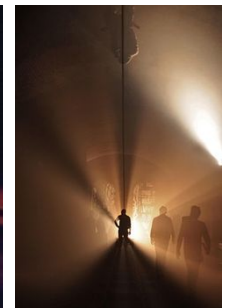
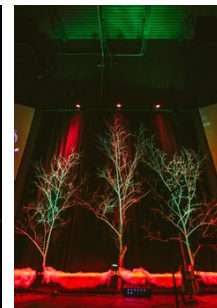
**THE OFFICE** *BLAND – UNASSUMING – UNREMARKABLE*



**WOODS APPEAR / TEXTURE PRESENCE** *FORESHADOWING – UNFAMILIAR – DISCONCERTING*



**COLOR BUILDS** *STRIKING – UNNATURAL – DISCONNECTED*



**CLIMAX / THE WOODS** *DRAMATIC – POWERFUL – JARRING*