

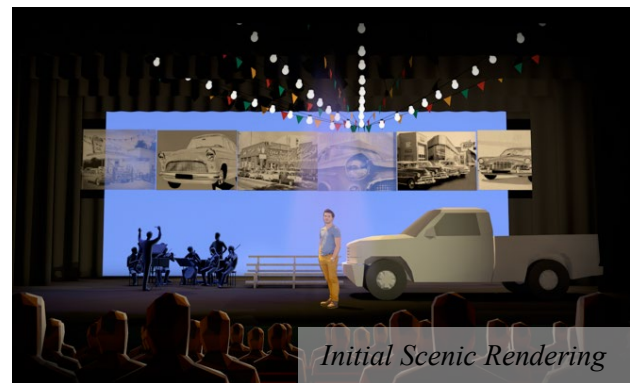
This is a lighting world treatment for *Hands on a Hardbody* at the University of California, Irvine. This document is meant to be a conversation and is open to questions and comments among the whole production team, in order to clarify the use of lighting in this production.

Overall Design Concept

Before I note our team concept, I want to note that this show is based on a real-life event and real people. With that noted, as a team we have discussed the idea of mixing the classic used car dealership look with the modern world. Our truck is a 2000 Ford Ranger, which sets us around the year 2000, this is a little later than these events happened, but the economics and commercialization of Eastern Texas would still have been a major issue. Through these discussions of the overall design and diving into the text, I have found that this show exists in between two worlds. These two worlds are described in length throughout this document, but the basic idea is that one is the real world of the competition and the other is the hopeful world of the contestant's inner selves.

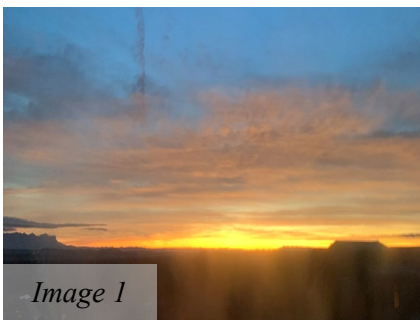
The Set

The set for this production, will consist of our truck, a set of bleachers, some fencing, and billboard like signs staggered upstage. The truck will have the ability to move anywhere on stage, and for the purposes of our production what will its color be? The plan with the billboards is that they will be stationary and sepia tones to help give them a more rustic and aged look, as one of the comments that brought up in this show is how the commercialization of America has killed all the uniqueness of Smalltown, USA. Lighting will be able to change their color as needed throughout the show helping to replicate the emotions of the individual characters. There will also be string lights running from points downstage to a single point upstage, creating an atmosphere of an old small-town used car lot.



The Worlds

The Real World



The main world of the show is the “real world,” this is a world that is set around the turn of the century in “Smalltown, USA.” This world is one that a two-hour drive is quite a way, as is mentioned in “I’m Gone,” Kelli’s Mom might never even see Paris, Texas, which is just shy of a two-hour drive from Longview. This fact helps to show how much these contestants really need this \$20,000 truck and why they are willing to go through ninety-one hours sixteen minutes and twenty-seven seconds of continuous competition time. Lighting will treat the real world in a realistic manner that reflects the status of our characters and will assist with this passage of time by changing the cyc to mimic what the East Texas sky might look like at a given point

in the day. *Image 1* is an example of how it might be for sunrise or sunset. To create the feeling of oppressive heat during the day, I will be using a brighter white than what would be realistic. To further enhance the nighttime aesthetic, I will be using the string lights. A few of these real-world scenes happen “inside” the office, in which we learn about the real motives that Mike and Cindy have for the contest and the fact that it is meant to be fixed for Heather to win. Due to these facts I will use colors like that of old fluorescent lights (*image 2*) to give the space a gross and deceitful tone to it. The real world will spill into some of the songs, mostly those like “Human Drama Kind of Thing,” where it is more of a song for the company and less about an individual character.

*Image 2*

The Song World

*Image 3*

In this show we have two basic types of songs, the first is songs that are for the company as a whole and the second is songs that are for individual character’s stories. The lighting for both song types will have similar base elements, like the introduction of color into what is otherwise a fairly neutral world. This shift will be more subtle in songs that are more of the who company, and less about a specific character. For these songs, like “Human

Drama Kind of Thing” and “Hands on a Hardbody” we will basically live in a heightened version of the real world, *image 3*. While, when we enter into songs that are about a single character’s story or the relationship between two of the characters, I will use more saturate colors that will engulf the characters in a world of their emotion, *image 4*, while still highlighting them using follow spots. Most of these songs, are connected to the hope that these characters have in this competition, or their love of other characters in the show. Lighting will use this hope/love and match it with pinks and lavenders that will help make these moments feel more romantic. This introduction of color will not only be on the actors and the scene itself, but it will also include the use of the billboards and cyc.

*Image 4*

Conclusion

The lighting for our production of *Hands on a Hardbody* will revolve around creating a realist world of the competition that is influenced by the social and economical issues of the turn of the century. As the lighting designer I will create emotion packed worlds for songs about individual contestants, heightened versions of the real world for songs about the group or the competition itself and maintain a semblance of realism during dialog.