

# *The Kennedy Plays*

*Pre-Design Ideas*



# Sun

Stars – dying / young / red / black/ What do they look like?  
What's mesmerizing about them? What is greatly fearful about this, and how is that represented? Obviously through the act, but how is it visually constructed?

- Imbalance
- Terror
- Collision

“Then, loudly, the moon fragments slowly and completely to pieces.”



“Suddenly blood starts to run out of the fragmented moon.”  
Great smell of blood. Blotted head. Blotted out by it. Imbalance and lost symmetry. The end – the whole scene moves violently.



Concerning the disjointed parts. The dismembered head (\*rather than disembodied) How are they placed? What do they look like? Everything here seems controlled; has intent. Premeditated. Careful. Fearful? Thought out.



# *Adam's Passion - Robert Wilson*



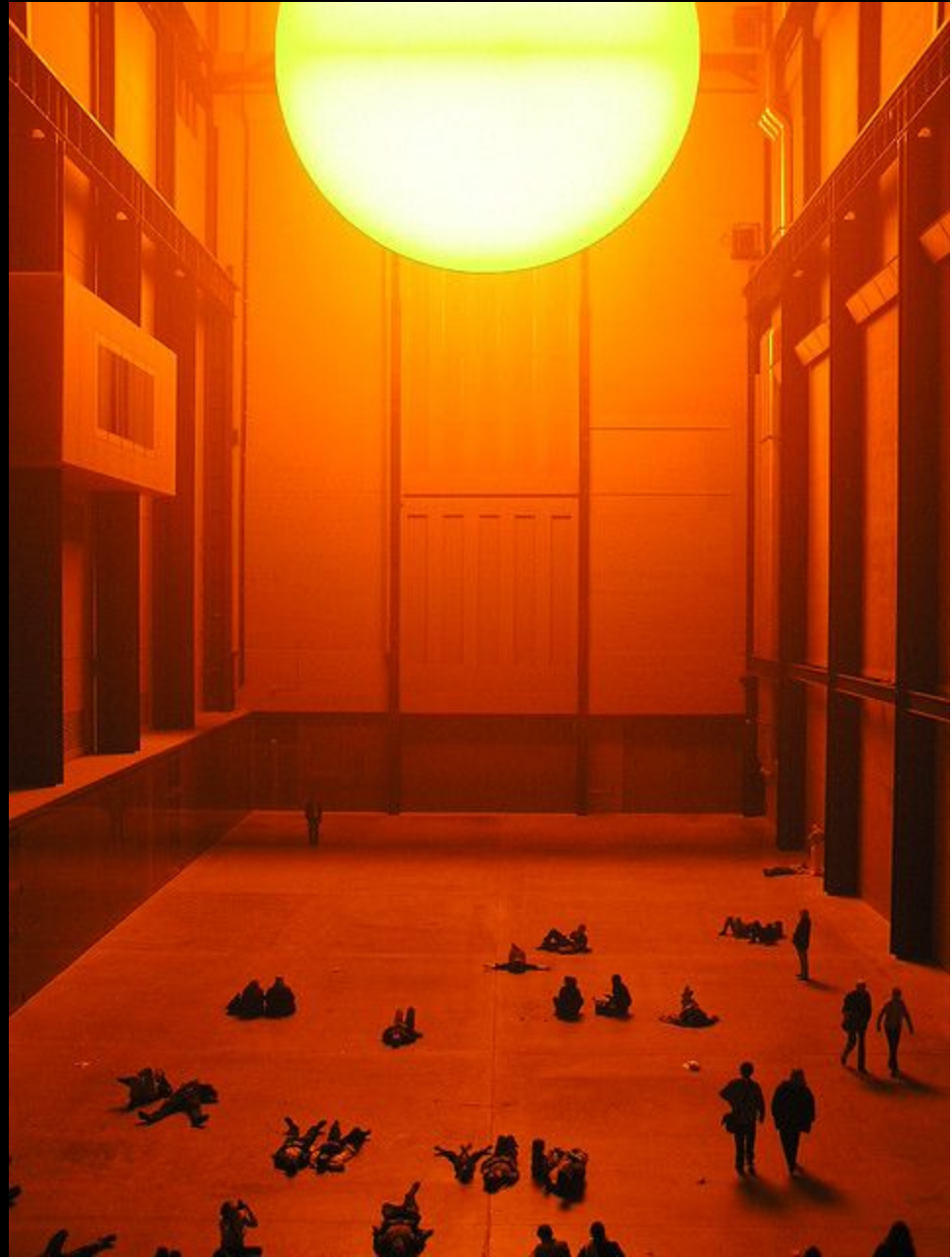








# *Artificial Sun - Olafur Eliasson*





*Tony Oursler Works*













# HE BROUGHT HER HEART BACK IN A BOX







a poisoned knife  
wounded and poisoned both at once  
O THAT THAT DAMNED VILLAIN WERE ALIVE AGAIN  
THAT WE MIGHT TORTURE HIM WITH SOME NEW FOUND  
DEATH





# School house. Offstage. New York?

The place where Kay and Chris interact.  
Backstage. Watching the performance.  
Dark. Small. Intimate.

Giving contrast to the storeroom and the performance space (if seen)

Footlights. Not as dark / contrasted, but a theatrical staging, nonetheless. Perhaps we don't see the stage, but the light that leaks through.

Where is this stage / scene - in relation to the storeroom?  
Are there levels? And how does light live here?



Natural / incandescent Vs Unnatural / fluorescent

Vintage fixtures.

Are there safe spaces in this world? What do these spaces feel like in contrast to the unsafe ones?

# New York

From his dressing room stage beyond a set of *Bitter Sweet*, Chris writes to Kay.  
Small, like the Old Amato Opera House





# Stairwell

“Down this long, long dark stairwell is a door no trespassing and a sign on the door private.”



Fluorescent lighting.?

Natural?

Minimal color.

Accentuating the steepness of the steps and the ultimate fall.

A parallel to the old service elevator in the apartment that Mary may have been stabbed in?

“It is dark and chaotic.”



# Storeroom

How is this storeroom perceived?

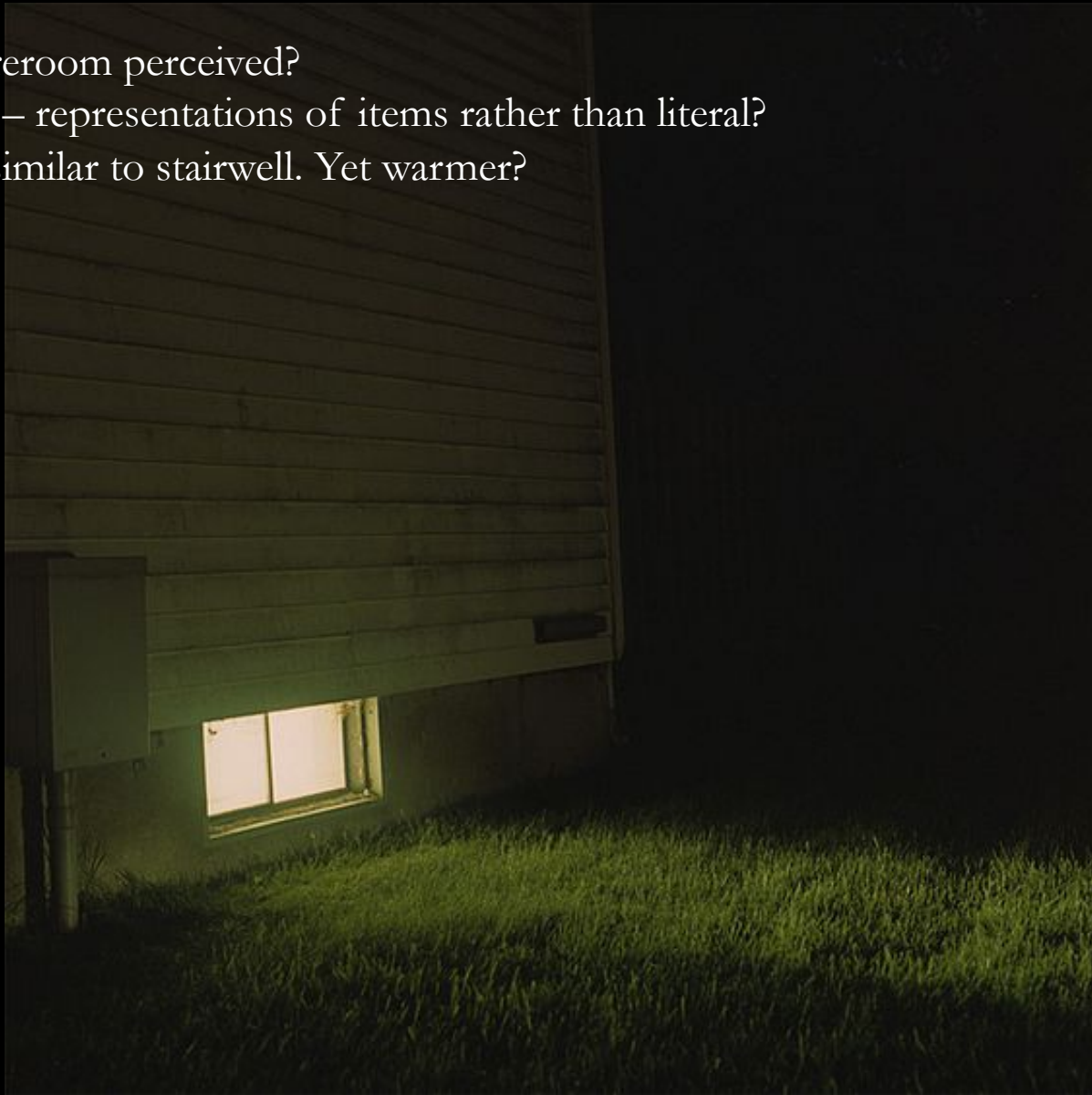
Minimal clutter – representations of items rather than literal?

Light & mood similar to stairwell. Yet warmer?

Nostalgic?

Heavy.

Blanketed?





“He understands the devastation of the human spirit.”



# Dragan Bibin – The Human Condition









# Train Cars



Top light.  
Deep contrast.  
Sectioned: bits here / bits there. What do you see?



Movement.  
City lights.  
Someone hidden, watching.  
(movie star?)



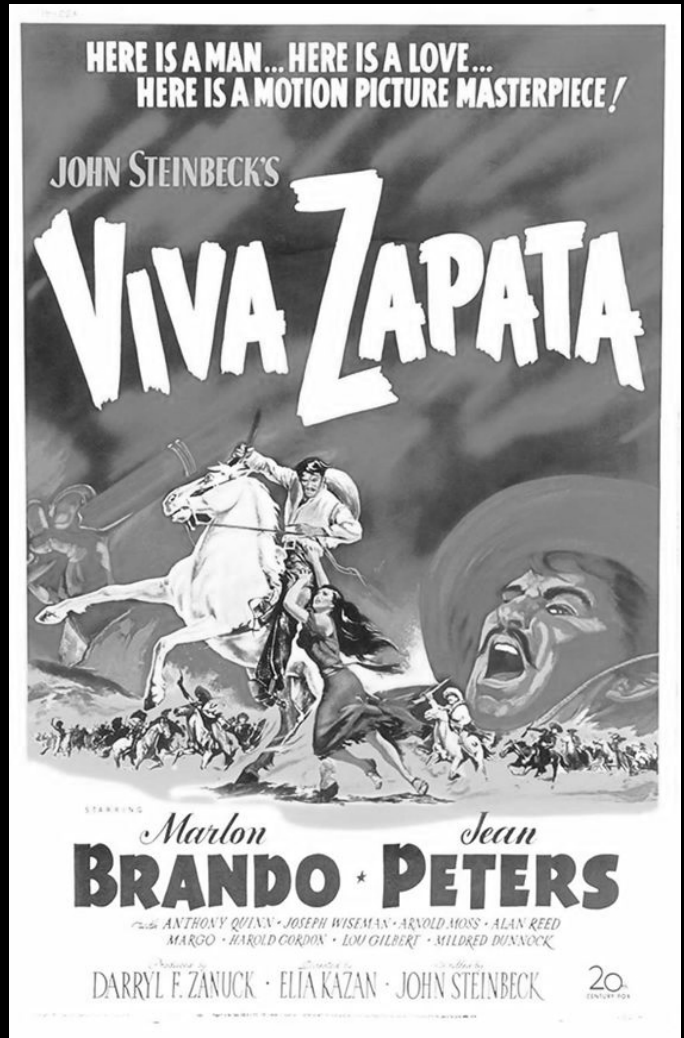
“I vow and swear as I am the King of France to find and repay the man with death. With death delayed and torments never used.”



Color & tone?  
Halogen lights.  
Some paranoia.



# A Movie Star Has to Star in Black and White







“On the deck of the ocean liner from *Now, Voyager*. The light is romantic and glamorous. It is bright sunlight on the deck.”

This is a world in which *Heart in a Box* can live very closely with. See script for references between the two.





Do we want to separate hospital lobby from Now Voyager? (and other scenes of real vs fantasy)

It might depend on what is projected vs what is not.

Do we have specific lighting on movie set (in 40's movie fashion) and have a realistic space in the hospital?

Do we even SEE the lights on the movie stars? What is the live feed cam setup like? Is it possible we are on a set and that is made clear? Or is it prerecorded, which loses the need for on-set lights, camera, etc? This second option may lend itself to Clara's fantasy world that is happening on the stage if there is no visible equipment, but then of course how would that work?

“There is no real separation from the hospital room and Viva Zapata and the ship lights as there should have been none in Now Voyager.”

Scene II: “There are shadows of the ship's lights as if Now Voyager is still in motion.”

Thinking about ship lights – need scenic discretion on this.





Think about specific movie lighting tropes and how to implement them.



Consider stage scale vs camera scale and how they may translate.



“The light of the room is twilight on a summer evening.”  
“The light of the room is constant twilight. THEY (Clara, Brother and Mother) are in the constant dim twilight while Brando and Peters star in a dazzling wedding night light.”



How true do we stay to this stage direction? Sometimes it seems contradictory. Are we separating? Overlapping? Continue to think about how space and time are working between reality and fantasy.



The Kennedy Plays

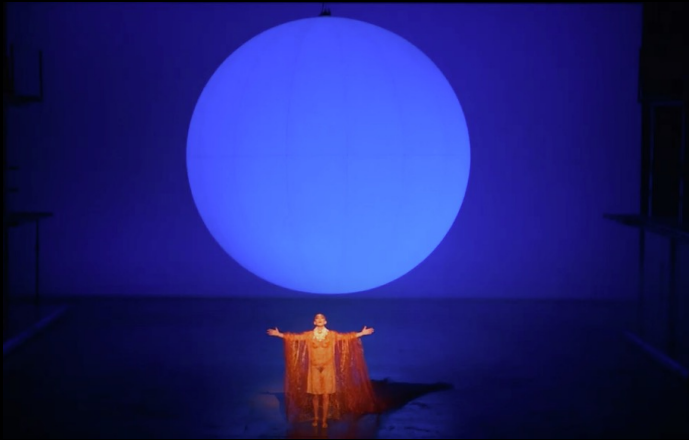
SUMMER THOUGHTS

Thinking about scrims- front and rear – projection? What's behind the rear one?









*Akhnaten at the Met*



Thought: Staircase utilized in sun? As seen from back? This would make the acting space much smaller, and perhaps “trap” them—something we talked about avoiding. Is staircase splitting in 2? Can it be butterflyed out? Is there a top platform?

Question: What do we want the suns to be? Have we decided that they are projections? What are they projected on? Is this scrim, fabric (as seen in scenic renderings), 3 dimensional surfaces (spheres), something else?

Footlights- is there a trap / space for them DS? Would prefer hidden. Would prefer color-changing and high intensity.

SUN QUESTIONS











Back Light – these fixtures would be seen by the audience.

Are these linesets with pars (or similar) that are flown in? Would this option would not have then aligned. OR is there a way to make a grid with pipes?

Could hide behind US scrim. Could be reveal. OR what would it look like for the heartbeat/ red pulses?

Would need lots of haze. And would need to think about haze separation through scrim.

## GRID THOUGHT



Thinking about cyc – how it is in Sun / how it works w/ scenic.

How might it be used in the other two plays? Or not?

How would it work w/ grid, if grid used.







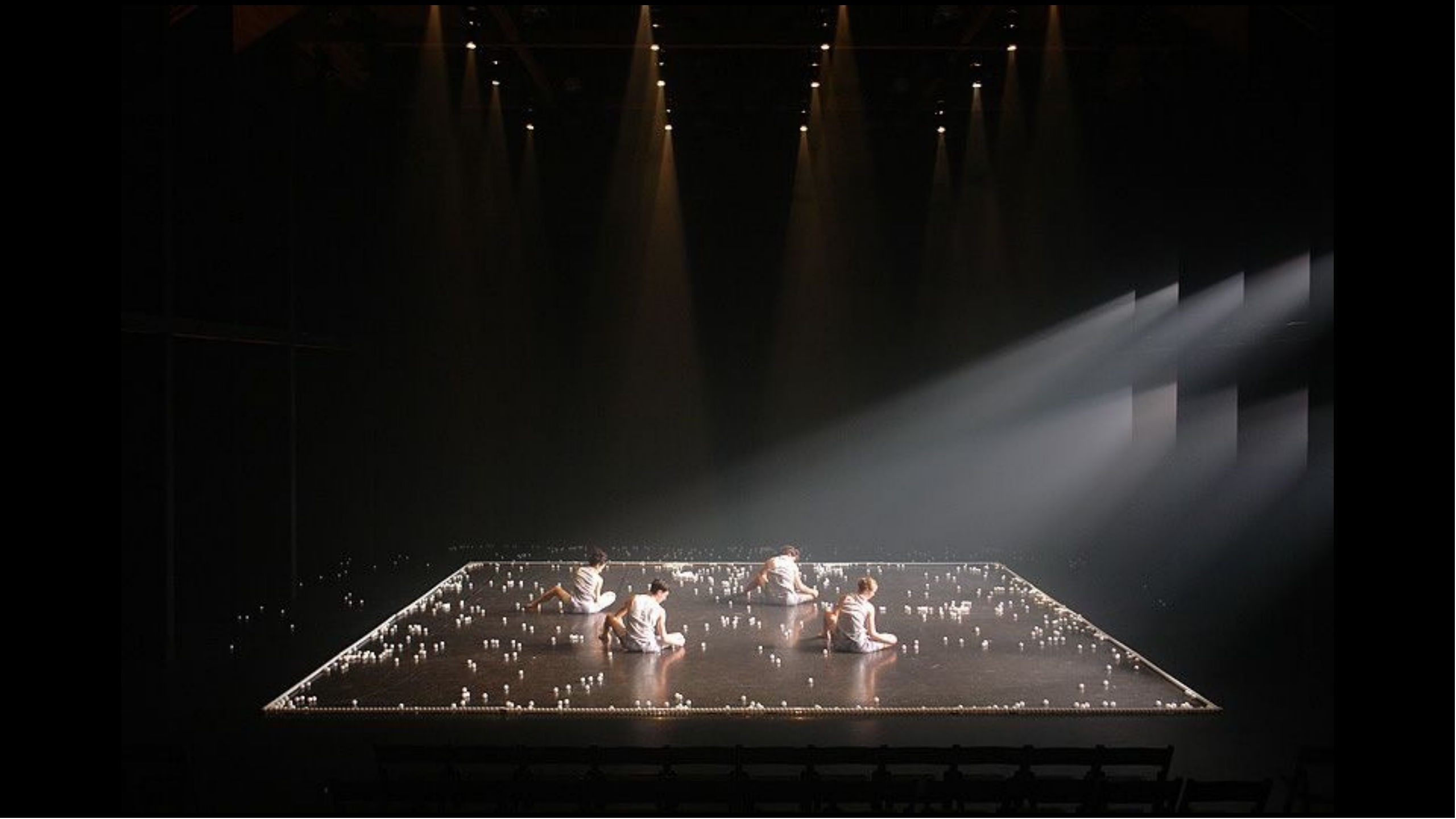
Research V3





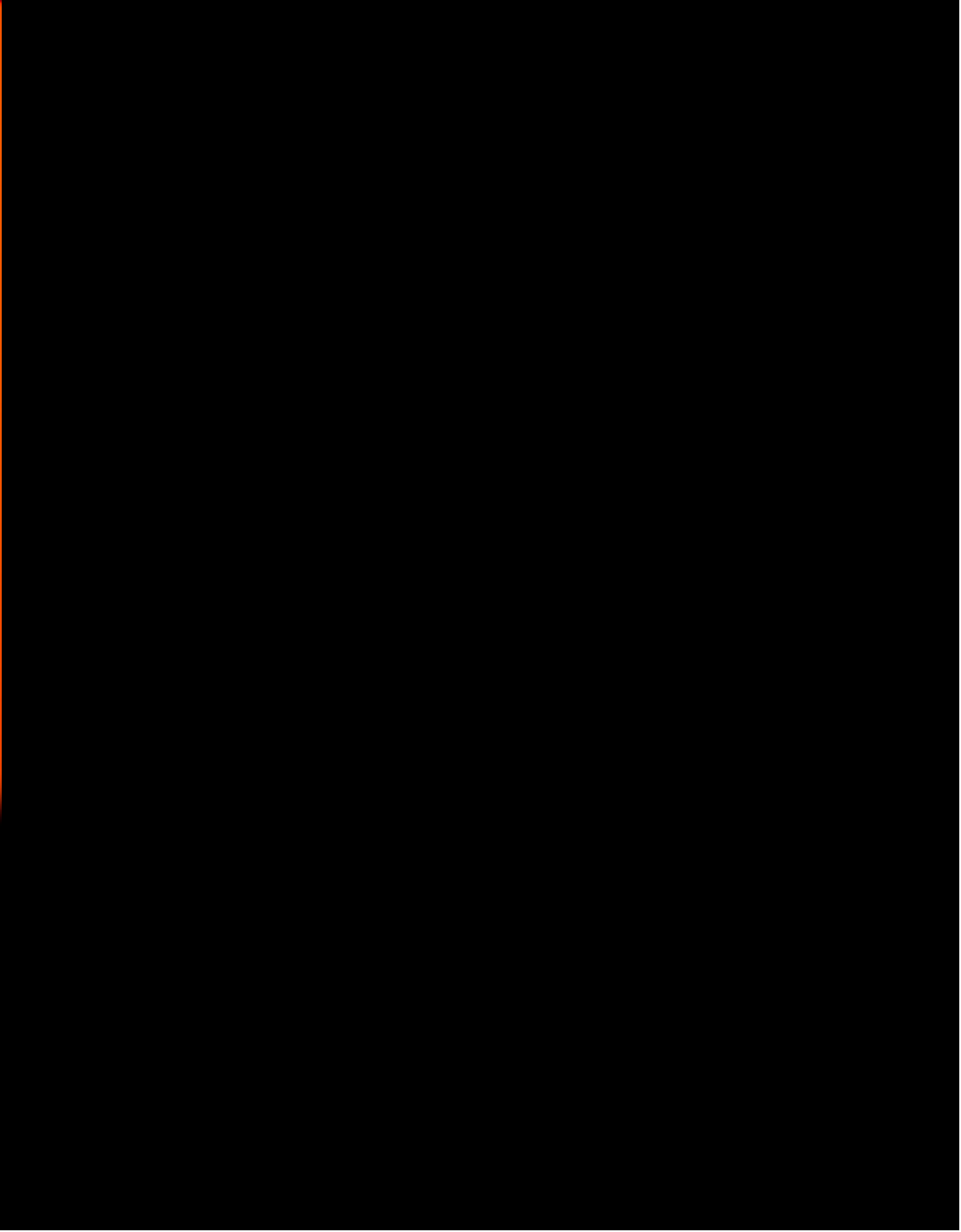


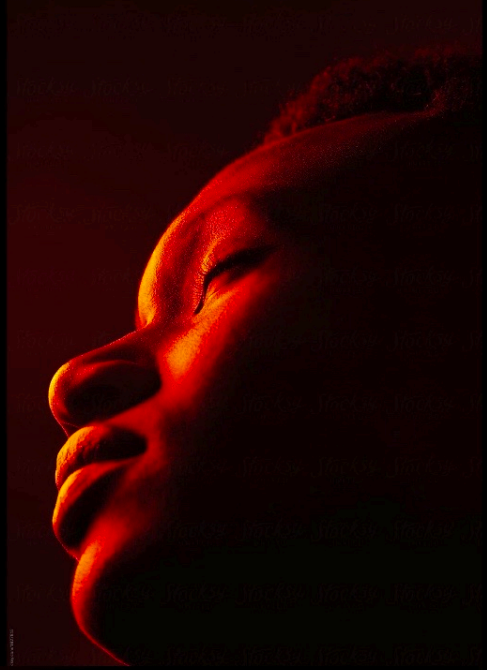
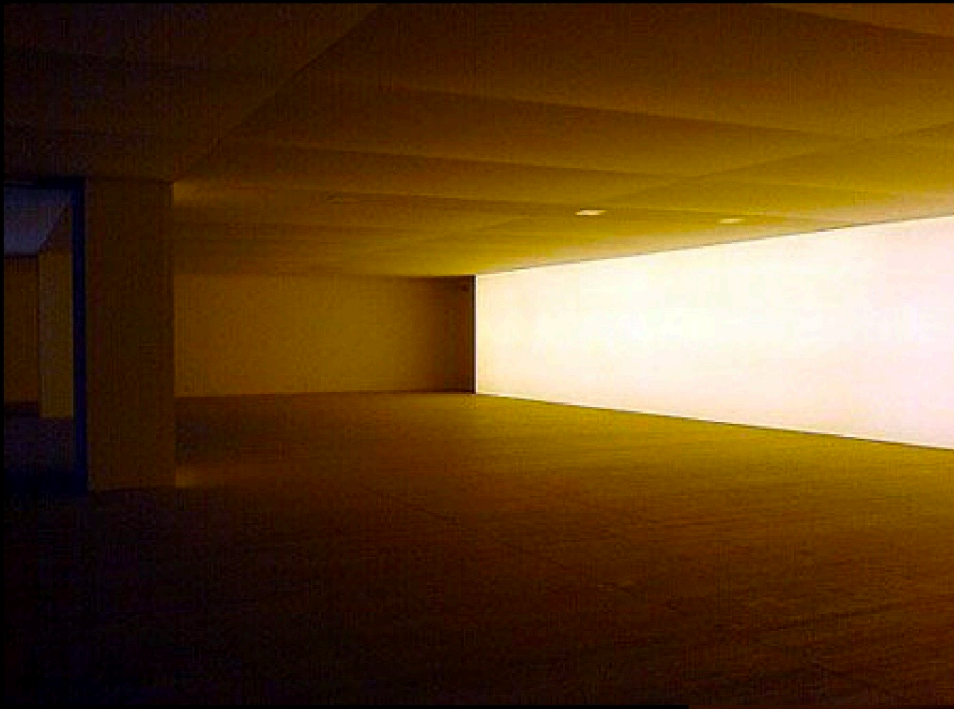
















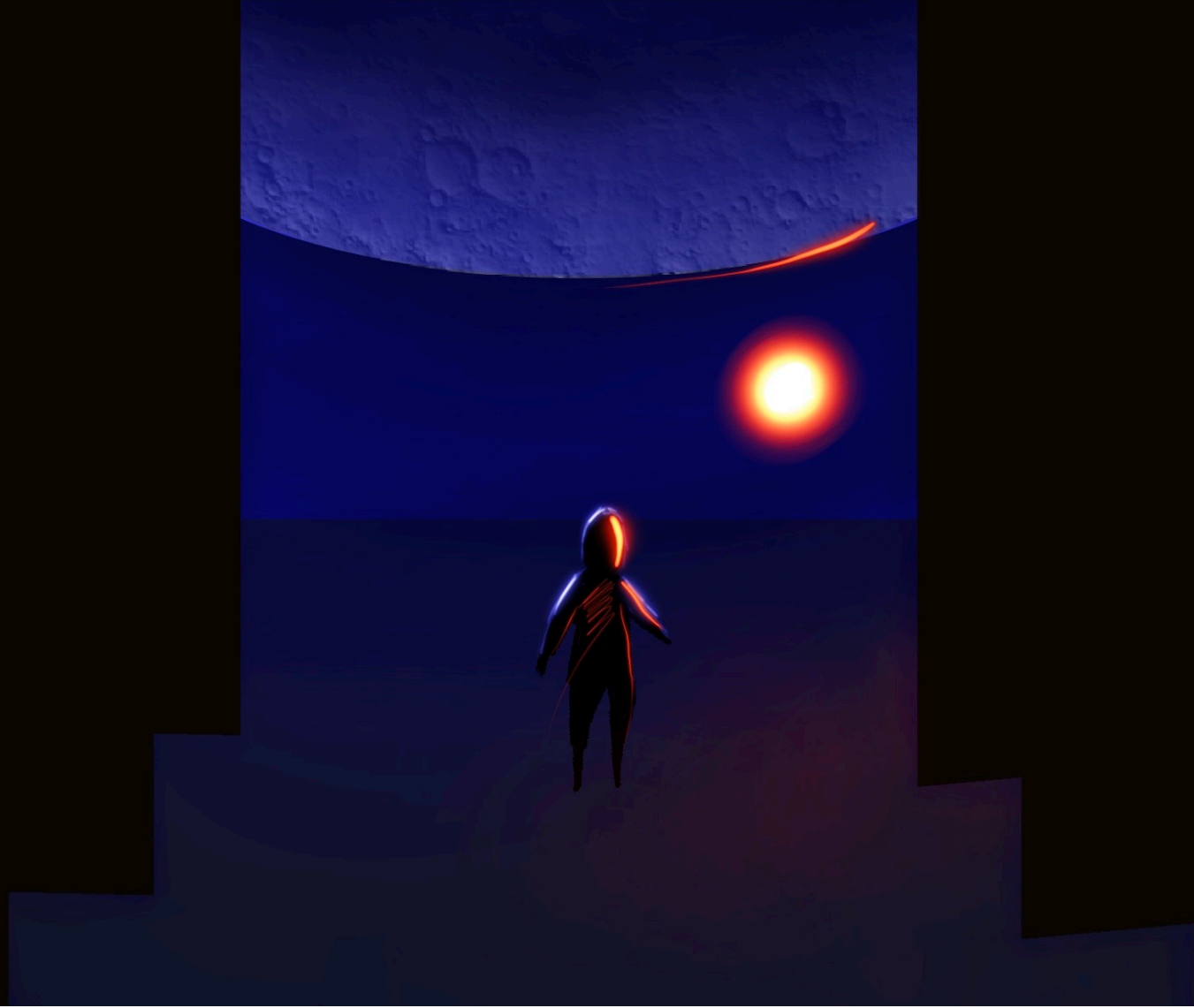










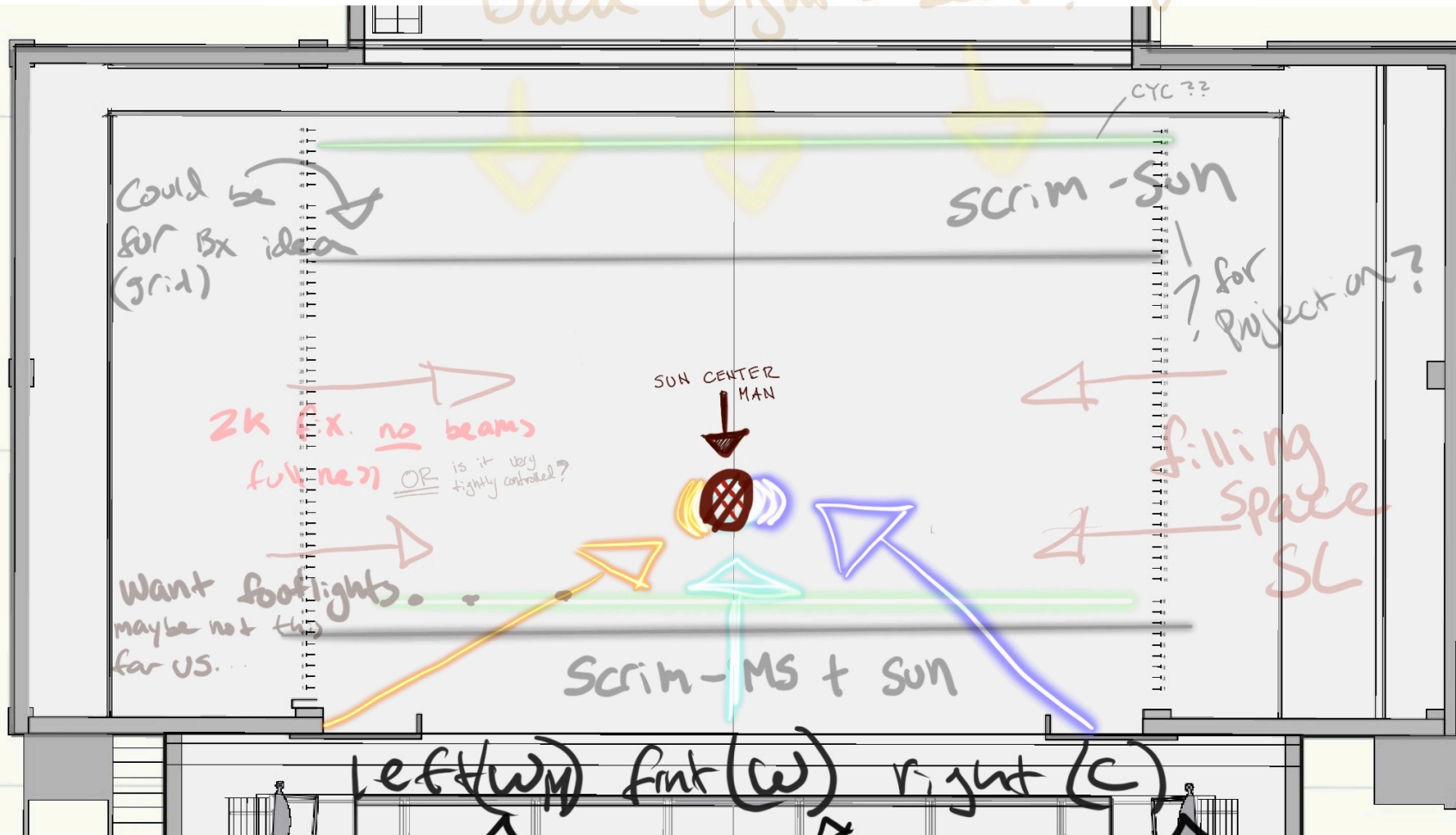






# SUN

Back Light = seen? = grid idea



Could be for Bx idea (grid)

Scrim-Sun

for projection?

2k (x. no beams fullness) OR is it very tightly controlled?

Want footlights. maybe not this for US...

Scrim-MS + SUN

filling space SL

left (W) fnt (w) right (c)

follow spots