

# TOH LIGHTING STORYBOARD

# Storm Chaser

*A harsh spotlight blares down and reveals HETTY, SELINA, CAROLINE, & PENELOPE. They're dressed in that shapeless black dress that all high school choir girls wear for formal concerts. They grab a microphone.*

Lighting to gently curate the story:

- Recital vibe
- Stepping into the music / storm theme - color
- Funeral elements
- Transition out of scene



iColorpalette

#3e4894

#322b5b

#662e68

#b0b8db

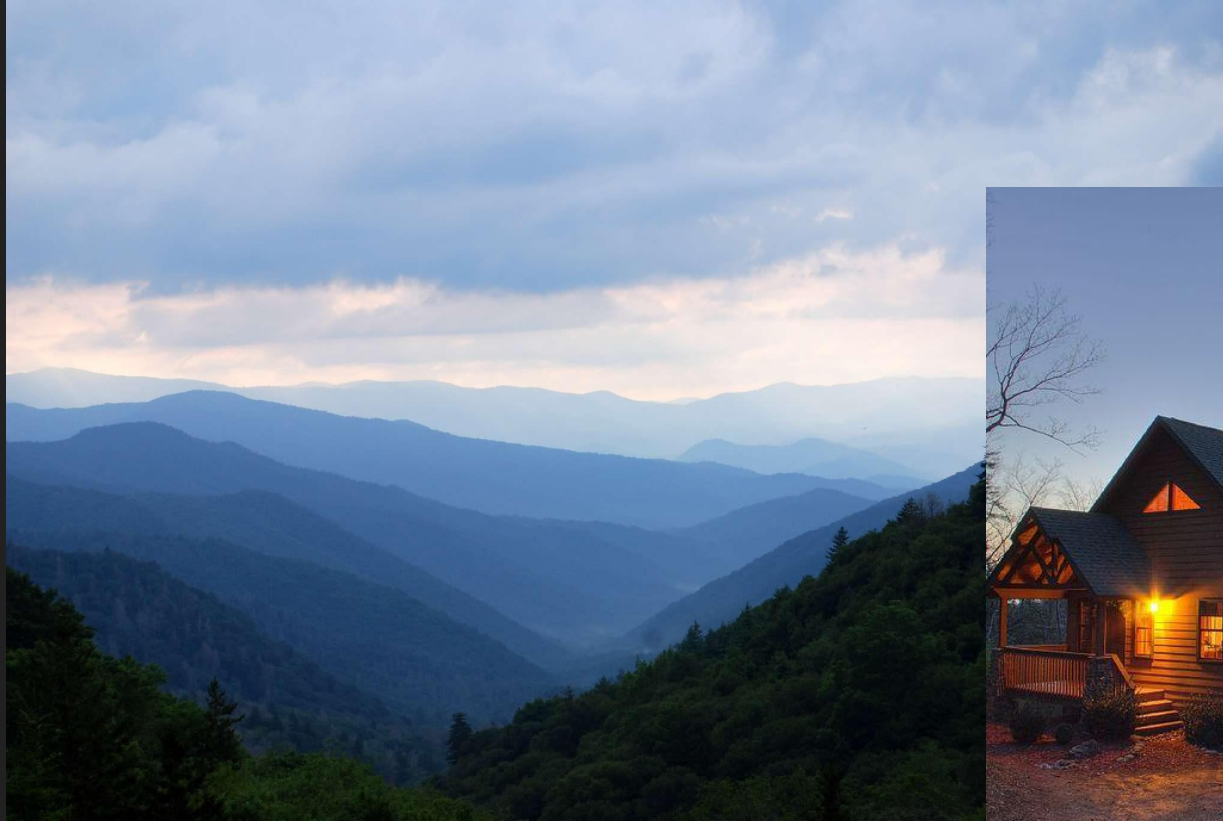
#4e5772

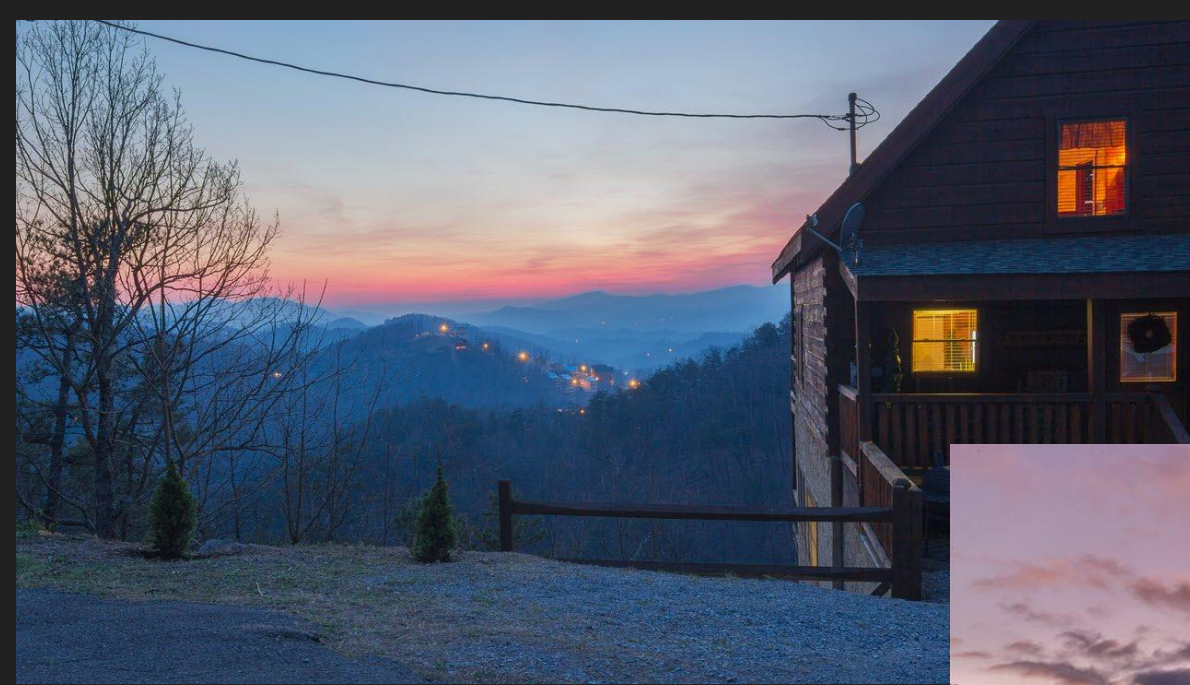


Theme: Inside a sweet memory, but perhaps it is the present? Location is presumably a high school (ambiguous).

# Scene 1 - Outside house / Environment

In dim glow of a sunset, PENELOPE prepares a tea kettle, alone in the cabin that used to belong to Ms. E. The cabin's energy reads as "Chaotic Evil Grandma's House." The decor feels like a woman watched Antique Roadshow and hunted down every item.

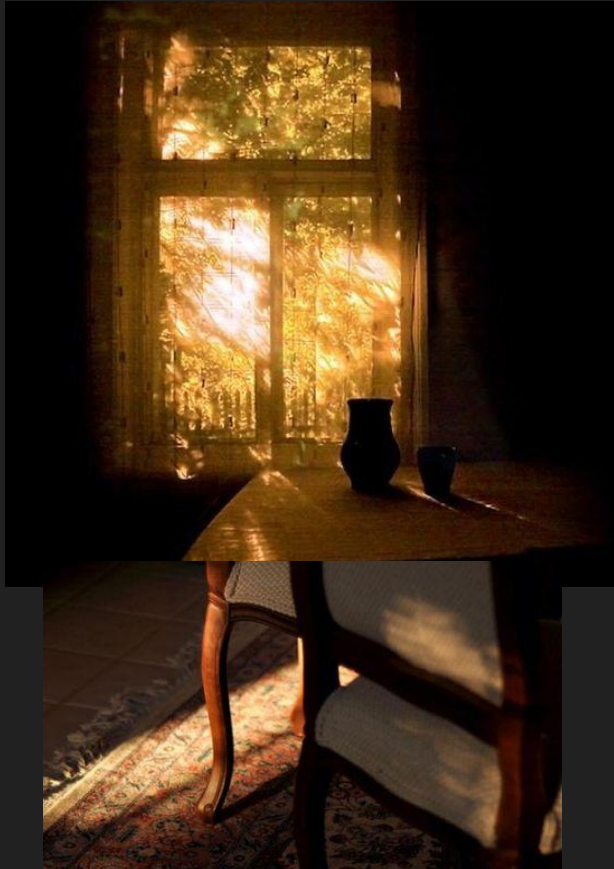




Examples of the color tone, shape and texture.  
Mountain range painted with light on cyc.  
Transition from evening to night.



# Scene 1 - Inside the house



The walls are lined with the heads of deer, swords, guns, copies of Jane Austen novels, autographed pages of Mark Twain's work, a huge pile of sheet music, paintings of flowers and waterfalls, and a wall of teapots. Postcards are strung up across the walls.

*\*Key Light\**

Thematic rule: Sun/Moon/TIME travels from SL to SR; 26' to 0' on Z axis.



\*Beams of light  
\*Texture





Cool daylight layered into sunset on cyc.  
Warmth in the home.



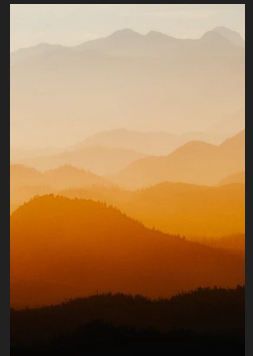
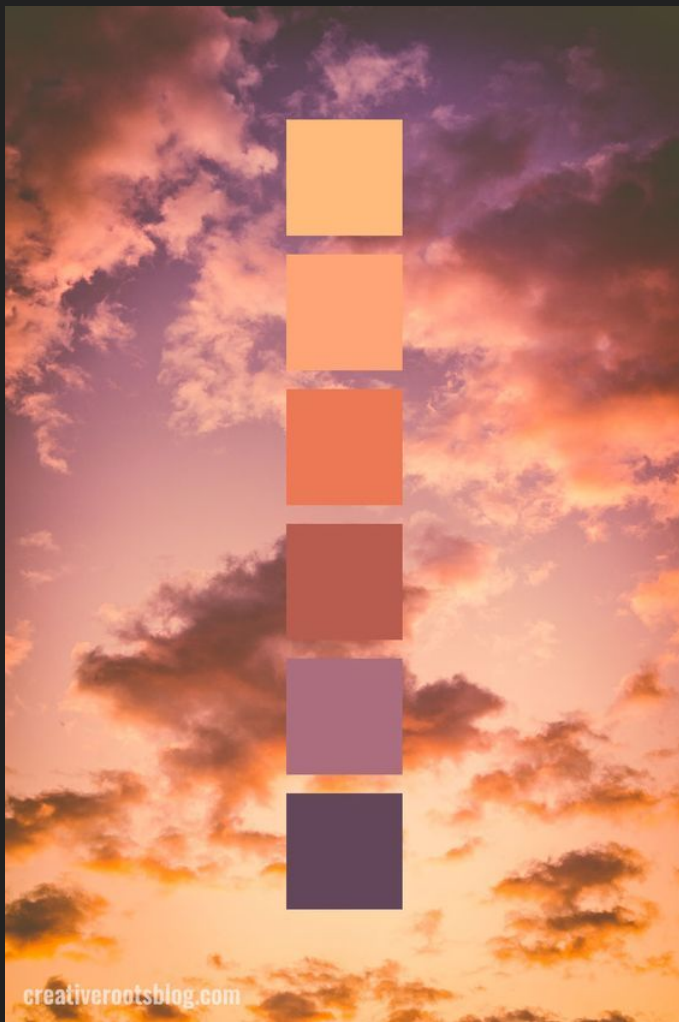
The directionality and strength of the key light in this image is interesting. Note the contrast of color on either side. While not a direct research image for TOH, the light painted in this image is interesting to consider and possibly implement.



# Scene 1 - Transition, Evening Look







## Scene 2 - Transition, Night Look

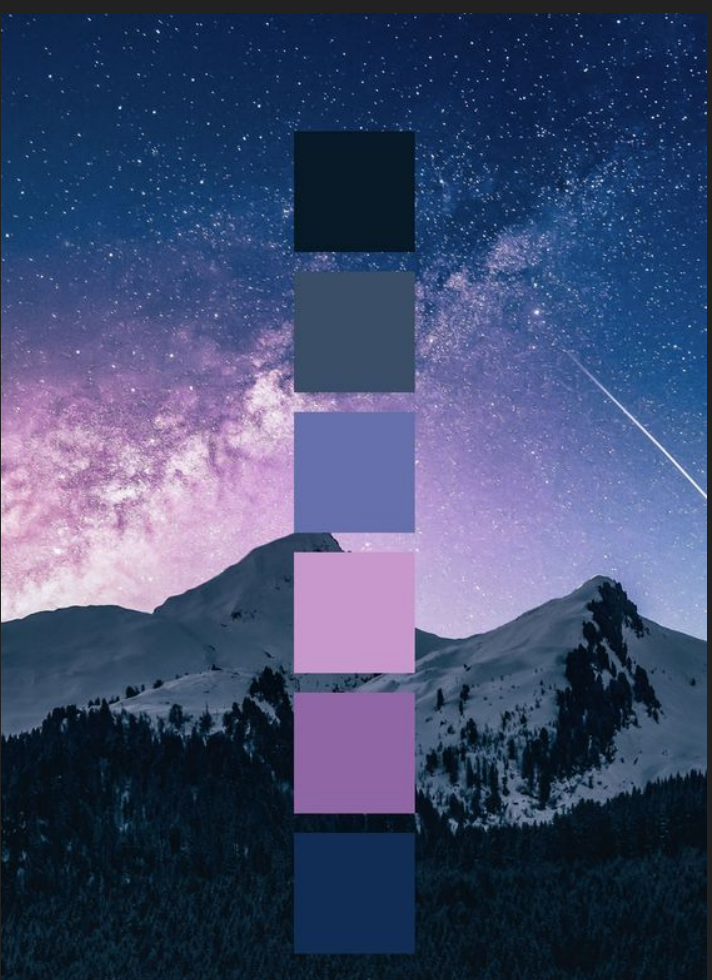




The night time look illustrates an isolation of the characters, as a unit, within the shared bubble of the home. Blues and purples of the outside environment contrast the ambers of inside. The intent is to illuminate their shared grief as one in the face of outside forces.







Note the amber for contrast of in/out



# Scene 2 - EARL GREY

(less saturated)



Slow color transition from blue to amber as Earl Grey gathers speed and the passion of Penelope's voice grows. Note that the crescendo comes quickly and exits quickly, too.

Take care to not imply that "time passes" with the color change, as we're establishing time of day, etc.

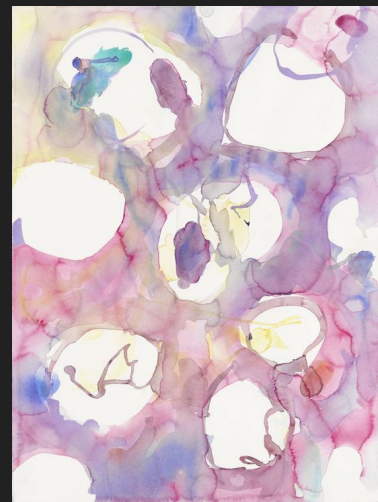
Think about practicals, isolation, and color shifts. What is classic Penelope and how is this first Pen solo different from the others?

Earl Grey:

Loss

Shifting / Change

Watercolor



Tone / Mood / Thought



\*Might Revise

## Scene 3 - Later that night



# Scene 3 - Slow Burn

Discuss content of song: What does this mean to Selina? What is she trying to express? How does this sit within the dialogue that comes before? Explore and discuss the relationship between Selina and Hetty, Selina and Penelope.

Think about color story for inside (home and Selina's heart).

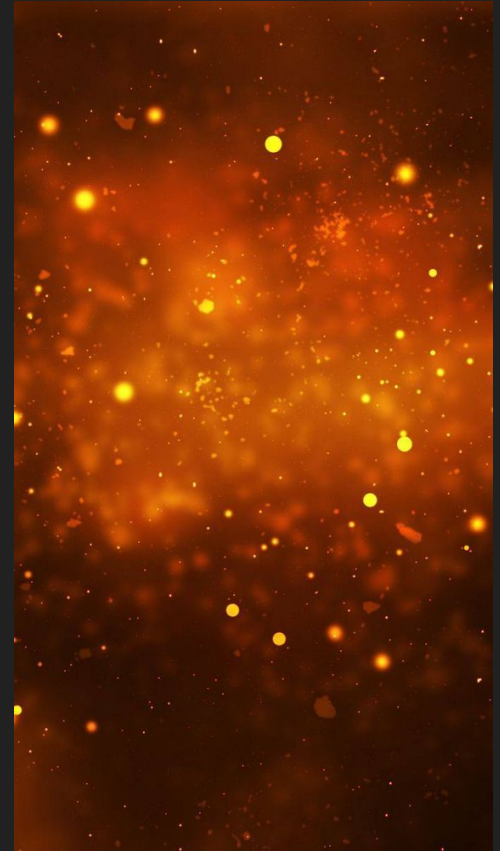
Is ember / amber too on the nose?

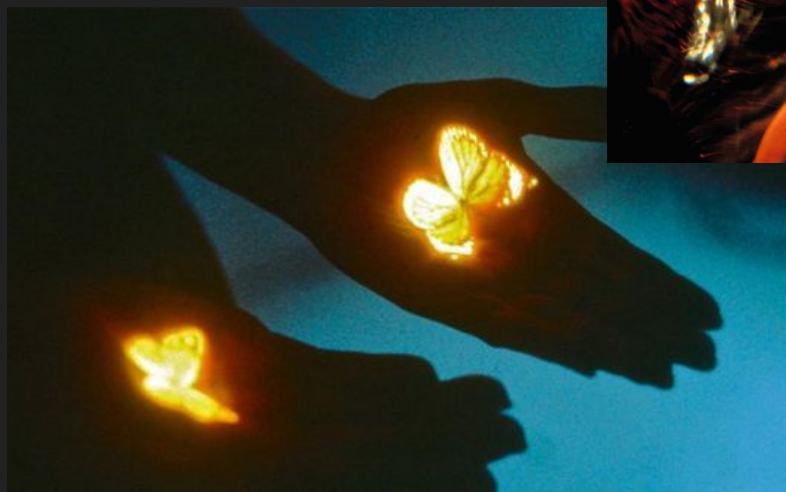
How far are we willing to step out of the world and into the song / Selina's mind? (And future songs)...

How can we successfully transition from the previous color palette into a very different one?

\*\*The end of this song is the end of the scene. Imagine embers slowly dying, isolation creeping in on Selina / fade out and transition to the kitchen scene where Caroline and Penelope are doing dishes (Midday)

\*"Time passes" can be a whole Moment here.





Tone /  
Mood /  
Thought

# Scene 4 - Transition, Midday Look



SW 6482  
CAPE VERDE

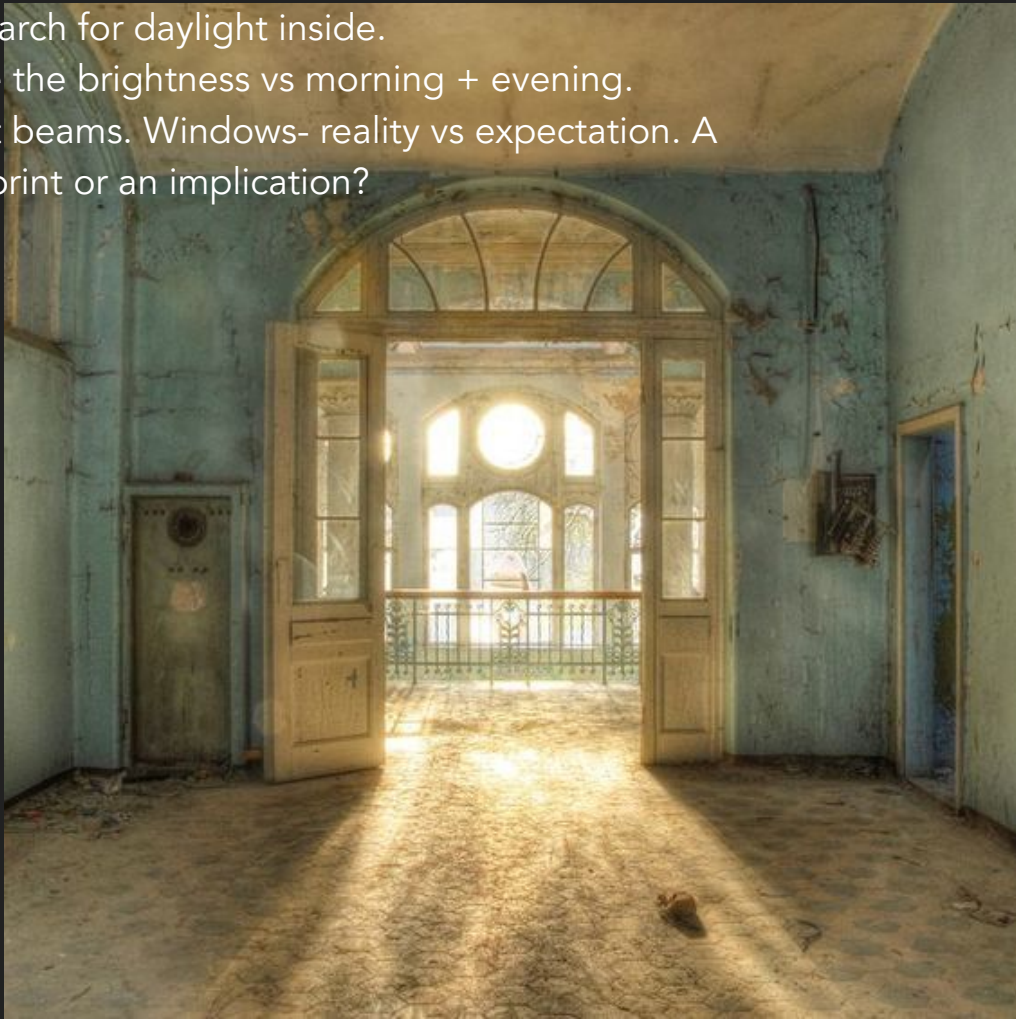
SW 6941  
NIFTY TURQUOISE

SW 6901  
DAFFODIL

SW 6910  
DAISY

SW 6706  
OFFBEAT GREEN

Research for daylight inside.  
Note the brightness vs morning + evening.  
Light beams. Windows- reality vs expectation. A  
footprint or an implication?



# Scene 4 - PICTURE

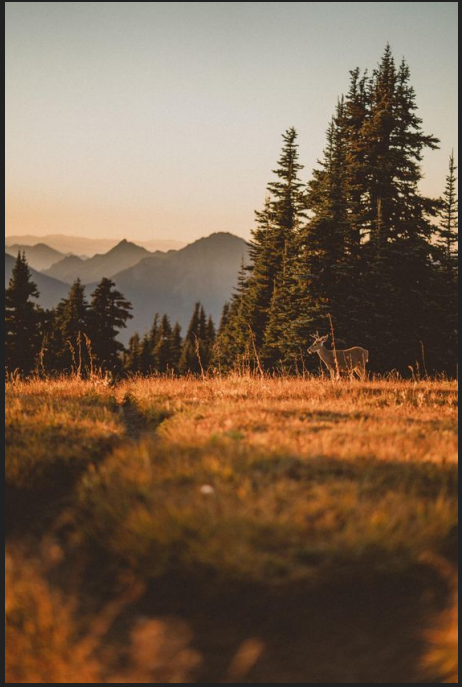
In relation to others, Caroline's song is the most upbeat so far, in contradiction with the grief shown in the dialogue prior. The ending is bittersweet.

Brightness and hope in the face of grief.

\*Research + more visual  
imagery



Tone / Mood  
Convey a sense of warmth  
and hope in juxtaposition with  
grief and loss



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# Scene 5 - Transition, Midday Look Contd.



SW 6482  
CAPE VERDE

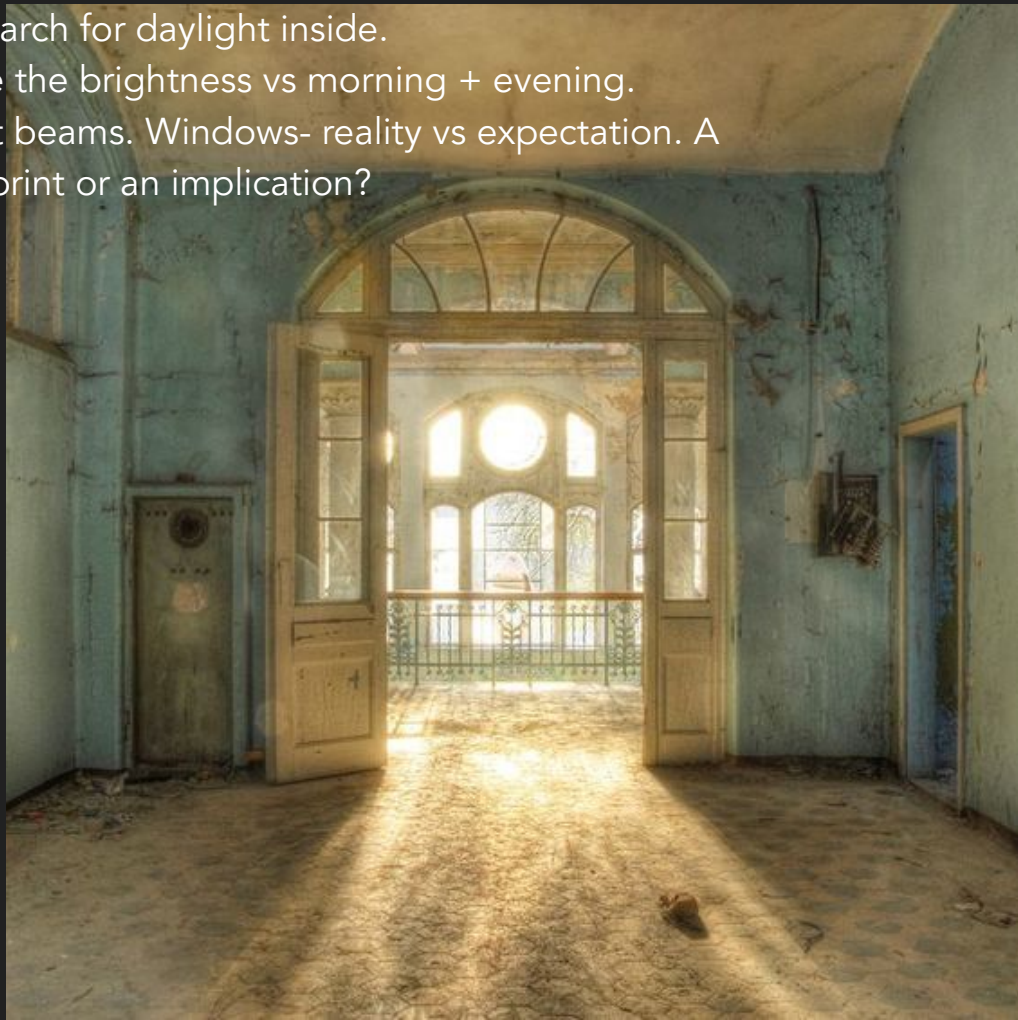
SW 6941  
NIFTY TURQUOISE

SW 6901  
DAFFODIL

SW 6910  
DAISY

SW 6706  
OFFBEAT GREEN

Research for daylight inside.  
Note the brightness vs morning + evening.  
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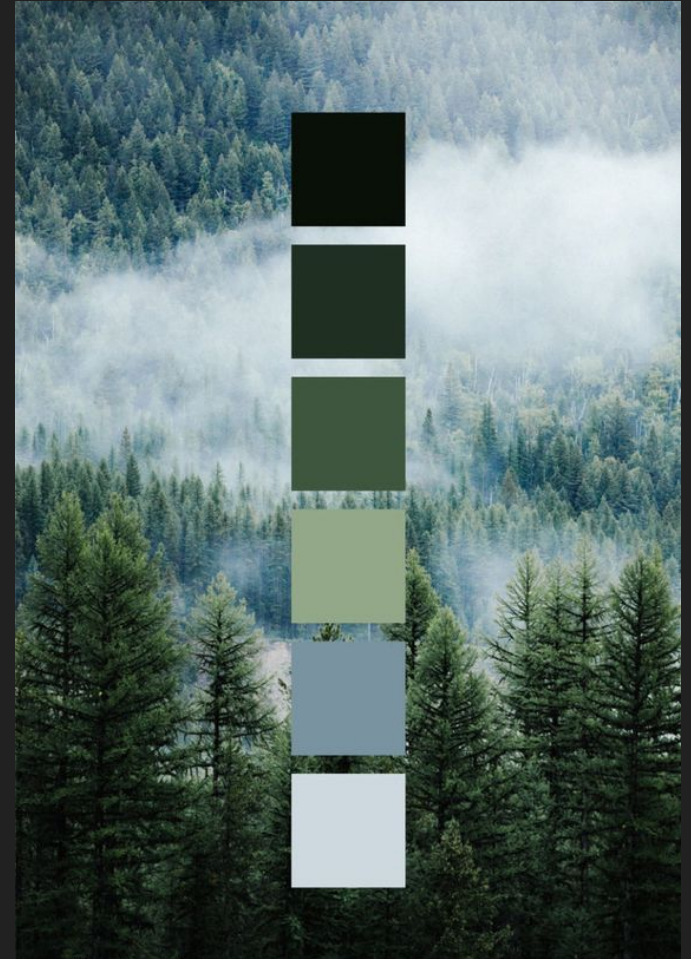
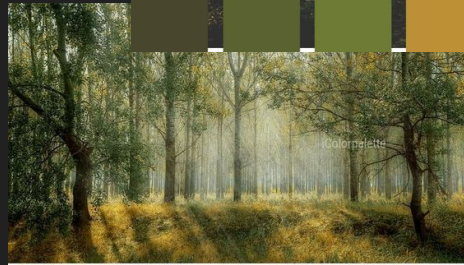
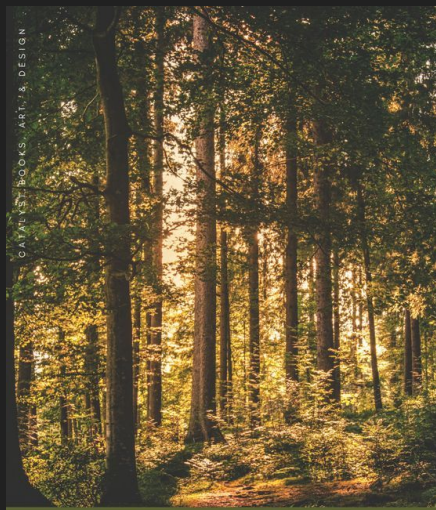
# Scene 5 - HOLES



Focuses on memory and a compelling uncertainty of the future + present.  
Self exploration.

\*Might Revise

Would like to paint with the color green for "holes"...unsure of how this will translate in the technical aspect of LED lights and the perceived interpretation that green usually represents. Play with color once in the space. A forest green or a blue-green might be what we're looking for.



# Scene 6 - Transition, Evening Look

This is a recall from Scene 1 where we had the same evening look.



# Scene 6 - THE RIVER



*Hey, I think I found the song she wrote for us at graduation. She never wrote a song for anyone else.*



#5c709c

#1e2f29

#becae4

#6c9c9c

#94bcb4

Rebirth, healing, rejuvenation, letting go. Closure? Examine the gravity and importance of this piece, written by Ms.E for the four friends.

\*Revisit



*A TIME FOR PAUSE AND RESTART  
I'LL EXPOSE MY OPENED SCARS  
SALT BURNS THEN HEALS*

# Scene 7 - Transition, Next Day

A storm gathers in the distance.







# Scene 7 - TELL ME



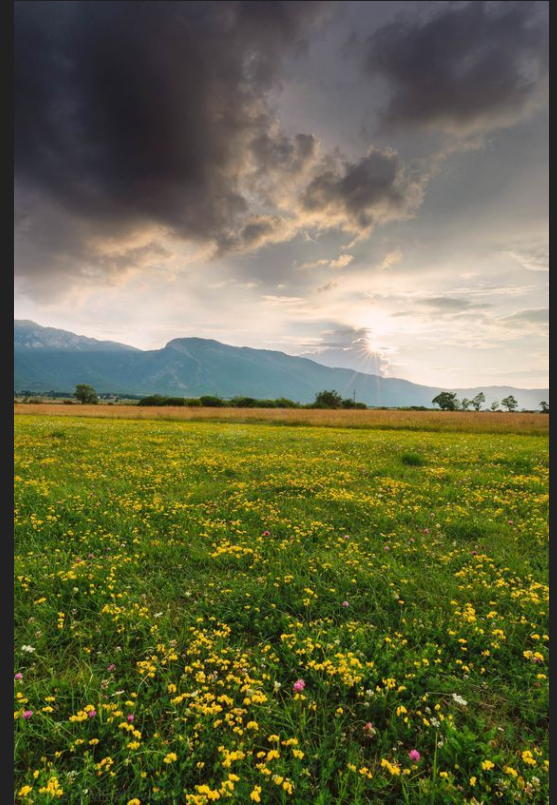
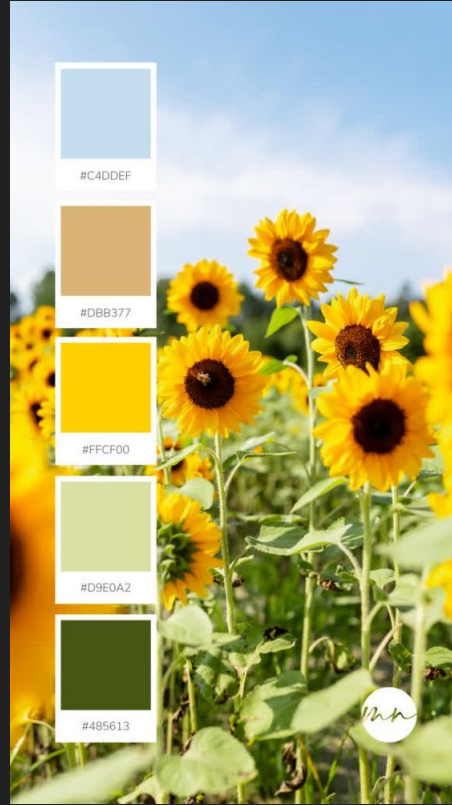
*Sometimes my eyes go blank like that deer head and... I literally can't see anything. Not even the future. I know that sounds like bullshit or whatever, but I can't tell you how many times I see you at our future wedding and then... just nothing but black. Everything goes black. .... I don't really know what to do with that.*



*I love you. I do. But... when is anything about me? when do you ever meet me where i'm at? i'm struggling. and my ankle actually fucking hurts. i'm scared that we're stuck in our 18-year-old selves and..... you're just cool with pretending that we're fine?*

# Scene 7 TIME PASSES - FAST TRACK

*I'M TRAVELING DOWN THAT FAST TRACK  
TRYNA CATCH THIS TRAIN  
MISS MY STOP  
CAN'T KEEP UP  
NOW I'VE LOST WHERE I'M S'POSED TO BE*



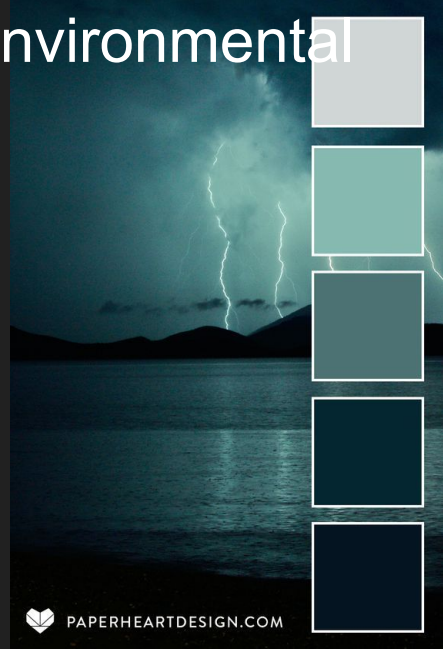
# Scene 8 - After FAST TRACK




# Scene 8 - Seance/ OUIJA BOARD, Interior, Tone



# Scene 8 - Seance/ OUIJA BOARD, Exterior, Environmental



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Timing is an integral part of the following sequence.

# Scene 8 - Hole / Travel Moment

*They disappear into the hole.*

.....

.....

*A ton of candles light up the living room. They are everywhere : in the deer head, in the animal heads, in tea cups, everywhere. A giant banner that says "Good Luck! Class of 2011" drops down in front of the door. Graduation robes are thrown up from the hole.*

As the seance and summoning is happening, string lights fly in and transform the space.





Image Notes:

I particularly like the thought of empty chairs / empty tables when they are *not*, in fact, empty.

Ghostly images, spectral presence and they play of memory and time are interesting and hopefully (a bit) uncomfortable.

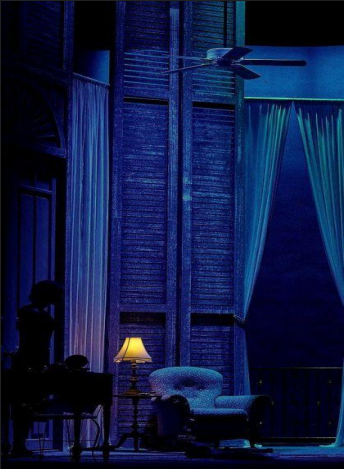
Nostalgic and bittersweet is the theme.





# Scene 9 - Transition, A New World - Time Travel

Back to night time look. We have time traveled and the storm has ended; we are in the past.



# Scene 9 - DEAR YOU DEAR ME

*DEAR YOU DEAR ME DEAR US  
OH, AS IT'S SUPPOSED TO BE  
LIFE CHANGES PATHS IT'S SO BITTERSWEET  
I'M COMING HOME*

*RUN, TO YOUR MOTHERS AND DAUGHTERS  
THIS OLD RIVER FLOWS WHERE THE HEART  
GROWS  
THE MIND KNOWS THIS OLD RIVER FLOWS*

*DEAR YOU DEAR ME  
LIFE,  
IT'S SO BITTERSWEET 'TILL WE MEET AGAIN  
IF THESE WALLS COULD TALK...  
IF THESE WALLS COULD TALK...*



# Scene 10 - Return to Present

*HOME...*

*They blow out all of the candles and throw them into the hole. The string lights turn on.*

*They take down the graduation banner. They throw their graduation caps and gowns into the hole.*

*Penelope puts a copy of "The River" into her backpack. They place their ouija boards around the hole.*

*The women do a special handshake from their childhood. The handshake leads to a hug that they can't seem to stop.*

*They place their hands on the planchette. The hole immediately overflows with smoke that trickles out and overtakes the room. The string lights flicker like crazy. The ground shakes.*

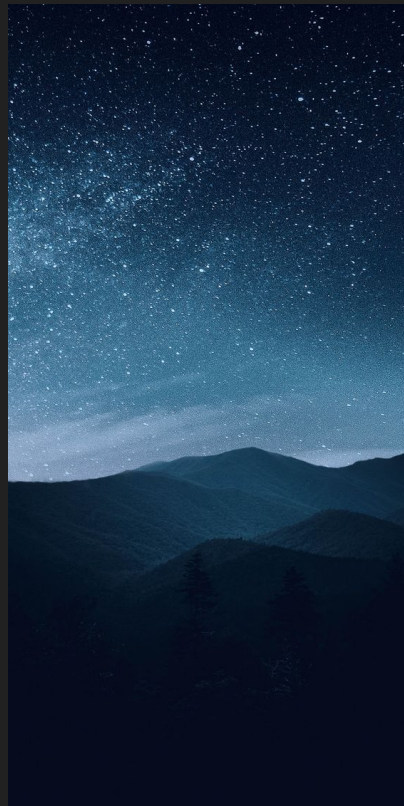
*The string lights grow and explode. Darkness.*

Discuss how this sequence transpires and the order of candles, string lights, darkness etc.



*Hundreds of even more hidden candles light up. The hole is repaired. Holding hands, the group is back in the present.*

# Scene 10 - SATURN'S RETURN



*MAYBE I'LL SEE YOU WHEN  
SATURN RETURNS  
MAYBE I'LL SEE YOU BEFORE  
I'M THAT OLD  
YOU'RE A CONSTELLATION  
TATTOOED ON MY HEART  
I CAN MAP YOU OUT LIKE THE  
NORTHERN STARS  
FROM ANYWHERE AROUND  
THE GLOBE*

END OF SHOW