

## 1984 Lighting Concept

### Adv. Lighting Studio

White noise from a telescreen casts an eerie glow. In silhouette, Winston Smith watches the tv and is reprimanded by it. Winston is caught between two worlds, one where he knows the truth and the artificial world created by Big Brother. The lights quickly change and we are now in the world of 1984. Crisp unsympathetic burning cyan envelops the Ministry of Truth office where Winston works. Glowing ever present on the wall is another screen. With another quick beat, Winston is in front of a telescreen again. His figure outlined by the screen's sickeningly sweet glow as he tunes in for the 2 minutes hate. With another flash he is in a café. The artificial lights overhead wash him in a dimmer version of the bright fluorescent cyan. These bright flashes move with Winston throughout the day. From his office to his home, lit only by the glowing telescreen.

A soft pink filters through the window into the antique store; its color and texture a relief from the unrelenting sharp acidic cyan. In this welcoming space, Winston relishes the lack of supervision from Big Brother and the thought police. In the Ministry of Truth, Winston runs into Julia again. This time, the presence of the biting cyan is undercut with hints of the Prole pink. It caresses Julia's face and follows her as she leaves the room. With the quick flashes between scenes, the pink grows, reaching out to encompass Winston as well as Julia as he falls in love. When the two finally meet alone, the soft pink washes through the branches isolating them away from all of the clinical cyan of the real world. Winston stays wrapped in this comforting pink as he decides to join the brotherhood, his secret meeting with Julia in the antique store keeping him sustained and pulled from the unnatural world of Big Brother. Just when Winston and Julia are comfortable in their 'true' world, the artificial glow appears from behind a painting. It's a telescreen. As they are enveloped in the flashing bright harsh synthetic light, they realize they were never truly alone.

The prison is a blindingly bright white room, the intensity effectively wiping out any color that might have been. People and prisoners cycle in and out of this world, causing no change at all in the environment. Room 101 is just as bright. As Winston's torture reaches a head, the room is lit even more brightly. It is painful to look at and painful to experience. When the torture ends, we are plunged into darkness for several seconds to think about what has just happened to Winston.

With a click, the telescreen pops on in the café. Slowly the lights rise, illuminating Julia and Winston at their respective tables. The cyan seems more cheery at first, a happier clean version of this artificial world. As the scene goes on, it slowly returns to its original antiseptic state. When Julia and Winston agree to meet again, the soft pink returns, hinting at what might just be starting this vicious cycle over again. The play ends with Winston is once again in silhouette by the telescreen. Its light growing brighter as its volume grows louder, overtaking the space. Then, with a pop, it's gone.



