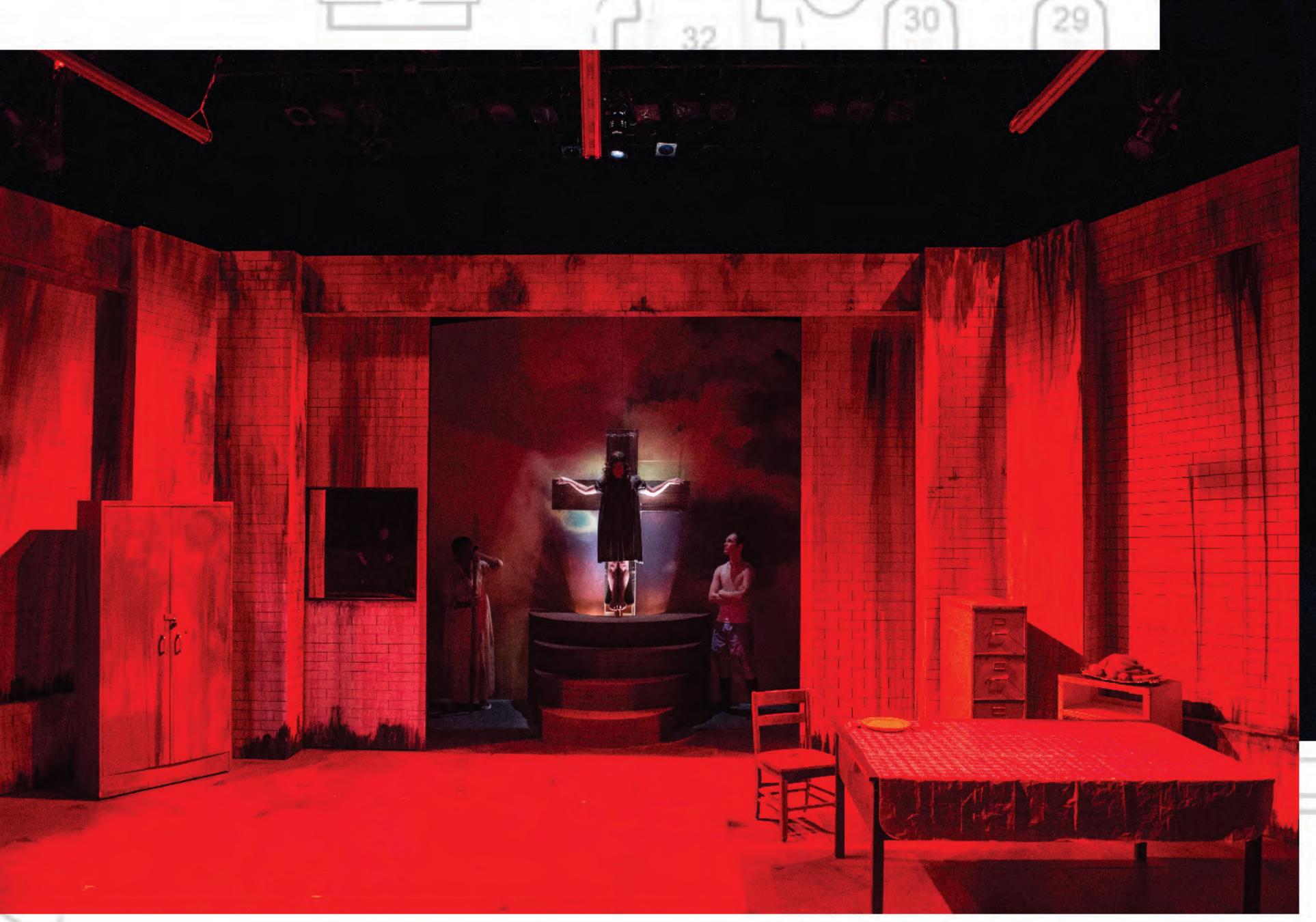


The Pillowman

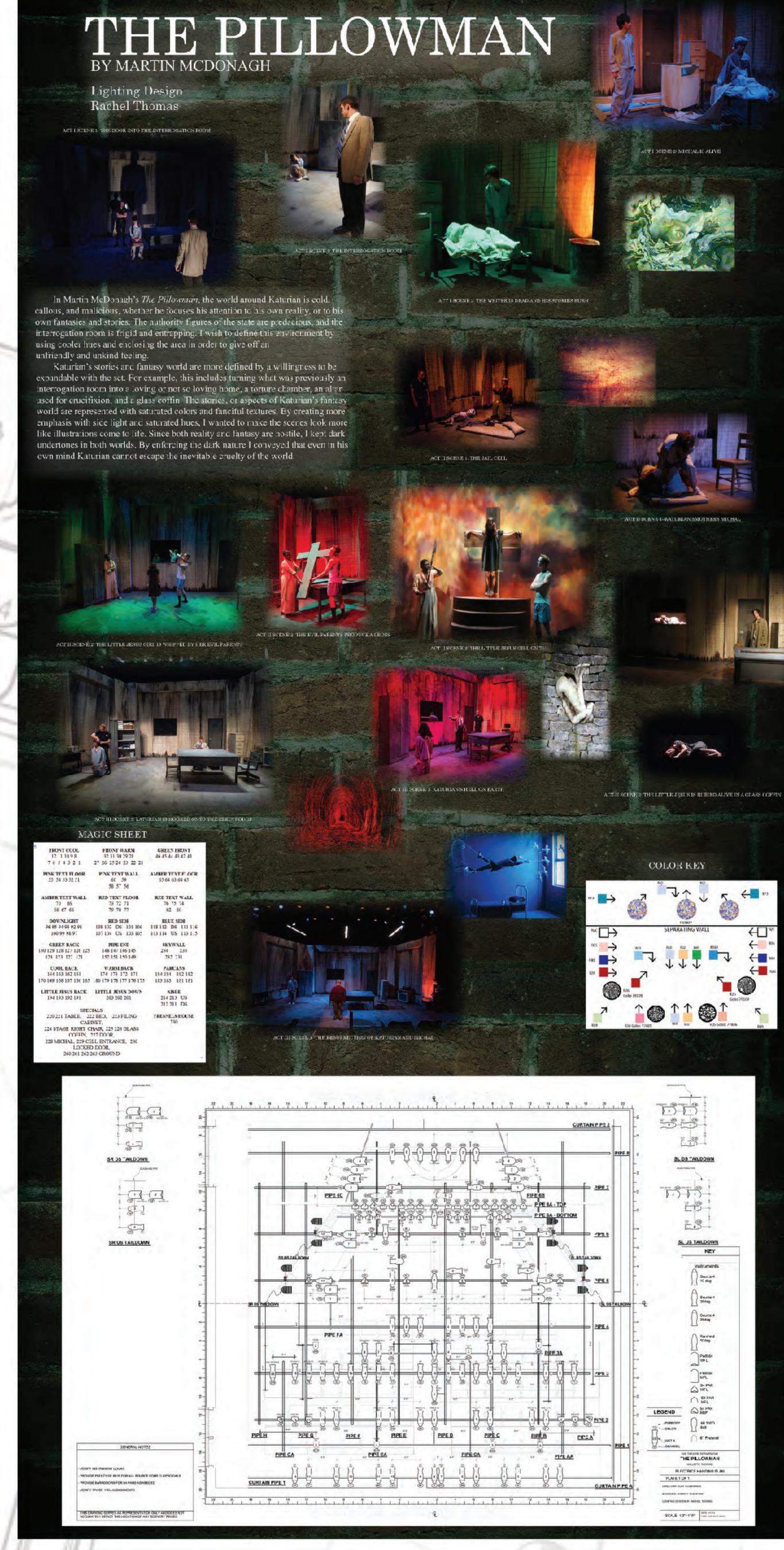
Rachel Thomas (Sophomore) - KCACTF Design Excellence Region 3 Winner

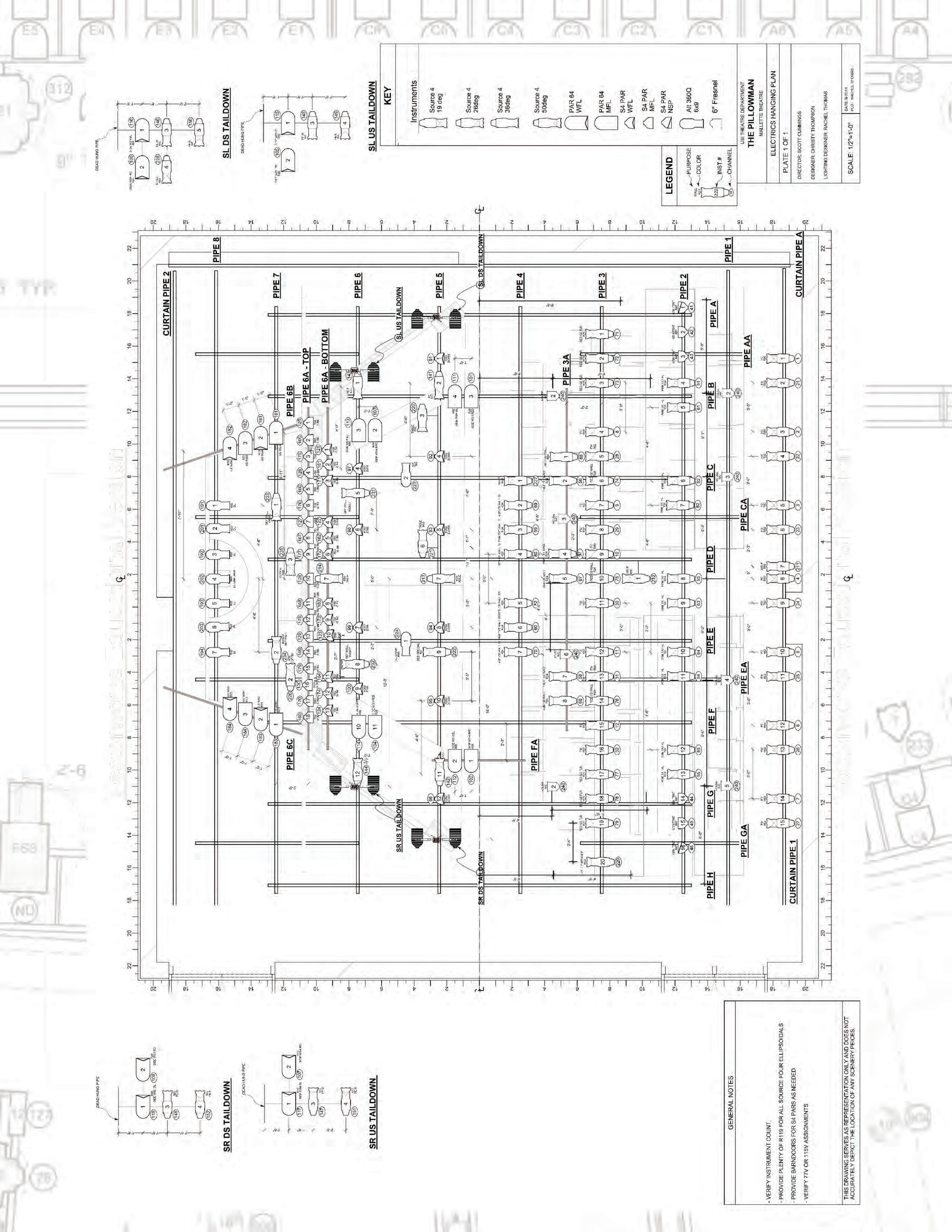












Erik McCandless (Junior) - Winner 2014



LIGHTING DESIGN ERIK MCCANDLESS

THE CHALLENGE TO THIS DESIGN IS THAT STORY THEATRE IS ESSENTIALLY 10 DIFFERENT PLAYS WRAPPED INTO ONE STAGING. THIS REQUIRED A VERY VERSATILE LIGHTING PLOT AND COLOR CHOICES. WITH A SIMPLISTIC SCENIC DESIGN, IT WAS MY GOAL TO CREATE EACH INDIVIDUAL ENVIRONMENT PRIMARILY THROUGH LIGHTING. EACH STORY TOOK ON A NEW LOCATION, AND WHILE THERE ARE MANY RECURRING PROPERTIES, THE SETTINGS ARE STILL VERY DIVERSE.

A SYSTEM OF COLOR SCROLLERS AND CYC LIGHTS HELP TO ADD GREATER VARIANCE TO THE COLOR PALETTE. IN ADDITION TO THIS, MY COLOR CHOICES WERE PICKED FROM OPPOSING ENDS OF THE COLOR SPECTRUM SO THAT ANY COLOR SHIFT IN BETWEEN, INCLUDING WHITE, CAN BE ESTABLISHED. GOBO SYSTEMS AND SPECIALS ARE ALSO USED TO DEFINE SPECIFIC LOCATIONS, SUCH AS THE CASTLE OR THE FOREST. IN STORYBOARDING THE SHOW THROUGH ESP VISION, I WAS ABLE TO EXPERIMENT WITH COLOR AND GOBO COMBINATIONS TO SEE HOW MANY DIFFERENT ENVIRONMENTS I COULD CREATE USING WHAT I HAD PLACED IN MY PLOT.

WITH AS MANY LOCATIONS AS THIS PLAY TOUCHES, IN ORDER TO PROVIDE SPECIFIC SCENERY FOR EACH WOULD NOT ONLY BE EXPENSIVE BUT TIME CONSUMING IN BETWEEN SCENES. THE DIRECTION I CHOSE TO TAKE WAS TO USE LIGHTING IN THE SAME WAY THAT THE IMAGINATION CAN ONE PLACE AND TURN IT INTO ANY ENVIRONMENT WITHOUT MOVING A SINGLE OBJECT. THIS FIT WELL WITH THE STORY-TELLING THEME SURROUNDING THIS PLAY, SUCH AS HOW EVERY CHARACTER BECOMES HIS OR HER OWN NARRATOR IN THE DELIVERY OF THEIR LINES.



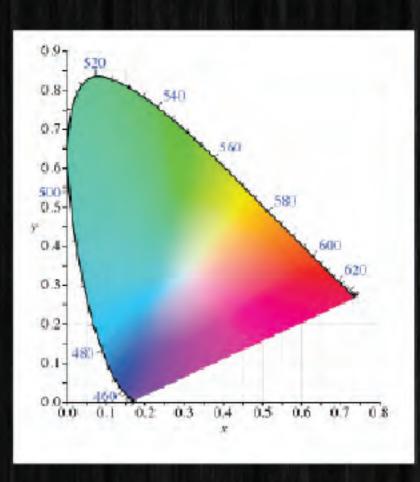
STORYBOARD
RENDERINGS
W/ RESEARCH

IS HE FAT?

THE ROBBER BRIDEGROOM

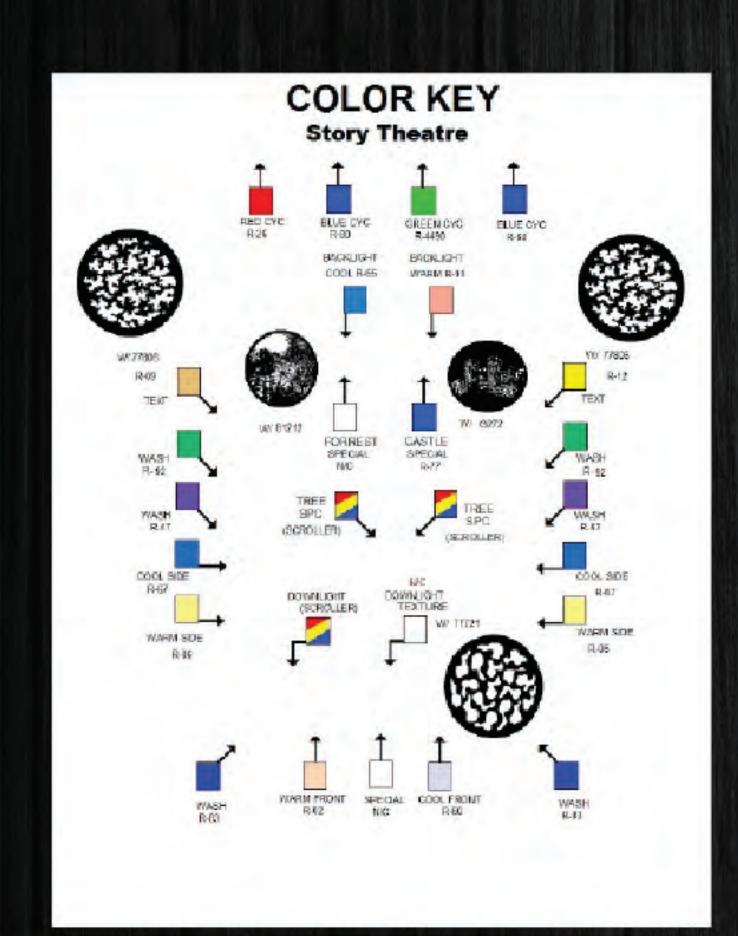
Bremen Town Musicians

THE MASTER THIEF

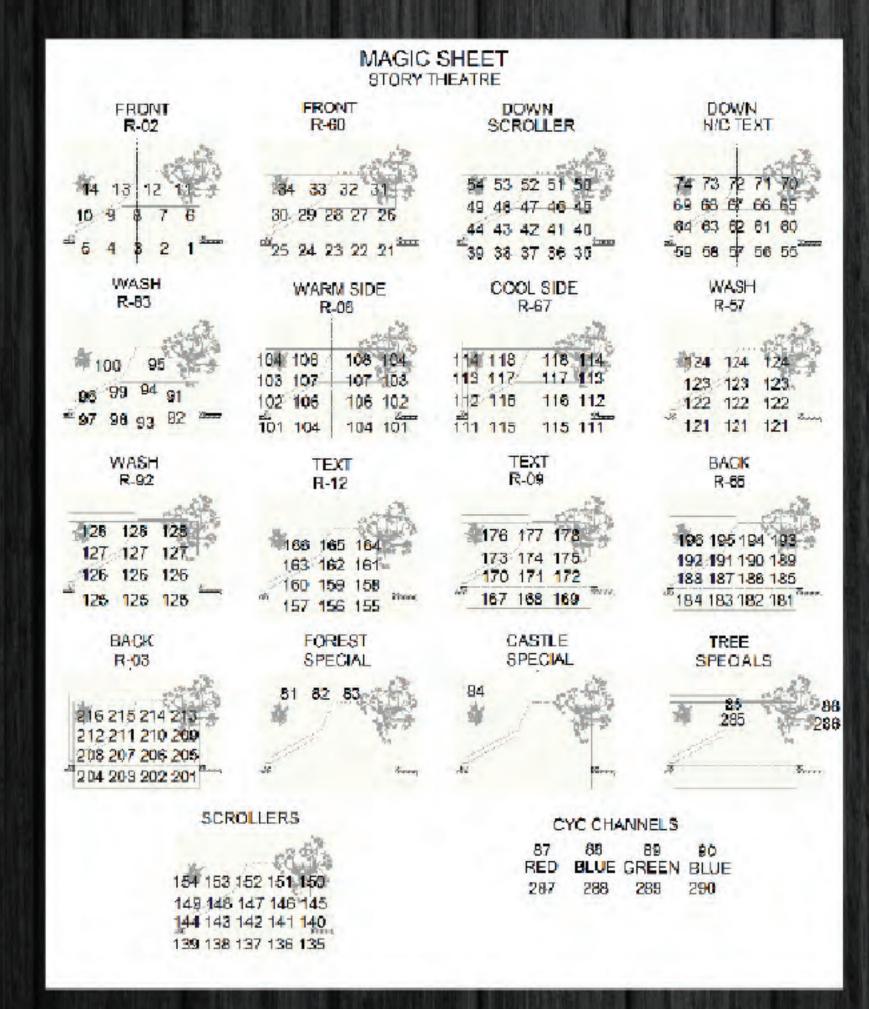




VENUS AND THE CAT



FS3



THE FISHERMAN AND HIS WIFE

Two Crows

THE GOLDEN GOOSE

SR BOX BOOM SR BOOM 1 SR BOOM 2 SR BOOM 3 SR BOOM 4 SL BOOM 3 SL BOOM 2 SL BOOM 1 SL BOXBOOM

GENERAL NOTES

PROVIDE TOPHATS AND RESPON ALL SOURCE FOUR ELLIPSOIDALS EXCLUDING TOMPLATES

PLATE: 2 OF 2 ELECTRICS HANGING PLAN

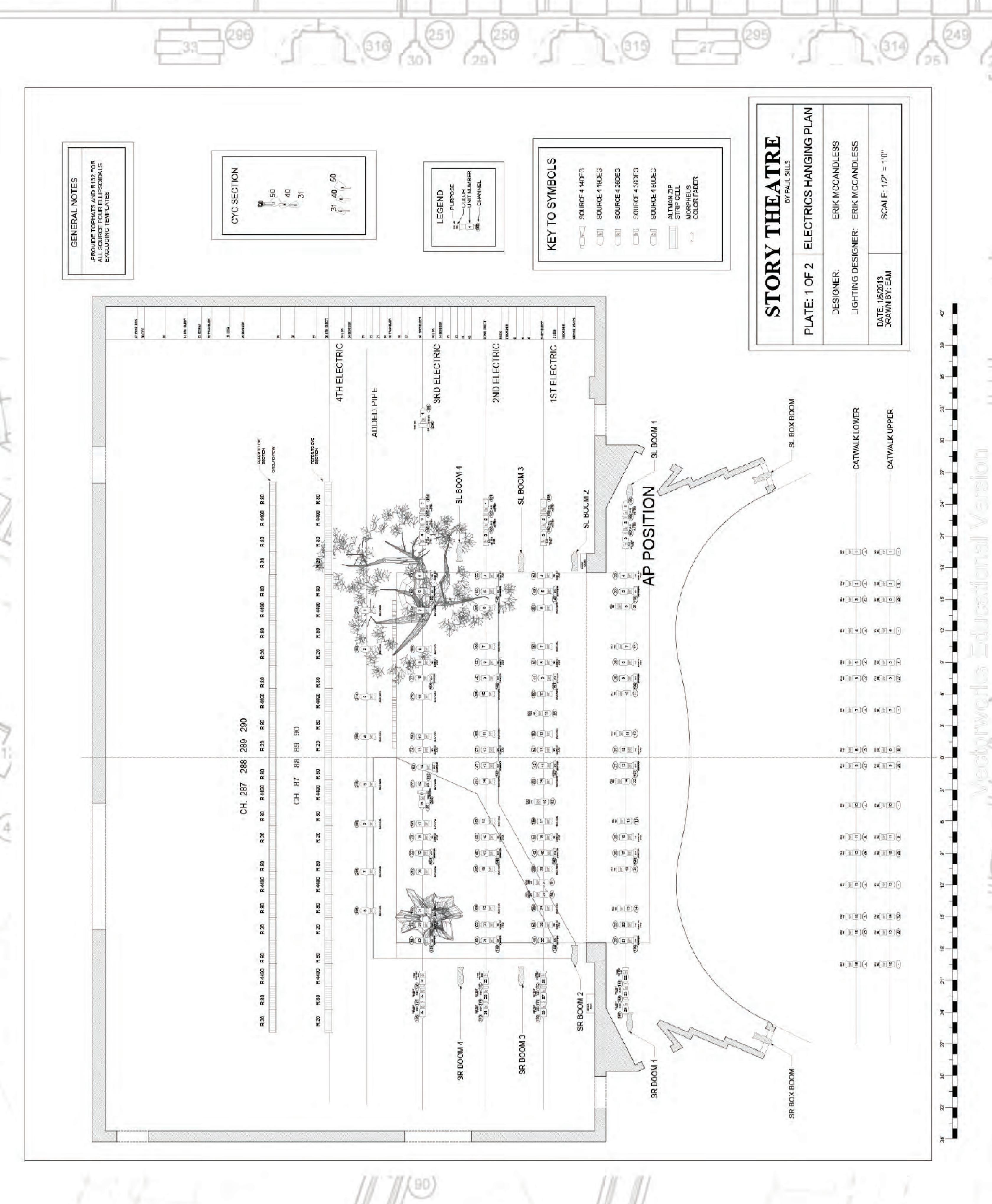
DESIGNER: ERIK MCCANDLESS

LIGHTING DESIGNER: ERIK MCCANDLESS

DATE: 1/0/2013
DRAWN BY: EAM SCALE: 1/2* - 1/0*

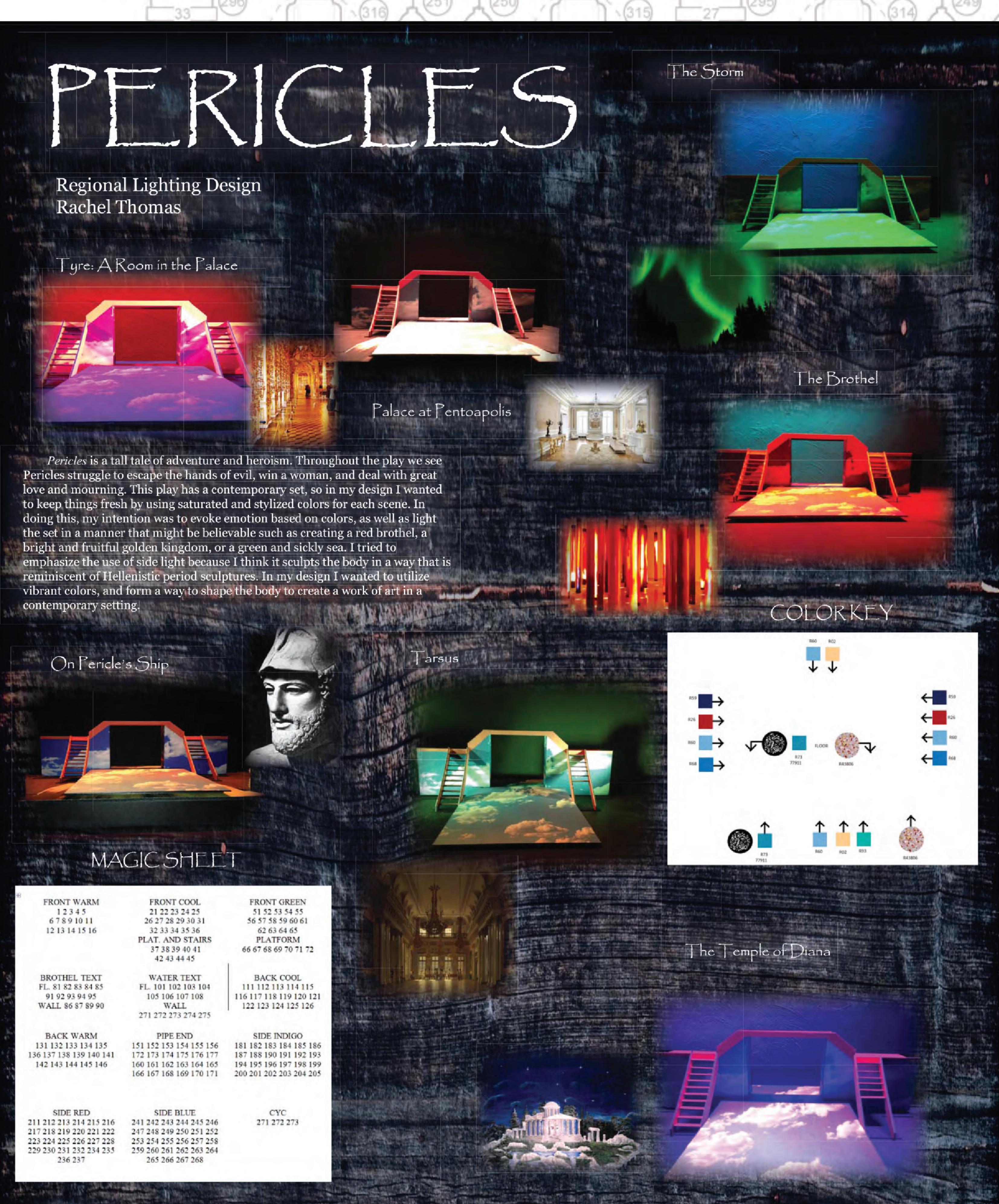
Vactorworks Educational Version

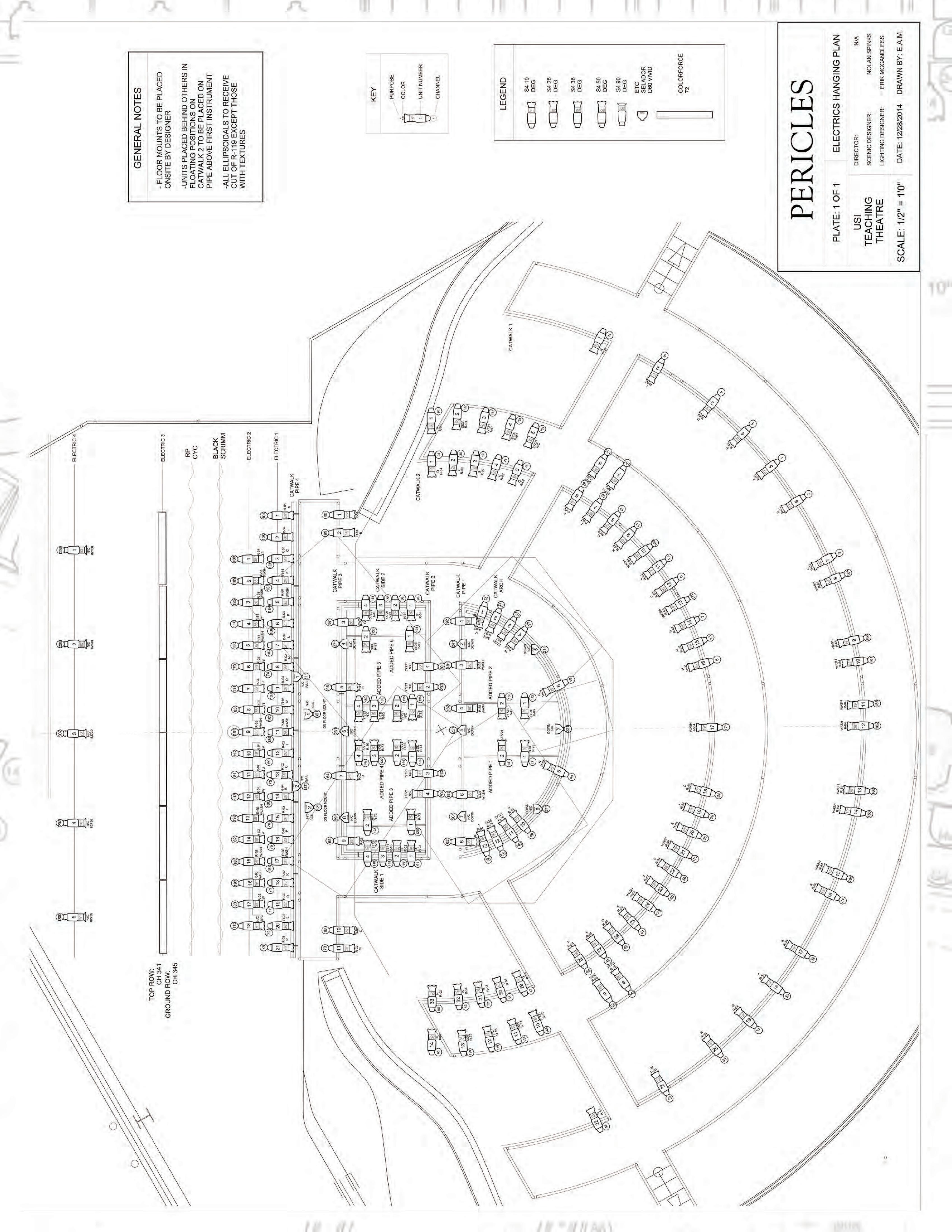
Visitionworks Educational Version



(26)

KCACTF Region 3 Regional Design Project Rachel Thomas (Sophomore) - Finalist 2015 (Created in Lighting Design I)









Twilight: Los Angeles, 1992

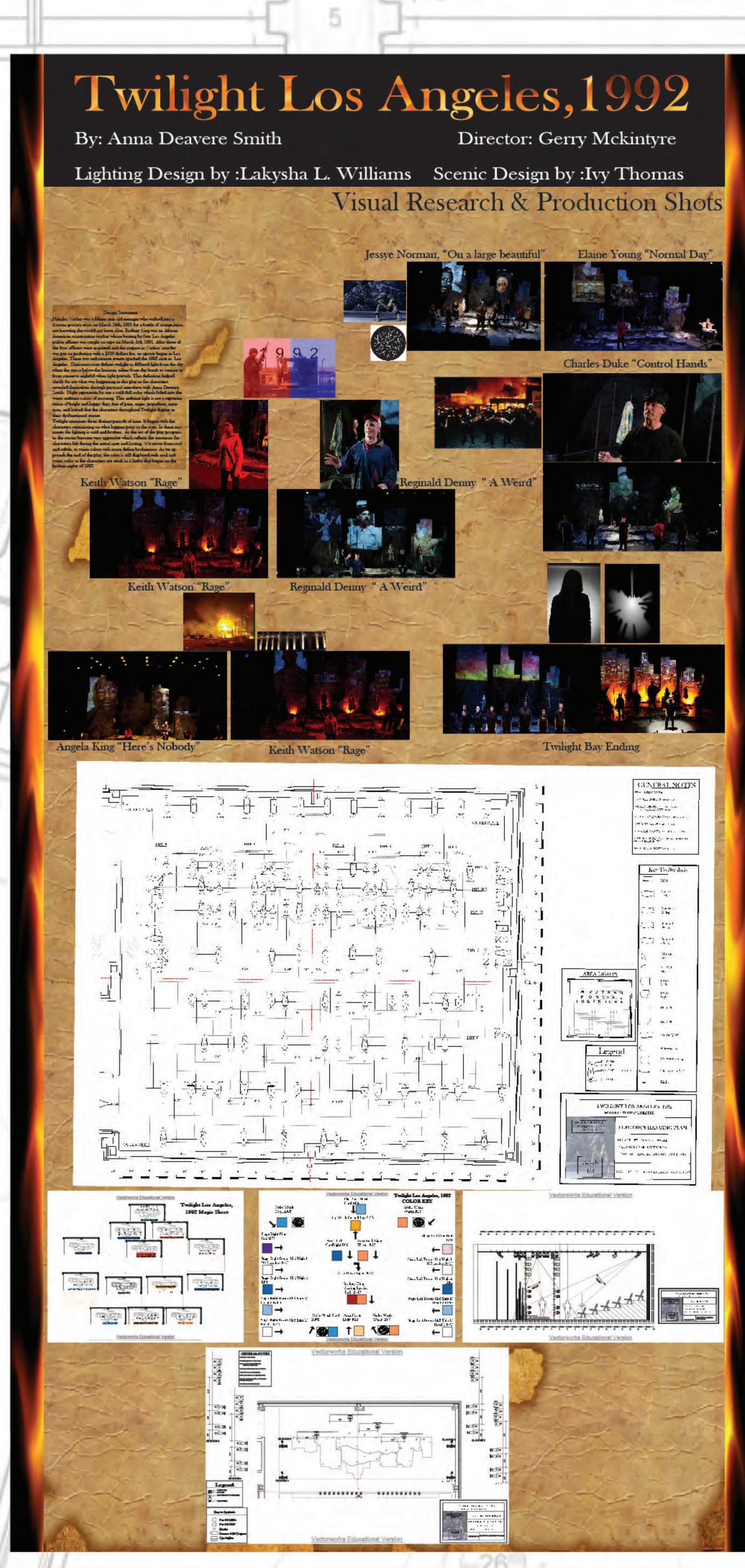
Lakysha Williams (Senior) - KCACTF Design Excellence Honorable Mention

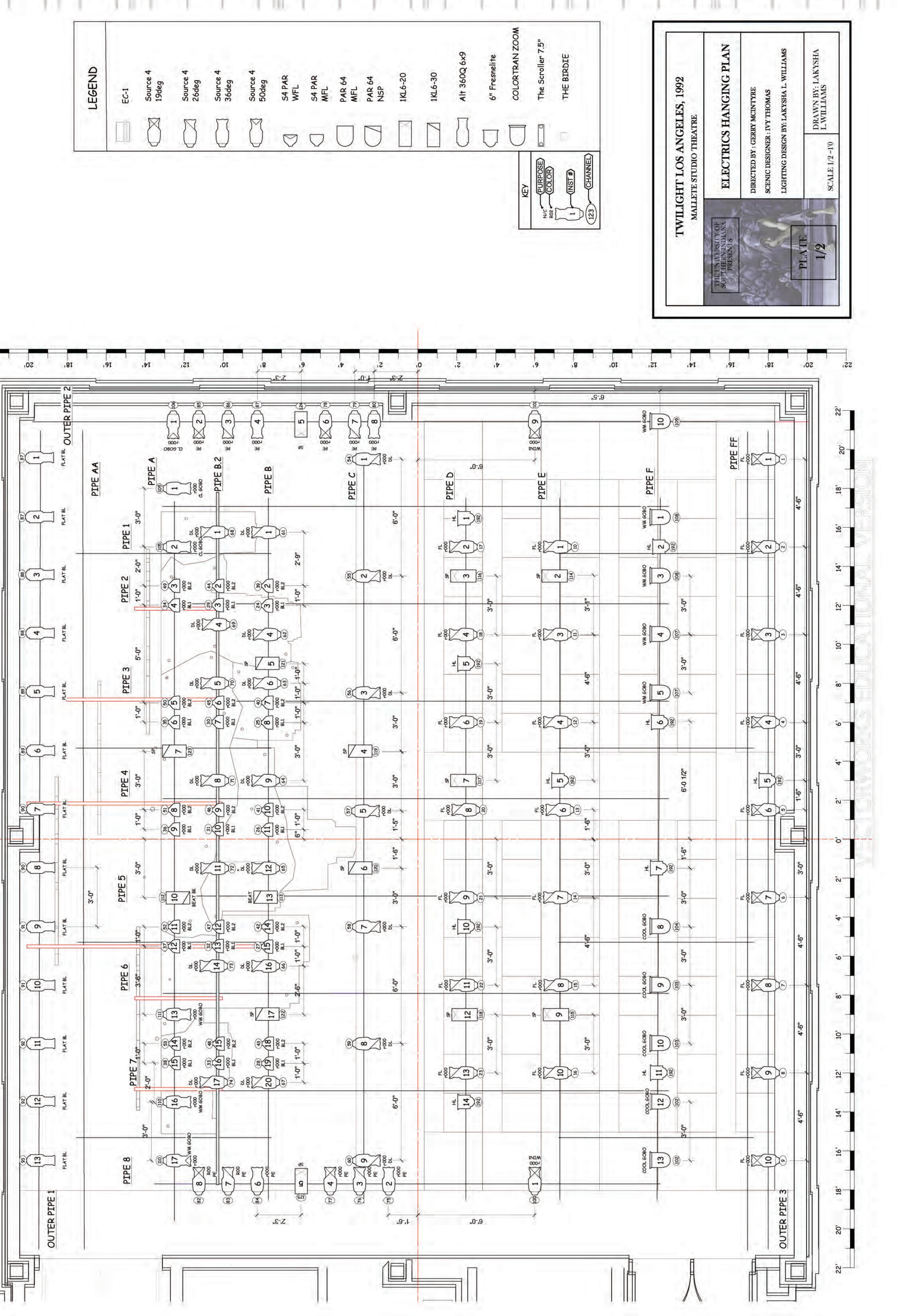










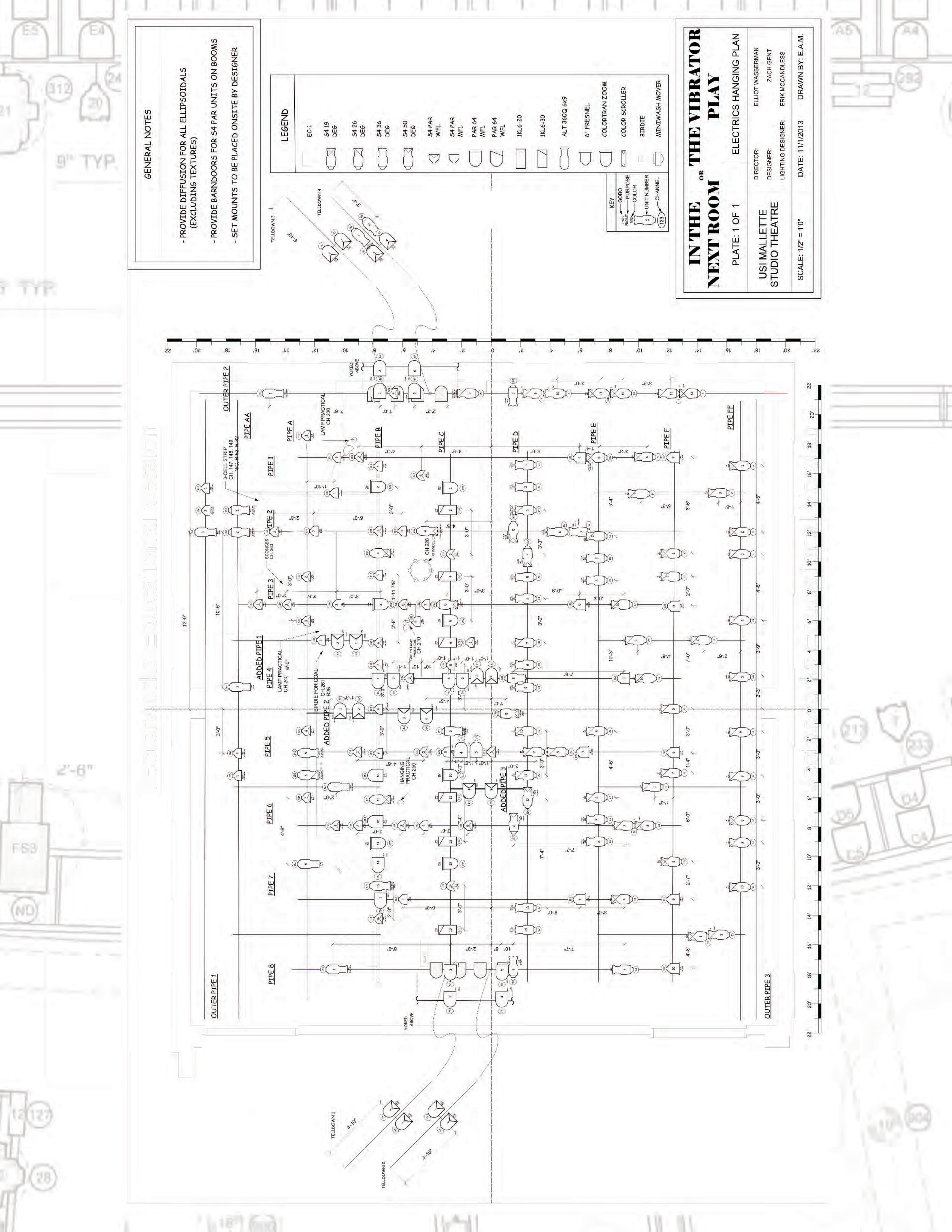


22'

In the Next Room or The Vibrator Play Erik McCandless (Junior) - KCACTF Design Excellence Honorable Mention Production Advanced to Region 3 Festival IN THE NEXT ROOM **Production Photos** THE VIBRATOR PLAY w/ Research & Color Tests ERIK MCCANDLESS LIGHTING DESIGN The Vibrator play is set in the 1880's at the dawn of electricity. The show follows Catherine Givings, a young doctor's wife, whose husband has been treating his patients for hysteria with the use of the first electric vibrator. A major theme of the show is the sexual oppression of women in that fime, and the nature of the relationships between a married couple. The scenic and lighting designs were both approached from realistic perspectives. Motivating light sources in the room dictate the color and angle of all the systems of light; the major ones of course being the windows and the electric lights. Every color choice is grounded somewhere in these, whether it be mutivated directly by a window, transem, or as reflected light off of a wallpaper, ceiling, or floor. Every practical and motivating source is reinforced by multiple systems, including multiple colors and angles for window light to show the progression of a November day. A number of practicals were used to illustrate the use of electricity in a home, including several electric lamps, wall sconces, a gas chandelier turned electric, and large antique bare light bulb hanging above the operating table. In order to create the feeling of infancy in the electricity, cues were created that dim. flicker, and even blackout the power, along with the reinforcing light systems at certain moments throughout the show. During the orgasm scenes, the women had spoken of "seeing colors or patches of light" in the dialogue. One of the large stained-glass windows on the set is abstractly shaped like a woman opening her legs. This window is painted in the three primary colors, and in an effort to maintain sources grounded in realism, this window becomes the source of those patches, as though the sun came through the clouds, and reinforcing textured light of matching colors fill the operating room. The realism ends with the last scene of the show. The implied walls of the set fall and the Doctor and his wife go into the garden to make love. This being winter, it is snowing. A snow bag hanging above the center of the stage starts to rain snow down, and the house darkens. The couple is spot with cool light, and slowly a system of flickering gas lights, referenced in the script, start to flicker on slowly. The end of the show broke the walls of the environment, to signify the two breaking the conventions of marriage in the MAGIC SHEET **COLOR KEY** The Vibrator Play GAS ON SPECIAL GUNERAL NOTES (Excluding (EXTINGS) PIPE 0

ALTERIAL MOTILS

WOOTER ENTROPERSON ALTERIAL BUTDOTHALS
SURVIVE MARKET STATES AND STREET STATES AND ST



Erik McCandless (Sophomore) - Finalist 2013 (Created in Lighting Design I)

The Bacchae By Euripides

Erik Mc Candless Lighting Design

Concept Statement

The Bacchae is the story of the conflict between the Greek God, Dionysus, and Pentheus, King of Thebes. Since he does not believe in the God's divinity, Pentheus has forbid the worship of Dionysus in his land. Dionysus has, however, returned to his birthplace, being birthed by Pentheus' ancestor, and has created a following of women who abandoned their homes and now seem to be brainwashed. In his pursuit of the God and his Bacchae, Pentheus is fooled into bringing about his own death by Dionysus, who tricks Pentheus' own mother into killing him. At the end of the play, Dionysus punishes the royal family for their dishonor. The key idea behind this story is the hubris of Pentheus, as he tries to make the world conform to his ideas, and, in turn, meets his demise at the hands of powers he can't contend with, and the lighting for this production illustrates the conflict between the world Pentheus has created and the sinful, decadent world of Dionysus.

This production is set in the context of a circus. This is inspired by the idea of a ritualistic tribe of women who, in essence, "ran away to join the circus". The script refers to them wearing fire and snakes in their hair and having large orgies; behavior that, to a normal society, would be considered obscene. This is similar to the contrast between traditional home life and that of the travelling "freak show".

The Bacchae, being a Greek play, has a chorus that helps to drive the story. These chorus scenes will be lit in a darker, more theatrically exaggerated way than the rest of the play. This reinforces the idea that they are an omniscient party and not a part of the action directly until later in the show. These scenes will be lit with high contrast colors, to give off a sort of underworld tone.

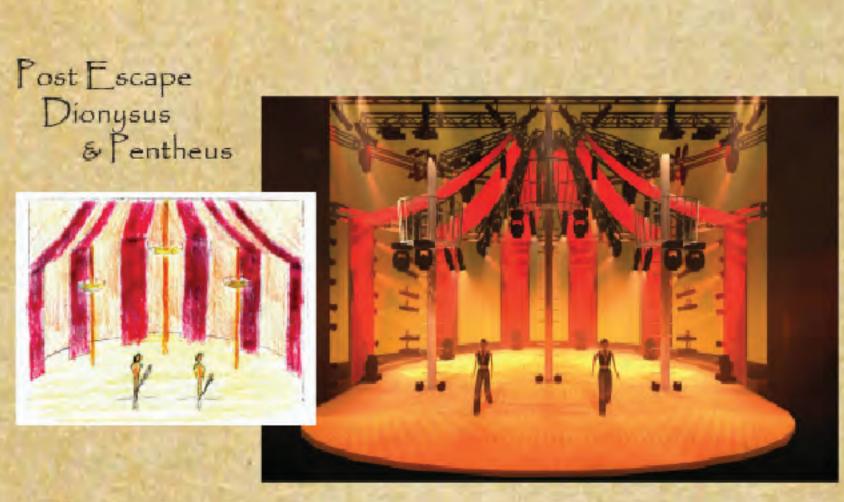
The palace scenes will be lit warmly with colors that are motivated by what the inside of a circus tent might look like during the day, bringing a sense of realism to the lighting for these scenes. These scenes get progressively warmer as Pentheus grows impatient with Dionysus and begins to lose his mentality, and the slowly increasing redness of these scenes act as a foreshadowing to the moment of Pentheus' death. The action scenes and chorus scenes both build warmth, and in the moment where Pentheus comes upon the Bacchae and meets his death, these two worlds that have slowly been building towards one another finally collide and become one.

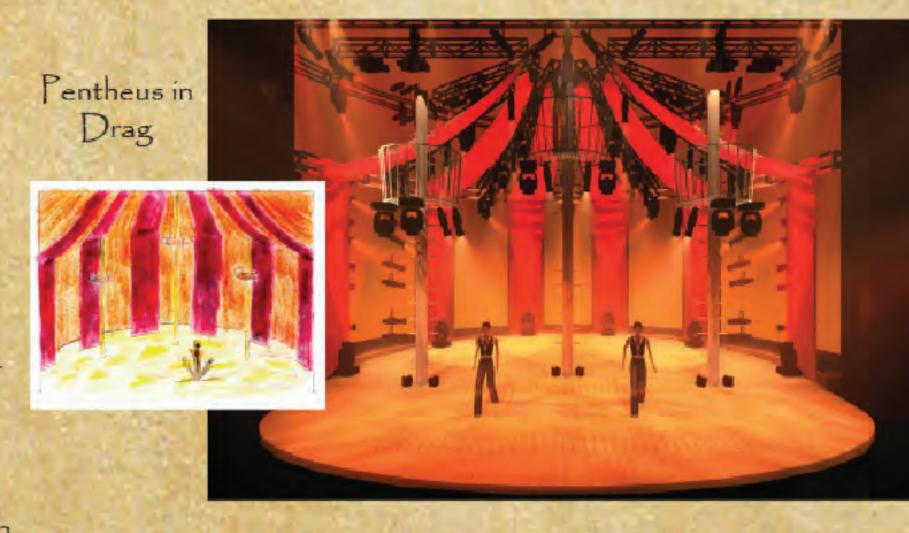
The ending to the play maintains the warmth, but instead of adding light, it is subtracted. These final scenes are much darker. The negative space helps to show the contrast between the palace and the aftermath, how the family went from having everything to being banished and their lives destroyed, now with nothing.

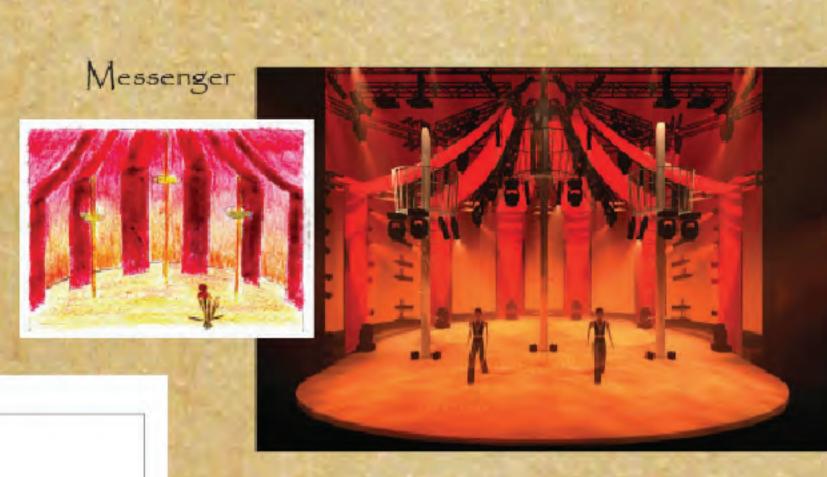


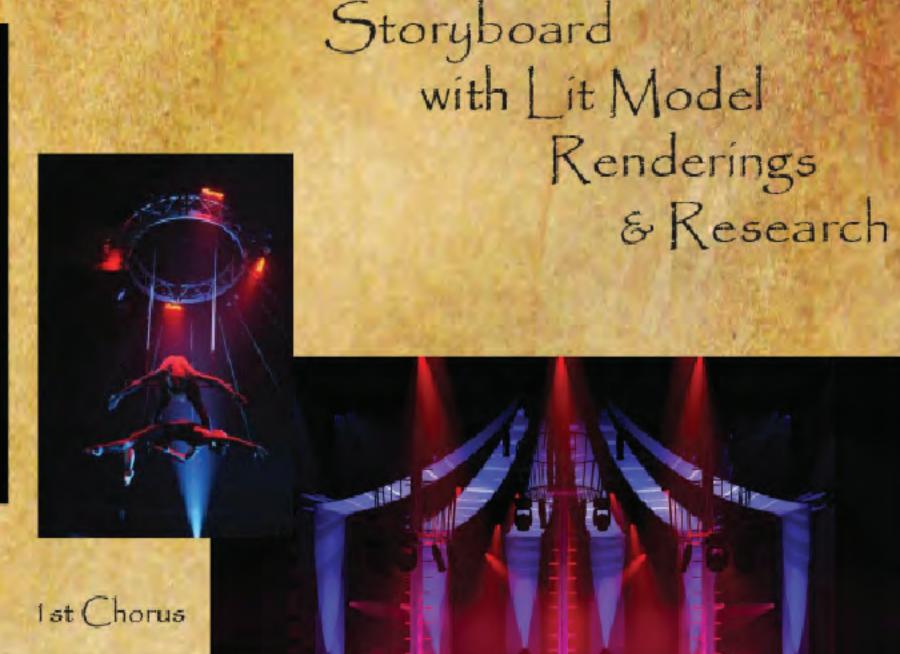


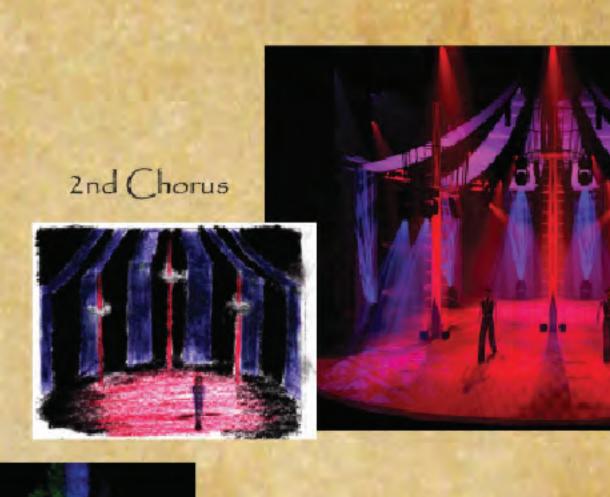




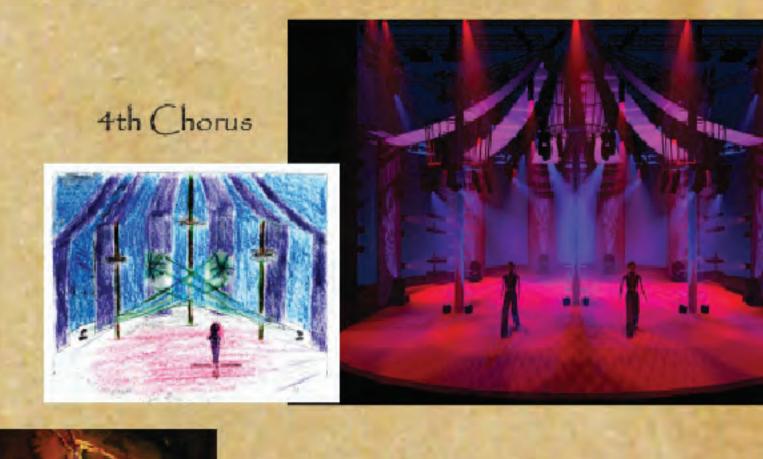




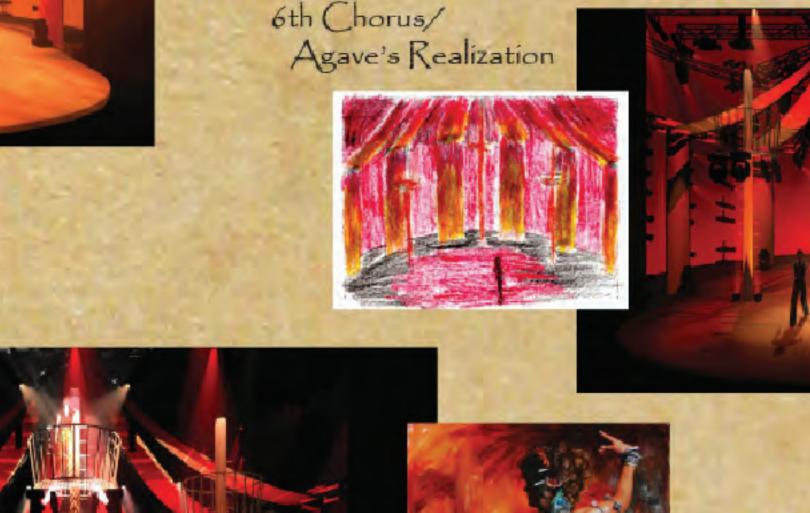


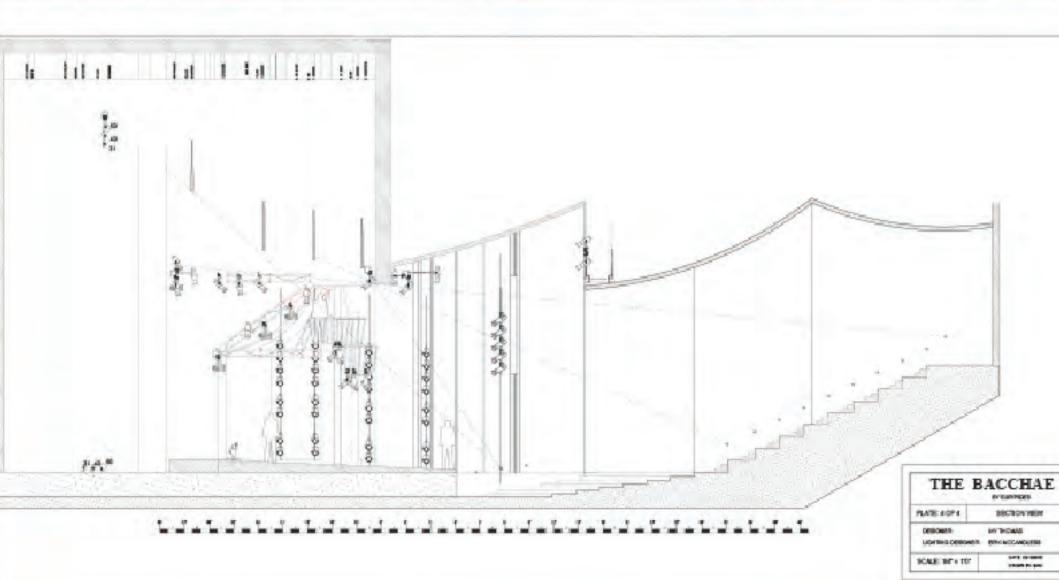






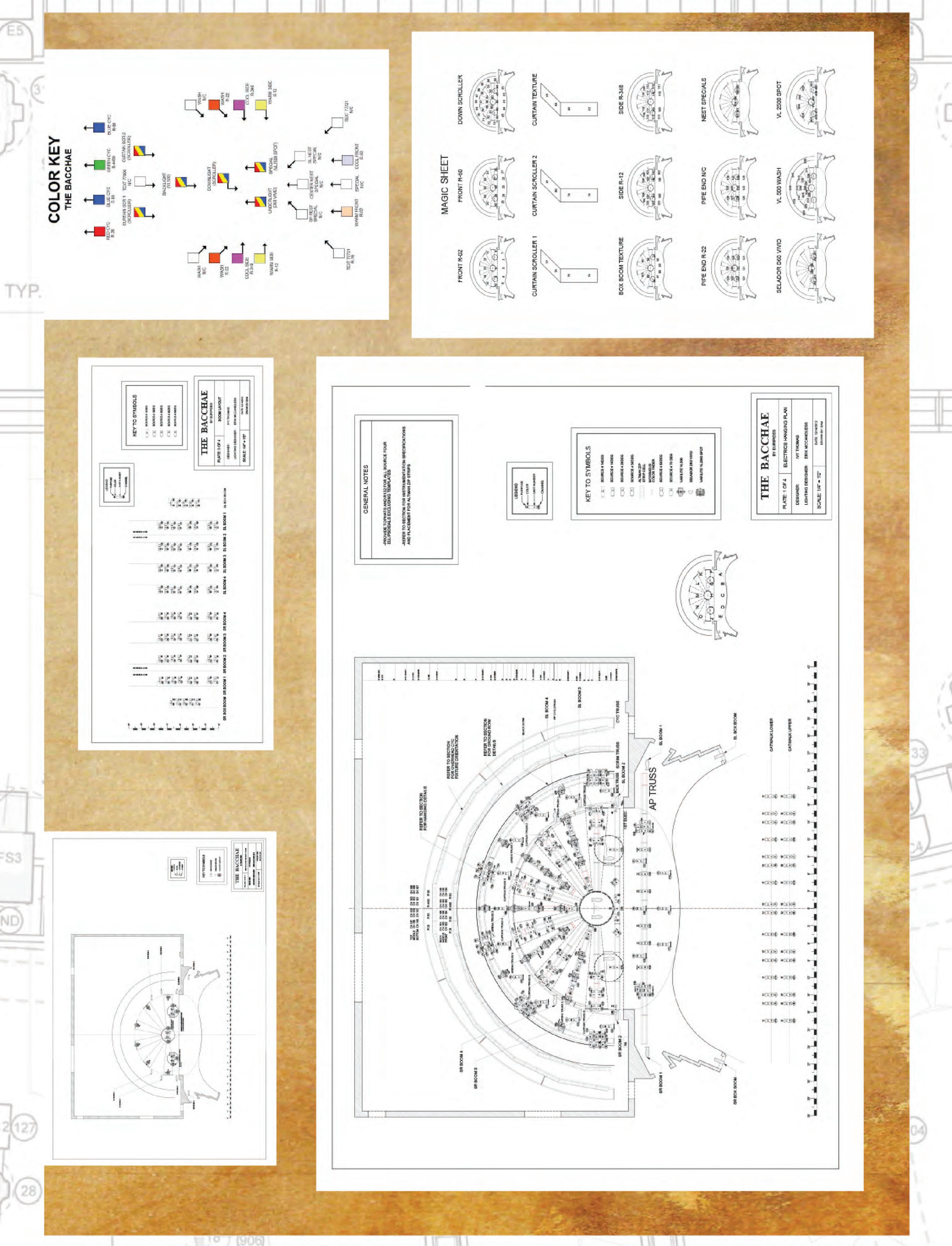








10'-10"



Erik McCandless (Senior) - Winner 2015 (Created in Advanced Lighting Design)

Act I: Palace

PERICIES

REGIONAL LIGHTING DESIGN ERIK McCANDLESS

The story of *Pericles* is riddled with a series of tragic events for the protagonist and his family. The world I've set it in is one of a dark Odyssey where each environment reflects the nature of the events in the story. The brightest moments occur in the Palaces and in smaller patches when positive things happen to Pericles, mostly toward the end. The sea storm, temple, brothel, and other such scenes are all modeled after my imagining of how Pericles would view the world after the events that have happened to him.

In order to create these environments, I had to find combinations of color and texture that could believably turn a shipwreck into each one of these locations. The choice of whether or not to light the cyc for each scene was a good means of determining the confinement of each space, and whether it was an indoor or outdoor scene. I used the sails in a similar way. Depending on the scene, they could serve as banners, walls, or often actual sails.

To accompany this dark and perilous theme, I had a very spectral impression of Gower as the narrator. I paralleled his omniscience with that of a ghost, and created for him what I viewed as a spirit world, while also giving him the appearance of a spirit.

Although there is a happy ending for Pericles, there is also the stern

Although there is a happy ending for Pericles, there is also the stern message of punishment delivered by Gower at the end. This led me to not end the show on a bright note, but in a more encompassing version of his spirit world that includes the entire set.

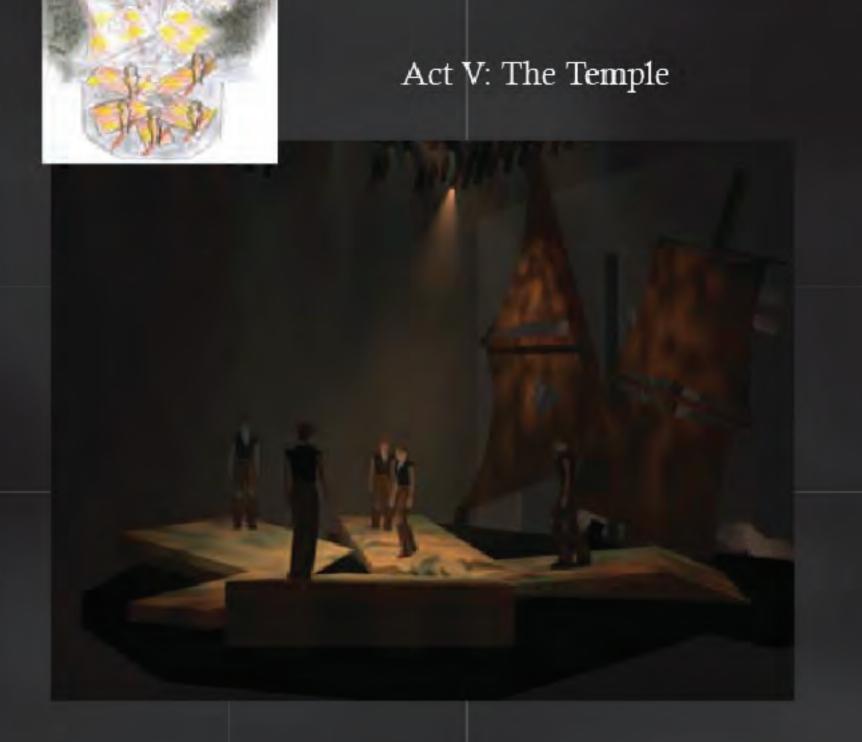
Creating the dark world of *Pericles* took inspiration from dismal imagery ranging from paintings of ships at sea during a storm to photos of ancient tombs that have been uncovered. Many of these images often contain at least one source of light piercing through whatever version of darkness it contains. This was present throughout my design, some moments being more literal or drastic than others. I found this theme to be present throughout the play as well. Most of the events were very dark for Pericles, but for every trial and tribulation he went through, there was always a moment of hope at some point throughout.

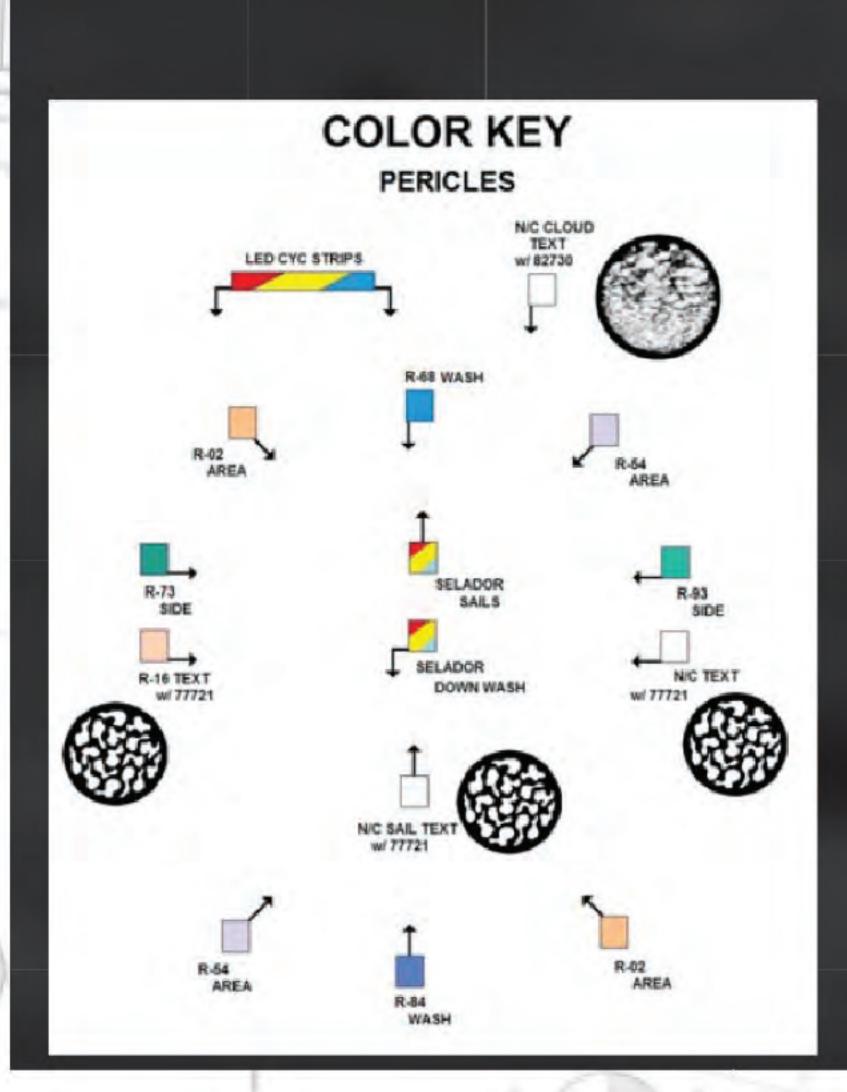


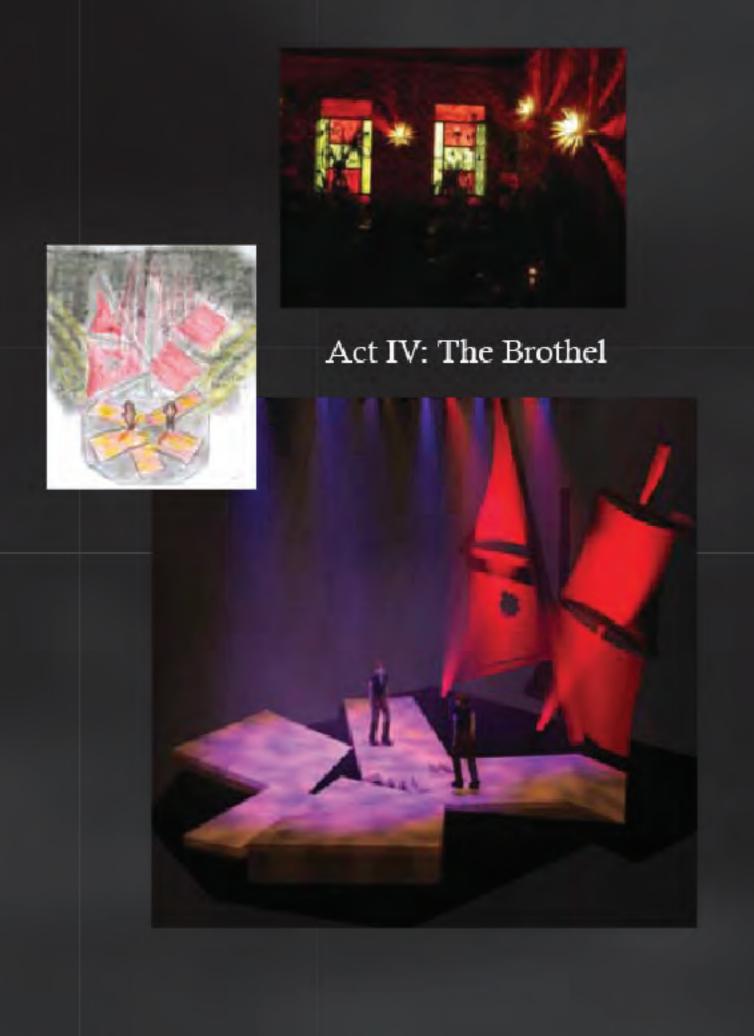


FS3

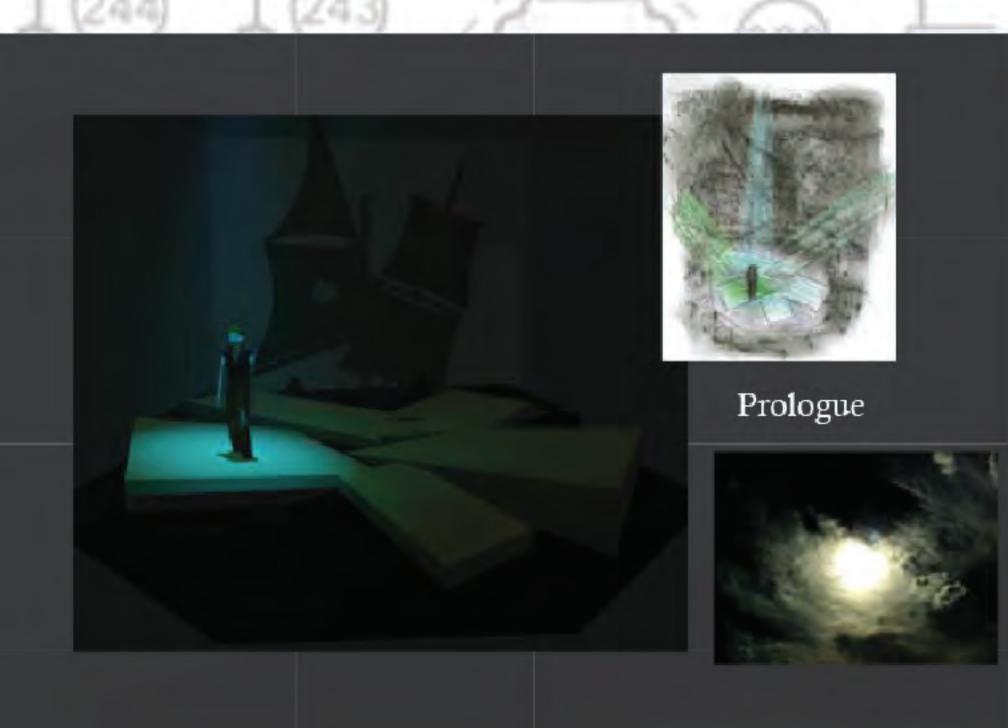


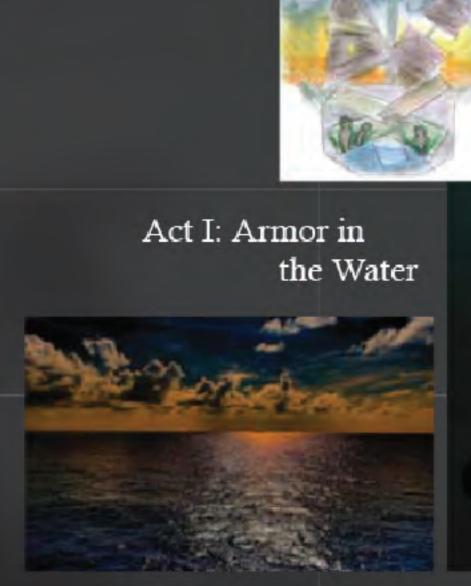




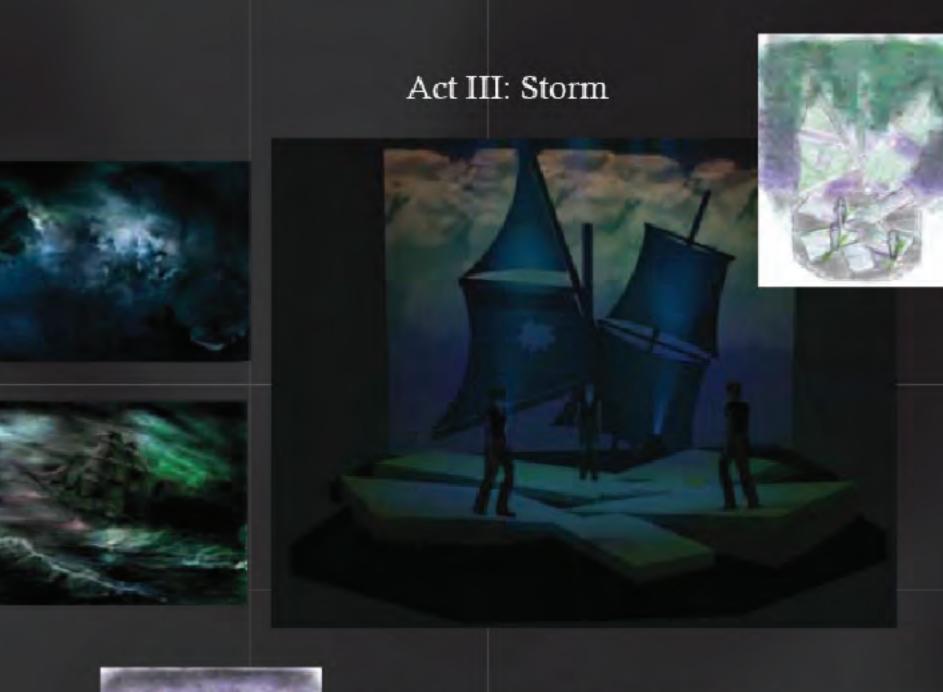


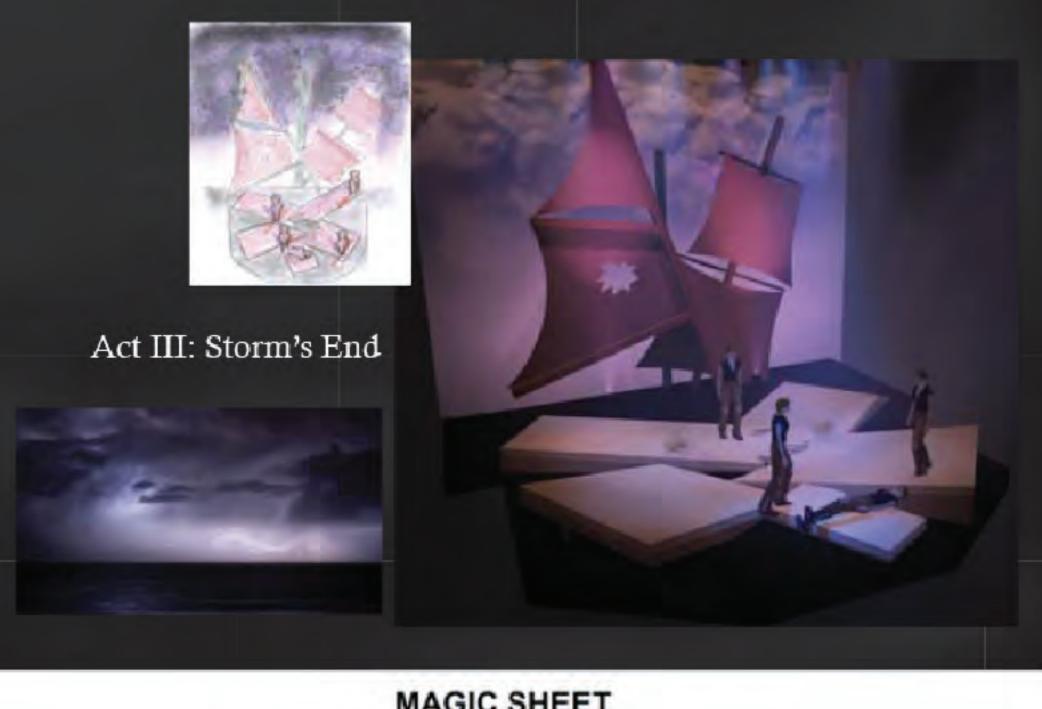


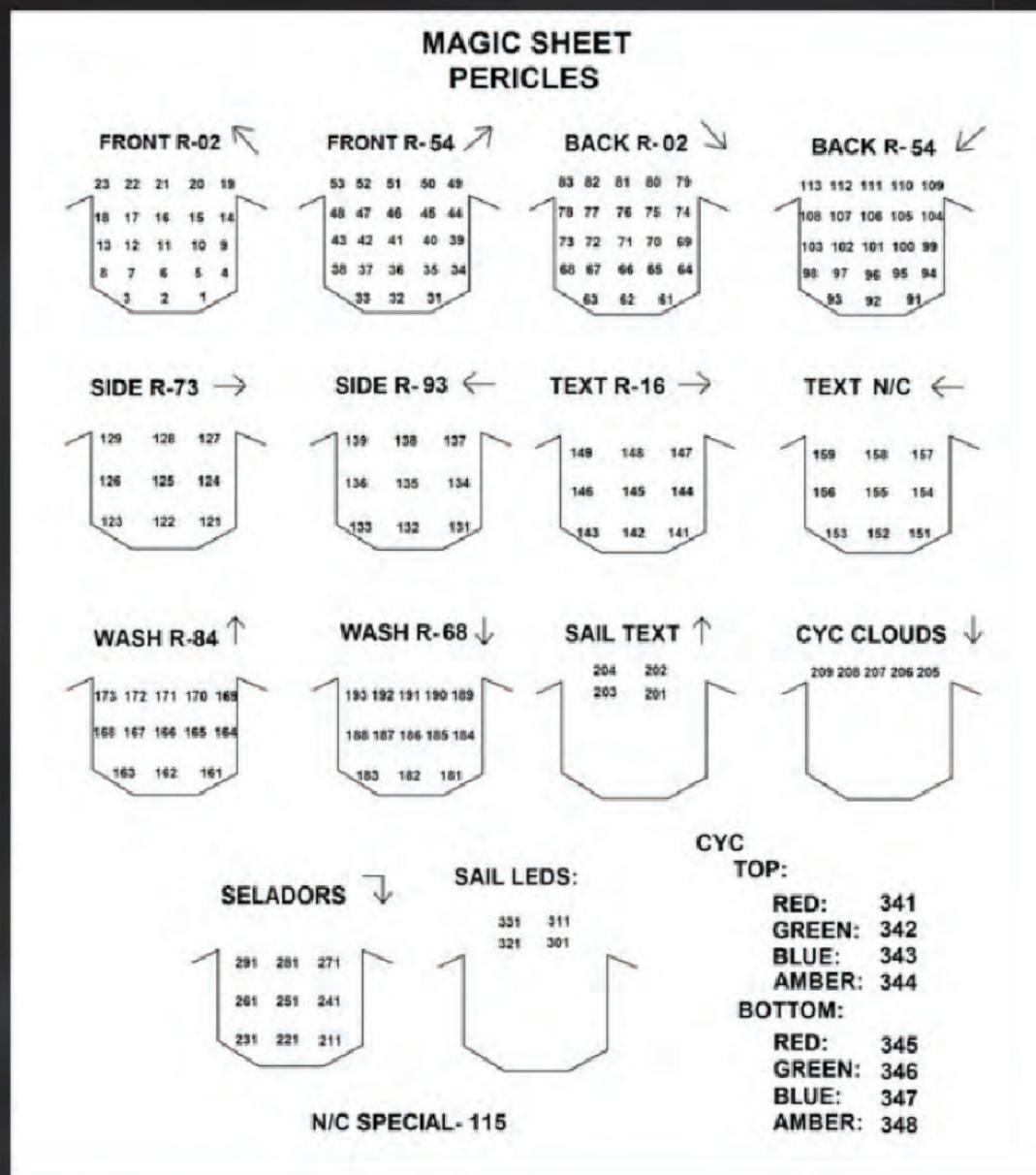












Nick Smith (Junior) - Winner 2016 (Created in Lighting Design I)

