

Intro:

The following is a worlds treatment for St. Margaret's Episcopal School's staged production of *Romeo and Juliet*. This document contains the initial ideas for the use of lighting in this production. This document includes research and inspiration images to help support ideas of color, texture, emotion, and overall atmosphere. Any comments, suggestions, and questions are welcome and such input will be incorporated into the further development of design concepts.

Lighting Concept:

The lighting in this production will be used to enhance emotion and atmosphere, add textural complexity, and establish the location of each scene. The lighting worlds of *Romeo and Juliet* are influenced by: time of day, emotional tension, physical location, and the privacy of the scene.

Overall, *Romeo and Juliet* is high-angled, stark, bold lighting that creates tension, isolation, and mystery. It is gritty, cold, and harsh, fully embracing the constant conflict of this world (mainly occurring between the Montague and Capulet families). Sharp, jagged texture will be used in this world, giving dimension and depth to the set and surrounding play space and adding complexity to the emotional motivation of the lighting. The colors of this tragic drama are majority icy blue and stark white. This supports the overall coldness of this non temporally specific, but contemporary world and the harshness of the metallic sheen throughout the set. What little warmth that is present will be used only when there are moments of true happiness and escape.

Scenes with less emotional turmoil or conflict might lend themselves to a subsiding of texture and intensity. The overall tone of the world remains (gritty, cold, and harsh) but without the visual fracturing of the stage to reflect the splintering of peace in the world. Scenes such as Act 3, Scene 5, as dawn appears and Romeo and Juliet part ways following a beautiful night together, would be very private, soft, and sensual. This is a brief escape from the overall grittiness and harshness of the play, representing the escape that this relationship is for these "star crosses lovers". It has a feeling of carefree wispieness, while the edges of the scene remain oppressive. This symbolizes the impending threat of the conflict and the pressure of opposing families, pulling the couple apart and pushing them to their demise. Their tragic fate pressing in

around their small moment of bliss. The masquerade ball could also be an instance of warmth, in Act 1, Scene 4, since everyone is pretending to be someone else who is without conflict.

Worlds Collage:



Prologue:

The Prologue takes place on an empty stage, empty in regards to the setting. The location is in limbo, not committing to anywhere or anything, yet. The chorus appears on stage, perhaps they somberly file onto the stage, textured light filtering down from above. The tone is mysterious. It should be one shadowy, but in an ominous way that will be unique to this scene.



Act 1, Scene 1:

Scene 1 opens with an expansive stage in broad daylight. Cool sunlight sweeps across the play space, making the street location apparent. This further exhibits the brashness and slight cockiness that the characters are displaying in behaving and conversing in such a manner in public. We are first introduced to many of the key players of the play during this scene, though, we do not see them at their best and certainly do not see many of them on their best behavior.



Scene 2:

Scene 2 occurs just outside of the Capulet manor. The transition between scene 1 and 2 is a slight shrinking of the play space, focusing the attention on the area right in front of the house. It has an urban feel, an adult and gritty version of a bunch of kids on a stoop, with people coming and going.



Scene 3:

Scene 3 is a sweet right-of-passage conversation between mother and daughter. I envision it taking place in Juliet's bedroom, streams of sunlight beam through a window fitting the princess Juliet is portrayed to be. The window's pattern splays across the stage, simply framing the scene. It feels cozy and comfortable, although a bit luxurious.



Scene 4:

We return to the stoop kids, the day is not so bright as before. There are shadows or a few tendrils of warmer sunlight reaching across the stage, a nice contrast to the cool and sunny day that it has been until now. The sun sets as the conversation progresses. There is an air of melodrama, mostly as a result of Romeo's jaded disposition, but not entirely.



Scene 5:

Scene 5 is the majestic masquerade ball. The play area is large and grandiose, using color and warm to push the richness and lushness of such an occasion. The center staircase is a focal point, enabling the characters to make their own grand entrances. The calm crisp night outside is visible through the windows. More or less of the scene can become part of the outside, depending on the needs of the scene.



Act 2:

The chorus enters again. It is as if time is standing still, the warmth of the ball fades away and night overtakes the space. There is a chill in the air, as the chorus shares their tale.



Scene 1:

It is still a crisp, cool night, but the night has nestled in tight around the stoop of the Capulet house. The gentlemen are isolated in moonlight and the night darkens around them until they are all that is lit. There is excitement, anticipation, and nervousness in this atmosphere.

Scene 2:

Here is the most iconic scene in the entire play. The night softens into a romantic atmosphere. The moonlight is full and flowing in from behind Juliet, framing her in pale white light. Romeo has his own pool of moonlight in which to stand, as he admires his love from afar. The night, which was still pale and sweeping around Romeo, fades away the moment he spots her. The light dwindles away until all that is left is Romeo and Juliet, in separate pools of moonlight that eventually merge into one. It is dreamy and a visual representation of how the young lovers see one another in that moment. All they see is each other, so that is all we see, as well.



Scene 3:

This conversation, involving Friar Lawrence and Romeo, is secretive and vulnerable. The lighting is high-angled and isolating. We know we are in the Friar's cell (or just outside of it), but it feels as if they are not quite tied to a location. They seem to just be having a conversation in a pool of light, almost as if it is a conversation being recollected, or an aside. This approach adds mystery, as well as tension to the



situation.

Scene 4:

This scene takes place in the street. It is gritty and textured, hinting at the location being a bit off the beaten path. The men would not be on a main street in this instance, but rather loitering on some side street; the stoop kids find a new hangout. The Nurse would not go to Romeo to speak with him unless it was less public than a main street, for people are bound to know for whom she works. Sunlight filters in from above, as if through a gap in the building roofs. It is daylight, but the location is not particularly well-lit, supporting the secretive, and mysterious mood.



Scene 5:

We return to Juliet's princess bedroom as the Nurse returns from her trek to meet with Romeo. The sweet window pattern has returned to the stage, placing us in the location. The excitement and nervousness of Juliet is in interesting contrast with the tranquility and calmness of her room.

Scene 6:

Scene 6 opens on Romeo and Friar Lawrence standing outside in nature, just outside of the Friar's cell, awaiting Juliet. It is early afternoon and the cool, crisp sun is trickling in through the tree branches. We see a texture of tree branches on the ground, suggesting they are in a wood. The air is still secretive, but now it is also joyous, with a dash of anxious. Juliet arrives, the



the young lovers are giddy to follow through on this marriage, although nervous about the consequences. The lights fade as they leave for the church.



Act 3, Scene 1:

Scene 1 occurs in the streets of Verona. It is in a much more public and open area of street than the last street seen. Although still gritty and textured, it is open and lit, making the publicity of the scene apparent. The sun is beating down on them, the heat of this tense afternoon is felt emotionally. The events that occur in this street scene reciprocate that heat and tension, resulting in flaring of tempers and the death of Mercutio.

Mercutio is taken off stage, leaving only Romeo. The light visibly shifts, to signify both the passage of time and the development of his rage and processing of emotional turmoil. Once Tybalt enters the scene, the lighting has shifted to much more isolated, high-angled, and harsh. Foreshadowing that nothing but blood shed will come of this meeting.

Upon Romeo's exit, the scene restores to the first version of the street setting from this scene. The characters enter and discover what has transpired, resulting in the exile of Romeo.

Scene 2:

Scene 2 returns us to Juliet's bedroom. The sweet atmosphere is in stark contrast with the blood shed and chaos going on outside in the streets. There is a conflict between the Nurse and Juliet upon hearing of Tybalt's death. The Nurse experiences a lapse in her support for Juliet's relationship with Romeo, as her duty to Juliet cannot be compared to her affection for her friend. In the end, the Nurse's devotion wins out, wanting happiness for Juliet and seeing that the young couple's love is in fact true. They prepare for the couple's first night together as man and wife.

Scene 3:

Romeo and the Friar are hidden away within the Friar's cell. Romeo mourns over the news of his banishment. The shadowy lighting hints at it being nighttime and private quarters. Romeo's spirits are lifted when the Nurse presents him the ring from Juliet. Romeo sets off to spend the night with his wife.



Scene 4:

On the balcony of the Capulet house, Paris, Lady Capulet, and old Capulet discuss the marriage of Paris and Juliet. A calm night flows over the scene, misguidedly quiet and serene when the ongoing events of the scene are considered. The night is bright, as if by a full moon, cool blue tones overcast the play area.



Scene 5:



One of the warmest scenes in the show, the sun rises on the young couple after their first night together. The peachy sun rays bid them good morning as they stream in from Juliet's princess window. The dreamy start to Juliet's day is soon jarred back to reality with the news of her impending marriage to Paris. Juliet is frantic, yet the morning continues on completely unaware of her upset state.

Act 4, Scene 1:

Outside of the Friar's cell, the Juliet comes to the realization just how serious her situation is. She is to be married to Paris in two days and she is in love and married to someone who she could never openly be with. It is shaping up to be a beautiful, sunny day, mocking Juliet with its positivity when she feel nothing but doom. The Friar pities her and Romeo's situation and informs her that he has a plan to help her run away with Romeo.

Scene 2:

The shadow of an ornate window on the floor lets us know that we are within the house of the Capulet family. The sunny day presses in through the windows, bringing cheer to the supposedly joyous wedding planning. Juliet sneaks away to converse with her nurse in her closet.



Scene 3:

The initial lighting for this closet scene is treated more like that of an aside. Isolating light pushes the Nurse and Juliet away from the rest of the stage, while Juliet's window informs us gently of where she actually is. The space softens and opens up when Lady Capulet interrupts the conversation, as if even the world is trying to play off the secrecy and sneaking. Once the Nurse and Lady Capulet depart, the isolated lighting returns, with even more intensity and pressure. Juliet is making a desperate and risky decision; the lighting reflects this.



Scene 5:

Back inside Juliet's bedroom, Juliet in her drugged state is discovered and mistaken for dead, as planned. Juliet's window texture scrapes across the scene, accompanied by stark, harsh, and isolating beams of light revealing Juliet unconscious and the poor souls who enter to discover her.

Act 5, Scene 1:

Both Romeo's hide out and the location of the Apothecary in Mantua are secretive, gritty, dark, and dank. The action takes place in sharp pools of stark white light. Both are hiding way from the general population, not wanting to be bothered. Their lodgings are stark and harsh lighting that does not reveal much beyond the person or people in the room. The scene is very tense with an air of recklessness. We are not sure what Romeo is going to do now that he hears of Juliet's unfortunate demise, and we certainly are not sure if he will follow through on what he alludes to be his plan.

Scene 2:

Another stark white pool of light reveals the events that led to the ignorance of Romeo in regards to the Friar and Juliet's plan. A turn of events that will prove fatal for both of the star-crossed lovers. Both Scene 1 and 2 are treated as memories, or flashbacks, of someone recalling the turn of events that led to the tragedy of Romeo and Juliet. The settings are not fully developed, but rather the action is floating in a limbo. It is the action that is important more so than the place in which it happened.



Scene 3:

Scene 3 opens into a gloomy, ominous setting of the Capulet crypt. The texture stretches across the play space like the fingers of those departed, clinging to this world. It is extremely shadowy and gritty, the sight gives chills to the audience, knowing nothing good is going to happen here. Perhaps there are candelabras around the scene, adding the flickering feeling of the fleeting mannerisms of life. The rest of the tragedy unfolds in this crypt and then the lights slowly fade to black.

