

This is a working document on the lighting concepts for the production of *Plumas Negras*. The purpose of this script treatment is to communicate the world of the play, and to present inspirational and research photos for the lighting in the telling of story. Any question that the lighting designer may have is written in red. Each member of the design team is welcome to respond with any questions, comments, or concerns that they may have.

Design Concept:

Plumas Negras confronts the audience with two strikingly different worlds. One world is that of reality, in which we travel through different times, and an ancestral world that embraces the spirits from past generations communicating with those in the future generations. Life is rough, and work is tough, but the women in this story are resilient in the harsh environments and conditions they encounter. The earlier moments in time will have a warmer tint to them in comparison to the more recent times which will be slightly cooler. Concha reaches out to her daughter and granddaughter after she has passed, allowing us to dive into an ancestral world. We see this several times throughout the play, including whenever crows make their appearances on stage and it will have bold, saturate colors to contrast the real world.

Prologue (p.4-5 Ancestral World)

The Husband and Wife Crows are digging through the dirt and conversing about what they're finding. We learn that they are talkative, smart, and curious creatures. The lighting for this scene will involve rich purples sweeping in from upstage and low lifting lights (potentially footlights) highlighting these speaking crows in a sculpting, dance-like way. Abstract textures and saturate blues will come from straight above the playing space in order to further embrace this spiritual world.

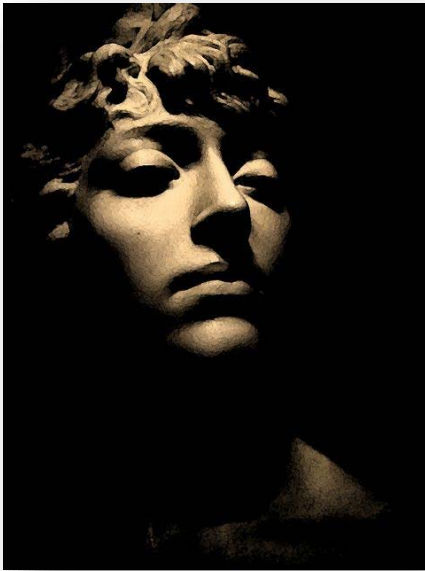


PART ONE: CONCHA

Scene 1 (p. 6-12 1963, Daytime, Fields, Exterior):

The crows are observing Concha and Rogelio as he is playing a sound on the phonograph meant to attract the crows so he can shoot them. Concha is searching for work, but Rogelio is not convinced that she can handle the strain of cutting lettuce, but Concha is stubborn and is says otherwise. Rogelio encourages her to go somewhere else and look for a job in packaging sugar or even do a different kind of work that was meant for females, but she is determined to get this rough job that pays better to provide for her family. The lighting will keep a touch of the lush coolness from the ancestral world on the crows, but incorporate a soft earthy, organic texture around on the set. Subtle yellows, ambers, and greens will be used to create the exterior atmosphere, while harsh brushstrokes sweeping in from one side of the stage will add heat to the scene.





Scene 2 (p. 12)

Concha's monologue enlightens the audience of her knowledge on the spiritual belief that feathers, and her body, hold memories. She speaks of her children and we learn how much Perla meant to her. There is a foreshadowing that something will happen to her in Alisal. The lighting will pull down to isolate Concha during this scene, having a soft look, yet leaving some mystery to aid in the foreshadowing. The softness will come from a light creating a warm glow upstage of Concha, while steep angle angles in the front will provide some shadows for a more serious and mysterious look.

Where are we when this is taking place? Are we in an interior place, or are we bordering the ancestral world?

Scene 3 (p. 13-18 Nighttime, Fields, Exterior)

Concha is on her knees sad and speaking of Carlos. The crows are watching her and trying to figure out what she is talking about. Rebecca joins her, as she was invited to cut her hair. Rebecca is hesitant, and Concha cuts her own hair and buries her braids as a sign of good luck. The lighting will keep some of the lush coolness from the ancestral world on the crows, while maintaining a cool blue moonlight look on the stage. Soft earthy textures will be present, but will be on the cool side. Steep angles for this night will be used at the top of the scene, but then soften and lower as there is a more playful feeling at the end.



Scene 4 (p. 18-20 Ancestral World)

Husband and Wife Crow are deciding where to lay their eggs. The option of the fields comes up and they begin discussing whose fields they are. They eventually come to the conclusion that the land does not belong to anyone, instead, they belong to the land. The lighting will incorporate the saturate blues and purples embracing the stage as part of the ancestral world for this scene. Low lifting lights (potentially footlights) will highlight these magical creatures during their discussion.



Scene 5 (p. 20-26 Daytime, Fields, Exterior)

Concha has snuck onto the fields to work and is dressed as a man. Rogelio joins her and Eleuterio and discovers Concha has returned to the fields. Rogelio is eventually convinced that Concha can fit in and help, so he hires her. There is a line of protestors in the background with communist signs. This scene is filled with tension; therefore, the lighting will provide visual tension by encompassing the stage with warmer colors, steeper angles, harsh brushstrokes and higher intensities.



Scene 6 (p. 26-28 Late Afternoon/Evening, Fields, Exterior)

The men are speaking about Concha's recent actions and briefly imply that she may be a lesbian. When she joins them, the men inform Concha that Alisal is now a part of East Salinas. At the end of the scene, Concha opens her first check from this job and is emotional and happy that because of this, her children will eat. The lighting will incorporate the earthy textures and warm colors, but at lower intensities and have

subtle cools to signify the later time of day. As this scene ends, the last moment that the audience will see is a hopeful warm glow on Concha, which will be the last light to fade out.

Will I be able to incorporate this last image into the end of the scene? How will we be transitioning through the scenes?



Scene 7 (p. 28-32 Cold Nighttime)

Concha and Rebecca are laying down on bedrolls and talking and watching the stars. Concha wishes that she could have at least one of her children with her, Perla. This scene will embrace cool blues, and earthy textures very similar to the top of Scene 3 when Rebecca cuts Concha's hair.

Rebecca mentions that fog is rolling in, do we want to physically see this with some haze?



Scene 8 (p. 32-34 Nighttime Ancestral World)

Concha is asleep and encounters her granddaughter in a dream. Aurora warns Concha to not take the truck to work and to walk instead. This scene will embrace rich blues, purples, and abstract textures. Low angles or footlights will be used to heighten this dream that Concha is having and once again establish this Ancestral World.



Scene 9 (p. 34-36 Early Morning, Exterior)

Fear and desperation fill the air as we hear sirens and see people running. Rebecca and Eleuterio share that there has been an accident of a train hitting a truck that had sixty-two workers crammed in it. They agree to send up prayers to the people effected at the end of the scene. Warm colors, harsh brushstrokes, high intensities, and steep angles will be used to display the fear in the air. An effect using red and blue lights will be used to give the ambulance a visual presence.



Last time we spoke about the calaveras during this scene, we were thinking projections would show this moment. Is this still the case?

Scene 10 (p. 36-37 Ancestral World)

Concha is speaking to the audience and is describing this out of body, dream within a dream experience. She sees the fields and hears mariachi music, then sees her children as birds. The Crows and Perla come on stage. Concha speaks about Perla's hard fall and how the only thing she can do is watch from afar. This scene will have rich blues, purples, and abstract textures of the Ancestral world. Low angles or footlights will be used to heighten experience that Concha is having. When the birds leave Concha at the end of the scene, there will be a colder and empty isolation on her to complement how lost and lonely she is.



PART TWO: PERLA

Scene 11 (p. 38 2003, Ancestral world?)

Time has moved forward to 2003. Perla speaks to the audience and shares about the rough life she has had. She did not have much of a childhood because she helped her siblings so much. She resents her mother some because she left them. The lighting for the introduction of Perla will have colder blues and steep angles to show harshness and isolation.

What is the location for this moment? Are we in an interior place, or are we bordering the ancestral world? Would it be possible to have a different look of isolation for each of the monologues?



Scene 12 (p. 38-41 Start of day, Fields, Exterior - Ancestral World)

Concha is cutting lettuce in the fields with Perla and some other workers. The crows are observing her and believe that she is holding on too tight to Perla and encourage her to move on. Concha understands the birds now that she is part of their spiritual world. The lighting will incorporate the rich blues and purples at sweeping angles, along with abstract textures. The low angled lights or footlights will also be used to heighten the spiritual world we are in. Depending on how this is staged, I would like to explore the possibility of integrating some lighting of the realistic world to create a separation of where Concha and the crows are in comparison to Perla and the other workers.



Scene 13 (p. 41-45 Late evening/Night, Fields, Exterior)

Perla and Mundo are drinking in the fields after work and are being romantically playful with each other. We learn that when the bells of the church ring, something bad has happened and Perla has stopped going to English classes because it takes too much time. Perla asks Mundo if her daughter would be able to tag along with him and his children while she is at work next week, but Mundo is unable to. The lighting will keep some of the lush coolness from the ancestral world on the crows, but incorporate a cool blue, moonlight look on the stage. Organic, earthy textures will be present, but will be on the cooler side. The scene will begin with a softness to it, but have harsh brushstrokes and angles snuck in at the end of the scene.



Scene 14 (p. 46-49 Morning, Interior, Ancestral World)

Perla is getting ready for work, but sense her mother's presence. Concha helps Perla continue to get ready and encourages her to not go work with her creep of a boss or even to report him. Perla wants Concha to leave her alone and blames whatever weakness she has as her fault. The lighting will embrace the saturate purples and blues and textures of the Ancestral World, but also paler, steeper lavenders for a more interior look.



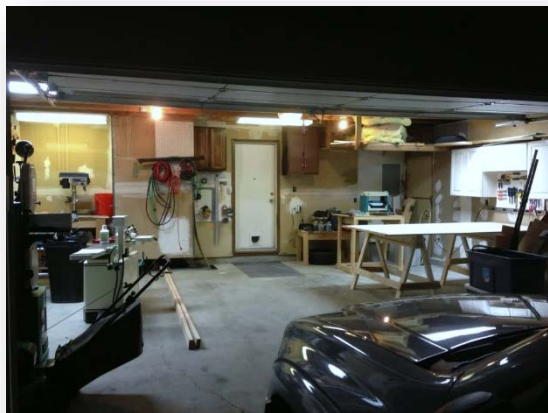
Scene 15 (p. 49-50 Ancestral World)

The Husband and Wife Crows are snuggling on a telephone wire and agree that it is a privilege being cross-eyed because they can see past and future. The Ancestral World will be on at full force with its rich cool colors and abstract textures. Ideally, the birds will be highlighted in a very sculpting and dance-like way depending on where they are staged.



Scene 16 (p. 50-55 Nighttime, Garage, Interior)

Rosa, Mundo, and Virgilio are having a get together in a garage. Mundo is tired and frustrated that the workers' conditions are not much different than they were nearly half a century ago, as they are sleeping six of them to a garage and some workers suffered poisoning. Mundo and Virgilio nearly get into a fight once Perla is brought up and Virgilio makes the decision to move out. The lighting will create an interior, nighttime look with steeper angles and cooler colors. This scene is full of tension, so steep angles and strong brushstrokes at high intensities will provide visual tension for this scene.



Scene 17 (p. 55-58 Time of Day?, fields, Exterior)

Perla and Virgilio are at work when he begins to verbally and physically harass her. The scene ends with Husband and Wife Crows watching concha work and encouraging her to let go and fly. This scene enables the lighting to incorporate both world of the play. The lighting will begin with exterior, organic textures with colors that provide clarity for the actors. Harsh brushstrokes and high intensities will build up in the scene as Virgilio forces himself onto Perla. When Concha and the crows enter, the lush and cool Ancestral World will take over to highlight these characters.

What time of day is this? Would Virgilio do this in broad daylight, or towards the end of the work day?



Scene 18 (p. 58-62 Ancestral World) ~~deleted~~

~~Husband and Wife Crow are waiting for their eggs to hatch and are discussing how wife crow met Alala. Wife would not have survived the encounter with the raccoon had Alala swept in and took her in as her own when Wife was a fledgling. The Ancestral World will embrace the stage with its rich cool colors and abstract textures. The birds will be highlighted in a very sculpting and dance-like way depending on where they are staged.~~

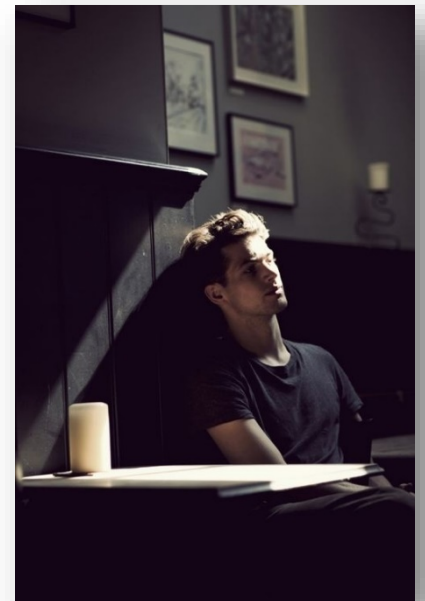
Scene 18 (p. 58-62 Daytime, Office, Interior)

Perla is with a human resources-like representative in an office, discussing a request for a restraining order she filed against Virgilio. Ms. Brown has decided to lay off Perla because it was a very serious accusation and she should've gone to the office first instead of the police. The lighting will provide an uncomfortable, interior look by using pale, neutral colors at high angles to push the added weight that Perla has on her shoulders.



Scene 19 (p. 62-67 Ancestral World at beginning, Interior of Reality World at end)

Perla is emotional and resentful towards her mother for leaving her as a child. This has left a huge hole in her heart. She blames her current situation on Concha, but Concha justifies her actions as having been beneficial for her children. The lighting will use the saturate purples and blues and textures of the Ancestral World, but at paler, steeper lavenders for a more interior look. This will slowly fade and transition into Perla's present-day life which will have a colder, harsher look to it as she now has more challenges ahead of her.



Scene 20 (p. 67 Ancestral World)

The Crows sing the Pancho Villa marching song before they vanish as Aurora appears. The lighting for this moment will be a more pale version of the Ancestral World that we have seen in the play so far. It will still keep the cool blues and purples, but they will not be as saturate, as there is a more somber feeling in the air. Once Aurora appears, the lighting will pull down to isolate her at steep angles and pale blues as we are moving forward in time.



PART
THREE: AURORA

Scene 21 (p. 67-68 2013)

Time has progressed to the year 2013. Aurora speaks to the audience and shares about where the women before her came from and how close she is with her brother. She associates with gangs, but is not in one, as she graduated number one from her high school and has big plans for her and her daughter to get out of East Salinas. The lighting will isolate Aurora as we are introduced to her and utilize harsh angles and intensities with softer colors. This will push the idea that although she has also not had an easy life, she his hopeful that she will create a better future for herself and the generation that will come after her.

Scene 22 (p. 68-73 Daytime, Mi Pueblo Grocery Store, Interior)

Aurora is scanning her mother's groceries at the store. Perla learns that Aurora is making more than she is and suggests that she start working closer to full time. Aurora has been limiting her hours because she is taking classes and wants to further her education even up to a master's degree. Aurora is having a lot of stress and pressure in life already: to provide for her child and help her mom out some, to take classes and do well in them, to find someone to care for her child when she's at work. Paler blues and steep angles will be incorporated in the lighting for an interior look. As Perla keeps pushing Aurora, the intensities will get hotter to heighten Perla's overbearing questions and the other pressures that Aurora is feeling.



Scene 23 (p. 73-75 Ancestral World)

Husband and Wife Crow are talking to their children. They tell them a bedtime story about how earth was created. They question what happens in the next life for an animal. The lighting will create a loving look in the Ancestral World with lush blues and purples while also sculpting the Crows with footlights or low side lights.



Scene 24 (p. 76-86 Nighttime, Interior)

Alex is painting a sculpture he made when Aurora comes in and asks him to take care of her daughter while she takes a mid-term that night, but he is unable to and leaves.

Perla comes in and Aurora asks her to watch her baby, but Perla is concerned with pricing Concha's ring that Aurora wears for money to fix her tooth. They get into an argument about work, school, and how things need to change. Aurora is forced to give up the ring and Perla leaves out of Aurora's grip at the end. The lighting will create an interior, nighttime look with steeper angles and cooler colors. This scene is full of tension, so steep angles and strong brushstrokes at high intensities will heighten the tension and pressures felt in this scene.



Scene 25 (p. 86-87 Time of Day/Location)

The crows are watching over Aurora as she is seeking spiritual help from her grandmother. The lighting will highlight the Crows with Crows with footlights or low side lights and surround them with the lush palette of the Ancestral world. Aurora will be isolated with a harsh angle pushing her from upstage to visually portray the stresses she is feeling, but a soft and hopeful light will sweep in front of her as she seeks guidance from her ancestor.

We see the Ancestral World because the crows are present, but is Aurora still in the real world?

Scene 26 (p. 88-90 Nighttime, Interior)

Alex is painting a sculpture with Junior and they are speaking about painting and what keeps them safe. Junior shares that he saw Aurora with her baby daddy on the way to meet with Alex. Alex hurries out to check on his sister because her ex and the area that they were in is not a good combination. The lighting will echo a similar interior scene to last scene with Alex and have a nighttime look with steeper angles and cooler colors. This will have a softer quality to it at the beginning, but later incorporate high intensities and harsh angles as Alex learns of his sisters whereabouts.



Scene 27 (p. 91 Nighttime, Perla's Home, Interior)

A murder of crows swooping in opens up the scene for Alex getting home to ask Perla if she knew where Aurora might be and if she took the baby with her. There is a sense of urgency at the end when we learn that Aurora has the baby and is most likely with Ricky. The lights will create a soft, interior night time look to start off, but harsh angles will sneak on by the end of the scene to highlight the urgency and worry that is created by Aurora's unknown whereabouts.



When the crows swoop in and out at the top of the scene, do we want to first come in with the Ancestral World and then transition out into the nighttime scene?



Scene 28 (p. 92-98 Ancestral World, Hospital)

A murder of crows swoops in again along with calaveras, but one remains and it is Concha. Aurora feels free and learns that Concha is in between. They talk and Aurora realizes she made a mistake to leave that night and realizes her daughter isn't with her. Concha says she has to leave her behind, but Aurora cannot do this. The scene shifts to reality in a hospital room where Aurora is reunited with Perla after she fainted in a drive by shooting. They share a beautiful moment in which they both agree they need to be stronger. The lighting will wrap the stage around with the Ancestral World and its saturate colors, abstract textures, and sculpting angles. This in between world will transform into a harsher look when Aurora is yelling about how she cannot leave her daughter. Once we transition into the hospital, the lighting will lose the saturate colors and abstract textures to embrace a pale interior look. There will be a softer quality to this moment to complement the change that has taken place in the relationship between Perla and Aurora.



Scene 29 (p. 98-100 Ancestral World)

Perla is reunited with Concha and they have a moment of closure in which Perla assures Concha that she indeed did the best she could while she was alive. Aurora joins the scene and they send Concha off so she may fly with the other crows. This is the first time that these three women are on the stage together and interact with each other all at once. The lighting will take us to the Ancestral World one final time with the lush cool colors and abstract textures. These three women will all be beautifully sculpted with low angled lights to highlight this magical reunion. When Concha flies way with the crows at the end of the scene, the lighting will fade to a purple silhouette look that will frame Perla and Aurora as they are left together.

