

The Living

By Anthony Clarvoe

Lighting Concept Package
Lighting Design by Madeleine Reid

Concept Statement

The idea of those who are “well off” being able to escape the “unfortunate” has been a trend that transcends time. From the bubonic plague in 1665, to the AIDS epidemic, to COVID-19, it has been seen that the aristocracy will neglect populations that have gone through tremendous suffering in order to save face. However, in doing so, they have sealed the fate of those affected. *The Living* focuses on human suffering caused by the aristocracy’s negligence to prevent the spread of a pandemic, leaving those less fortunate to breathe in the death that surrounds them, ultimately dimming the life within each person.

A dazed Sarah, cast in the sun’s gentle daffodil rays that shine through the tall front window reaching for the last bit of life inside the house, is sitting in the parlor of her home as she mourns in silence of the loss of her husband. The shadows of the window panes grace her numb face while those of the chair and table stretch into the faded room, longing for the children that once played there. The air is undisturbed until Mrs. Finch barges through the front door, causing the dust to stir and the crisp, straw sunlight to flood the rest of the room with the sudden commotion, exposing the dilapidated interior. As Mrs. Finch searches for the dead husband, she fades into the forlorn blue-grey shadows of the increasingly lifeless house. Sarah’s hope to see her children again is the glimmer that remains as the only thing keeping the house alive.

The bright, sunny country road is lined with crouching trees scattered along the dirt path, casting dappled grey shapes of foliage on Sarah, sheltering her from the heat. Robert, Bill, and Andrew stand basking in the hot, chamomile sunlight, filling the air with hostility and aggression as they refuse to let Sarah through, afraid of the disease she might be carrying. Sarah’s defeated mood is mimicked by the clouds covering the sun, creating a slight overcast film that follows her home. The promise of a life in the country away from the pandemic is no longer an option.

The powder blue of the morning passes through the long front windows of the house, allowing the early light that trickles in to succumb to the pallid blue atmosphere that hovers over the bedroom, casting Mrs. Finch in a sickly haze. Subtle, melancholy blue-grey shadows of the bed linger nearby as exhausted and strained as the woman who cries there. The stuffy air is uncomfortable and only relaxes slightly on Sarah’s arrival to aid Mrs. Finch. However, it becomes more tense as it is revealed Sarah’s children have died. Sarah’s last bit of hope is crushed and the room becomes distant, pale, and cold - the last bit of energy has been sucked out.

Human suffering can be mitigated, but only if everyone works together - no matter their status. In a world filled with light to only be extinguished by the cold, harsh reality of illness, this play follows characters of different walks of life, exposing the harsh reality of the relationships between the upper class, bourgeoisie, and lower class. Those relationships reveal that even during the time of a pandemic, the wealthy prefer to take the selfish route in the name of self-preservation, leaving the middle class and poor to pick up the lifeless pieces left behind by the ill, only to eventually be consumed by the death that surrounds them.

Concept Board



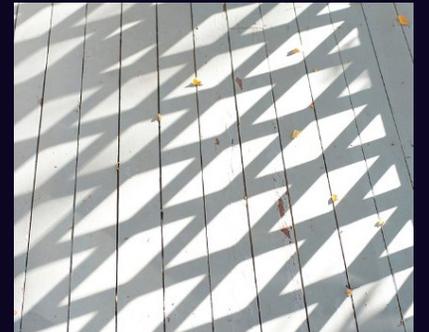
The Living
LD: Madeleine Reid

Halloween Parade (1980s)/Silhouettes

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Scene Transition Inspiration



Morgue



Sarah's House, Act 1

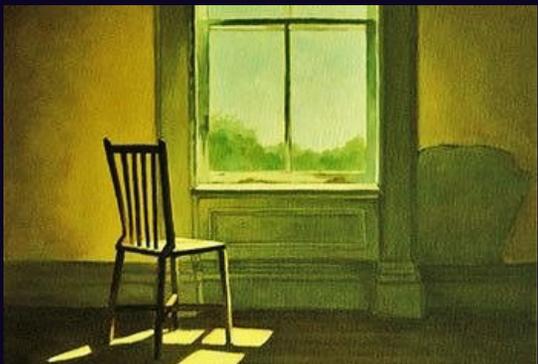


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Sarah's House, Act 2



Harmon's Apartment

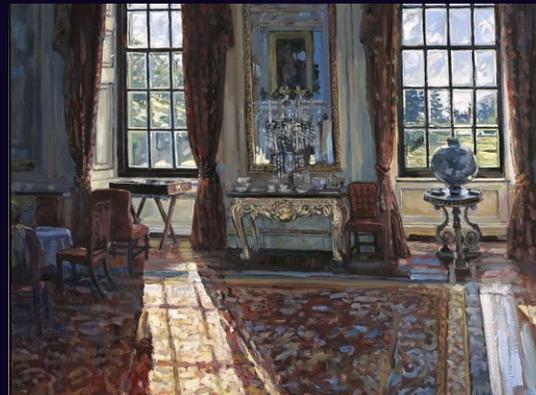


Country Road



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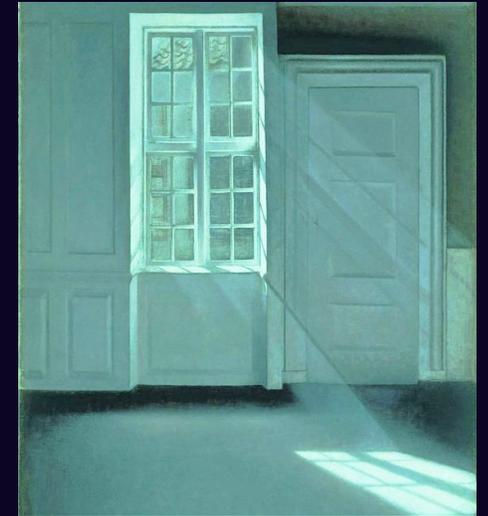
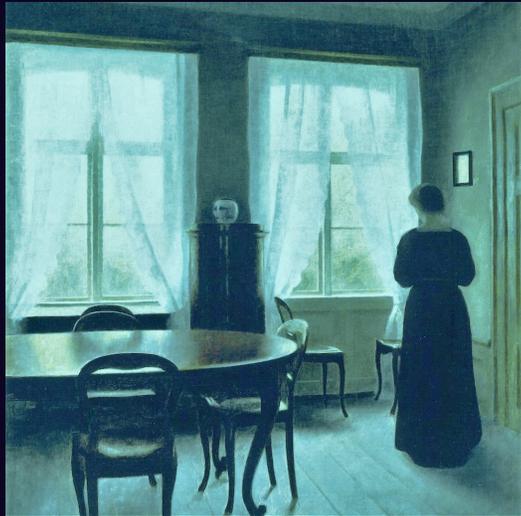
The Dock & Lawrence's Office



Graunt Aside Moments



Another House, Act 2



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Harmon's Funeral



Practicals Inspiration

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