

## Streamers

### **Concept:**

Streamers is a timeless play that follows the dramatic changes that take place in young men in response to being in a military environment. Roger, Richie and Billy are from different cultural backgrounds and are placed together in the confines of the barracks.

While Roger, Richie and Billy are friends, they are friends by necessity and convenience since they live with each other. The introduction of Carlyle stirs this friendship up. As a result a heated discussion on race and sexuality manifest in the action of the play because of this situation. Carlyle is an accelerant to a battle that will take place and affect everyone.

The lighting for Streamers slowly reveals the progression of the troubled lives of men in the Army. At the start of the play, the header unit masks the massive 33'0" barrack walls to create the illusion that the set location is in a normal sized, 1965 styled barrack. The three hanging lamps illuminate the room carve out the space with additional no color light to fill in the rest of the room. As the stage extends past the proscenium, there is the idea of additional hanging lamps downstage that allow the light to cover the rest of the stage. There is also a hint of light coming through the three windows upstage that is reflected off the storage building outside as dusk turns into night. Additionally, the door from the hallway casts light through the tall vertical glass pane and the transom into the room by the lockers. This look remains for the majority of Act I until night arrive and the hanging lights are turned out as everyone goes to bed. The room is now only lit by the bit of light from the hallway through the door and the idea of exterior building lights that comes through the window from the complex outside.

At the top of Act II the interior lighting of the barracks is the same as the start of the show, but it is now afternoon, and sunlight grazes at a sharp and steep angle across the storage building seen through the upstage windows. It does not enter into the barracks through the window.

Act II Scene 2 is in almost complete darkness. Richie's bed light is on and lights a portion of the barracks. Again, the only remaining light comes through the door and transom and the spill of light from outside. Later, the room falls to almost complete darkness as Richie's bed lamp is turned out during the fight. At this point the characters are only visible in the broken silhouette of going back and forth between the windows and an occasional slash of light across their face from the door. During this "blackout" the header unit flies out revealing the belittling walls of to the audience. As the light switch is flicked on the audience is subjected to sharp and disorienting angles of colored lights cast on the wall during Carlye's rage and out cry against being in the Army.

As Roger picks up the mop to clean the blood up and Cokes enters, the disoriented room from Carlye's rage fades to an interior lit room that spans the entire height of the walls.

As the play closes, Cokes singing *Beautiful Streamers* in fake Korean at the DS corner of the stage and the lights fade to him in a pool of light with some up light from the foot lights. Four vertical shafts appear one by one at the end of each verse of *Beautiful Streamers*. Then fade to black.

## Lighting Moments

### Act 1:

- T.O.S. – Interior lit from the hanging lights and a little from the outside at dusk
- Move from dusk into night
- Lights go out as everyone goes to bed. Light from window and door
- Billy's monologue at the end of Act 1 where he talks about Frankie. He is spotlighted lying motionless in bed from a foot light that catches his face.
- Blackout

(Other cues are in-perceivable highlights of primary acting areas.)

### Act 2:

-Afternoon with the practicals on and sunlight seen on the building outside the windows, but it does not enter the room.

-Lights fade

- It is night as TAPS starts to play with the practicals turned off. There is the presence of light through the door in contrast to the exterior light that is coming through the windows giving the sense of street lights/lanterns outside that we can see on the US exterior wall.

- The change of having the overhead lights flicked on and off, especially when Carlyle pulls out his knife, becomes very stylized and the lights on are glaring, strong, angular and sharp with color. There is a drastic and shocking difference to them being on and off.

-As Cokes enter the room reminds us of the normal sized barracks from Act 1, but the light stretches to cover the entire playing area and walls.

-Spot on Cokes as he starts to sing Beautiful Streamers

-Vertical shafts crazing the US interior wall occur on each verse of the song.

-Blackout.