**Good People**

**SEASON OF CONTEMPORARY AMERICAN PLAYS**

**SCENE DEVELOPMENT**

Version 1

---

### ACT I SET

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>GREEN</td>
</tr>
<tr>
<td>4</td>
<td>AMBER</td>
</tr>
</tbody>
</table>

**NB:** The two tables and one of the chairs in the GREEN section are now to be stored offstage during ACT I Scenes 1-3. There will be a single chair for ACT I Scene 1, and this will be removed in a small change over before Scene 2. Also, the chairs and table in the BLUE sections are now switched, with the table US of the two chairs (not in front of them).

### ACT II SET

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PURPLE</td>
</tr>
<tr>
<td>2</td>
<td>RED (This is the same setting as ACT I SC 4)</td>
</tr>
</tbody>
</table>

**NB:** The two tables and four chairs show DSOP and DSPS, as with ACT I, are now being stored offstage during ACT II Scene 1. There is also the addition of a practical lamp, placed directly OP of the couch. This remains for the duration of the act.

---

Rough area of stage used for each scene:
- ACT I SC 1 – GREEN
- ACT I SC 2 – AMBER
- ACT I SC 3 – GREEN
- ACT I SC 4 – RED

Rough area of stage used for each scene:
- ACT II SC 1 – PURPLE
- ACT II SC 2 – RED (This is the same setting as ACT I SC 4)

---

*Set design images provided by Bethany Scott, Set designer for the Season of American Contemporary plays.*

---

Compiled by Emma Healy  
**Good People | Lighting Designer**  
p. 0448 468 568 | e. e2.healy@connect.qut.edu.au  

Current as at 21/05/2018  

Page 1/1

*THIS DOCUMENT IS SUBJECT TO CHANGE*
### ACT I SCENE 1 – ALLEY BEHIND DOLLAR STORE

**Setting**: “The alley behind the Dollar Store. There’s a dumpster back there, a rusty chair, and a door labelled ‘Dollar Store – Deliveries Only’.”

**Vision**

- LX up in a T Shape Corridor to indicate light between buildings in a rear alleyway – sharp lines to indicate clear edges of buildings. (Mostly boom shots to ensure outline is visible on floor)
- Internal light of the dollar store shining into the dull alleyway (shot through flats to create doorway shape)
- Cold daylight
- Gradual fade throughout scene – build lights on Margie and her internalised worries, conversely fading on Stevie (theatrical direction of focus)
- Final theatrical fade on Margie’s last line to hold her in light – her fear over current situation with Joyce

**Basic Scene Build**

- Upcoming scenes (Kitchen and Doctor’s Office) to be lit in background
- Theatrical fade on Margie’s last line (holding LX just up on her) – this is to be repeated for most scene endings

### ACT I SCENE 2 – MARGARET’S KITCHEN

**Setting**: “Margaret’s kitchen, the next morning. It’s small, and rundown.”

**Vision**

- Golden morning glow from OP, cooler light ‘reflected’ off kitchen wall from PS
- External lights of Kitchen room and Joyce’s bedroom (shot through the flats to create doorway outline on floor)
- Theatrical fade on Jeanie’s last line – holding her in light just before the transition

**Basic Scene Build**

- Covers approx. 2/3 of the stage space from OP
### SEASON OF CONTEMPORARY AMERICAN PLAYS

**SCENE DEVELOPMENT**

Version 1

<table>
<thead>
<tr>
<th>Setting</th>
<th>Vision</th>
<th>Basic Scene Build</th>
<th>Additional Notes</th>
</tr>
</thead>
</table>
| **ACT I SCENE 3 – MICHAEL’S OFFICE** | “Dr Michael Dillion’s office. Tastefully decorated. A couple of family photos on a shelf behind his desk” | - Cold, white/blue light in comparison to Margie’s Kitchen (distinct contrast between settings) – indicative of sterile light inside white walled hospital  
- Not homely or warm – stark and cold.  
- Special on photo frame to pull it out from the wall – fade down/back up when Margie picks it up  
- Final theatrical fade to hold Michael in light during the start of the transition | - Covers approx. half the stage space from PS |
| **ACT I SCENE 4 – CHURCH BASEMENT (BINGO)** | “At a folding table in the basement of the church. They’re playing bingo. We hear the murmurs of the crowd.” | - DS strip lit to pull focus to the tables DS – characters sit for majority of scene. Using the DS corridor lights from ACT I SC 1 with additional boom shots.  
- Coloured lights from behind the actors to differentiate location – this is where the characters spend their Friday night. Coloured lights are a cross between the colours through the stained glass window and some tacky LED lights bought by the church to liven the basement up.  
- Special on Dottie’s rabbits to pull them off the table cloth. | - Specific focus to the DS edge of the stage space. |
<table>
<thead>
<tr>
<th>Setting</th>
<th>Vision</th>
<th>Basic Scene Build</th>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACT II SCENE 1 – MICHAEL &amp; KATE’S HOME</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| “A beautiful home. Tasteful and suburban...Doorways and corridors lead off to other parts of the house – the kitchen, the dining room...It’s early evening, say around seven or so.” | ![Image](image1.png) | - Primary source of internal light is the practical lamp beside the couch – warm glows from the lamp and cooler reflected light from the ‘walls’ of the room.  
- Doorway specials for Kitchen, Upstairs and Foyer – same three used for the Dollar Store, Kitchen and Joyce’s bedroom – shot through flats for shape  
- LX transition from day-time to night-time over course of scene reflected in vision content – two extra LX build cues. First build brings in evening blues, and the second increases contrast between internal ambers and external blues. LX cues and vision cues happen at the same time, approx. 3-5 minute subtle builds.  
- Small fades throughout scene to draw focus in  
- Final LX hold on Kate and Michael – for transition | Covers approx. 3/4 of the stage space from OP |
| **ACT II SCENE 2 – CHURCH BASEMENT (BINGO)** | | | |
| “Church basement...at their folding table playing bingo.” | ![Image](image2.png) | - Same location/build as ACT I Scene 4. | Mikey and Kate dimly lit on the couch behind the bingo scene |