

URINETOWN LIGHTING CONCEPT

From the darkness, footlights glow, illuminating a run down town. Lockstock enters in a sharp bright pale yellow follow spot that feels much to clean and out of place in this world. (A look that follows him narrating throughout the story.) As he crosses the stage (*Too Much Exposition*), it becomes fully activated, dingy acidic green texture mixing with deep sodium vapour haze illuminating the cast and set. In this lighting, Mrs. Pennywise explains that *It's a Privilege to Pee*. Above them, in Cladwell's office, crisp industrial lime and yellow tinted light illuminate the significantly cleaner corporate office (*Mr. Cladwell*). The nearly blinding overhead lighting overpowers everything else as the song reaches its crescendo, and casts the corporate drones' eyes into deep dark shadows. Only when Cladwell leans out to emphasize certain points is he caught in the footlights, the angle skewing his features and revealing his true nature. With a bump, the offices are gone and the audience is plunged into darkness.

Slowly, a single pool of sodium vapor streetlight appears, illuminating Little Sally counting her pennies. As the Cops start to sing (*Cop Song*), their circular tempo mirror's their action, circling around Little Sally, only occasionally dipping into the light. As more cops join in, the circling becomes faster and the light grows dimmer. As the cops eerily calling out names in near silence, they pop up randomly around the set. Little lights bump up and down, catching them under their faces; their presence is nightmarishly inescapable and unpredictable. Little Sally scurries away and the cops step fully into the streetlight, which has been restored to its original level, to discuss Rio. They're still there as Hope enters and joins them. Bobby, in the shadows watches them. When they leave, Bobby and Hope are left in the warmth of the streetlight. As they sing, the streetlight's pool slowly dissipates to a hopeful sky blue while the rest of the stage is bathed in a dazzling deep azure. After Bobby exits, Hope turns to leave and the stage slowly sinks back into the grungy light of the single streetlight once more.

The next day, back in the dingy town, Bobby sings about possibility (*Look Toward the Sky*). The further he gets into the song, the more he becomes isolated in a pool of light blue light from a single source somewhere out beyond the audience. As characters interact with Bobby, they enter and exit the pool of light. When the poor begin to join him, the pool grows to include all of them and the town falls away into a vague silhouette. The difference between the ill-fated hope and the gritty acidic reality of the town is explicitly clear. With a final crescendo, the lights bump out on the crowd and into Cladwell's Office. The crisp greens and pale yellows are still present, but the existence of the footlights is more pronounced. As Cladwell sings (*Don't Be the Bunny*), the lights in the office slowly fall away completely, leaving Cladwell completely up lit as he sings about the losers in the town. With the second verse, the poor begin to appear in silhouette, setting up for the finale.

As the Act 1 finale begins, the cool white lights of hope appear and illuminate the poor. Above them, yellow footlights light Cladwell and his men. Their shadows are huge and loom over the poor. The music's tempo picks up and Cladwell's and Bobby's melodies fight for dominance. Bobby and Hope pull away from the crowd and are lit in an echo of the blue light from *Follow Your Heart*. Hope recalls the melody of *Urinetown* as she steps away from Bobby and the blue light fades. In the chaos of the song, Bobby's vocals can clearly be heard, as he's pulled out from the crowd in a blindingly bright version of his hopeful light from *Look Toward the Sky*. With the last bit of dialogue, the bright light fades and confusion ensues, as the lights grow dim. Lockstock, pulled out from the fray in his pale yellow spot, bids the audience a good intermission and the lights blackout with the last staccato "Urinetown".

The secret hideout is still lit by a very dim version of the icy white light from the end of act 1. The cast has located flashlights and camping lanterns and are attempting to recreate the artificial white light of

Bobby's revolution, but in their attempt are casting horrifying and grotesque shadows everywhere. The poor grow anxious and grab the lights as they begin to dance. The swinging beams and quick snatches of faces and odd angles help create the frantic atmosphere of *Snuff that Girl*. Bobby returns and brings with him the bright blue white of the revolution. He stirs up the crowd and returns them to the cause.

Bobby makes the journey to Cladwell's office. The office, lit with the strong yellow footlights begins to bleed into the hideout below. Acidic lime green creeps in and begins to take over the white lights. The corporate offices and the hideout blend together. Neither place can escape the hopeless acidic color palette and distorted shadows.

On top of a building, Bobby faces his death and the neon yellow shines brightly from 'Urinetown' below. He's caught in the last of the true blue light from beyond the audience's perception. With the push over the railing and the resounding thump, the blue light bumps out and the yellow fully creeps into the hideout. Sally is lit by one of the artificial sources as she recalls Bobby's final moments. Bobby chimes in from beyond, silhouetted in ghostly white.

The cast's artificial blue and white flashlights appear in the semi-darkness and the beams scurry all about the dark theatre as they storm the slowly brightening acidic green-yellow corporate headquarters (*We're Not Sorry*). Cladwell, caught like a deer in the headlights, is blinded by the intensity of the entire cast's flashlights sings his final reprise (*I'm Not Sorry*).

Hope starts to sing (*I See a River*) isolated in the last bit of blue light she and the cast have created. As the song continues and the tempo increases, the blue light shrinks slowly as more people try to be included and flashlights die and flicker out. The chaos of the dingy neon yellow grows stronger than before, beating out the 'hopeful' blue light. Neon yellow completely takes over as the final Urinetown chorus rings out and we end as we began, lit only by footlights.

