

LIGHTING DIMENSIONS®

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NEWS

The speed of light

Go *Go Go*, performed by Juliana Francis, is a forceful one-woman piece dramatizing the effects of incest. The show uses light, sound, and video to not only create the various settings and mood changes, but to delineate the fragmented nature of the piece. Heather Carson designed the lights for *Go Go Go*, which ran at New York City's Off Off Broadway Performance Space 122 last October and November. A European tour is in the planning stage.

The show, about one woman "exposing" both her body and thoughts, leading her to in some way reclaim them both, needed lighting that would reflect, as the LD notes, the idea of "control," specifically "what she [Francis] chooses to let us see and how—which is very important for survivors of abuse. I wanted the placement of the lighting equipment to tell its own story, have

its own landscape. There was quite a mixture of sources and color temperatures all colliding and inhabiting the space to make their own statement."

As part of James Schuette's set design, shower curtains created the main playing area. For Carson, the "structure of the lighting was determined by the set and its use of the theatre walls as part of it. I used deep blue fluorescents at the curtain line height to slice the space in half vertically to signify that which is covered and that which is uncovered."

Carson continues, "I had a sea of flicker bulbs at varying heights dipping into the space from above, which were a very fragile, delicate item. Behind the center of each curtain was a Miniten bolted to the back wall of the theatre blasting straight into the curtain—a determined, aggressive statement. There were Par Bax with scrollers at the back line of



SASHA STOLLMAN

Heather Carson's lighting for *Go Go Go*, Juliana Francis' one-woman drama about the effects of incest, reflects what Francis allows the audience to see.

the set to articulate the floor; Star strobes hidden throughout the pipe structures for disconnected moments; and 2k Softlites that hung down on scissor arms for the 'telethon TV' moments, creating a strong line separating the viewer from the space." What Carson calls "pink, fleshy fluorescents" illuminated Francis' body, which was revealed section by section from within a box. The designer

also used Miniten foots for "intense, in-your-face lighting."

The lighting package was supplied by Big Apple Lights and also included eight Color Wiz analog color scrollers and four ETC Source Fours.

Sound design for *Go Go Go* was by Raul Vincent Enriquez; the costume designer was Doey Lüthi. Video design was by Adam Soch.

Jane Hogan