

Max Okst

Lighting Research



During the design process we looked at a lot of research about the intersection of Greek architecture and rock music, and how we could bring that to the stage.

We landed on having the architecture and costuming following more of the Greek aesthetic while the lighting and sound would follow more of the concert aesthetic of the Go-Go's

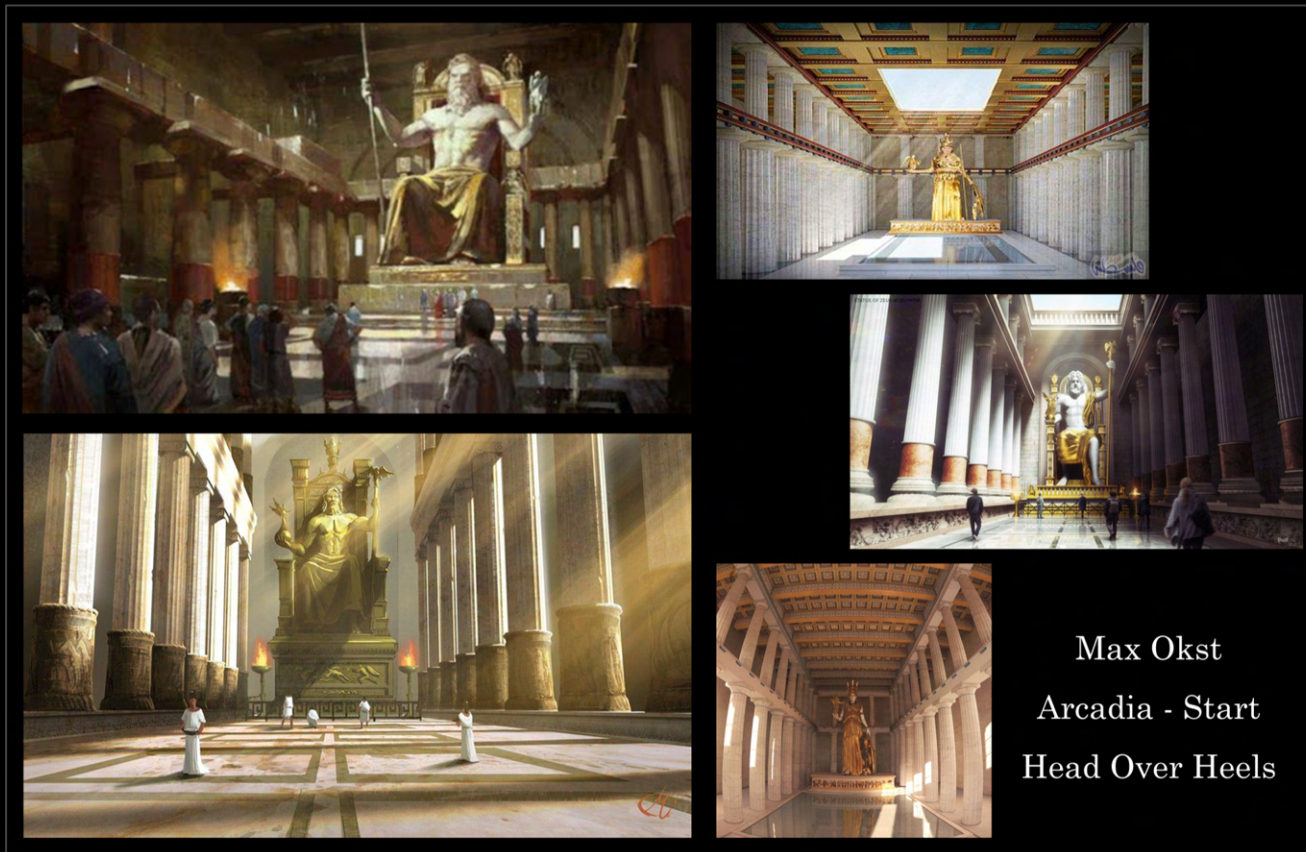
I pulled a lot of my color palettes from this top left research board of Go-Go's music videos and concerts.

Some of my lighting goals for the production were to reflect the "beat" of the characters, or more simply, the emotion on stage, and to create lighting elements that reinforced the concert aesthetic that we wanted to lean into.



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My next step in the process was to create environmental research boards to envision how each location in the show would feel based on color, intensity, shadow, and angle.

We wanted to start the show inside of a Greek temple, so I landed in some of these angular temple pillar images.

The characters then travel to hear from the Oracle, and the director wanted the environment to feel “otherworldly”, and we landed in these blue and purple cave images in the top right.

In the show, there’s a lot of traveling through the woods, so we wanted to reinforce that through daytime and nighttime trees which translated into templates onstage.



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There is a moment in the show that happened in a cave, and engages with shadow play, so I wanted to find images that reflected that environment and allowed us to combine the two ideas.

With this board on the bottom right, we wanted to show what the loss of emotion or the loss of “the beat” looked like onstage and decided that it was synonymous with the loss of color, and then at the end of the show when the community comes back together, we reintroduce color.

The design team was also really interested in audience engagement, so we decided to combine some concert elements like confetti, audience blinders, and color in the house to really envelop the audience in the world of the play.

