



Blake Huntley Event Technician

Production Concept Statement

Wizard of Oz

In its original context, the World of Oz and Emerald City has been an idea framed around the technicolor revolution. This duality of a black and white Kansas vs. a colorful fantasy dream was a sufficiently stark contrast. My vision of Oz ties in a much darker theme and juxtaposition. Contrasting a clean victorian countryside alive with natural air, with the smog and dense metal feeling of Oz, writes the story of the *Wizard of Oz* is more of a nightmare than a dream. Central to this distinction are atmospherics, verticality within the scenic design, and the mixing of point source and broad sweeping light.

Heightening the transition between Kansas and the steampunk industrial state of Oz, the twister sequence will introduce a heavy haze. This use of atmospherics creates a more significant distinction with the metalwork and likely industrial pollution of the Emerald City. It also informs the central concept of Dorothy's trip as a dream. As we reach the Emerald City, this haze will become oppressive and dense above the playing space to indicate the source of the pollution of Oz and a sense of foreboding with the unknown city. The heavy use of these atmospherics will enhance the directionality and glow of the lighting of the Emerald City. Much like modern-day oil rigs, the point source lighting signifies not only the shimmer of the city but harkens back to these overwhelmingly industrial and rugged locations.

While Dorothy's Kansas cottage will be minimally suggested, primarily composed of starkly neutral lighting, the world of Oz will tower over Dorothy on either side of the stage. This overwhelming sense of verticality means drawing the eye to the action happening on-stage and

create levels by which the fantasy world can watch Dorothy on her adventures. All the different pieces convey a directionality toward the playing space full of metal machinery and mechanical marvels, preventing the audience from getting lost in the portal's intricacies.

Another tool of note employed in the design is the use of contrasting color palettes for Kansas and the world of Oz. Mimicking the black and natural feel of the original film, Kansas will be lit in a very tinted color palette, signifying the mundane reality as clouds roll in with a storm imminent. Kansas dichotomizes with the stark color palettes introduced within Oz. Given the aforementioned use of air quality modifications, Oz will have a two-toned color palette. The lower playing space is lit in a warmer tone to aid the sense of an industrial state that cannot break beyond the air pollution. By contrast, sweeping cooler saturated tones break through the existing unit set through the smog in the upper zones of the play space. These broad sweeps would identify the world beyond pollution.

Overall, Oz will be a world post-industrial revolution that has taken the use of cogs and mechanicals to a devastating extreme. Devoid of nature, even the classical flying monkeys would become mechanical owls or flock of crows.
