



LIGHTING

(as of APRIL 2020)

It is the job of the Producer, in coordination with the Director, to find a Lighting Designer who will be responsible for all aspects of the lighting for a show. An appropriate Lighting Designer should have a good understanding of all equipment involved (including basic electrical knowledge and the ability to program the lighting board) and be able to work closely with the Director on artistic aspects of the design before and during the rehearsal period.

Additional lighting crew may also be needed, at the discretion of the Designer. The Lighting Designer should communicate directly with the Producer to fill these roles as needed. Possible additional crew include:

- one or more Board Operators
- one or more Spot Operators
- one or more assistants for hanging/focusing lights
- one or more “stage walkers”.

LIGHTING DESIGNER

BEFORE REHEARSALS BEGIN:

- Read the script and create a draft Lighting Plan of the show, paying attention to the time of day, the seasons and any special effects mentioned in the script.
- Meet with the Director to review the draft Lighting Plan and discuss the Director’s intent for overall tone and how to support each scene with lighting.
- Meet with the Production Team to solidify dates of:
 - Paper Tech
 - Dates/times to hang and focus lights that will not conflict with set work
 - Dry Tech
 - Costume Parade
 - Technical Rehearsal(s)
 - The earliest date appropriate to run partial lighting.

THE PAPER TECH:

- Before the Paper Tech:
 - Create a draft Cue List and a diagram of fixture positions, angles, and colours.
 - Consider deviations from the script that may affect lighting decisions.



- During the Paper Tech:
 - Present your Lighting Plan, Cue List and diagram of fixtures.
 - Note how light cues will interact with other cues (e.g. sound, set changes).

COSTUME PARADE:

- Before the Costume Parade:
 - Plan at least two hang/focus sessions when no one else is using the stage.
 - Hang the lights using assistants to speed up the process. **Note:** Don't exceed 600W per dimmer channel, or 1800W total per dimmer pack.
 - Focus the lights using a "stage walker" to find and compensate for disruptive shadows/highlights along paths where actors will frequently cross.
 - Also use this time to get a sense of the relative light levels that will be needed to get even lighting across/into the stage.
 - Choose, cut and apply gels.
- During the Costume Parade:
 - Provide bright flat lighting so the Director and Costumes crew can inspect the costumes on stage.
 - Check that scene lighting choices:
 - Do not conflict with costumes
 - Lighting colour does not overly emphasize one character over another
 - Lighting colour does not overly alter apparent costume colour
 - Low-light or saturated scenes do not obscure important costuming details.

BEFORE THE TECHNICAL REHEARSALS:

- Schedule as many "partial lighting" rehearsals as possible and invite your lighting operators.
- Use "partial lighting" rehearsals to:
 - Work on programming the cues into the Obsession II lighting board, including rough levels.
 - Become familiar with action/dialog-based cues.
 - Allow the cast to become comfortable with darkly lit scenes.
 - Resolve problems with practical and action-based cues.



THE DRY TECH:

- During the Dry Tech:
 - Run ALL cues, perhaps excluding those for pre/post show and intermission.
 - Work on timing with other crew (e.g. sound, set changes) and determine levels.
 - Get Director approval for the look of each scene, transition, and effect.
 - After the rehearsal:
 - Confirm all cue changes with the Stage Manager.

Note: Do not try to complete the lighting program during the Dry Tech, focus on the points above and do the bulk of the programming before and after the rehearsal.

TECHNICAL REHEARSAL / CUE-TO-CUE:

- Before the Technical Rehearsal:
 - Let the Stage Manager and Director know whether, in your opinion, a Cue-to-Cue is necessary, or whether the Full Tech can be run as a regular rehearsal.
 - Complete the show programming into the lighting board. Note: The Lighting board manual is on the shelf in the lighting table.
 - Inform the Stage Manager of cues that are intentionally time-delayed or slow-building in the sound program, so they are not mistaken for operator error.
- During the Technical Rehearsal:
 - Run all cues, including those for pre/post show and intermission.
 - Work on timing of cues based on actor movement or dialog.
 - Finalize levels.
 - Share cue details with the Sound Designer where appropriate.
- After the rehearsal:
 - Confirm all cue changes with the Stage Manager.

DRESS REHEARSAL(S):

- Before Dress instruct the lighting operator(s) on lighting setup/teardown procedure.
- During the Dress Rehearsal allow the lighting operator(s) to run the full show unaided. Encourage them and let them know what parts are working well.
- Note lighting issues and review them with your Operator(s) and the Stage Manager at the end of the rehearsal.



DURING THE RUN:

- Attend the first few performances to ensure that the operators are comfortable in their roles.
- If you wish to provide notes at this stage, give them to the Stage Manager, not directly to the lighting operator(s).
- Be available throughout the run for troubleshooting.

AFTER THE RUN:

- Before the set strike remove practical wiring and any lamps on (or attached to) the set.
- During the set strike assist as required.
- Debrief the lighting operator(s) and report successes and complications at the post-production meeting.

LIGHTING OPERATOR

BEFORE THE PERFORMANCE:

- Arrive at least one hour before the start of the show.
- Enter the building off Synod Street, using the stage door entrance.
- The breaker panel is down stage right on the front wall. Check if the breakers have been turned on. If they haven't, turn on all the breakers.
- If not in place, pull out the lighting box from the room at the back of the auditorium and position as close to the back wall as possible leaving room behind for the SM to get in and out. Place the lighting box closest to the doors to the room at the back with the production table stage left of it. Ensure that the lighting operator can easily reach the light switches on the back wall.
- Unpack the board. Remove the storage boxes on the shelves under the board containing lighting cables and desk lights, the lighting board manual, etc. Store board cover on the handle of the box.
- Plug in the electrical cord to the power bar shared with the rest of the production table.
- Plug in the DMX cable to connect the lights to the board into the lower of the two receptacles on the back wall near the fire extinguisher.
- Wait for two or three minutes before turning on the board using the toggle switch in the upper right corner (note arrows top right).
- One monitor should display a prompt *Take Control* (log on): Hit **S1** and **Enter** to confirm. Follow the prompts.
- If neither of the monitors displays this prompt, press **S8** and check prompt



at bottom of each screen. One of them may ask you to log on.

If so, press **Enter**.

- If the screens continue to be incorrect, turn the board off using the toggle switch. Unplug from power source. Count to 10, plug in and turn on the board again. Although, doing this is not good for the board, sometimes it is necessary.
- When logged on correctly, one monitor will show the cue list, the other monitor will show which lamps/fixtures are being used.
- Usually, the first cue is a lamp check. Tour the entire stage to ensure that all lamps are working. Also check that the lights on the bar at the front of the house are working correctly.
- The second cue will turn off all the lamps.

AUDITORIUM LIGHTS:

- The lighting operator is also responsible for the overhead lights. The brightness of the lights is controlled using the lever at right side of the light switch on the back wall.
- Before the show, the lights should be just bright enough for our patrons to read their programs. To get this effect, move the lever to the lowest setting before the lights go off.
- During the show, the lever should be at the bottom (lights off)
- At intermission and the end of the show, the lights should be at the same level as before the start of the show.
- The stage working lights can be controlled from the back of the hall or on stage. If you can't see if the working lights are on, ask the SM to check before changing the setting to avoid inadvertently turning them on again.

CLOSING DOWN:

- Go to the Cue # set for blackout. **Enter** will turn off ALL lamps. Ensure you **turn off all** lamps/fixtures BEFORE turning off board.
- Top center right button: **Settings**
S8 Follow prompts
- Turn off the lighting board when prompts indicate it is OK.
- Check with the SM if the board has to be stored in the room at the back of the auditorium. If it does, unplug and put away all cords, etc. If not, unplug from power and DMX, cover the lighting board and replace the wooden cover over the board. Move the board in front of the production table so that the fire extinguisher can be accessed easily.
- Turn off all switches on the down stage right breaker panel.



MISCELLANEOUS TIPS:

- Our production runs are short enough that having a single lighting operator over the full run is both reasonable and preferable. This will reduce training time and increase consistency between shows.
- The lighting operators shouldn't need a script during the run. All information they need should be provided by what they can see on stage, what the Stage Manager tells them, and their list of cues.
- Ensure there are spare bulbs available for every different kind of lamp used in the show and that the operators know how to change the bulbs:
 - HPL (Source4), BTL (Fresnel + zooms), and ELH (spot) bulbs can be purchased from Croy & Co Stage Lighting (250-598-2769)
 - BR40 (stage flood) bulbs can be special ordered from Eecol Electric (250-475-7578)
 - Household bulbs and 12V bulbs for the cyc lights can be found at most hardware stores.
- If using a spotlight, make sure there are at least 2 spare bulbs readily available. They are only rated for 35 hours of use and tend to die suddenly and when least convenient.
- The Source4-Jr's are significantly brighter and cooler than the lamps used on the set; plan for this and use gels to adjust color temperatures as appropriate.
- Two of our Source4-Jr's are newer and are noticeably brighter and cooler than the others. They are marked on the yolk with orange tape (and are the only ones using USHIO bulbs).

- Keep good notes and make backups, especially of the cue lists. Show the Operating crew the best practices for doing the same, and ideally incorporate their notes into your own.
- Dry/full technical rehearsals are often pressed for time, due to the number of people involved. To help things go smoothly:
 - Get as much done ahead of each tech rehearsal as possible.
 - Do not hang/adjust lights during the rehearsal.
 - Do not use the tech rehearsals for Operator practice.
 - Get someone to take notes for you so that you can focus on adjusting the cues.