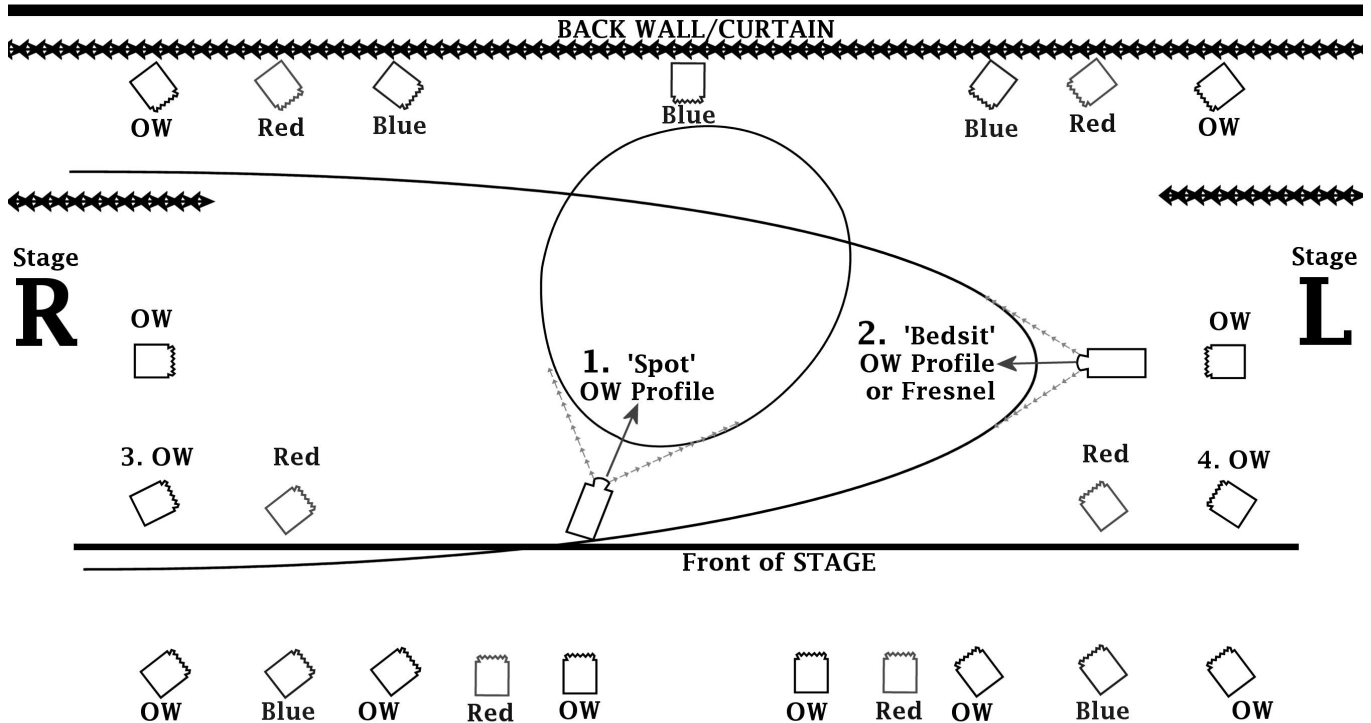


# GEORGE DILLON

## GRAFT - Tales of an Actor

### GENERAL MASTER LIGHTING PLAN

(Prepared 7<sup>th</sup> December 2000, Revised 1<sup>st</sup> February 2001, by George Dillon)



#### OPEN WHITE GENERAL

Although the above illustration may seem over-kill for small studio venues, it will not be enough for large spaces, so please interpret accordingly. If possible the general should include side lighting a) to reduce dazzling front-lighting and b) to allow a left or right bias to the cover using the D.S. lamps nos. 3 & 4.

#### RED AND BLUE WASHES

The Red wash is used on its own, so the above illustration may not be enough. The Up-Stage Reds need to be patched separately from the rest (although they may be paired together). Similarly the Blues may be patched as 2 pairs (Up Stage and Downstage pairs) plus the upstage centre.

#### FOCUSSING

With the exception of the specials, all lights are focussed to cover the whole stage area with no 'zoning' and no use of barn doors except to mask off ugly walls, curtains or audiences <g>.

#### SPECIALS

Both specials are focussed on the stage's 'sweet spot' i.e. stage centre 1/3<sup>rd</sup> to 1/2<sup>lf</sup> way back from the front edge of the stage.

1. 'Spot' – A steep (60°+), angled (i.e. not directly front) hard-edged centre-spot. The scene is an actor singled out on-stage having just failed an audition. The area should be tight, but wide enough to allow open arms (crucifix-style), i.e. Approx 6-8 ft diameter.

2. 'Bedsit' – A medium (30° - 45°) side-on soft edged 'bare light-bulb' sort of effect.

**QUESTIONS???** Contact **GEORGE DILLON** (ask your administrator for phone numbers... sorry, I don't want to post these on the web)

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## GRAFT - Tales of an Actor

### *TECHNICAL REQUIREMENTS*

**\*\*\* PLEASE TRY TO RIG AND (ROUGH) FOCUS BEFORE MY ARRIVAL @ 2pm (approx).**

GRAFT is relatively simple to light and to operate. Depending on whether there is an interval or not, there are a total of 20 or 24 lighting cues (including house lights and curtain cues), and these are made up of just 11 states, consisting of 2 specials and a general open white cover with red and blue washes. Sound (11/13 cues) can be run from MiniDisc (preferable) or CD. Where the speakers point forward from the front of the stage, an on-stage monitor is desirable. Otherwise, placing the speakers up stage is best.

Enclosed you will find a generalised all-venue lighting plan, which I hope is self-explanatory. ( I apologise for not customising this plan to your specs, if you sent me any, but from experience I find it works best for me to send you my plan and for you to interpret it and rig it to fit your venue.) Do feel free to adapt this plan as necessary to fit your facilities. Please don't hesitate to call me if in doubt. In any case, **provided the rig is more or less done by 2pm**, there should be plenty of time to sort it on the day.

#### SUMMARY:

**STAGE:** Black Box with up-stage wings.                      **SET:** None

**SX:** Mini-disk or CD & PA – stage-facing monitor if possible.

**LX:** Open White General, Red General, Blue Wash + 2 specials (Gels: Deep Blue, Deep Red)

**GET-IN:** Est. Focus time                      30 - 45 mins (if pre-rigged and approximately focussed).  
Est. LX plot time:                      40 - 60 mins (13 simple states – some v similar - & 20-24 cues)  
Est. SX check time:                      30 - 45 mins (11/13 tracks but auditorium/stage balance is delicate)  
Est. Rehearsal time:                      40 - 60 mins.  
TOTAL:    2½ - 3½ hours

**OPERATION:** LX CUES:                      20-24 (including preset, interval & curtain cues)  
SX CUES:    11-13 (basically starting each track, tracks are self-stopping)

**RUNNING TIME:** 85 minutes (An INTERVAL may be included, but the show works better without. The interval would come after 40 minutes, making the 2<sup>nd</sup> half 45 minutes long.)

**SPECIAL REQUIREMENTS:** Stage to be THOROUGHLY swept, as performer is bare-foot.

**ARRIVAL TIME:** I travel by train, normally aiming to arrive at each venue at approximately 2 pm on the day (my schedule and Railtrack's incompetence allowing), to begin teching immediately but then proceeding at a leisurely pace. I like to break at 4-4.30 to find food (vegetarian plus fish), having completed the lighting. Resuming at 6 with a sound check and rehearsal.

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