TATS LIGHTING – Overview (Phil P view)

In regard to the lighting for TAT's shows there are generall 6 distinct set up stages (nb excludes take down):

1. **Planning phase**
    a. **Plot design** – what effects are needed where on stage and are these possible. – this converts to a physical written 'plot' showing x type of light with y gel needs to be placed at z point on the rig. Directors should have a high level idea of where the action will generally take place for each scene (splitting the stage into 4 segments – back left, back right, front left, front right), what each set 'mood should be e.g.' dark, light, sunny, green, red etc and whether any special effects are needed e.g. spot lights, explosions, strobe, flashes etc. **DIRECTORS and SKILLED.** (someone needs to write down a draft layout plan)
2. **Set up**
    a. **Physical de rigging** – all lights need taking down to the hall floor – **UNSKILLED ROLE** (take all lights down to floor to allow a clean set up – otherwise you are working around whats up there in storeage)
    b. **Physical rigging** – using the plot to find the appropriate lights, test each one (to see it works) and then put it up in the desired place accordingly (making sure they are gelled the correct colour) and ensuring everyone has a safety chain attached – **UNSKILLED ROLE** (usually follow the plan – but someone will need to know what a 1000watt or 500watt lamp is and whether it's a Fresnel or profile or spot and how to gel if needed)
    c. **Wiring and Connection –** each circuit can only take so many lights power so this needs calculating and the physical lights connected to the appropriate sockets front of house, then the fuse lighting board needs to be wired in accordingly to connect to the operational lighting board in a sensible order, and a board operations plot written down showing what lights are linked to what slider numbers on the board - **SKILLED** (self explanatory – too much power on 1 circuit may blow the lamps, board, or whole electric set up at the village hall – or worst case be a fire risk)
3. **Tech rehearsal**
    a. **Testing and programming –** desired lighting for each scene set to the directors needs and programmed into the board. (lights moved, re angled as desired) the script then needs annotating with the slider numbers and any instructions at the appropriate place ready for the operators.**– SEMI SKILLED** (someone who knows how to set the board computer – and use their initiative when everyone else gets bored with technical set up)
4. **Shows**
    a. **Operation –** following the script the appropriate lights are brought up or down as programmed but with manual override in case of emergency or to cater for varying light conditions in the hall or to cover actors moving off the lighting spots. – **UNSKILLED ROLE for 4a** (follow the script and move numbered levers up on board at the appropriate time) – **SEMI SKILLED for 4b** (knowledge of what to do if the lights blow – ie put up best lighting available whilst situation is fixed – know where the fuses may blow and how to fix in a live environment – note we only usually lose a proportion of the lights at any one time)

When people say such and such will 'do the lights'. They generally mean the first part of 4a only.

A production meeting should look to provide a framework for 1a so everyone can have their say on feasibilities e.g. drop down sheets lit in green and yellow – not a problem for lighting but need to know if its possible to have a 'drop down sheet' and if so where it would be on stage, this would be followed up with a 1 to 1 (directors and lighting designer) outside of the production meeting. **USUALLY 1A is missed altogether and it is left to 'whoever to guess requirements at rig stage.**

Similarly, albeit a 'tech rehearsal', directors are often too busy with the cast to properly define their needs at 3a and it is left to whoever is programming, to 'guess' their needs, which leads to irritated discussion on the dress rehearsals when everything is programmed and wholesale changes are demanded, often of people unskilled to be able to effect the changes.

At **take down** everything comes down lights and wiring (EXCEPT) the core wiring above the stage.

- Lights need hanging back up behind the curtain (with safety chains on)
- Wiring needs coiling and fastening together (so it doesn't unravel), plugs and wiring need boxing up and storing conveniently for the next show.