

LIGHT PLOT AND CUES FOR STRANGE HERO AND MAN OF ACTION

NOTES:

I hope you can read the enclosed diagram. It's nowhere as neat as the ones being turned out by theatrical computer programs, but I used it for years and it was understood and sometimes even hung before I got there.

The colors in parenthesis coming from the side booms are specifically for STRANGE HERO.

The principle involved in the light scheme for both dances is antithetical to most contemporary lighting for dance. It uses no washes. Wherever you will move the light will be changing, thus giving the sense that you are going places. Washes tend to reduce the sense of movement and make the stage smaller. Shifting from cold to warm to cold creates a spatial event.

I am not interested in shin-busters for side lighting. Side lights should be 6 to 7 high. They should be trimmed so that no light falls on the legs. It can be done. All it takes it time and integrity.

Front of house lights should be able to hit you when you are in the downstage areas from a sharp angle, steeper than 45° and never from a flat angle coming from a balcony rail.

All the area lights come in at a sharp angle, steeper than 45°. Each Fresnel pool of light should make a circle 8 feet in diameter on the stage floor. Don't worry about a slight unevenness in the spread of light across the stage. That's a little more like life and a lot less than TV lighting.

Note that center stage is back lit by one warm light from the third pipe coming in at a diagonal pointing in the direction of DSR.

Ignore all references to GETTING WELL.

Re the gel colors: All of the information is ancient. I think two of the those firms are no longer in business. The idea of the colors is not. The pale blue is essentially a cold white light with the faintest blue tint. The warm light is essentially a white light that has a bit of rose in it and not the slightest hint of yellow as you would find in a bastard amber, which is a pale pink with some yellow in it. If you are lucky, you will be working with an old-timer who will look at those numbers with nostalgia and know exactly what is wanted. Special lavender is a light lavender and makes a perfect link with the neighboring cold and warm colors since it has both. The fire red coming from the USL tower should be traffic light red and the green from the opposite side, a warm green. This is the light you will aim for when you do the dash upstage center and flatten "against the wall." It should be strong enough make one side of you violently red and the other violently green. If you can't get enough light intensity add another Leco on each side in the same color.

CUES FOR STRANGE HERO:

(s = seconds)

(You can figure out when the warnings should be given for each cue.)

Fade house lights to black slowly. 18-20 s

House is black for 10 s

Cue #1 Red cyclorama comes to an intense, but bearable level in 10 s (Too intense a red can be a nasty visual experience for some people.) Simultaneously, the lavender Fresnels lighting between Areas 4 and 5 and between Areas 2 and 3 come up to a barely visible level. My memory says the readings were at 1 or 1.5. Essentially, you will be in silhouette.

Music cue: Start the tape immediately upon completion of light cue #1.

Cue #2 Dancer arrives DSL, does a soft kick with the right leg and slowly swings that leg back to touch the ground GO!
10 s fade-up of DSL side light, Area 3 from the first pipe and only if necessary from the cold pair focused on Area 3. The level of this lighting should be soft but strong enough to see his face.
This is an add-on light. The cyc remains.

Cue #3 FOLLOWS IMMEDIATELY UPON THE COMPLETION OF CUE #2.
10 s fade-up of Area 2 from the first pipe and from front of house at a level just barely enough to make out dancers face plus fade-up of Area 1 and the DSR side light. The intensity of these two lights should be a bit brighter than Cue #2. This is an add-on light. All else remains.

Cue #4 Dancer goes through a slow-motion punching sequence. When he makes a quarter turn from facing front to face SL and takes a step towards SL GO!

22 s fade-up of the following lights:

Side lights, CR, CL, UPR AND UPL

The back light on Area 5

Area 2 from front of house and first pipe

Area 3 up a bit from first cue

Areas 6 and 7

These are add-on lights. All else remains.

The final effect should be night, in a city, the lurid cover of a paperback crime novel.

Cue #5 Dancer gets shot, falls towards SL, gets up and falls towards USR twice. When he starts into the third fall towards USR, GO!

Fade everything in 20 s to black. (Shane, ideally the stage arrives at black in the last measure of the music. You will have to work out the exact number of seconds depending on your timing with the falls.)

Cue #5 Stay black for 6 s and bring back the light setup which was in place before Cue #5 for bows by the dancer. Further bow lights according to the custom of the performer.
CUES FOR MAN OF ACTION:

HOUSE FADE TO BLACK IN 15 s.

CUE #1 HOUSE BLACK FOR 5 s AND GO!

FAST CURTAIN AND LIGHTS UP

(Depending on equipment this should take 5 to 7 s.)

Everything on the light plot comes on, except the red cyc. Color the sky a cool blue, i.e., with a little green mixed in with the blue. The side lights are the warm-cold lights and not the vivid colors of STRANGE HERO. The feeling of the stage is bright and textured daylight. This does not mean that everything is up full. Go into each area or send someone into each area and get readings that are bright without being flat. You should be able to sense color changes from one area to another.

MUSIC CUE: Start tape immediately upon completion of cue #1.

WARNING CUE #2: Dancer in wide stance, center stage looks a "watches" on both wrists.

CUE #2: BLACKOUT OF ALL LIGHTS

CUE #3: 6 s in black, GO!

Restore all lights that were on when Cue #2 occurred for the bow.