

## Room On The Broom – Tour 2020

### Lighting Notes

These lighting notes should be used in conjunction with the lighting plan to recreate the lighting for Room On The Broom.

These notes and the accompanying lighting plan are intended as a generic guide to lighting Room On The Broom. It may be necessary to make some alterations and we are always willing to work with you to achieve the most suitable solution for your space. For further information please contact Tall Stories on [info@tallstories.org.uk](mailto:info@tallstories.org.uk)

### Lighting States

The easiest way to plot the show is to create each of the following states in order, plotting them as the cues given, then add the few additional details and finally add the cue times once plotting is complete. Since the Qs are not plotted sequentially, when using a natively tracking console, such as the ETC EOS series consoles, it is advisable to use Cue Only rather than Tracking mode, or to plot all Cues 'Q only'.

### Approximate Notation

full=100%, high=60%-80%, medium=40%-60%, low=20%-40%, off=0%

### LED Colours Used

RED – Red @100, Green @00, Blue @00

BLUE – Red @00, Green@00, Blue @100

WHITE – Red @100, Green@100, Blue @100

LAVENDER – Red @30, Green @00, Blue @100

BLUEY GREEN – Red @00, Green @50, Blue @20

WOOSH 1 - Red @25, Green@25, Blue @100

WOOSH 2 - Red @50, Green@50, Blue @100

WOOSH 3 - Red @75, Green@75, Blue @100

**Additional Detail** after plotting the main states come back and adjust the following:

Q6     add SR and SL Offstage Fill @ low (ch 9, 10)  
       add DSL and DSR Front General @ low (ch 1, 3, 5, 7)  
       add DSL Stump Toplight @ medium (ch 41)

Q9     add SR Offstage Fill @ medium/low (ch 9)  
       add DSR Front General @ medium/low (ch 1, 5)  
       add DSL Stump Toplight @ medium (ch 41)

Q10    add DSL Special @ high

Q11    add SL Offstage Fill @ medium/low

Q19    add DSL Special @ medium

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**State A** : for preset and postset – *dark blue warm night state with houselights*

Screen Dark Blue @ full [LEDs in full BLUE]  
Dark Blue Backlight @ full  
Centre Backlight @ full  
Tree Backlights @ medium  
Tree and Stump Toplights @ medium/high  
Houselights @ full

**Qs 1, 26**

**State A1** : for announcement – *as above but without houselights*

*as above but:* Houselights @ out

**Q 1.5**

**State A2** : closing campsite - *as above but with a DSC warm focus, not too bright*

*as above but:* DS Front Pars @ low  
DSC Front General @ medium (ch 2 & 6)

**Q 23**

**State B** : opening campsite - *as above but with a broader focus*

*as above but:* all Front General @ medium  
all Front Pars @ low  
Centre Pars @ medium

**Q 2**

**State B1** : woosh 1 - *as above but a little colder*

*as above but:* Screen White @ low [LEDs WOOSH 1 (add some cold white)]  
Par backlights @ low  
Centre Pars down a notch (-10% approx)  
MS Front Pars up a notch (+10% approx)

**Q 3**

**State B2** : woosh 2 - *as above but a little colder*

*as above but:* Screen White @medium [LEDs WOOSH 2 (more cold white)]  
Par backlights @low/medium  
Centre Pars down a notch (-10% approx)  
MS Front Pars up a notch (+10% approx)

**Q 4**

**State B3** : woosh 3 - *as above but a little colder*

*as above but:* Screen White @high [LEDs WOOSH 3 (even more cold white)]  
Par backlights @medium  
Centre Pars down a notch (-10% approx)  
MS Front Pars up a notch (+10% approx)

**Q 5**

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**State F** : flying - *warm magical focused centre*

Screen Dark Blue @ full [LEDs in LAVENDER]  
Dark Blue Backlight @ high  
Centre Backlight @ full  
Tree Backlights @ low  
Centre Pars @ medium  
Front General USC and DSC @ low/medium (ch 2, 6, 4 & 8)  
**Qs 6, 9, 11, 13, 21.5**

**State F1** : final flying state - *blue magical focused centre but less bright and colder as above but:*

Screen Dark Blue @ full [LEDs in full BLUE]  
Centre Pars @ out  
MS Front Pars @ low  
Front General @ out  
**Q 21.7**

**State H** : On the ground - *bright but quite cold general*

Screen White and Dark Blue @ high [LEDs in WHITE]  
Par Backlights @ high  
Dark Blue Backlights @ high  
Tree Backlights @ high  
Tree Toplights @ medium/high  
Stump Toplights @ full  
Front Pars @ medium/high  
Front General @ medium  
Offstage Fills @ medium  
**Qs 8, 8.7, 10, 12, 19, 21, 25**

**State J** : Slo-Mo State - *heavily backlit blue*

Screen Dark Blue @ full [LEDs in full BLUE]  
Dark Blue Backlight @ full  
Tree Backlights @ low  
Par Backlight @ low/medium  
**Q 8.2**

**State J1** : Slo-Mo State, falling into the bog - *heavily backlit with bluey green lightbox as above but:*

LEDs in BLUEY GREEN]  
front pars @ low  
**Q 14**

**State K** : Witch Alone (also allowing MSC) - *fairly dark with focus DSL, also a little DSR & MS*

Screen Dark Blue @ full [LEDs in full BLUE]  
Dark Blue Backlight @ full  
Tree Backlights @ low  
DSL Stump Toplight @ medium (ch 40)  
DSL Special @ medium  
DSL, MSL & USL Front Par @ low (ch 11, 13, 15)  
DSL & DSR Front General @ low (ch 1, 7)  
**Q 15**

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**State M** : The Dragon State - *full stage, darkish, with a red screen, and a lift by USR tree*

Screen Red @ full [LEDs in full RED]

Dark Blue Backlight @ full

Tree Backlights @ medium

Tree Toplights @ medium

Front Pars @ medium/low

Front General @ medium

SR Offstage Fill @ medium

**Qs 17, 17.6**

**State M1** : Dragon into audience - *as above but with houselights*

*as above but:* Houselights @ half

**Qs 17.5**

**State N** : Mud Monster State - *a dim state, with a little light DS, Mud Monster silhouetted*

Screen Red @ full [LEDs in full RED]

Dark Blue Backlight @ full

Par Backlight @ low

Tree Backlights @ low

DS Front Pars @ medium/low (ch 11, 12)

DSL and DSR Front General @ low (ch 1, 3, 5, 7)

**Q 18**

**State P** : The Spell Dark - *a very dark blue state*

Screen Dark Blue @ full [LEDs in full BLUE]

Dark Blue Backlight @ medium

**Q 20**

**Blackout - Qs 22, 24**

## **Grand Master**

It will be necessary to have a grand master submaster to control the intensity levels of all the lanterns in the rig. This will be 'wiggled' during the spell. The Wiggle should be big and fast - going as quickly as possible from top to bottom, following the excitement of the sfx fireworks.

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## Lighting Cues

Q	pt	time	with / for	state
1		5	preset and house lights	A
1.5		10	walk-in	A1
2		20	at clearance and house lights out	B
3		3	Woosh 1	B1
4		3	Woosh 2	B2
5		8	Woosh 3	B3
6		3	flying	F
8		0	landing, for the dog	H
8.2		1/2	slo-mo	J
8.7		0	restore	H
9		2/4	flying	F
10		1	landing, for the bird	H
11		4	flying	F
12		1	landing, for the frog	H
13		2/3	flying	F
14	1	10	the Broom snapped in two	J1
	2	20	<i>LED only</i>	<i>LED change slower</i>
15		4	Witch DSL	K
17	1	5	Dragon enters	M
	2	2	<i>LED only</i>	<i>LED blue out faster</i>
17.5		3	Dragon into audience	M1
17.6		6	Dragon back on stage	M
18		16	Mud Monster	N
19		1.5	end of Mud Monster	H
20		9	the spell	P
			spell starts to work – as the smoke is seen	<i>wiggle grand master</i>
21		0	broom appears on end of fireworks	<i>H stop wiggle</i>
21.5		4	flying	F
21.7		5/7	as broom turns upstage	F1
22		3	blackout, for striking the broom	BLACKOUT
23		20	the campsite	A2
24		0	the end	BLACKOUT
25		4	curtain call	H
26		5	postset	A

## Lantern Focus Descriptions

### **Front General** channels 1-8, OW (no colour)

These eight lanterns provide an even front light cover in overlapping areas focused as per the focus note on the plan.

### **Offstage of tree fills** channels 9-10, OW (no colour)

These two lanterns should provide fill for the general cover in the areas offstage and onstage of each of the large trees.

*Ch 9, SR tree* SR cut, for 3.5 people from SR side of tree  
top cut, head height at tree  
SL cut, for 1.5 faces from short stump on SL side of tree  
bottom cut, bottom of tree

*Ch 10, SL tree* SR cut, for narrator crouched by the SR curve in the SR tree  
top cut, head height at tree  
SL cut, for 1.5 narrators from SL side of tree.  
bottom cut, bottom of tree

### **Front Pars** channels 11-16, L708 Cool Lavender

These pairs of lanterns should provide an even cover across the entire playing area. The onstage unit in each pair focuses straight across stage to the opposite side, the offstage unit is then focused onstage of it. When focusing the US units try to avoid hitting the top of the own-side tree. If there is a shortage of parcans then these could be swapped for fresnels or PCs.

### **Centre Pars** channel 17, L204 Full CT Orange

These two pars are focused to mid-stage centre and are used primarily for the flying sequences. Again Fresnels or PCs are possible.

### **Par Backlights** channels 21-24, L709 Electric Lilac

These four pairs of pars are focused as straight backlights to cover the entire playing area. These work much better as parcans however if none are available, then fresnels or PCs could be substituted – this is not ideal however.

### **Dark Blue Backlights** channels 25-26, L716 Mikkell Blue

These two pairs of fresnels are focused straight down to backlight the entire playing area.

### **DSL Special** channel 31, OW (no colour)

A profile from FOH focused to light the witch stood on the DSL stump and the area immediately around the DSL stumps. Cut in generously around this position.

### **Centre Backlight** channel 35, L199 Regal Blue

A single Fresnel backlight, flooded to a medium size and focused to mid-stage centre (same as the centre pars) and is used primarily for the flying sequences.

### **Tree and Stump Toplights** channels 40-43, L165 Daylight Blue

Four fresnels focused as toplights on the tree stumps and the trees as indicated on the plan. The tree stump toplights should be focused quite tightly around their respective stumps, whilst the tree toplights should be wide to cover as many of the branches as possible as well as the trucks.

### **Tree Backlights** channels 44-45, L709 Electric Lilac

Two fresnels focused to backlight the large trees, taking particular care to cover the extremes of the broom branches.

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**Screen Lights** channel 50 (LED battens) or 51-53 (Floods)

The screen is a large lightbox which is lit internally. It is ideally lit with LED battens (toured by the company in the UK only), but can also be lit with conventional floods.

With floods the units should be placed far downstage inside the lightbox and pointed upstage to bounce off the white back of the lightbox, rather than lighting the lightbox directly.

With four LED battens as toured by the company, they should be placed inside the lightbox in two rows, both pointing upstage onto the white bounce – one row to the top of the bounce and one to the middle of the bounce – to create an even light when viewed from the front.

The LED battens toured in the UK are four ShowTec LED Light Bar 8. They are RGB units set in 3 channel mode (d-P1 on the display) and all are set to the same DMX address (which would be d-001 for DMX address 1). The DMX address used can be changed as required.

The LEDs can either be patched as a fixture – if this is the case then just a simple RGB LED fixture. Or they could just be patched as three separate channels, one for each colour.