

The Snail And The Whale – Touring 2021

Lighting Notes

These notes should be used in conjunction with the lighting plan to recreate the lighting for The Snail And The Whale. They are intended as a generic guide to lighting The Snail And The Whale. 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

The easiest way to plot the show is to create each of the following states in order, plotting them as the cues given and then 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 essential to either use Cue Only rather than Tracking mode, or to plot all Cues 'Q only'.

Lighting States

Approximate Notation

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

State A0 – Preset and Postset – Q 1, 40

dark blue backlights @high
dark blue window @full
set green @medium
houelights @full
green backlights @medium - *only if using floor*
cyc dark blue @full

State A1 – Preset – Viola player enters – Q 1.2

as above but:
midstage and downstage pipe-end pars @low-medium
Viola front *and backlight* specials @low-medium

State A2 - Clearance – Q 1.5

as above but:
houelights @half

State A3 – Photo Tableau Base State – Q 2, 2.1, 2.15, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3, 3.5

as above but:
midstage and downstage pipe-end pars @out
dark blue backlights @mediu
dark blue window @high
set green @out
green backlights @lo - *only if using floor*
cyc dark blue @medium
houelights @out

Additional notes for A3 (these changes must be made Q only) :

- Q 2.1 add bed specials @low-medium
- Q 2.2 add bed specials @medium
- Q 2.4 add centre frontlight and backlight specials @medium, add centre pars @medium
- Q 2.6 add railing frontlight and backlight specials @medium
- Q 2.7 add railing frontlight and backlight specials @low
- Q 3 add railing frontlight and backlight specials @medium

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State B1 – Bedroom Daytime Centre and Bed Focus – Q 4

warm window @full
set green @full
green backlight @low/medium – only if using floor
set practical @medium
Viola front *and backlight* specials @medium-high
centre backlight @medium – only if using large plan
bed special @ medium
centre pars @medium *or midstage pipe-end pars @medium - if using small plan*
cyc warm @medium

State B2 – Bedroom Daytime General – Q 5, (7), 9, 11, 17, 18.5, 20, 23, 25, 29, 34, 34.4, 34.7, 39

as above but:
centre backlight @out – *only if using large plan*
centre pars @out – *only if using large plan*
green backlight @medium/high – only if using floor
warm backlight @full
set practical @high
pipe-end pars @high
front general @medium
bed special @high
cyc warm @high

State B3 – Bedroom Daytime General with houselights – Q (6), 34.3

as above but:
houselights @medium

State D1 – Penguins downstage focus – Q 19

cold window @full
set green @full
green backlight @high
cold downstage backlight @full
downstage and midstage pipe-end pars @medium
downstage frontlight @medium-high
cyc green @full
cyc warm @medium-low

State D2 – School downstage focus – Q 31

as above but:
cold window @out
warm window backlight @medium
cold downstage backlight @out
downstage warm backlight @full

State D3 – School downstage focus with houselights – Q 32

as above but:
houselights @medium

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State E1 – Playing the Tape – Q 16, 21, 28, 34.5

cold window @medium
green backlight @high
set green @medium
set practical @medium
Viola, railing and centre frontlight specials @high
Viola, railing and centre backlight specials @high – only if using large plan
cyc green @low

State E2 – Dad leaves – Q 28.5

Railing frontlight *and backlight* specials @out

State F1 – Bedroom Nighttime centre focus – Q 8

dark blue window @full
dark blue backlight @full
set green @medium
set practical @medium
Viola front *and backlight* specials @medium
centre backlight @medium – *only if using large plan*
centre pars @medium
or midstage pipe-end pars @medium - if using small plan
US pipe-end pars @medium
cyc dark blue @full

State F2 – Bedroom Nighttime upstage focus – Q 10

as above but:
set green @out
centre backlight @out – *only if using large plan*
centre pars @out – *only if using large plan*
midstage pipe-end pars @out
US pipe-end pars @medium-low
bed special @medium

State G1 – Nighttime song, diagonal whale / – Q 18

dark blue window @full
dark blue backlight @full
green backlight @high
set green @high
crosslight @medium-high
Viola front *and backlight* specials @medium
Whale diagonal / (ch 30) @full
centre pars @low-medium
or midstage pipe-end pars @low-medium - if using small plan
upstage pipe-end pars @low-medium
cyc dark blue @full

State G2 – Final song, diagonal whale \ – Q 35

as above but:
Whale diagonal / (ch 30) @out
Whale diagonal \ (ch 29) @full

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State H – Storm – Q 22, 26
dark blue window @full
dark blue backlight @full
set green @high
crosslight @medium
Viola front *and backlight* specials @low
cyc dark blue @full

State J – Shark – Q 24
cold window @full
green backlight @medium
crosslight @high
cyc green @full

State K – Beached Whale – Q 30
warm window @full
set green @full
green backlight @high
cold downstage backlight @high
Viola front *and backlight* specials @medium
Dad USR special @medium
crosslight @high
downstage and midstage pipe-end pars @low
cyc warm @medium-low

State L – Slo-Mo – Q 33
dark blue window @full
dark blue backlight @full
green backlight @high
set green @medium
Viola backlight @medium
or Viola frontlight @low - if using small plan
crosslight @medium
cyc dark blue @full

Blackout – Q 38

Additional Plotting Notes

Once the basic states have been plotted as above make the following changes to each of these cues. Note that these changes are all 'Cue Only', so they are not tracked.

Q9 – add Dad USR special @medium

Q16 and Q21 – add downstage crosslight and downstage pipe-end @low, to cover Viola player centre

Q34.5 – add USR pipe-end par (chan 16) @low, to cover the girl on the chair which is SR of centre

Submaster Flash Buttons

Please plot a pair of submasters with flash buttons, one each for each channel of the cold downstage backlight. To be operated as manual lightening flashes with the thunderstorm.

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Lighting cues

Q	time	with / for	state
1	5	preset and house lights	A0
1.2	10	Viola player out	A1
1.5	6	at clearance, for houselights to half	A2
2	6	end of announcement, houselights out	A3
2.1	1	Dad and Girl intros	A3 (with bed specials)
2.15	1	restore	A3
2.2	1	1 st photo – at bed	A3 (with bed specials)
2.3	0	end photo	A3
2.4	1	2 nd photo – at centre	A3 (with centre specials)
2.5	0	end photo	A3
2.6	1	3 rd photo – at centre and rail	A3 (with centre and railing spcs)
2.7	0	end photo	A3 (with railing specials low)
3	2	Dad and Voila player “A Good Story...”	A3 (with railing specials)
3.5	4	Dad leaves railing	A3
4	4/8	girl enters	B1
5	8	father enters for daytime bedroom	B2
6	3	into audience TEMPORARILY CUT	B3
7	6	out of audience TEMPORARILY CUT	B2
8	8	storytelling	F1
9	2/3	end of storytelling, restore	B2
10	12	going to sleep	F2
11	2	seagulls, daytime bedroom	B2
16	8	playing the tape	E1
17	3/5	setting the whale, daytime bedroom	B2
18	4/6	nighttime, the song, whale diagonal	G1
18.5	3/5	daytime bedroom	B2
19	7	Penguins	D1
20	3	the volcano, daytime bedroom	B2
21	7	playing the tape	E1
22	2/4	Storm	H
23	1/2	the den, daytime bedroom	B2
24	5	the shark	J
25	4/6	desert island, daytime bedroom	B2
26	2/4	Thunderstorm	H (with lightening flashes)
28	6/8	playing the tape	E1
28.5	4	Dad exits	E2
29	1/1.5	speedboats, daytime bedroom	B2
30	15	beached whale	K
31	0	School	D2
32	5	into audience	D3
33	4	slo-mo	L
34	2/4	saving the whale, daytime bedroom	B2
34.3	2	into audience	B3
34.4	8	out of audience	B2
34.5	4	playing the tape	E1
34.7	1.5/2.5	daytime bedroom	B2
35	10/14	final song	G2
38	1	end of show	Blackout
39	4	curtain call	B2
40	6	postset	A0

Lantern Descriptions

Front Light channels 1-8, Open White

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

Pipe-end Pars channels 11-16, Open White

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.

Centre Pars channel 17, Open White

This pair of pars should be focused to midstage centre.

Warm Backlight channels 21-22, L205 Half C.T. Orange

Four fresnels to backlight the entire playing area in overlapping areas with each lantern pointing straight down.

Green Backlight channels 23-24, L354 Special Steel Blue

Four fresnels to backlight the entire playing area in overlapping areas with each lantern pointing straight down.

Dark Blue Backlight channels 25-26, L716 Mikkell Blue

Four fresnels to backlight the entire playing area in overlapping areas with each lantern pointing straight down.

Downstage Cold Backlight channels 27-28, L196 True Blue

Two pairs of pars to backlight the entire downstage playing area. The pairs should be crossed to the opposite side of the stage with the onstage unit doing the furthest offstage shot and the offstage unit doing the shot just the other side of centre. The beams should be upstage, downstage.

Whale Diagonals channels 29-30, L143 Pale Navy Blue

These two pairs of pars are focused to the whale in each of its diagonal positions, with channel 29 for the final \ diagonal and channel 30 for the initial / diagonal. In each case the onstage unit should be focused to the opposite downstage end of the diagonal with the offstage unit on the own-side upstage end. Beams should be vertical.

Window Lights channels 31-33, L205 Half C.T, Orange, L196 True Blue, L716 Mikkell Blue

Three par cans focused with horizontal beams to backlight the window in the set. The bar on which these are hung should be trimmed as low as possible, often lower than the rest of the rig, to help create a slightly less steep angle.

Set Green channels 35-36, L354 Special Steel Blue

Two fresnels focused medium/wide to skim along the front of the upstage set piece, they should be barn-doored in to just upstage and just downstage of the set piece as appropriate.

Set Practical channel 37

A practical wall light on the set piece.

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Ship's Railing Frontlight Special channel 41, Open White and Frost

This lantern is focused to and shuttered reasonable tightly around the Father in his position DSR standing at the railing. The bottom cut would usually include the railing.

Centre Frontlight Special channel 42, Open White and Frost

This lantern is focused to centre stage to cover the Girl in the various positions where she listens to the tape and also sitting at the back of the whale. It is therefore reasonably wide, but still controlled with shuttering and ideally shuttered off the set upstage.

Viola Frontlight Special channel 43, Open White and Frost

This lantern is focused to and shuttered reasonable generously around the Viola player SL. It should allow for her to be seated or standing and for her to move a step upstage and onstage.

Ship's Railing Backlight Special channel 44, Open White

This lantern is focused to a fairly tight beam on the Father in his position SR standing at the railing.

Centre Backlight Special channel 45, Open White

This lantern is focused to a smallish beam to centre stage to cover the Girl in her various positions listening to the tape.

Viola Backlight Special channel 46, Open White

This lantern is focused to a fairly tight beam on the Viola player SL.

Dad USR / Violin on Wall Special channel 47, Open White and Frost

This lantern is focused to Dad stood far USR by the corner of the upstage set piece – it's onstage side shutter cut should be open enough to just include the violin on the wall. Avoid spill onto masking as much as possible.

Bed Special channel 48, Open White and Frost

This lantern is focused and shuttered in to performers lying and sitting on the bed upstage centre. It should be shuttered quite tightly in and avoid spilling onto the window as much as possible.

Crosslight channels 51-54, Open White (and Frost)

These four lanterns are focused straight across the stage to provide even crosslight downstage and midstage. They should be top cut to head height stood on the whale at centre and bottom cut to the seat cushion of the chair at centre. Downstage cuts should be to keep performers lit just to the edge of the playing area and upstage cuts should be just of the upstage set piece.