

Lighting Seminar

For

Calisthenics South Australia

By Apollo Lighting Services

1/5/15

1. Introduction
2. Lighting Basics
 - i. 1 Light
 - ii 2 Lights
 - iii Many Lights and Colour
 - iv Timing
 - v New Lights or Specials
 - vi UV Fluorescent
 - vii Gobos
 - viii Video
3. Lighting for Calisthenics
 - i The Stage
 - ii Video
 - iii The Anatomy of Lighting Rehearsal
 - iv The Paperwork
 - Cue Sheets
 - v Competition Night
 - Calling Cues
 - Intercom Etiquette
4. Practical Examples
5. Lighting Hints & Terminology
6. Advanced Video Hints
7. Questions and Answers

1 Introduction

Welcome to the Seminar and thanks for taking the time to read this document.

We have been asked to give the seminar to assist both experienced and new coaches with the utilisation of lighting & video for the Fancy Items in the various Competitions.

Some of what we talk about tonight is going to be old news but hopefully some information will be new. The Basics are really targeted at the new coaches but some experienced coaches may benefit from the refresher of the basic concepts. Lighting for Calisthenics will look at the specifics that we are aware of that you have to consider, maps of the stage and spots & shafts & provide the pro formers of the paperwork we use. Then we hope to provide particularly for the new coaches some practical examples of the basics and then answer some questions.

2 Lighting Basics

i) 1 Light

Lighting is used for more than just illuminating the subject, lighting can be used to set a mood, make a statement or assist in the setting up of emotions.

It goes without saying if you can't see the competitor she can't be judged so the simplest thing we can do is shine 1 light on the person. This is very useful for making a statement but has the disadvantage of being easy to miss or lose the subject from the light. 1 light is also essentially 1 dimensional and flat so in some cases does not serve the subjects costume or character. Here at the Royalty we use a Spot or Shaft to provide this single direction of light the spots have a soft edge and the shafts have a smaller diameter and a hard edge.

Fig 1



1 Light on the Subject

ii) 2 Lights

So the next option is to use 2 lights this can be same single light used in the 1st example with the addition of another from a slightly different direction or perhaps a colour. An extra light from a 2nd direction will remove the flatness and remove or reduce harsh shadows that a single source can cause, colour around the subject can contribute to this shadow removal or allow for a colour to be introduced to decrease the shadows. The best examples of this in our rig are the Front of House Washes or the Par cans on FOH 1

Fig 2



2 Lights on a Subject

iii) Many Lights and Colour

So this takes us to the concept of Colour. Colour is one of the documented easiest ways to affect mood, so in the 2 to 4 minutes a girl is on stage the use of a colour to enhance the costume or set the mood is an easy task, the bonus of colour is that it doubles as the 2nd light source. However you are all familiar with the phrase Just use “Full Lights” this in actual fact has a couple of meanings and we will show you how it affects the outcome of what you ask for in the practical examples, but in brief we have 2 versions of “Full” both are an overall wash of Open white light but one has an amount of Amber included in it and the other has no colour included at all this is the most useful one for lighting as it allows the inclusion of any colour to help things along.

Which now brings us to the Colour Washes that are available, and the discussion of colour in general. The lights we use are incandescent this means that they are just like a some of the lamps in use in your home just somewhat bigger and a lot more expensive typically the brightest lamp at home is 100 Watts the smallest in use commonly in Theatre

is 500W 5 times the size of the brightest one at home the other sizes that are commonly use are 1000W and the Followspot at the rear of the Theatre and the 2 FOH Dapple spots are 2000 Watts each & the lamps for instance cost between \$30 and \$70 and have a life typically measured in 100s of hours where a lamp life at home is measured around a 1000 or more hours. Incandescent lamps make their light by heating up a coil of wire in a Vacuum to the point of glowing. Various sorts of wire glow in various colours but the most efficient is a Tungsten composition and its Glow covers the full spectrum but the largest quantity is in Reds and Yellows the smallest quantity is in the Blue end of the spectrum. This is important because the brightest washes are the Amber and Red ones and of course the duller is the Blue one. Interestingly our human eye is most sensitive to the Green Yellow part of the spectrum.

The use of colour to enhance mood is the obvious use with cooler colours invoking feelings of sadness and calmness and warmer colours invoking happy positive feelings. Having said this one of the easiest emotions to set off is happiness in the sense that when the lighting makes the competitors costume look nice the unconscious thought is “oh how nice” and happiness ensues & this hopefully makes for a good adjudication.

The colour washes available at the Royalty are Amber, Red, Blue, Green & Open White and the Colored washes can be additively mixed to create Purple, Cerise Pink, Magenta, Orange, Turquoise and an interesting Yellow.

iv) Timing

The next basic concept to get a handle on is “Timing” there is nothing more unsettling than at the start of a Graceful Girl and as the Q is called and run and the light arrives instantly or at the end with the gentle smooth pose there is a sudden black out. By the same token when a girl or team makes a grand sweeping gesture or the music swells to some grand climax & the light brightens or dims in time with the action or music this all comes under the heading of timing.

Timing is 2 parts one is the setting of the up time or down time of the Q the second part is coach anticipating and calling the Q at the right time so the best impact of the lighting change is realised.

v) New Lights or Specials

From time to time the Lighting Rig changes due to requests from you the teachers/CASA or obvious lacks we find in the setup, new instruments cost money & CASA affords this as it can. Recent additions to the available Specials are the Front Corner Lights these cover the dark front corner of the thrust stage that many Graceful Girls & Solo/Duo’s reach into or get shadowed by, there are 2 Instruments which are placed on the front

corners of the Juliet's & point backwards, these are called "Blinders" these create interesting shadow effects & indirect lighting of the Diagonal line across the stage & the most recent addition is the mid Cross wash which is very useful when working with the Video Projector.

vi) Ultra Violet Fluorescent

The use of UV in items can be an entertaining part of an item care must be used though both in the duration & timing of the effect & the choice of materials being used to react to the light. The choice of costume material and set paint is critical bringing a costume to the lighting rehearsal or a sample of the material will save a lot of trouble same goes with bringing a piece of cardboard or paper with a splash of the scenic paint you are using. It is also possible to use the hand held UV Fluorescent that is sold as a lamp to inspect or assist in placing security marks on items to test paint & material. Some materials & paints react favourably to the Blue colour we use and it is not uncommon to use the UV Fluorescent & a small amount of the blue wash.

vii) Gobos

The Royalty has 2 Gobo Washes that can be used to add texture to the stage and cyc you are all familiar with the Dapple or Deckle breakup on stage and the cyc it is worth reminding that the stage dapple has an inner & outer component. If you are coordinating national teams we offer a custom gobo making service which has seen us make gobos of Marshlands, Haunted Houses & Cartoon characters, time is of the essence the turn around on a Custom Gobo is in region of a week in total but closer to 2 to 3 weeks with the back and forth of Artwork and imagery decisions.

viii) Video

To use Video in a performance is a big step as it is important to remember the performer is the important part of the performance & the video is for support & artistic enhancement.

The system installed enables you to source all the Video & music on the one DVD thus when you start the DVD the music will start & the Video will come up when it appears in sync with the music.

There are discussions in process that will have a computer installed on stage also interfaced with the projector this will allow the coaches to supply a basic video file (with music attached) & the file will play from the computer just like the DVD player. Note this system is not in place yet & may take a few months to get going, implicit in the use of a system like this will be consistency of file type. Naming of files & the use of a limited or specific codecs to ensure the file will play without problem. All of this information will have to be published & understood by the coaches before it can implemented properly.

Due to the nature of a projector to leak a little light even when being fed with a "black image" (sufficient for adjudicators/timers to still perceive the competitors on stage) a shutter is used to completely black out the image this is a flap that sits in front of the projector & blocks the light or an internal flap that operates via remote control either way it

is controlled from the lighting desk thus it has to be programmed to not be in front of the lens of the projector when vision is required.

Our Standard Color Washes include lighting the Cyc as well however if we are programming for Video we need to know so we use the separate washes & chases that do not include the Cyc lights in their preset. While we can program without the DVD we do not recommend it as the full impact of reflected light, competitor placement in relation to Video image & a host of other factors mean that the end result cannot be guaranteed.

It is recommended that when you produce the vision you do not rely on adding Cyc light to the vision as this rarely enhances the Vision & usually washes it out. But as some of you have found if you use a pure white image particularly white text with a cyc colour it can be particularly effective.

Video content consists of Still pictures and or pieces of Video with music to accompany it.

Some important numbers to remember when creating the Video content

The image has a **16:9 ratio**

So you need to place any images you use into a **1920 by 1080** pixel template

Or a **1280 by 720** template (the former is preferred)

To ensure what you create is seen on the cyc there is a **“safe area” which is the 80% of the centre of the image** this ensures that if the projector shifts or as is the case in this venue a small amount of the projector shines on the floor at the back the content you create will be seen.

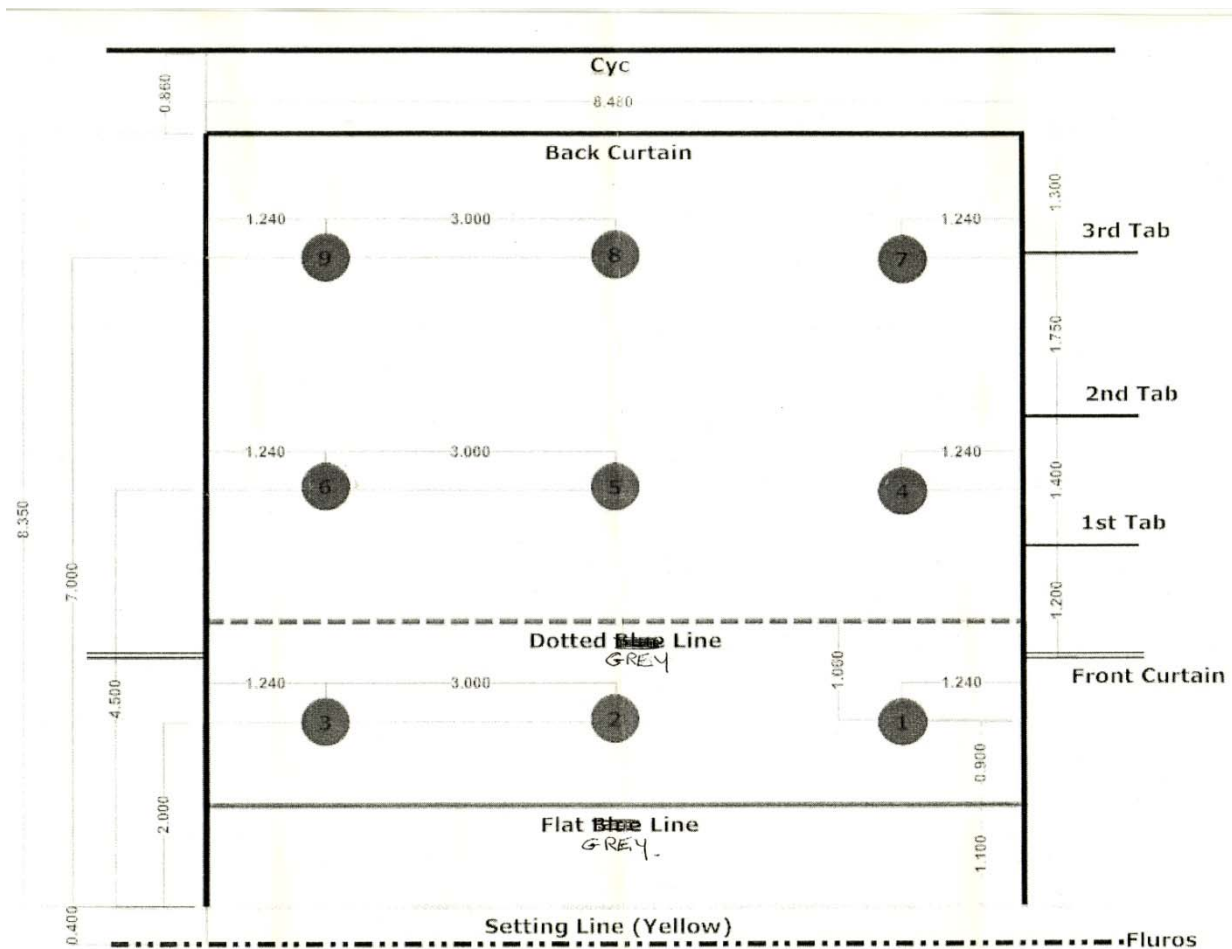
The rule of thirds, imagine the cyc/video screen is divided into a 9 square grid placing the image off centre helps create an aesthetically pleasing look it also gives you some where to place the competitor/s in relation to the image so the combined effort works together it also ensures you don't have strange items inadvertently emerging from competitors heads for instance. Also remember the adjudicator looks down on the stage but at the screen.

3 Lighting for Calisthenics

i) The Stage

The performance space is close to square at approx 8.5 meters by 8.5 meters. To light your item you have a choice of 9 Spots, 9 Shafts, 4 Colour washes and a selection of specials including the dapple (or deckle), rear cross wash, mid x wash, front corners and the blinders, to cover this area.

Fig 3



Map of New Stage

ii) Video

The Video Projector is set up to cover the rear wall or Cyclorama of the stage

iii) The Anatomy of a Lighting Rehearsal

The booking of a lighting rehearsal needs to be planned in advance Apollo Technicians all have other commitments so we need to make time for you so please book well in advance. All bookings must be made through the CASA office with a minimum of 3 working days' notice (more is better) and alterations/cancellations can only be made up to 24 hours prior.

These are the MINIMUM time periods that Apollo Lighting Service recommends that coaches allow for lighting rehearsals.

		No Projection	With Projection
Tinies & Sub-Juniors	Standard Items (Not Applicable)	-----	-----
	Fancy Items	20mins	30mins
Juniors & Inters	Standard Items (Aesthetic only for Juniors)	15mins	25mins
	Fancy Items	25mins	35mins
Seniors & Masters	Standard Items	20mins	30mins
	Fancy Items	30mins	40mins

Graceful and Solo/Duo times should be taken as 'Fancy' items.

The above times apply only if the coach has already thought about and prepared the lighting that is required for the item and allows for plotting the lights, running through the cues to check them and then one run through with the Team / Competitor.

If the lighting has not been thought about and prepared, please allow more time.

If stage positioning whilst plotting lights or more run throughs are desired, please allow more time.

If non-standard chases are desired, these need to be created individually and take a few minutes each, please allow more time.

Items with projection take longer because we need to run the DVD through, pausing on each image, to adjust the lights to match the image as well as the position of the competitors on stage.

For Non-Projection Items

Please allow 5mins at the start of the rehearsal for the technician to turn on the lights and turn off the flood lights etc and 5mins at the end of the rehearsal for saving your items to the USBs and to reset the theatre for the next rehearsal. Also please remember that changing age groups during a rehearsal takes several minutes for the saving process.

For Projection Items

Please allow 10mins at the start and end of the rehearsal for the above tasks and turning the projector on and off.

When a position in the desk for your lighting has been chosen it is not a bad idea to record the Show, Page & Position number yourselves, if you use our sheets there is a place for it. In the unlikely event of a lost sheet or at a club concert if you have this info we can go straight to the lighting, we won't have the extra info often included on a sheet but we have a starting point.

Then to the programming the only pre-set that is allowed is a Blackout any lights at the start of an item are a cue, you are allowed 12 cues but the final cue may be a blackout or if the performers end off stage it may be a lighting state. This means the programming steps align with the Cue numbers which believe it or not the most experienced coaches ask us what Q we are up to when they start concentrating on the performance not the lighting.

The actual programming consists of us setting up a lighting state and then recording it and writing it down the writing down part thru long and painful experience is necessary as the board is a computer and unfortunately it has been known to let us down this is also why we save back our work to 2 USB Keys at the end of a section or programming session as we have had USB drives fail even the good name brand ones.

Finally when the programming is complete for an age group the desk contents including your new programs need to be saved this is important as if we have to swap back and forth during the lighting rehearsal it takes about 1 & a half minutes to completely change over from 1 age group to another which also begins to wear out the USB Key so it is a smart move if you can collect each age group together for rehearsal to save time if you can.

iv) **The Paperwork**

The Programming forms that are in use are on the CASA Website & we endeavour to keep a few forms up in the Lighting box & placed down in the Dressing room. You will notice that they are A4 Sheets with plenty of writing space this has come about due to the prevalence of lighting Qs arriving on the back of old envelopes or torn out diary pages in oddly coloured pens none of which make our job easier. An A4 sheet may seem wasteful for 4 or 5 cues but when you have 60 sheets plus stacked up for a Senior Team comp it is easy to turn over a couple of sheets which leads to all sorts of confusion also if a common format is used we only have to look at the top right of a sheet and all the important info is easy to find. Which raises a point about Handwritten sheets we are about to release an 8 Cue version of the sheet with the an updated outline to allow an easy read across the page however if you do give us a sheet please place the information on the top right hand corner of the sheet & it must include the competitors name & item number. The new sheets will be put on the website when finalised.

The information on our sheet includes the flow of what lights come on and what lights go off and they written in a format used by lighting operators all over the world. However we know that you aren't lighting operators so the info you supply doesn't have to be as detailed but it does pay to think about the fact that progressing from 1 lighting state to another means some lights will come on and some will go off and it can affect the mood or impact that you are trying to achieve or slow the programming down if you need the item edited after its programmed.

So your sheets need to include the Spot number, the colour wash and the amount of Open white wash that you would like included below and attached is a map of the spots for the Royalty, this numbering system is different to interstate and we have had the numbers the other way round we changed them to match Ballarat in the mid 90's and the next year Ballarat changed them to what they use now we made the decision to stop following the other state because it was becoming confusing to the operators & teachers.

Cyclorama

10

9

8

7

6

5

4

3

2

1

OP Corner
or
Stage Right

Stage Front

Prompt Corner
or
Stage Left

Shaft

Spot

Royalty Spot Locations and Numbers

Cue Sheets

As of 2015 2 types of Cue sheet exist the pre programmed one can have 12 programmed cues. Manual Sheets done on the night are now limited to 8 Cues. A Black Out at the end of either type of sheet counts as a Cue but if the competitor finishes off Stage It can be a final state. Pre Programmed sheets for Items using the Video Projector need to consider if the Shutter needs to be open prior to the 1st lighting state but if the vision is not the first thing that is seen the shutter can be opened in any cue it just needs to open prior to the vision appearing on stage. Special Fade times can also save cues when you are programming, for instance the standard crossfade for a Graceful is 2 Sec Fade In & 3 Sec Fade out so the lights happen before the last lights fade out ensuring the competitor is not left in the dark however some times for neatness or effect you want to remove the spot 8 at the back after the girl has moved slowly into spot 5 this can be done as 2 separate cues or by adjusting the down/out time of the earlier Q Spot 8 would disappear after the competitor has reached spot 5 with no obvious dip thru black. Finally in terms of Cues, Cues can be linked so they happen automatically when this occurs each state counts as a Q but when called you call the 1st Cue the 2nd & or more follow & the lighting state stops changing when the last state of the link is reached then we wait for the next numbered cue to occur. All this needs to be thought about carefully before you get to the theatre for the lighting rehearsal.

Clearly writing your Manual Cue Sheets is very important we prefer them to be on our sheets & we have now started to ensure there are blank sheets in the dressing room for those that don't have them on the night, blank cue sheets are also available from the Lighting Box prior to the performance.

The following would be acceptable information

-
2. Spot 2, Blue Wash Floor Dapple and Full at 50%
 3. Front 1/2 at 80% Blue Wash
-

The following is confusing

-
2. The back half dark, Middle Spot, Dapple and Blue Wash at 50%
 3. Full, Blue Wash at 50%
-

So we can see that the 2nd example for Cue 2 there are 3 middle spots 3 states of Dapple and putting the Blue wash at 50% is not worth doing under normal circumstances as it's not bright enough to affect the costumes or mood & to make it worse the operator reading in a hurry may not pick up the word "dark" as this cue actually means Front 1/2. Cue 3 continues the confusion by not saying to turn off the Dapple and perpetuates the confusion of the Blue Wash intensity. As the dapple was not mentioned it would be left out

of the Cue. A quick conversation before the show or over the intercom would sort this out but it is better if it is thought out clearly in advance.

As general rule write down what you want lit in the Cue whatever is not mentioned will not be kept in the following Cues. Remember while a single spot makes a statement your competitor might not make it to the light & she is only being lit from 1 direction which makes the look very flat & unattractive, 1 Spot & at least a colour is a better idea or a spot & a cross wash might work. Placing the word right or left on the cue sheet can be very confusing ensure that stage right or stage left is used or OP(opposite prompt) or P(prompt) as shown in the supplied map.

v) **Competition Night**

It is our understanding that the Video Projector can only be used if it has been rehearsed with so no sheet can be delivered **assuming** the use of the projector.

On the grading or competition night if your lighting is not pre-programmed at a rehearsal, you need to get your sheets to us prior to the show (preferred) or at the interval. Competition rules are that we must have a sheet or pre-programmed lighting, "live" calling over headset is not allowed. We are usually here from half an hour before the show and we have spare lighting sheets for use on the night, so you don't have to write your cues on the back of old envelopes or torn out diary pages which we will not accept, the minimum size is A5 but A4 is preferable. Getting the sheets to us early allows us to assess the cues for degree of difficulty or problems or misunderstandings with what is being asked for. Dropping the sheets off during the performance is not allowed as it can distract us from the lighting of the item on stage. If the forms are dropped off prior to our arrival it means you will get what we think is right as it allows no mutual assessment of the lighting (sending a sheet up with a junior competitor may also have the same outcome).

Clearly thought out ideas before you get to the lighting box is important as we usually have a line up to look at sheets so we don't have time to design 8 cues & write out 8 them out 20 mins before the comp starts we also have to get out the pre programmed sheets and sort out the new sheets into the correct order. Remember there is also an interval, having said that we usually require 5 mins to ourselves at interval time so please bear with us in that case.

Fig 5

The Cues are very clear unfortunately the Sheet is torn out of a small notebook and the rough edges don't allow the sheet to sit flat on the stand and it can be blown off the stand or be skipped because of all the big sheets on either side.

	B/out
①	Spot 8 & 10, Purple Wash
②	Full
③	Green/Blue on cyc Dapples on cyc
④	Colour chase on cyc
⑤	Stop colour chase Purple on cyc
⑥	Blout

Problem Example 1

Fig 6

Can't have a preset Amber Wash and would need at least 60% Full to make it look right.

But the rest of the Sheet is OK

CUE	DESCRIPTION	SECS
PRESET	Amber wash	0.12
1	add deckles	0.37
2	full lighting	1.26
3	Spot ① + 40% amber wash Amber Wash	1.56
4	fade to Blackout	2.22
5		
6		
7		
8		
9		
10		
11		
12		

Problem Example 2

Fig 7

START: Blackout ☒ Yes ☐ No

25% Stage Lights is too Low to be of much use 50% will work for these Cues

Rest of Sheet is OK and it was supplied on a A4 sheet which is excellent

Cue 1 25% stage lights Dapple effect on stage only
Blue wash
Spot 3

Cue 2 90% stage lights
Blue wash
Spot OFF
Dapple OFF

Cue 3 90% stage lights
Red wash

Cue 4 90% stage lights
Blue & amber wash

Cue 5 25% stage lights Dapple effect on stage only
Blue wash
Spot 3

Cue 6

Cue 7

Problem Example 3

Fig 8

Preset : Blackout ? ☐ No ☒ Yes

Again this sheet has a non blackout preset which can't happen however this is a classic case of a scene setting Cue 1 where you set a mood or feeling up before the competitor enters the stage to a centre back entry and it supplied on 1 of our A4 sheets which is always appreciated

Cue 1: Purple wash, cyc decds.
Spot 8 & 10

Cue 2: Blue wash
cyc chase

Cue 3: 50% White wash
Spot 5
Blue wash 30% White

Cue 4: purple wash 30% White
Spot chase

Cue 5: Blue wash 40% White

Cue 6: front half Hot pink wash
30% White

Cue 7: Black out.

Cue 8:

Problem Example 4

Another example of a level of Full lighting that wouldn't work this time as the Amber Wash is so strong 30% won't have any effect however the rest of the sheet is excellent

Fig 9

CUE	DESCRIPTION	MINS:SECS
Preset	Blackout	N/A
1	Amber wash and dapple 30% stage lights Spots 8 and 10	0:10
2	Amber wash 90% stage lights	0:31
3	Amber wash 50% stage lights Spot 5	1:50
4	Amber wash 90% stage lights Spots 5 and 2	2:22
5	Amber wash 50% stage lights Spot 2	2:29
6	Amber wash 90% stage lights	2:42
7		

Problem Example 5

Fig 10

- Cue1: GREEN/BLUE stage/cyc wash + spot 8 & 10 + Deckles
On Bell
- Cue 2: Full Lights with GREEN/BLUE on cyc
Start of Circular arms **Over 3 Sec**
- Cue 3: Add spot 5 + Upstage Lights with Purple/Pink wash on stage/cyc + stage
deckles
After leg mount on centre
- Cue 4: Lift to 80% full lights + GREEN/BLUE on cyc
Run to back L corner after "shine" part
- Cue 5: Spot 2 + GREEN/BLUE wash
Arms before kneel up from floor
- Cue 6: Fade to Blackout
Last pose on centre front **Over 3 Sec**

Good Example 1

Fig 11

CUE	DESCRIPTION
PRESET	Blackout
1	Amber & Blue Wash
2	Add Spot 9 + Decals on back curtain
3	Full Lighting with Amber & Blue Wash on back curtain Take-out Decals
4	Spot 5 with NO Wash + Decals on Floor
5	Full Lighting with Blue & Red Wash on back curtain
6	Fade to Blackout

Good Example 2

Calling the Cues

At the end of all the effort this is the important part for the operator and you the coach. We need your total concentration at this point, the problem is your attention can wander to the competitor's performance while we understand you have usually invested lots of time and effort in them at this point if you have lighting cues the best thing you can do is concentrate on making them happen as rehearsed.

So the procedure for calling cues is simple

First put on the headset on side stage GENTLY

Tell us who you are and who the competitor is & if you have pre-programmed lighting and recorded the scene and page number please check the operator has loaded that lighting.

When the competitor and adjudicators are ready we will go to the pre-set black out during the announcement of the item, it is then up to you to call Cue 1 as soon as you want it AFTER the bell (weather it's a scene setter or for the competitors 1st pose or entry) you are the person who knows the timing of this so please be calm and just let us know what is happening please also be aware if we are running cues manually it takes a moment to set up the 1st two or three cues and plan the flow of how to perform them so it is possible we are not quite ready when the bell goes so please keep an ear on what we are saying.

When we are in the pre-set or Cue 1 you need to stand us by for the next Cue the procedure for this is to say "Standby Cue 1" then when you want the Cue to run the correct order to say it is "Cue 1 GO"

Then repeat until the programming ends or the cues run out remembering the final cue if it is a Fade Out with the competitor on stage is time critical as it will look wrong if the cue is called to early or late.

This 2 step procedure is important particularly when you have a closed front curtain start or you are telling the Music handler to start the Tape or CD when we hear “standby cue” or “cue [number]” we know that you are talking to us not the other people or the competitor and the button press or fader movement happens on the “GO” the standbys are important especially after a break in cues as we always have other sheets to look at or it is the end of a long night and we can lose concentration and the standby is the moment that refocuses us on the item at hand it also warns us we only have a few seconds left to set up the next manual cue before you call it.

At this point it is important to note that we are not psychic if you don’t call the cue it won’t run also while we can press the Go button repeatedly to skip cues it can have interesting effects which probably won’t enhance the competitors performance

Intercom Etiquette

The Headset that you wear on stage is expensive it can only be used here at the Theatre and it is a sensitive delicate instrument which is directly connected to the operators ears. It is pleasing to note we have very few instances of headset microphone bashing which is pleasing but it happens occasionally. PLEASE remember it is like having a spike driven into your head if the microphone is knocked on hard surfaces and it puts the operator in a bad mood or can give us a headache we are usually polite when it occurs but if I say “is it safe to come back” or we are slow to respond it means that the headset was removed to save our ears and will only put it back on when it is safe to do so.

The same microphone is quite capable of picking up conversations side stage and it is particularly poor manners to not call the final cue then put the headset down abruptly and then say to the people side stage that the operator did not run the cue, as previously said we are not psychic and it does not improve a situation if either side of the operator/coach situation is not honest.

At this point I would also point out we can have bad days and make mistakes and personally I hate making them I feel as though I have let you and the competitor down when it happens so please accept that we do our absolute best to achieve what is asked for on the manual sheets but if they are complicated that’s when mistakes occur this is also why I might ask for a sheet to be simplified or suggest that a programming session is booked if possible prior to a final performance.

We have also noticed that most of you thank us at the end of a performance it is a greatly appreciated gesture so I take this opportunity to thank you as well for these thoughts.

4 Practical Examples



DSC_0127.JPG



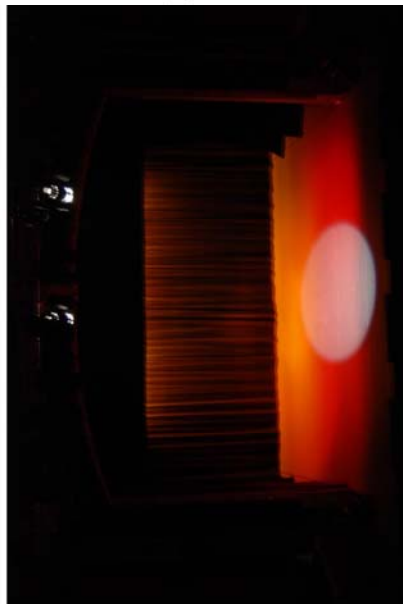
DSC_0128.JPG



DSC_0129.JPG



DSC_0130.JPG



DSC_0140.JPG



DSC_0152.JPG



DSC_0154.JPG



DSC_0155.JPG



DSC_0159.JPG

5 Royalty Lighting Hints

ORANGE =AMBER@100 + RED @100

YELLOW =AMBER@100 + GREEN@100

PURPLE =RED@50 + BLUE@100

VIOLET =RED@80 + BLUE@100

PINK =RED@100 + BLUE@100

HOT PINK (MAGENTA)= RED@100 + BLUE@80

BRIGHT PINK =AMBER@100 + RED@100 + BLUE@100

LIGHT PINK =AMBER@100 + BLUE@100

TEAL (AQUA) =BLUE@100 + GREEN@100

STANDARD FADE TIMES GRACEFUL IN 2.0, OUT 3.0, END FADE OUT 1.5

SOLO/DUO IN 1.2, OUT 2.4, END FADE OUT 1.2

CLUB (MOST) IN 1.2, OUT 2.4, END FADE OUT 1.2

AESTHETIC IN 2.0, OUT 3.0, END FADE OUT 1.5

STANDARD LIGHT LEVEL FULL No CYC@80 WITH A WASH OR COLOUR CHASE@100,
(NOT APPLICABLE IF SPOT OR SHAFT HIGHLIGHTING IS USED).

MINIMUM LIGHT LEVEL FULL No CYC@60 WITH A WASH OR COLOUR CHASE@100,
(NOT APPLICABLE IF SPOT OR SHAFT HIGHLIGHTING IS USED).

SILHOUETTE CYC COLOUR@60% TO 100% ONLY (NO STAGE WASH COLOUR OR WHITE).

BLINDERS THE 2 LIGHTS ON THE FRONT CORNERS OF THE JULIET STAGE THEY CAN BE USED ONE AT A TIME
OR TOGETHER THESE CREATE A SHADOW ON THE CYC WHICH MULTIPLIES OR ENLARGES THE
COMPETITOR THEY SHOULDN'T BE USED WITH THE VIDEO PROJECTOR AS IT WILL DESTROY THE
IMAGE

DAPPLE ALSO KNOW AS DECAL, DECKLE, DOTS, SPECKLE

SPOT 5 + WASH + SPOT 5@100 + WASH@100 + FULL No CYC@40- 50.

NOT TOO DARK AROUND

SPOT 5 AND STAGE DAPPLE SPOT 5@100 + STAGE OUTER DAPPLE ON ONLY.

CYC AND STAGE DAPPLE CYC DAPPLE@60 IS BALANCED WITH STAGE DAPPLE@100, (BLACK CURTAIN IS
OPEN)

TUNNEL SPOTS 2,5&8@100, SOMETIMES SPOT 10@100.

CORNERS FRONT P / LEFT / SPOT 1/CH30 WHOLE CORNER CH8

FRONT OP / RIGHT / SPOT 3/CH29 WHOLE CORNER CH7

BACK P / LEFT / SPOT 7 CH23

BACK OP / RIGHT / SPOT 9 CH22

SIDE FILL P / STAGE LEFT CH23

OP / STAGE RIGHT CH 22

X WASH BACK OR MID X WASH TO LIGHT FRONT & SIDES OF COMPETITORS BUT KEEP OFF
CYC FOR VIDEO

THE CUE SHEETS THAT WE USE ARE STORED ON LINE ON THE CASA SITE AT

<http://www.calisthenicssa.com.au/Forms.htm>

AND YOU NEED THE FORMS NEAR THE BOTTOM PREFACED WITH THE WORD LIGHTING

LIGHTING FORM STATE CHAMPIONSHIP

LIGHTING FORM GRACEFUL GIRL

LIGHTING FORM SOLO/DUO

6 Advanced Video Hints

- Almost all the Content created will consist of Photos, Artwork or snippets of pre-existing or taped video always aim for the best quality source material ie the best resolution or largest size file when choosing the source material.
- The end result of your efforts will be shown at 8 meters wide by 6 meters high the smallest fault in the video will be blown up to large size close enough really isn't good enough.
- You need to become familiar with Picture editing software, sound editing software & Video editing software & DVD burning software to fully achieve good content (as well as being a coach & choreographer) so don't expect to achieve excellent results instantly luckily a lot of you already know a lot about editing music so you only have 3/4 of the way to go and you have plenty of young people in the clubs who are probably editing photos & video at school so there is local help at hand you just have to look for it.

The WEA (down the road from the Royalty) runs courses on Photo editing & Video editing of particular note is the Premier Elements I course which takes you from selection & preparation of some photos, small videos & music then putting them altogether to create a DVD this is a 1 day course around \$170 per person limited to 14 people per class (as that's how many PC's there are in a computer room so it is Hands on)

- The suggested pipeline of content creation will involve an interactive look at the choreography & music & the choice of vision elements that will enhance the performance without overwhelming it unless for instance the final image of a Graceful Girl is designed to assist in invoking an overwhelming emotion.
- Once the Vision elements have been chosen they must be formatted to fit the screen & some thought to their positioning on the screen in relation to the competitor to ensure embarrassing or unfortunate alignments are not created remember the adjudicator looks down on the stage & straight at the screen. Remember the rule of thirds mentioned earlier.
- Most Video Editing programs will require you to import the imagery (still & motion)& audio into a library or internal folder or bin structure so all the "assets" are in 1 location
- The editing process involves placing the vision & music in the correct position in relation to each other so things change, appear or disappear at the right moment with the correct crossfades or fade in/out. A good timed sequence of events created during a competitor's rehearsal process is essential at this time. The final piece of Video which combines the Black part at the front a Fade in of the Music fades or Xfades of the vision & a fade out of Video & sound & a good long piece of Black at the end needs to be saved often so that you do not lose what you have created. Video programs are notoriously known for dumping the entire nights progress when you least expect it or when you can least afford the time.
- Once the "time line" is completed it must be rendered to one entire piece of Video (which includes the soundtrack)

- Once the final piece of Video is created the result needs to be burnt to a DVD with the settings for an automatic playing DVD so you just need to load the DVD & off you go. It has come to our attention that DVD+R media does not work well with the Theatres DVD players so use DVD-R's please for reliability.
- Once you have burnt this all important piece of work test it in a domestic DVD player attached to your TV at home if it doesn't work at home it likely won't work at the Theatre if all is well make a 2nd copy & make sure both copies get to the Theatre it is also recommended that you bring the sound track on CD as well just in case the DVD still doesn't work or there is some problem with the projector like a blown lamp for instance.
- When you are testing the DVD make a record of the time it takes from the closing of the DVD Door/Loading to the point of "Cue 1" & or the moment the music starts or the Vision starts whichever is the important moment for the cues to start occurring as will need the Video Shutter open but it shouldn't be opened until absolutely necessary as the leaking light will cause the competitor to be seen & timing will potentially start keep in mind the music will still be heard & lighting cues can still be run before the 1st bit of vision needs the shutter open. When the DVD Drawer closes several messages are sent from the DVD player to the Projector the messages show up on the monitor above the Sound operators head the last message is the blue square with the grey triangle calling shutter open just after this is the best time.
- Free Editing Programs (Mostly for Non Mac Computers (sorry)) sometimes you get what you pay for

Sound Editing	Audacity
Photo Editing	GIMP
Video Editing	Microsoft Movie Maker – this is a separate download for windows 7 & 8 & is included in the Windows Live essentials package, Jahshaka
DVD Burning	Nero Kwik Media
- Paid for Editing Programs

Sound Editing	Adobe Audition, Several Soundblaster products
Photo Editing	Corel Photo, Adobe Photoshop Elements, Adobe Photoshop, Paintshop
Video Editing	Video Studio 8, Avid, Adobe Premier Elements, Adobe Premier
DVD Burning	Nero 12

7 Questions and Answers Notes