

Hell scene we used the apron PATT 23 with colour wheel which had various reds, oranges and yellows. We added to this the MINIM F. on the apron and the projection room HARMONY. (red.). With the wheel rotating and the red HARMONY and the amber MINIM we achieved a really dramatic Hell indeed, especially as this gave a kind of flickering flame effect.

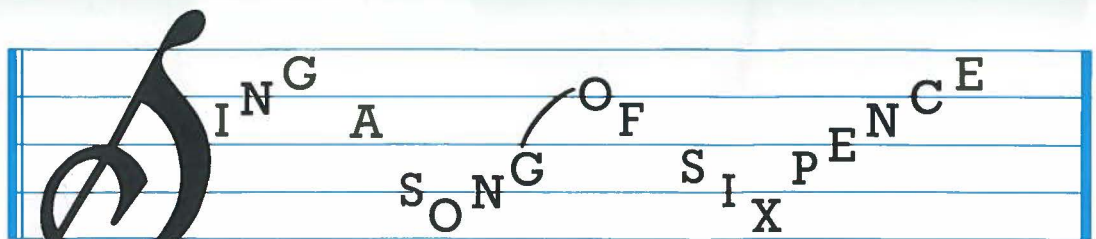
The second act of the production was far more complicated to light than the first but also more fun. The first real lighting speciality we did was to light the prostitute's song - 'Turn back o Man'. As she vamped up the aisle, sitting on people's knees as she did so, we lit her with all the colour wheels in red and the mirror ball. During Jesus' song lines in this we turned the wheels to blue and then as the woman mounted the stage we gave her the red again.

This was the part of the musical when Jesus' enemies began to close in on him and was therefore the turning point in the story. So from then on our lighting wasn't quite so bright, but dimmer and far more dramatic. Perhaps if you weren't looking for it, you wouldn't notice or appreciate it like we did.

The Last Supper we tried to get the same as on the famous painting of the Last Supper. With the words by Jesus 'One of you will betray me' there was a rapid crossfade to all green colour wheels and the two MINIM down-lighters. The colour scheme was the same as on the picture, and all the cast froze into the exact positions too. A plank across the two boxes served as a table for a very moving scene.

This led into the song 'On the Willows' which is a beautiful song. We lit this just with the two 1000W Majors in blue (F.O.H.) and the two MINIMS on the stands in blue. During the instrumental break as Jesus led his disciples into the Garden of Gethsemane to pray, we brought up very slowly the two MINIM 23 apron lights with the gobos. These gobos were a kind of leafy/branch effect and made the apron area look just like a garden.

This led up to the arrest and crucifixion sequence. As Jesus was arrested and dragged up the back stairs, we faded each area of light as he went. The trapeze served as a cross, and the soldiers hung his arms over it. By the time Jesus was at the top of the stairs, we just had the halo and the two 1000W Majors. As Jesus died we slowly swapped the blue halo for the red cyclorama and the 1000W flood light in orange symbolizing death. The slash curtain was drawn on him and the show was almost over. Not quite though, because as Jesus came out from behind the slash curtain with God by his side, while the cast sang a chorus of 'Long live God', we gave him the halo again. As the encores began we brought up full stage lighting - everything which provided a truly stunning and perfect ending to a great show. This article was written by me, Catherine Simpson, on behalf of my fellow lighting technicians and myself. I would just like to thank Mr Stork, our Boss, for all the hard work he put into this production.



## AN AMATEUR PANTOMIME STAGED BY THE ONGAR MUSIC AND ENTERTAINMENTS GROUP ASSOCIATION.



by David March

**L**IGHTING a Pantomime is always very enjoyable and usually calls for a host of special effects. For the Amateur this means stretching resources and the budget to the full. 'Sing A Song Of Sixpence' staged by the local Arts Association at the end of January 1985 was no exception to this.

The Hall to be used had very limited rigging positions and a limited power supply (5kW at any one time was the maximum), neither of these points will be unfamiliar to the amateur of course. The entire rig consisted of Strand equipment, this was hired from J.B.E. of Rochford, Essex. One advantage we had with the hall was that the caretaker, an electrician by trade, had installed sockets around the hall that were wired back to corresponding plug tails in one of the

tack corners of the hall, by the stage lighting supply box. This cut down the need for miles and miles of cable. Because the only rigging positions were half a dozen wall brackets, three Goliath Stands with large T-bars were used as well. Two were positioned in front of the stage, one stage left, one stage right (the stage was an open one and had no proscenium, a series of flats hinged together were used for the backdrop, by flipping the respective flats over, which had a scene painted on each side, it was possible to have different combinations of scenery backdrops - see illustration). The third stand was positioned at the back of the hall. The pantomime had sixteen scenes in two Acts. This was broken down to twelve different settings. The design approach I took towards the lighting was to provide three general washes of light across the stage using the P123's, one wash in warm colours, one in cool, the other in neutral. The washes covered the whole stage as the whole of the stage was used in each scene. These lights were rigged on the stands in front of the stage and on the brackets nearest the stage. These stands also were used to rig 'specials' focused and coloured for certain scenes. The third stand at the back of the hall was used for four P264's, these were paired up - one pair in warm, the other in cool colours. These provided the main 'bash' light. By overhanging two alloy barrels over the edge of the ornamental

balcony at the back of the hall (which was cleverly used as the witches lair) a P123 and a P750 each side were used as backlights. The P750's were very often used as the only light-source which was an excellent effect. Two P23's with foliage gobos were also used, these had broken colour filters in them, this again was a very effective effect.

A smoke machine and a U.V. tube were also employed to firstly provide the cursed smoke from the pie as the blackbirds emerge (as in the rhyme), the smoke promptly set the cast into a deep sleep (what a useful effect!). The U.V. tube was used in the haunted bedroom scene as U.V. painted ghosts and skeletons charged across the stage. Two P23N's were used as followspots, positioned at the back of the hall. Lastly but by no means least control was by a Tempus 2G which proved to be an excellent board and allowed us to create some wonderful lighting. The dimmers were Tempus and performed faultlessly.

The Pantomime had six 'sold out' performances - which was very good news for those departments that overspent! All the equipment performed up to scratch and we created some wonderful lighting - above all everybody thoroughly enjoyed themselves and felt a great sense of satisfaction that all our hard work had paid off - now that's what it's all about!

