

FLYDance Company
Small Plot
Additional Lighting Information
and Clarification

Enclosed is a lighting plot, instrument schedule, channel hookup and magic sheet. The lighting packet will show you the systems Fly needs (for example, front warm and cool washes, dark blue backs, etc.) and approximate hanging positions. Lighting cues are available for downloading on their website, which is < <http://www.flydance.com>>.

The FRONT OF HOUSE positions shown are somewhat generic as the architecture of each theater will be unique. For example, use your standard house curtain warmers if they exist, rather than conforming to the plot. The Box Boom idea is to get angled or x-stage front washes with best coverage of the stage, not the apron. (Where depth of stage allows, we hope to keep the dancers off of the apron as much as possible.) In some theaters these may need to be moved to a different front position, such as another bridge or cove, and become more of a straight-on focus.

The PIPE END units as shown on the plot are squeezed in toward center in order to fit on the page. Your normal pipe end positions, appropriate to the length of your battens and placement of your legs, will be fine. Your instrumentation will also vary by manufacturer. Please refer to the key on the plot for an example of acceptable alternatives.

CHANNELING: If your theater is unable to accommodate splitting the systems into as many channels as are shown due to availability of circuits, please match the channeling as closely as possible to minimize cueing time during tech. For example, if you can only split the warm fronts into 2 channels instead of channels 1 through 6, use channel 1 for the downstage layer and channel 4 for the upstage layer.

If a third BACK LIGHT wash is available please add a red, such as R26, and put it into channel 50. There are notes on the cue sheets indicating into which cues this should be added.

If your FOH instrumentation allows, and "Snap" is on your program, please add 3 or 4 units (enough for full stage coverage) in no color with alternating gobos Great American 739 and 740. These should be focused with a sharp edge with best coverage of the stage floor, and should reach the downstage edge of the dance floor. They can "fall off" upstage. They can be put into channel 60 and substituted for channel 13 in Snap's light cue #6.

EFFECTS: Fly uses a mirror ball in "Earth, Wind and Fly". If this piece is on your program, and you have one available, it should ideally be hung over center stage. Two channels will be needed: one for the motor and one for the lights. These are not channeled in the paperwork, so channel them wherever it works for you. Any other "disco" effects available, such as a hazer, moving lights and "police" lights could happily be put to good use in this piece. It's a party.

The CLOUD GOBO units that focus onto the cyc may be hung wherever they can make the shot without the dancers casting shadows. This may be a balcony rail, rovers in a wing, or a different electric in your theater. The shot can be at an angle as shown on the plot on the #4 Electric, or straight-on. In either case, we are looking for a softened edge, not a sharp one, and they should focus above head-height of a lifted dancer. The pieces that use these gobos are "Mambo" and "Metaphor". You may disregard this information if neither piece is on your program.

Fly does not travel with COLOR and GOBOS. Please match both as closely as possible to that shown on the paperwork. We realize that some venues may use only one manufacturer, such as Rosco, and that some substitutions may be necessary.

CREW: Fly will require a crew capable of hanging, coloring and focusing the lighting system prior to the technical rehearsal. A qualified lighting board operator will be needed to pre-load the cues, which are available for downloading as mentioned above, and to run the board for tech rehearsals and performances. An additional deck person will be needed to make color changes on the booms during the rehearsals and performances. (See color change chart.) Fly does NOT currently travel with a lighting designer or technical director to direct the focus. Please contact Fly's Lighting Designer, Kris Phelps, at <LIGHTUNIT@aol.com> for further clarification. Kathy Wood, Fly's director, will be at techs to adjust lighting cues and sound levels, and will call cues during performances.

FLYDance Company
Small Plot
Additional Lighting Information
and Clarification

Enclosed is a lighting plot, instrument schedule, channel hookup and magic sheet. The lighting packet will show you the systems Fly needs (for example, front warm and cool washes, dark blue backs, etc.) and approximate hanging positions. Lighting cues are available for downloading on their website, which is < <http://www.flydance.com>>.

The FRONT OF HOUSE positions shown are somewhat generic as the architecture of each theater will be unique. For example, use your standard house curtain warmers if they exist, rather than conforming to the plot. The Box Boom idea is to get angled or x-stage front washes with best coverage of the stage, not the apron. (Where depth of stage allows, we hope to keep the dancers off of the apron as much as possible.) In some theaters these may need to be moved to a different front position, such as another bridge or cove, and become more of a straight-on focus.

The PIPE END units as shown on the plot are squeezed in toward center in order to fit on the page. Your normal pipe end positions, appropriate to the length of your battens and placement of your legs, will be fine. Your instrumentation will also vary by manufacturer. Please refer to the key on the plot for an example of acceptable alternatives.

CHANNELING: If your theater is unable to accommodate splitting the systems into as many channels as are shown due to availability of circuits, please match the channeling as closely as possible to minimize cueing time during tech. For example, if you can only split the warm fronts into 2 channels instead of channels 1 through 6, use channel 1 for the downstage layer and channel 4 for the upstage layer.

If a third BACK LIGHT wash is available please add a red, such as R26, and put it into channel 50. There are notes on the cue sheets indicating into which cues this should be added.

If your FOH instrumentation allows, and "Snap" is on your program, please add 3 or 4 units (enough for full stage coverage) in no color with alternating gobos Great American 739 and 740. These should be focused with a sharp edge with best coverage of the stage floor, and should reach the downstage edge of the dance floor. They can "fall off" upstage. They can be put into channel 60 and substituted for channel 13 in Snap's light cue #6.

EFFECTS: Fly uses a mirror ball in "Earth, Wind and Fly". If this piece is on your program, and you have one available, it should ideally be hung over center stage. Two channels will be needed: one for the motor and one for the lights. These are not channeled in the paperwork, so channel them wherever it works for you. Any other "disco" effects available, such as a hazer, moving lights and "police" lights could happily be put to good use in this piece. It's a party.

The CLOUD GOBO units that focus onto the cyc may be hung wherever they can make the shot without the dancers casting shadows. This may be a balcony rail, rovers in a wing, or a different electric in your theater. The shot can be at an angle as shown on the plot on the #4 Electric, or straight-on. In either case, we are looking for a softened edge, not a sharp one, and they should focus above head-height of a lifted dancer. The pieces that use these gobos are "Mambo" and "Metaphor". You may disregard this information if neither piece is on your program.

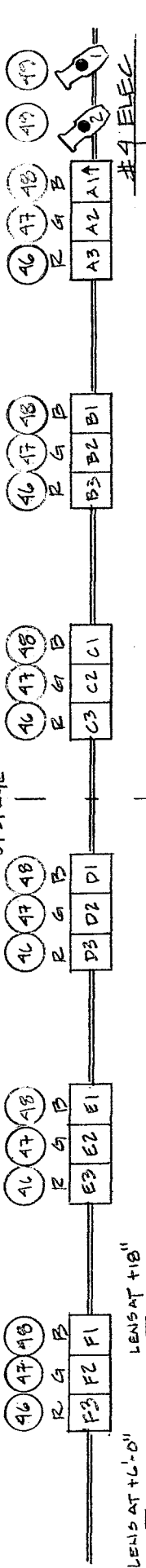
Fly does not travel with COLOR and GOBOS. Please match both as closely as possible to that shown on the paperwork. We realize that some venues may use only one manufacturer, such as Rosco, and that some substitutions may be necessary.

CREW: Fly will require a crew capable of hanging, coloring and focusing the lighting system prior to the technical rehearsal. A qualified lighting board operator will be needed to pre-load the cues, which are available for downloading as mentioned above, and to run the board for tech rehearsals and performances. An additional deck person will be needed to make color changes on the booms during the rehearsals and performances. (See color change chart.) Fly does NOT currently travel with a lighting designer or technical director to direct the focus. Please contact Fly's Lighting Designer, Kris Phelps, at <LIGHTUNIT@aol.com> for further clarification. Kathy Wood, Fly's director, will be at techs to adjust lighting cues and sound levels, and will call cues during performances.

FLY DANCE CO., HOUSTON, TX. TOPE LIGHTING FLOT / SMALL VERSION
 DIRECTOR: KATHY WOOD LIGHTING DESIGNER: KRIS PHELPS

VERSION 8/03
 UPDATED 2/05

UPSTAGE

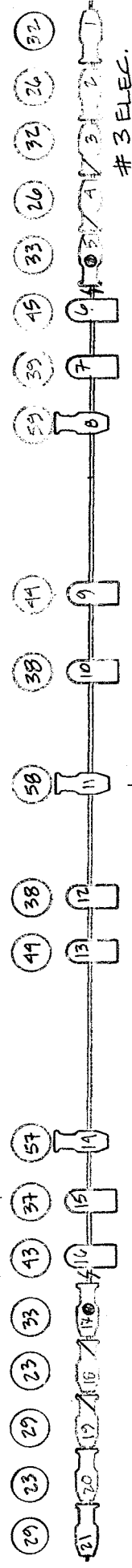


LENS AT 16'-0"

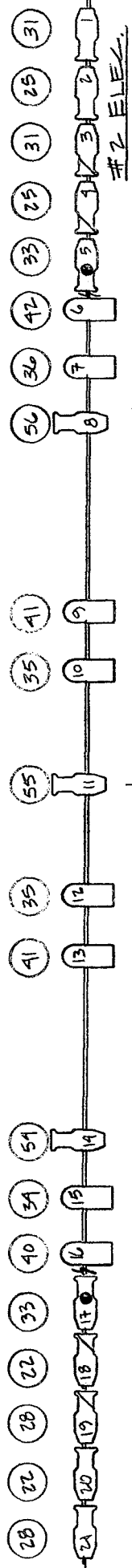
TYPICAL SR BOOM - SEE PAPERWORK FOR BOOM CHANNELS.
 (ONE PER WING)

TYPICAL SL BOOM
 (ONE PER WING)

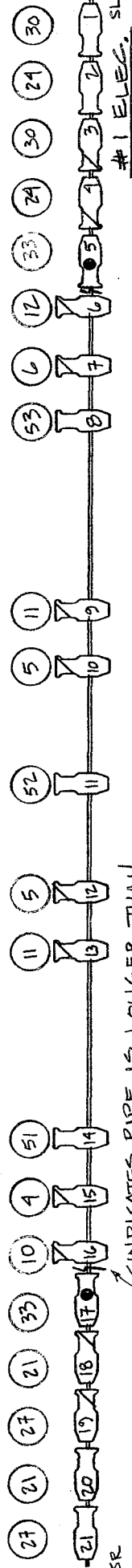
LENS AT 118" LENS AT 118" LENS AT 118"



3 ELEC.



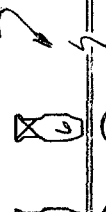
2 ELEC.



1 ELEC. SL

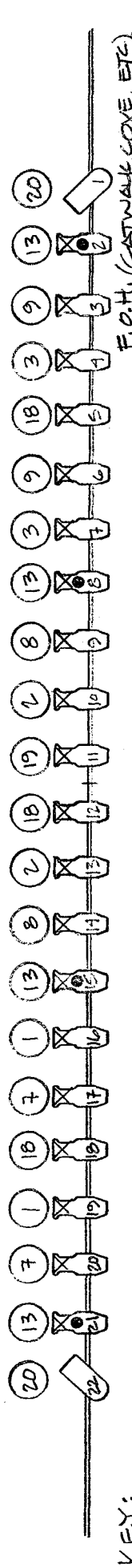
INDICATES PIPE IS LONGER THAN DRAWN AT THIS POINT.

4



BOX BOOM SR
 FOH

BOX BOOM SL
 FOH



KEY:

- TEMPLATE (9080)
- SOURCE 1 19° 575W. (OR 6X16)
- SOURCE 1 26° 575W. (OR 6X12)
- SOURCE 1 36° 575W. (OR 6X9)
- PAR 64 MFL 1K. (2) CHANNEL # (OR SA 575W. OR FRESNEL 1K.)
- 3 COLOR-CYC LIGHT (SUCH AS MOLE FAREYC)

NOTES:

PLEASE SEE ATTACHED CHANNEL HOOKUP, INSTRUMENT SCHEDULE AND LIGHTING RIVER FOR FURTHER INFORMATION.
 F.O.H. (CATWALK, COVE, ETC.)

FLY DANCE COMPANY - SMALL PLOTHEAD-HI COLOR CHANGES

TITLE:	BACK, BACK, BACK	COOL POPS	OUT OF CONTEXT	EARTH, WIND AND FLY	E'CLAIRE	MAMBO	KATZ
COLOR:	R26	R68	R316	SR: L141 OR L165 SL: R26 NO SCRIM: FOR MIRROR BALL	SR: L141 OR L165 SL: R26	R316	SR: R316 SL: R26
NOTE:						NO SCRIM: CYC CLOUDS	

TITLE:	DOG TAGS	RED	SNAP	TRADING PLACES	THE COMEDIANS	METAPHOR	A TEMPTING PIECE
COLOR:	R26	R26	R68	NOT IN USE	R316	R26	R26
NOTE:	NO SCRIM: CYC GOBOS					NO SCRIM: CYC CLOUDS	

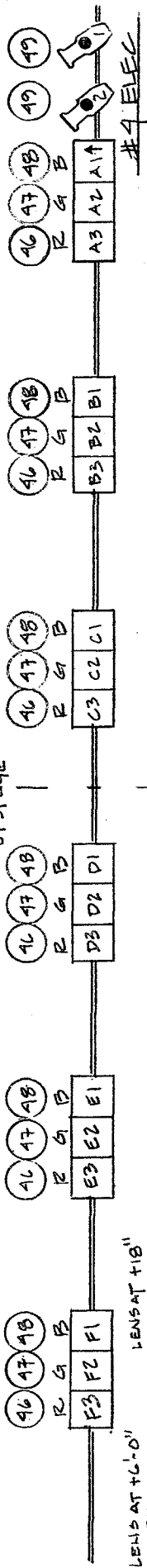
NOTE: NOT ALL PIECES WILL BE ON THE PROGRAM.

NOT LISTED IN PROGRAM ORDER.

FLY DANCE CO., HOUSTON, TX. TOUR LIGHTING RIG / SMALL VENUE
 DIRECTOR: KATHY WOOD LIGHTING DESIGNER: KRIS PHELPS

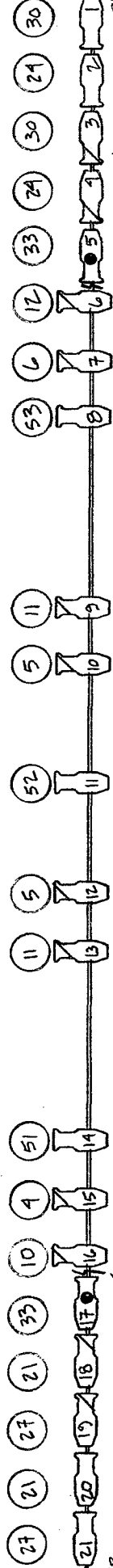
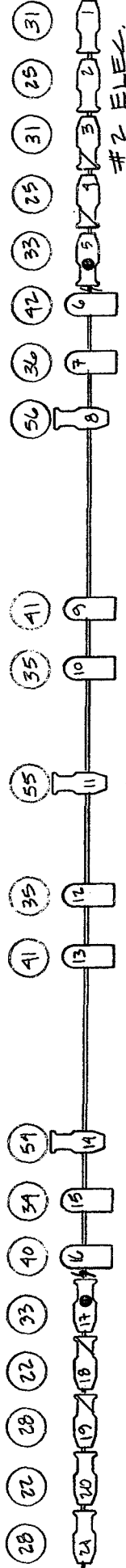
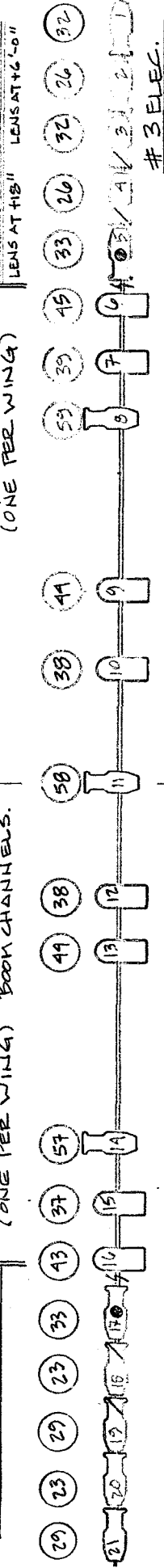
VERSION 8/03
 UPDATED 9/05

UPSTAGE



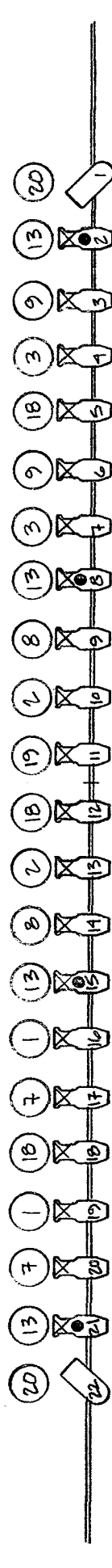
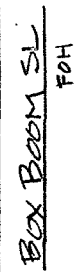
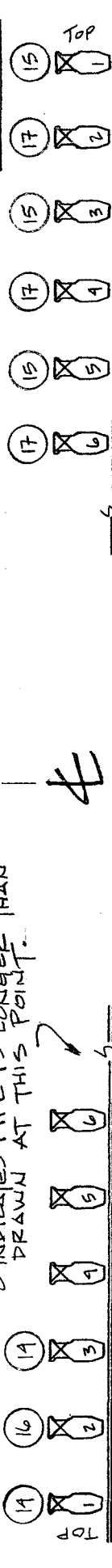
TYPICAL SR BOOM - SEE PAPERWORK FOR BOOK CHANNELS.
 (ONE PER WING)

TYPICAL SL BOOM
 (ONE PER WING)



INDICATES PIPE IS LONGER THAN DRAWN AT THIS POINT.

4



F.O.H. (CATWALK COVE, ETC.)

KEY:

- TEMPERATURE (4000)
- SOURCE 9 19° 575W. (OR 6X16)
- SOURCE 9 26° 575W. (OR 6X12)
- SOURCE 9 36° 575W. (OR 6X9)
- PAR 64 MFL 16. (2) CHANNEL # (OR SA 575W. OR FRESHEL 1K.)
- 3 COLOR CYC LIGHT (SUCH AS MOLE FARGIC)

NOTES:

PLEASE SEE ATTACHED CHANNEL HOOKUP, INSTRUMENT SCHEDULE AND LIGHTING RIVER FOR FURTHER INFORMATION.