

1/37

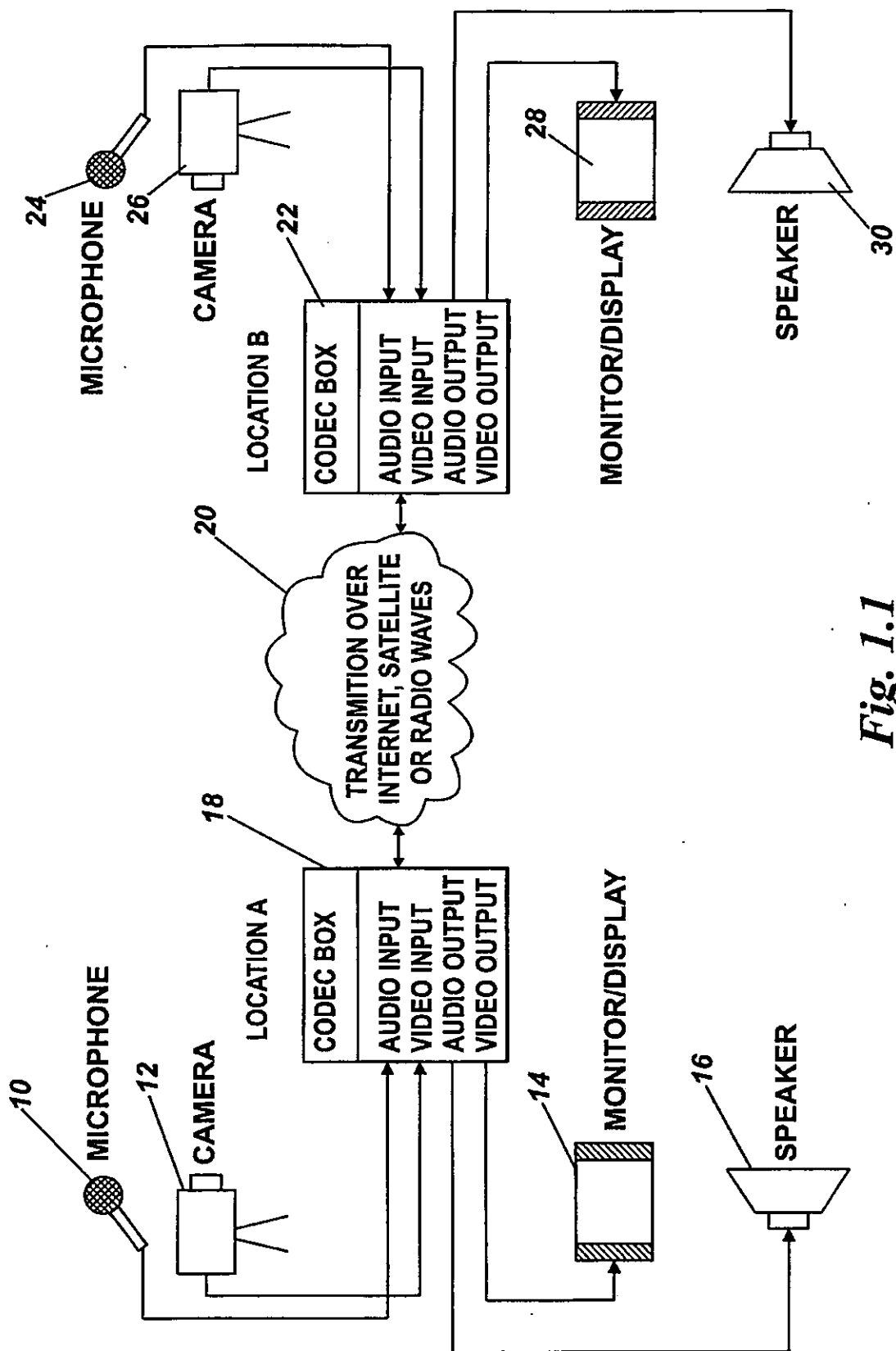


Fig. 1.1

2/37

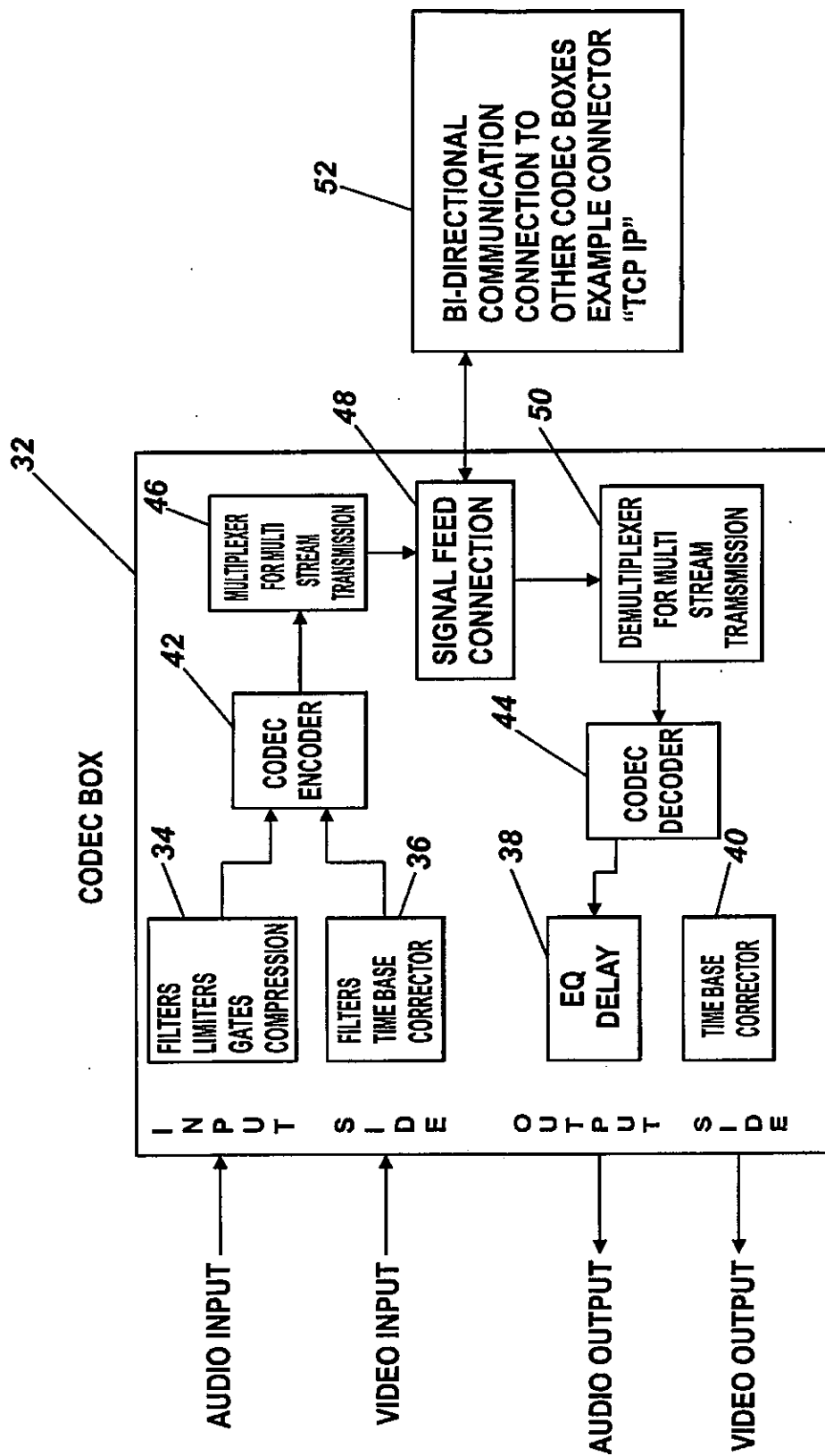


Fig. 1.2

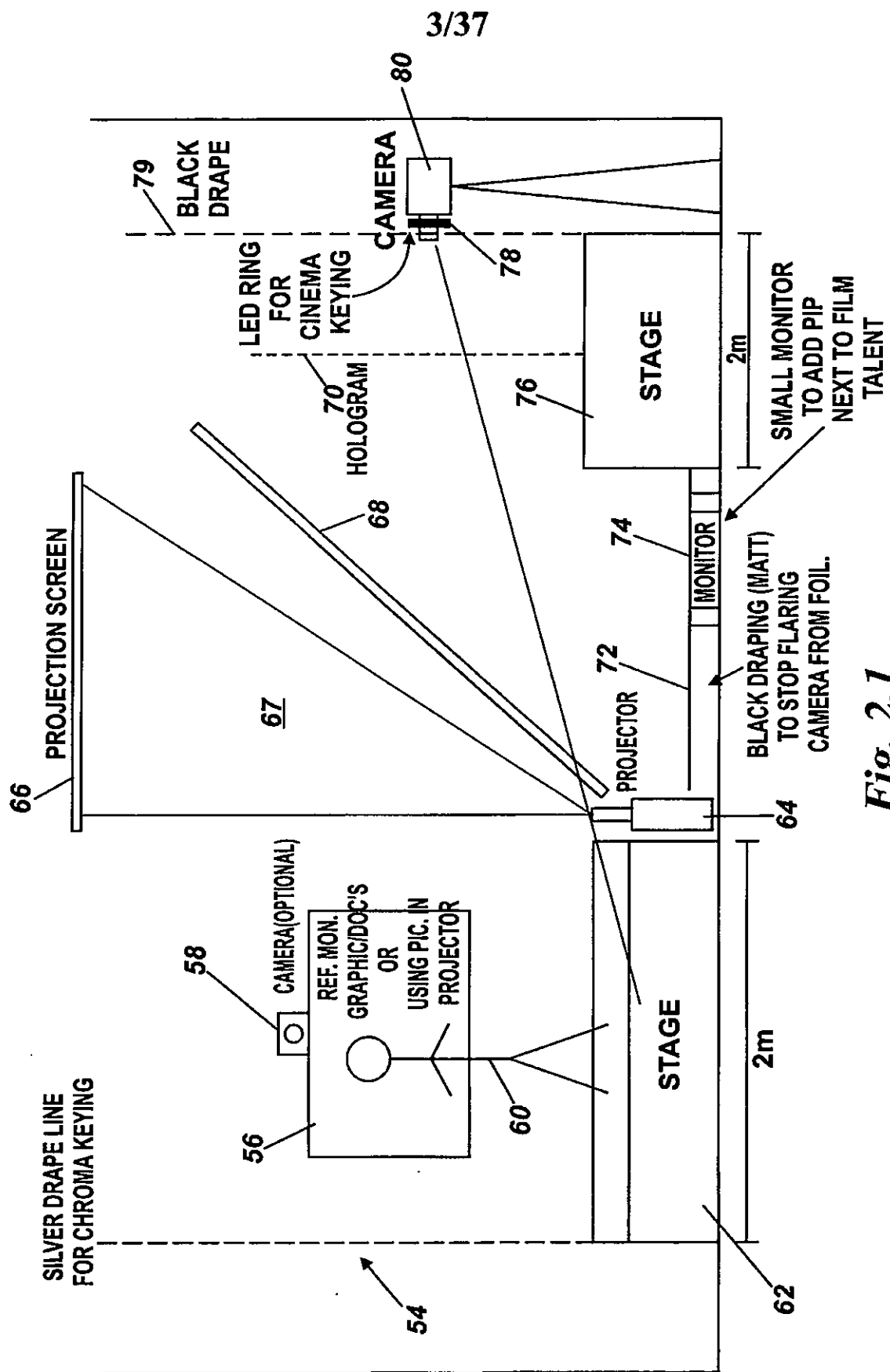


Fig. 2.1

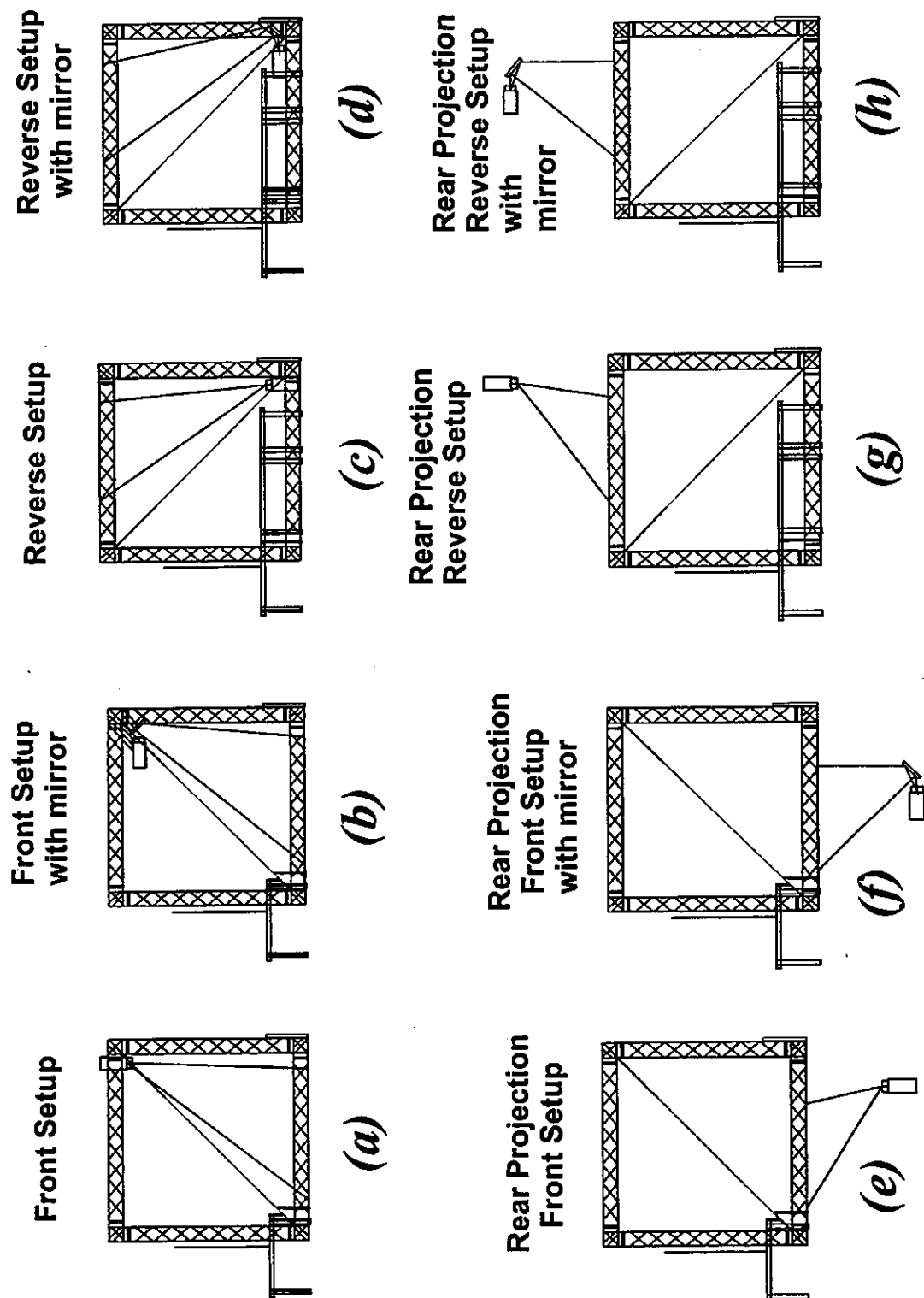
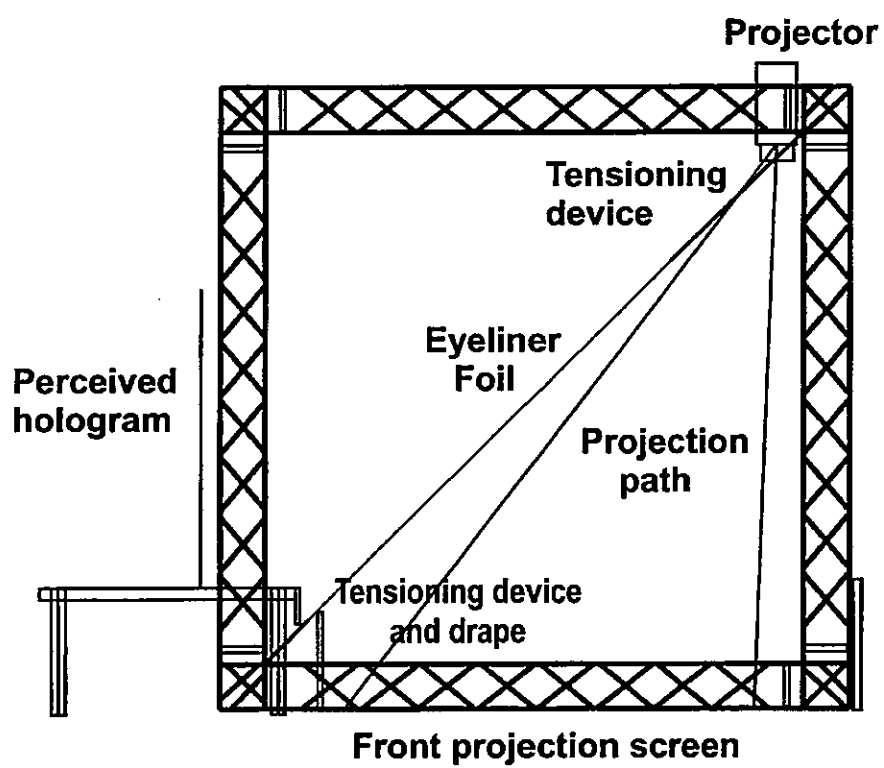


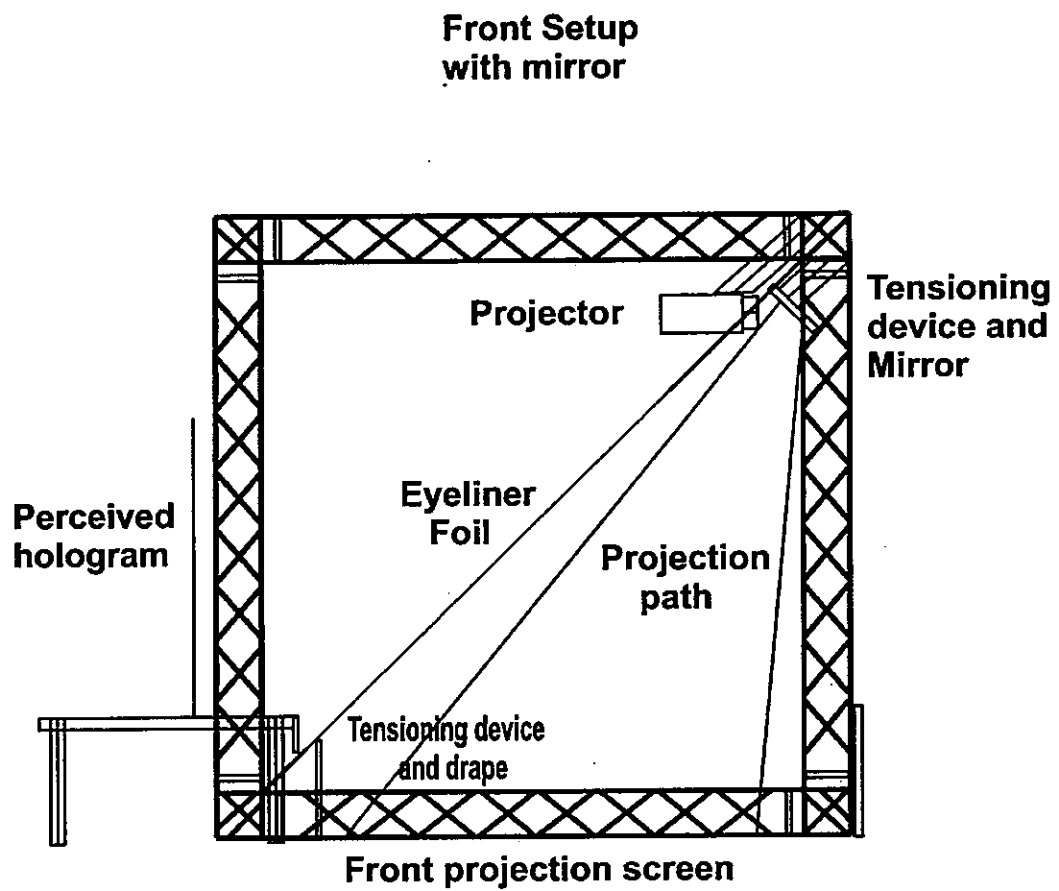
Fig. 3.1

5/37

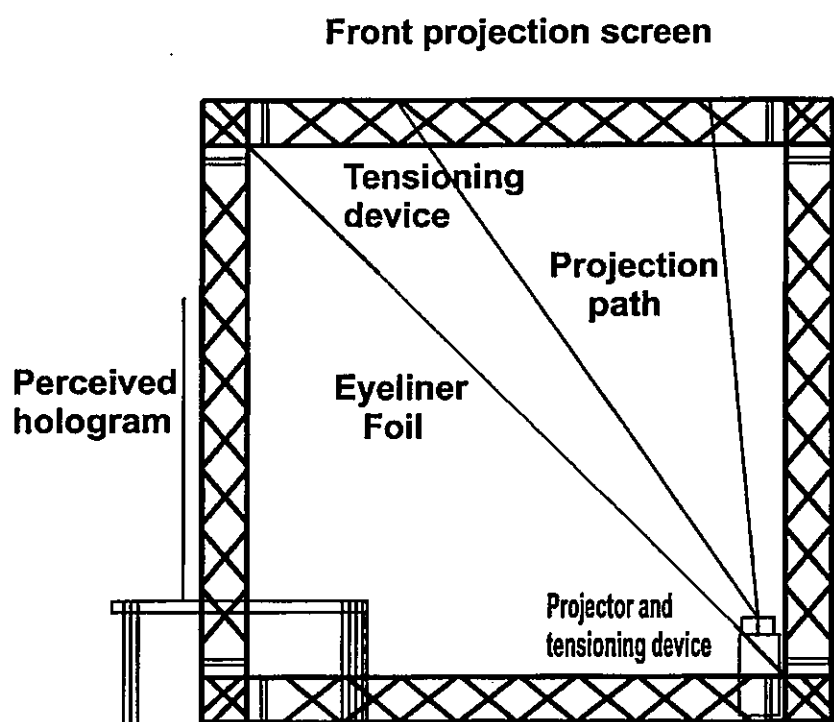
Front Setup

*Fig. 3.1(a)*

6/37

***Fig. 3.1(b)***

7/37

Reverse Setup***Fig. 3.1(c)***

8/37

**Reverse Setup
with mirror**

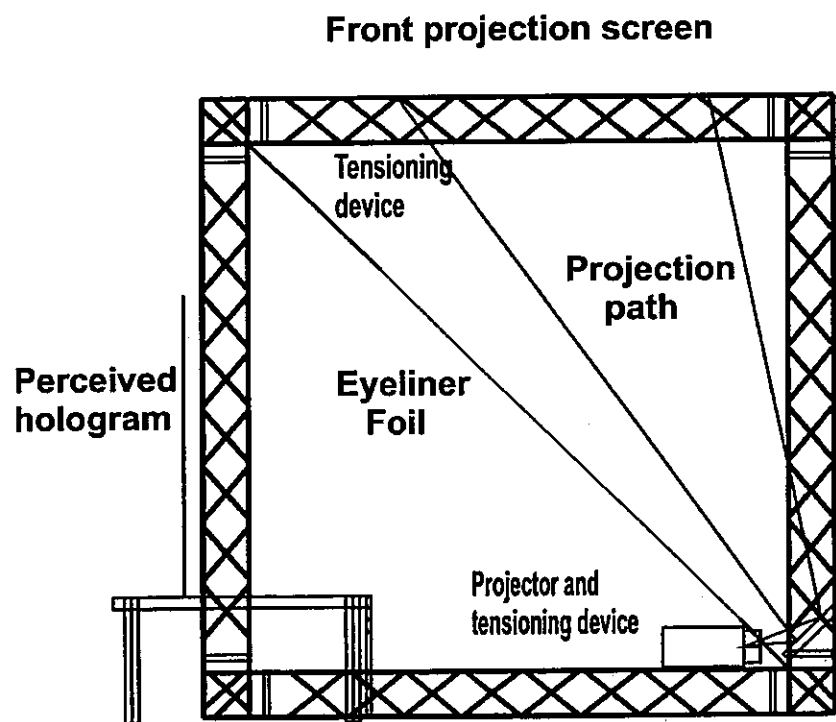
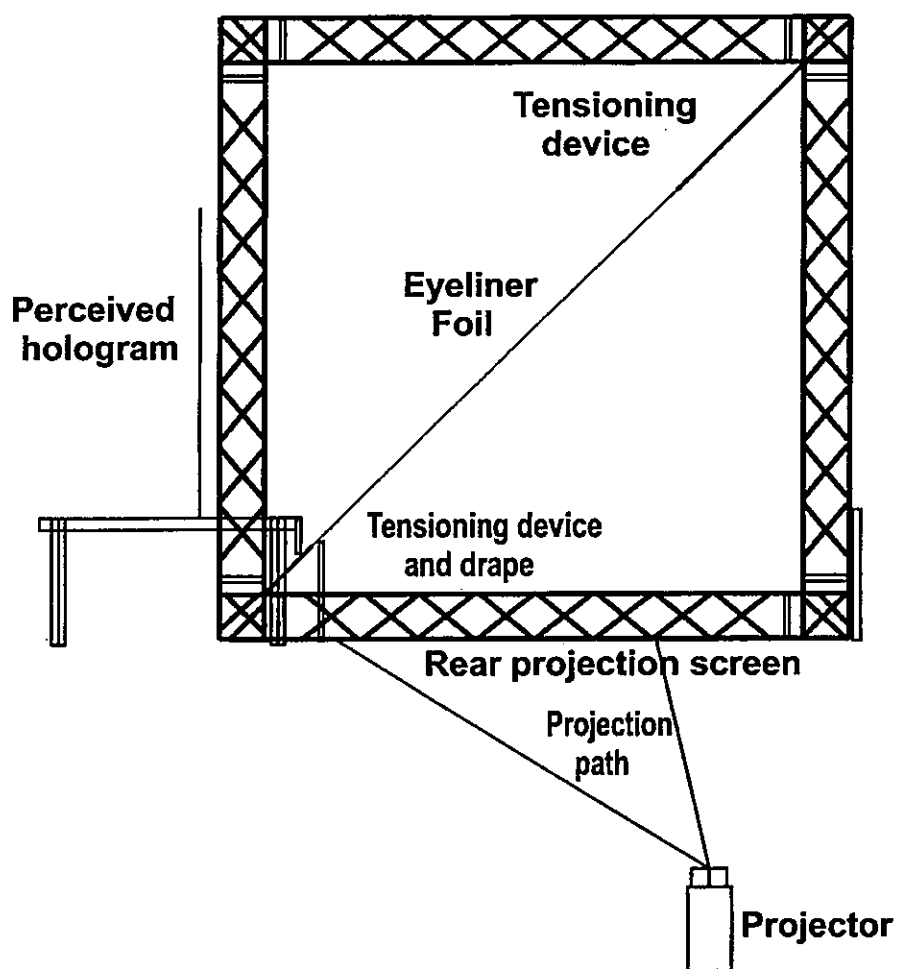


Fig. 3.1(d)

9/37

**Rear Projection
Front Setup*****Fig. 3.1(e)***

10/37

**Rear Projection
Front Setup
with mirror**

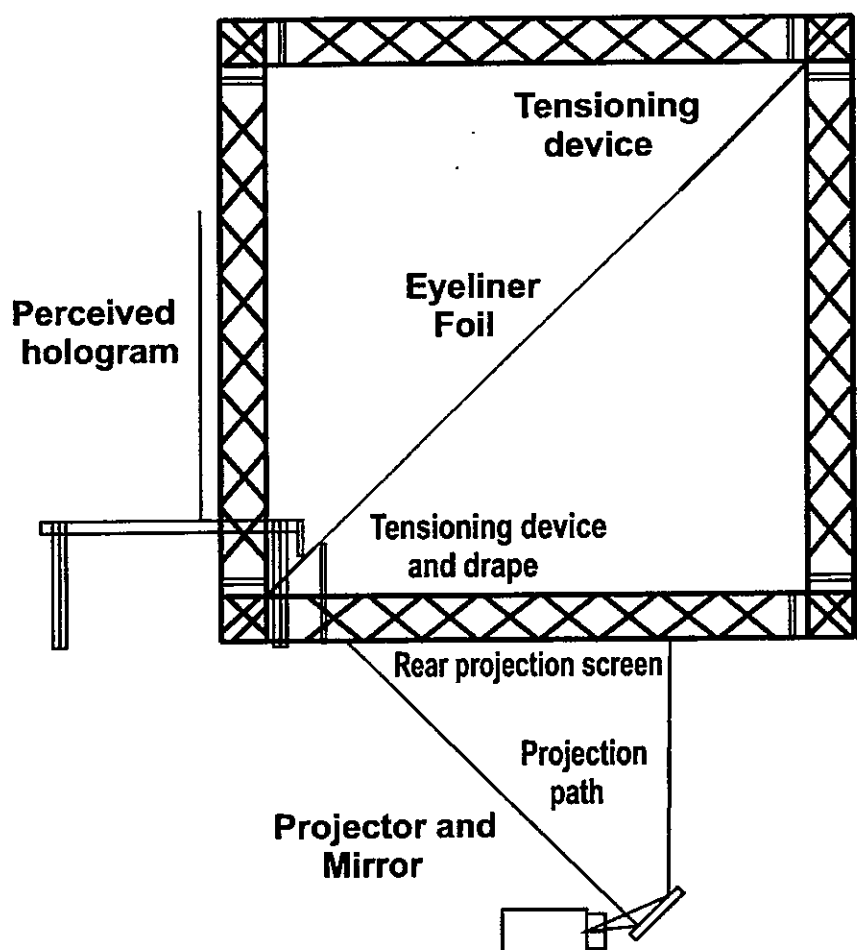
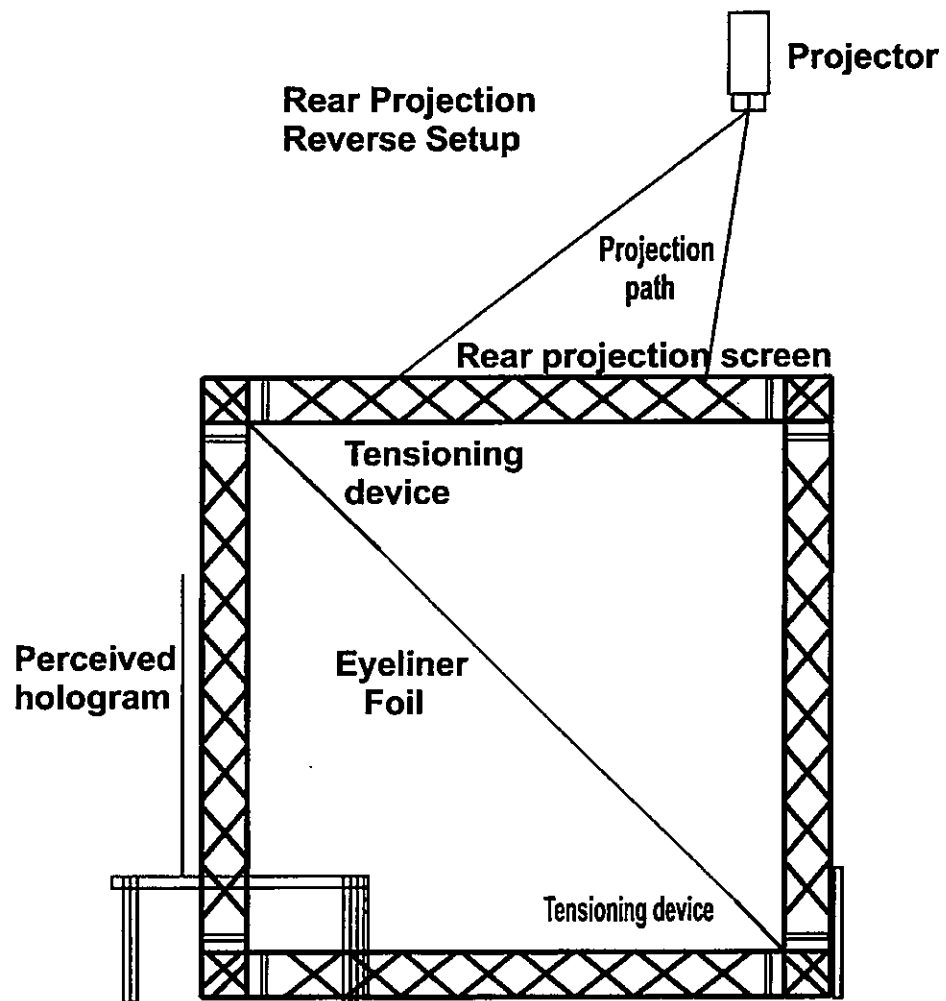
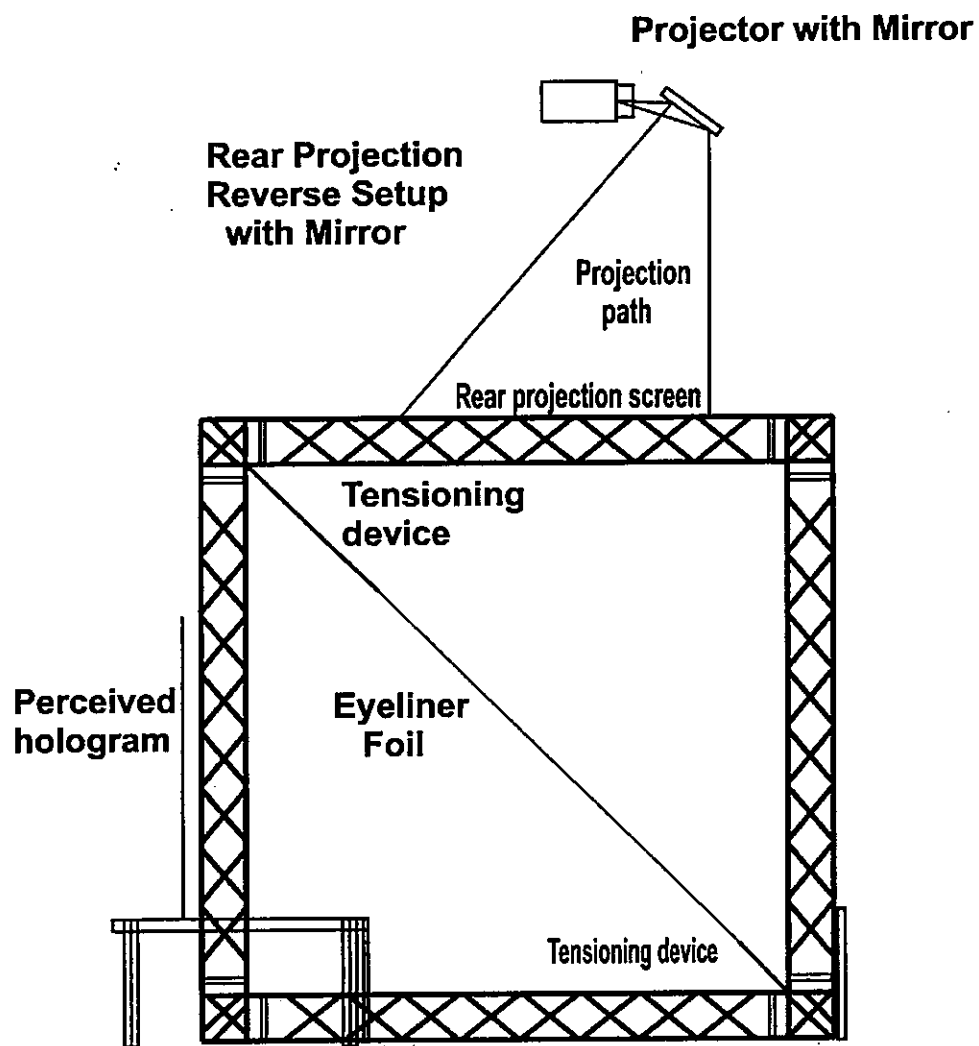


Fig. 3.1(f)

11/37

*Fig. 3.1(g)*

12/37

*Fig. 3.1(h)*

13/37

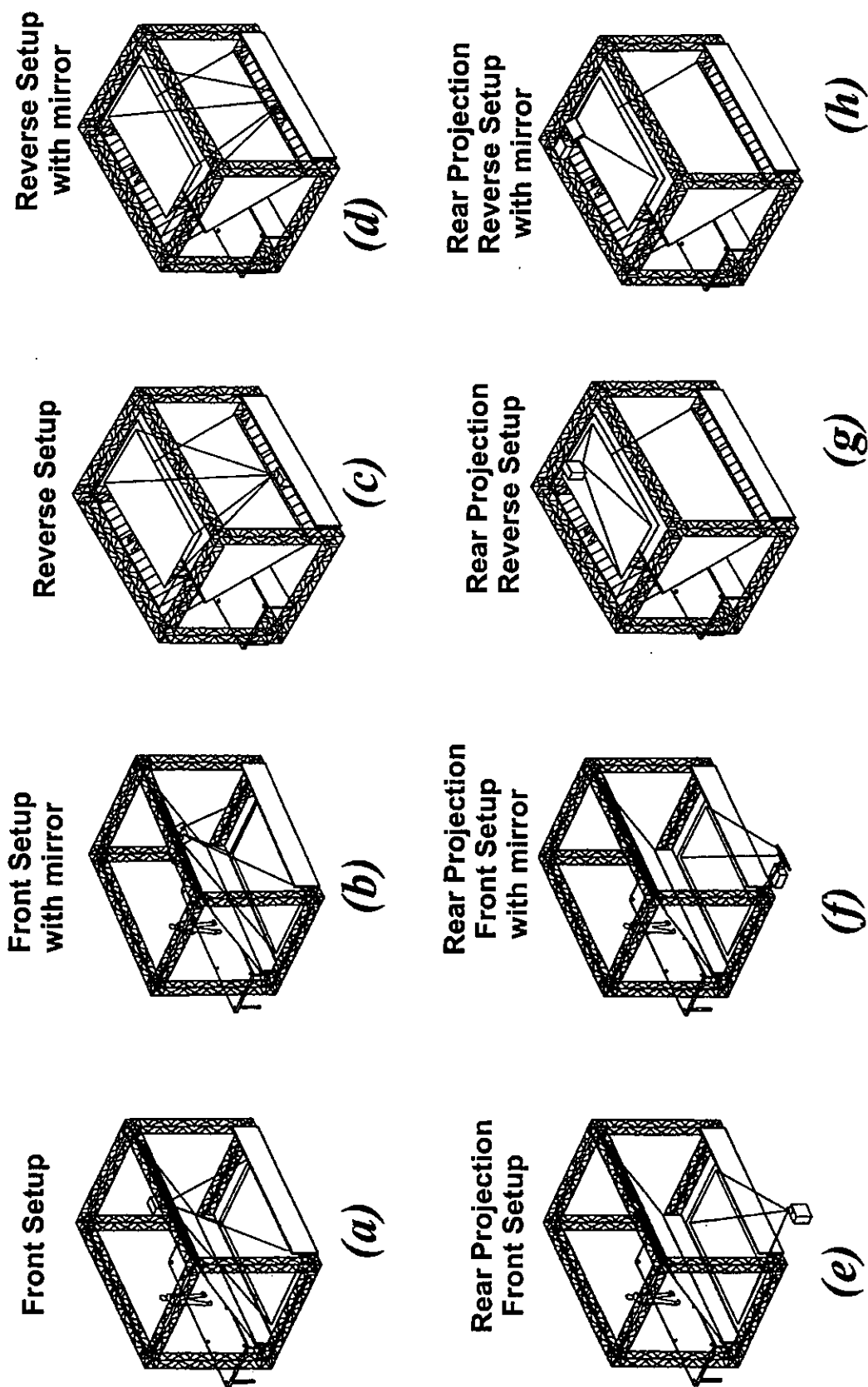
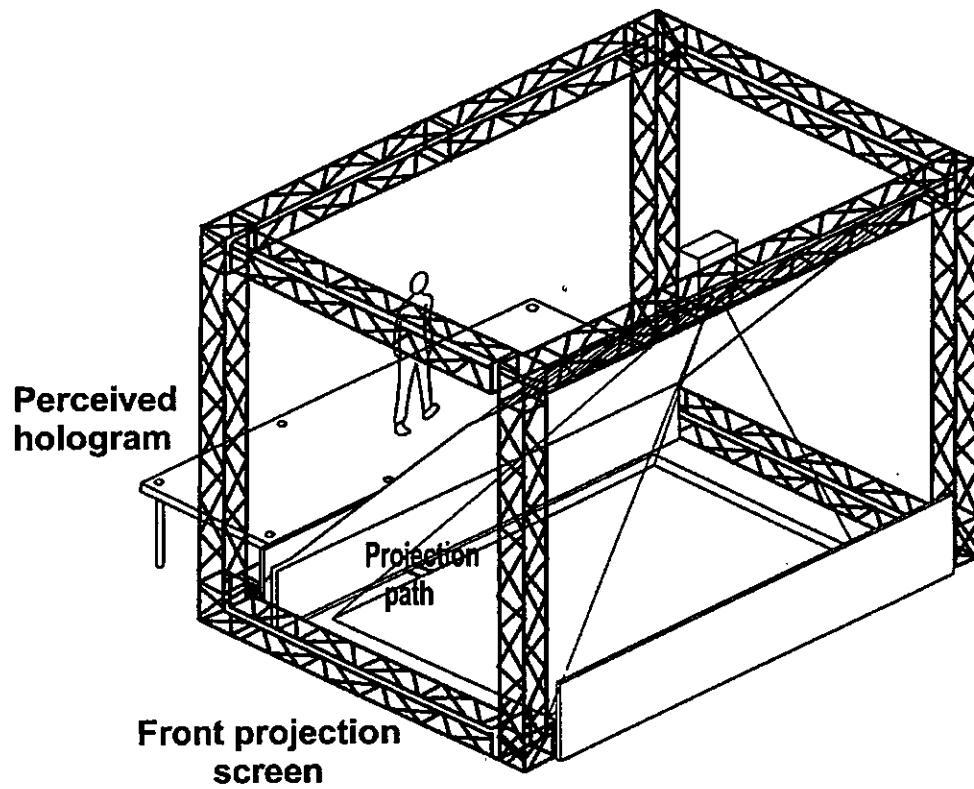
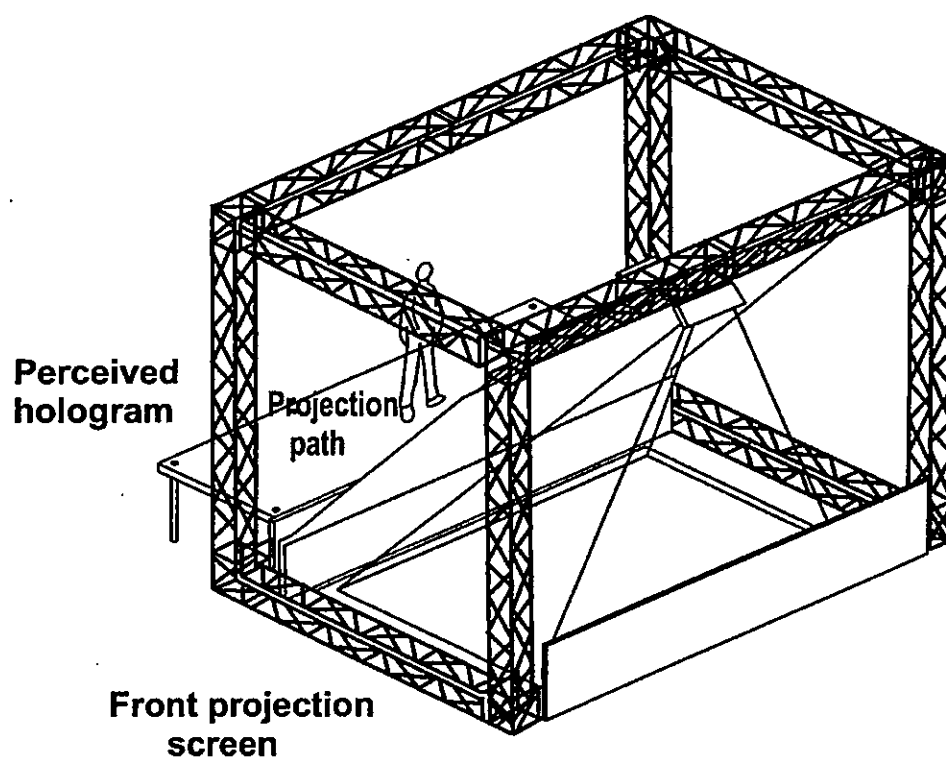


Fig. 3.2

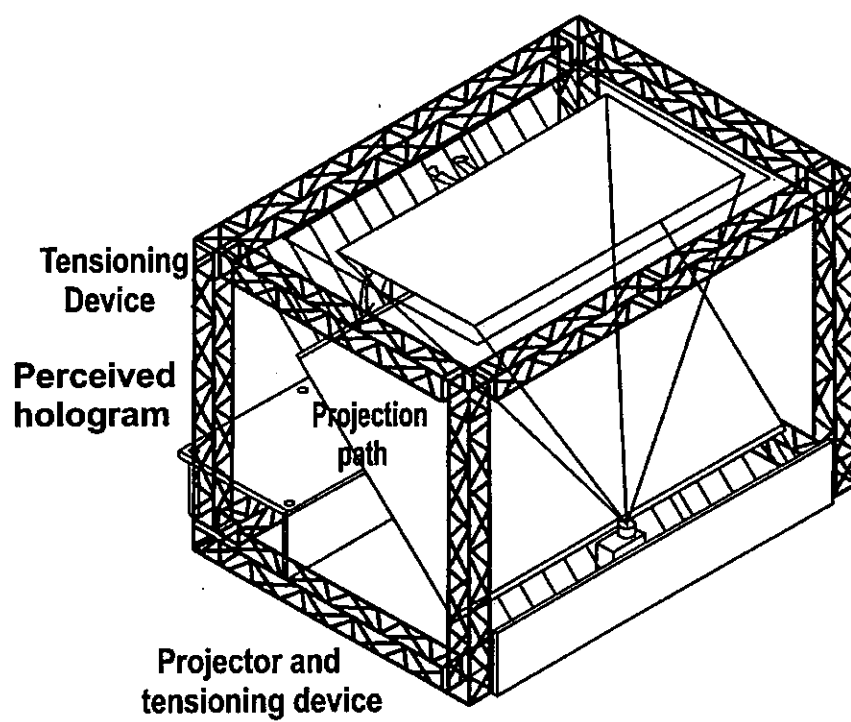
14/37

Front Setup***Fig. 3.2(a)***

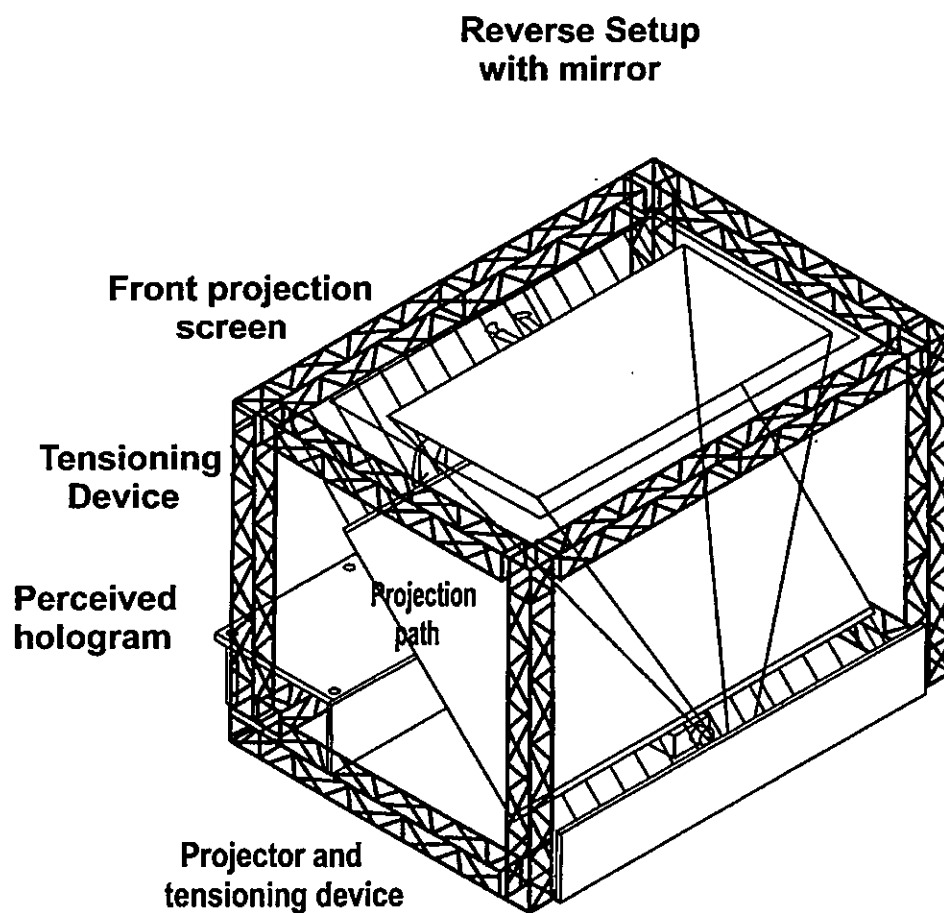
15/37

**Front Setup
with mirror*****Fig. 3.2(b)***

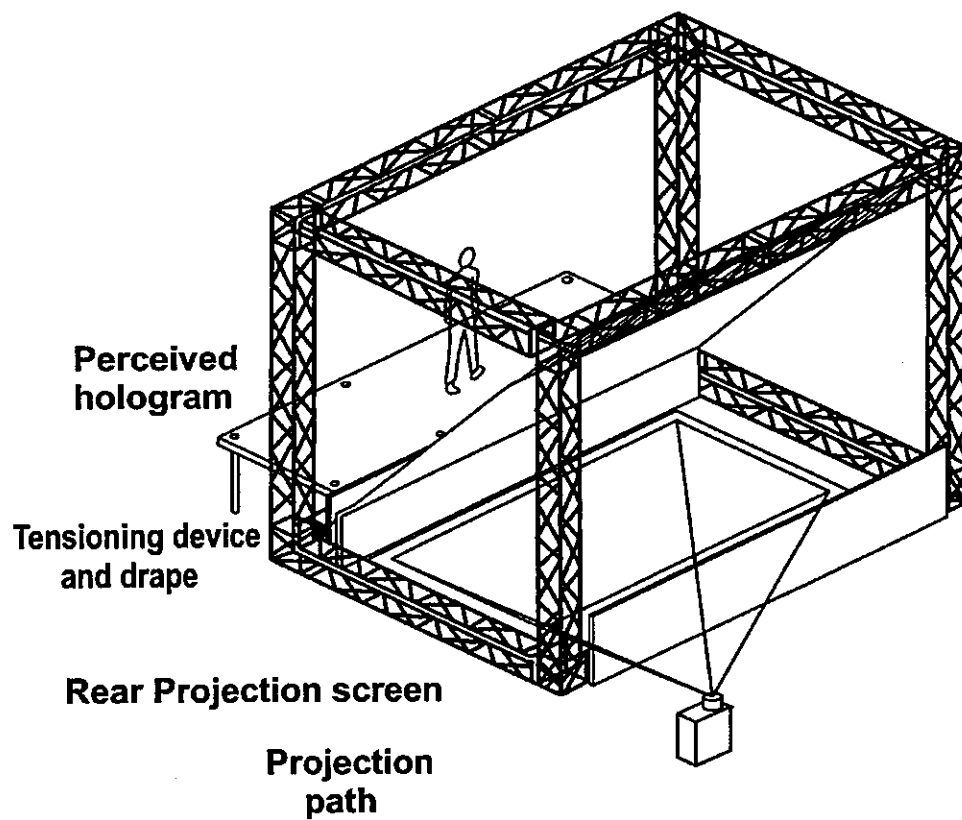
16/37

Reverse Setup***Fig. 3.2(c)***

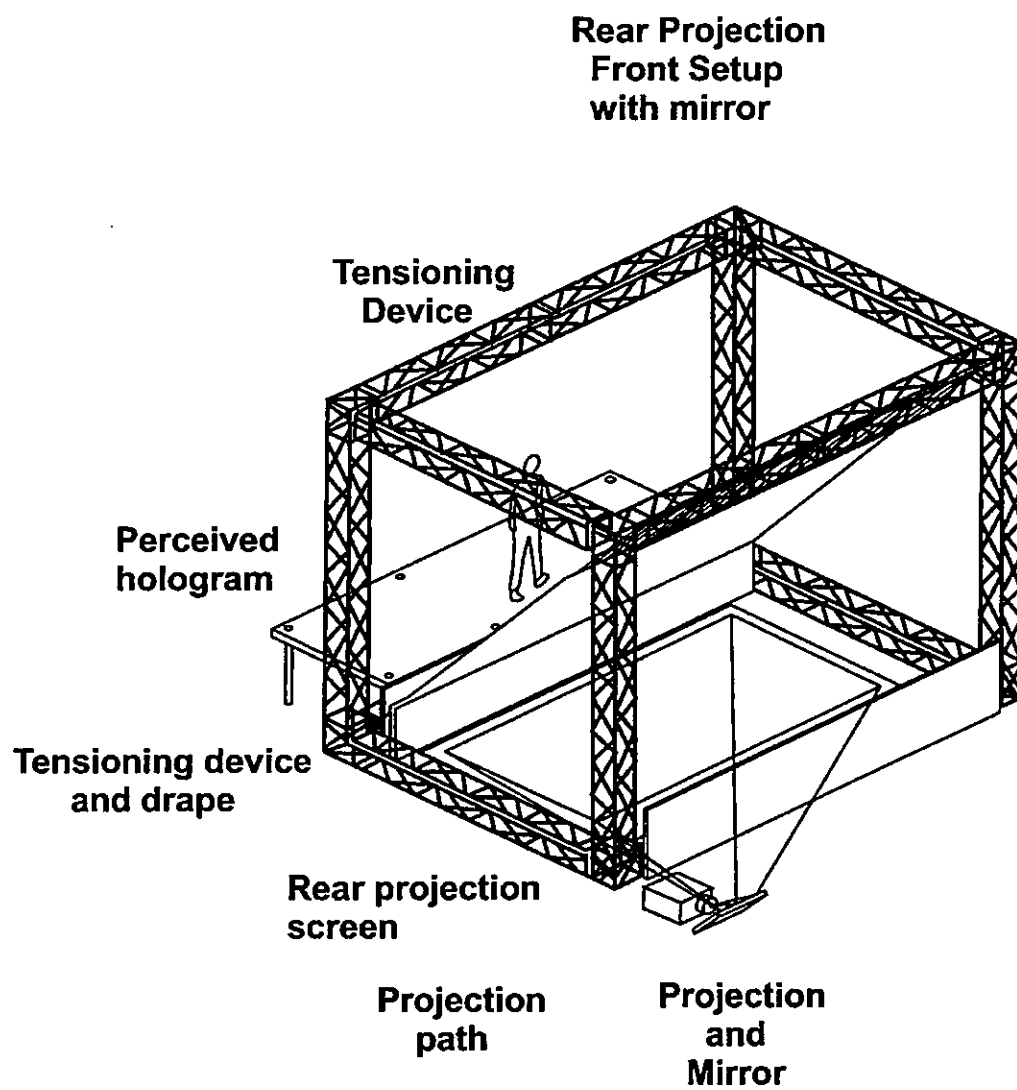
17/37

*Fig. 3.2(d)*

18/37

**Rear Projection
Front Setup*****Fig. 3.2(e)***

19/37

*Fig. 3.2(f)*

20/37

**Rear Projection
Reverse Setup**

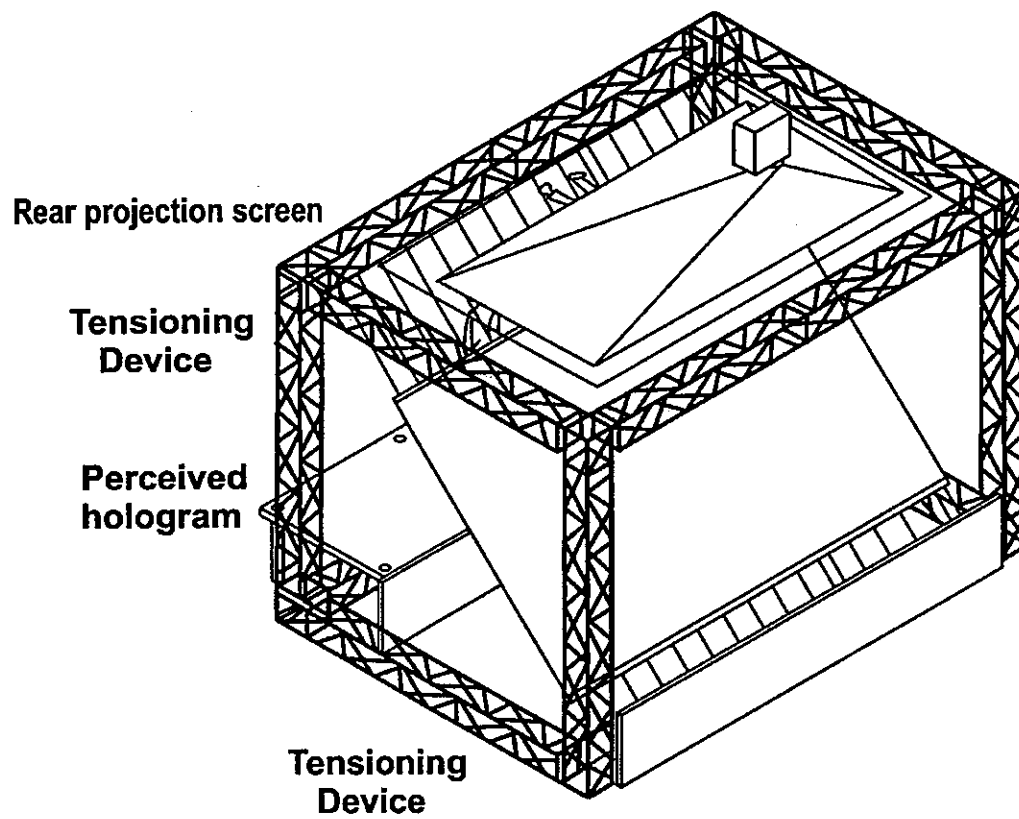
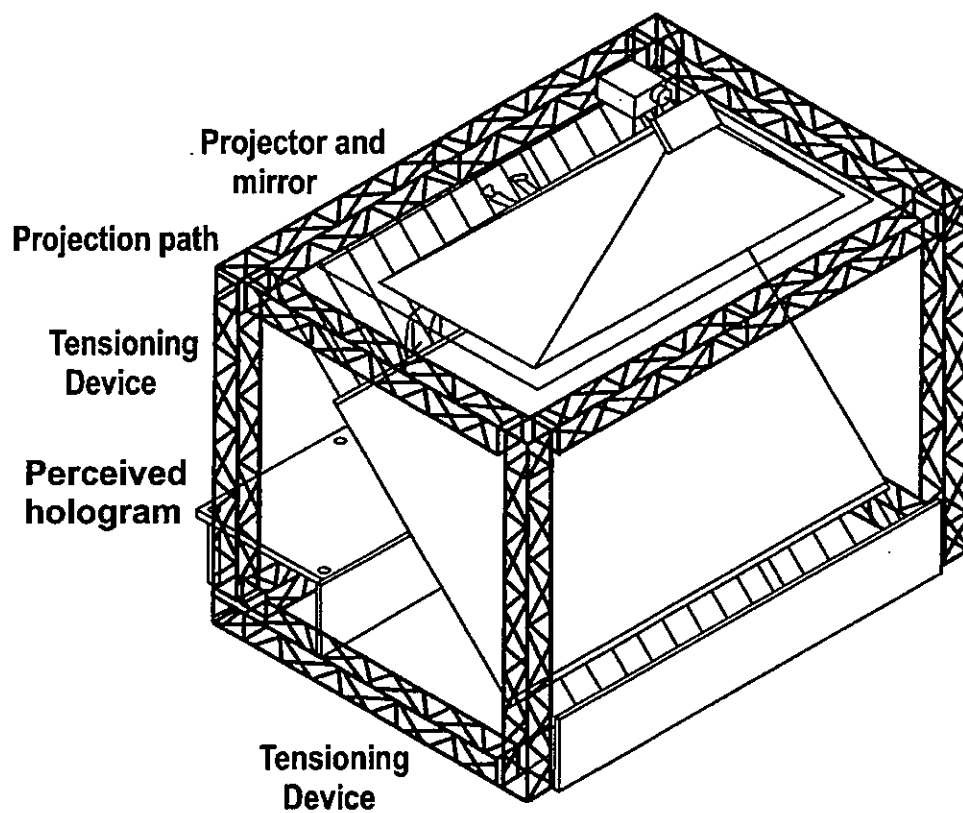


Fig. 3.2(g)

21/37

**Rear Projection
Reverse Setup
with mirror*****Fig. 3.2(h)***

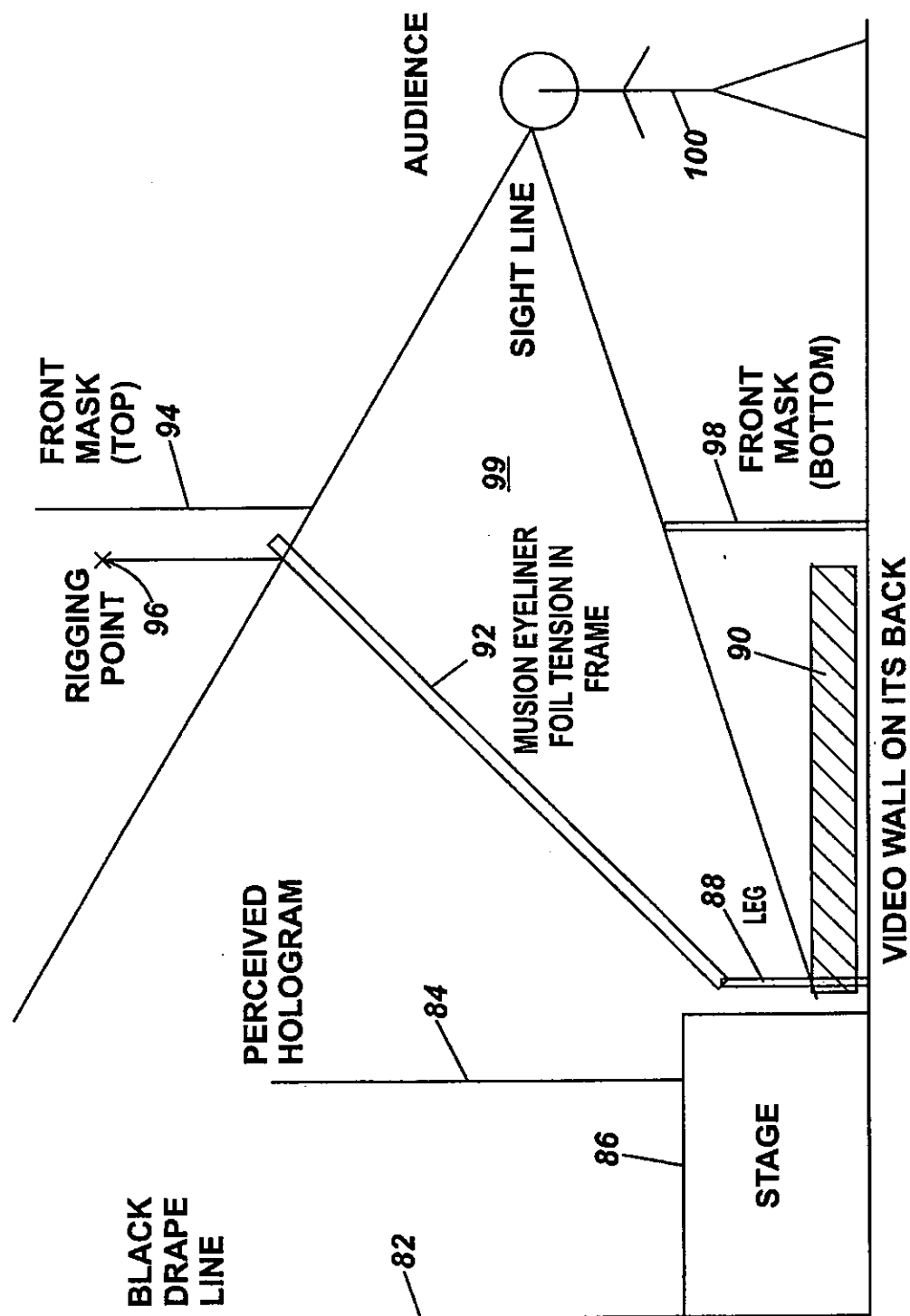


Fig. 3.3

23/37

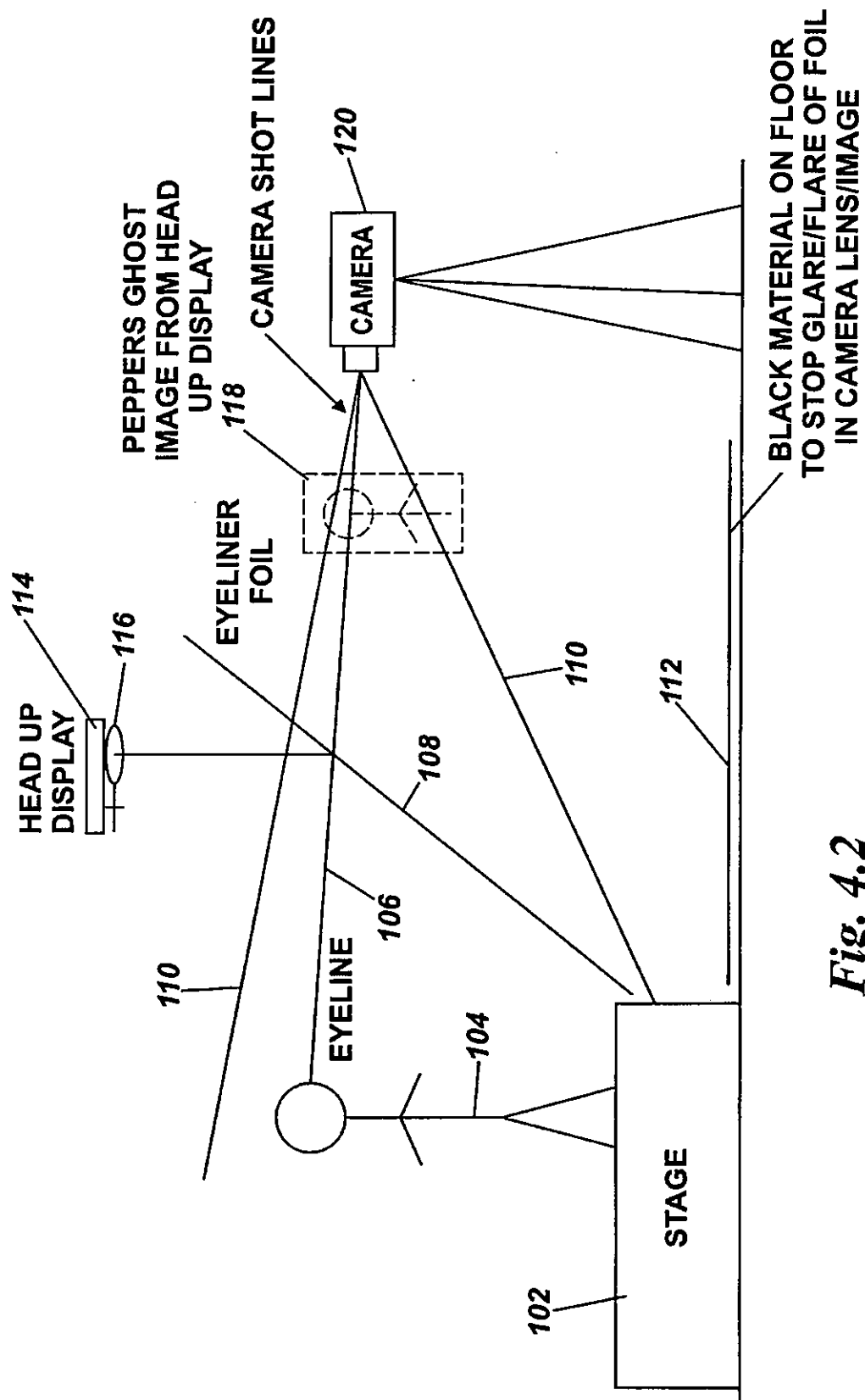


Fig. 4.2

24/37

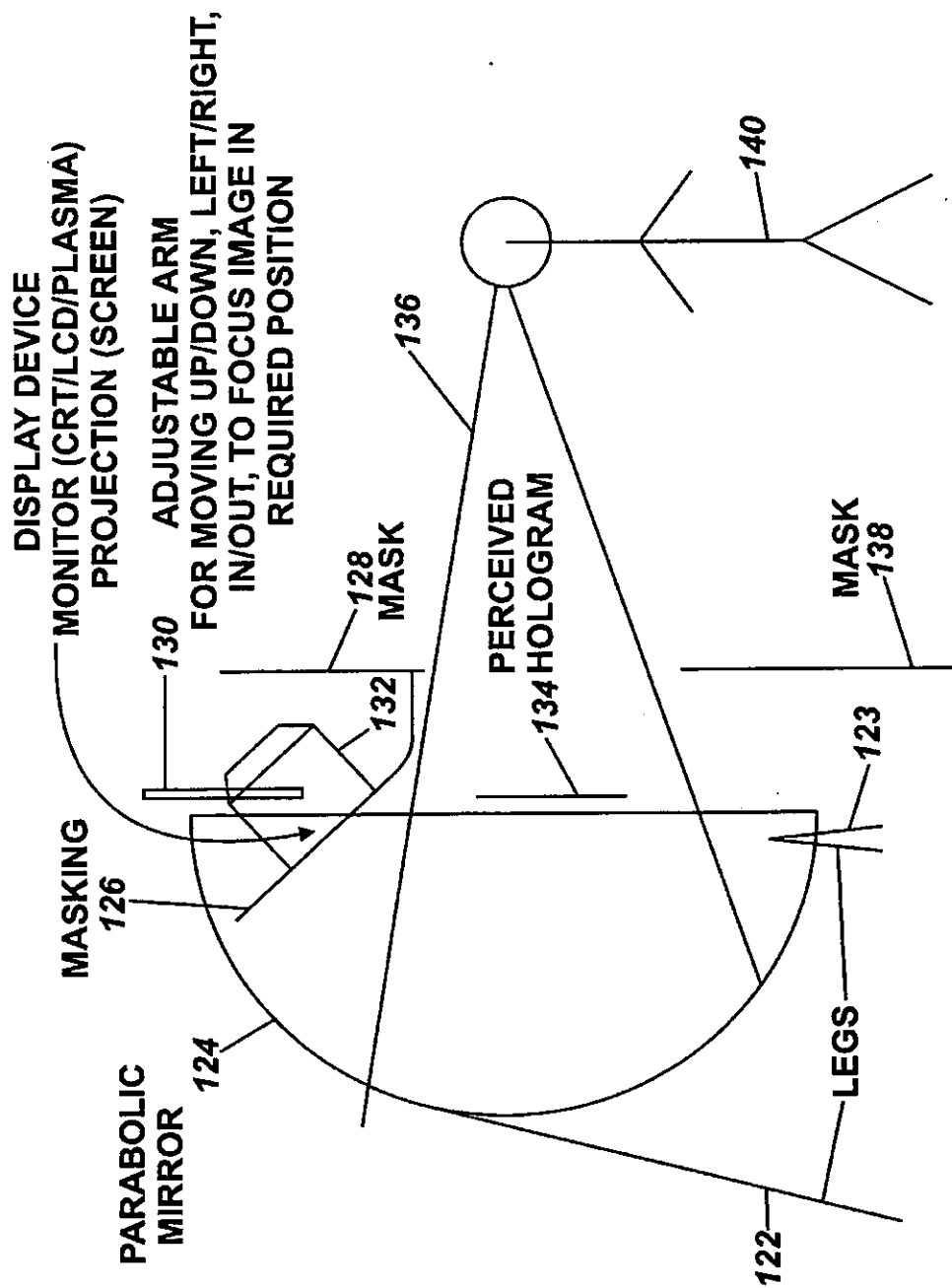


Fig. 5.1

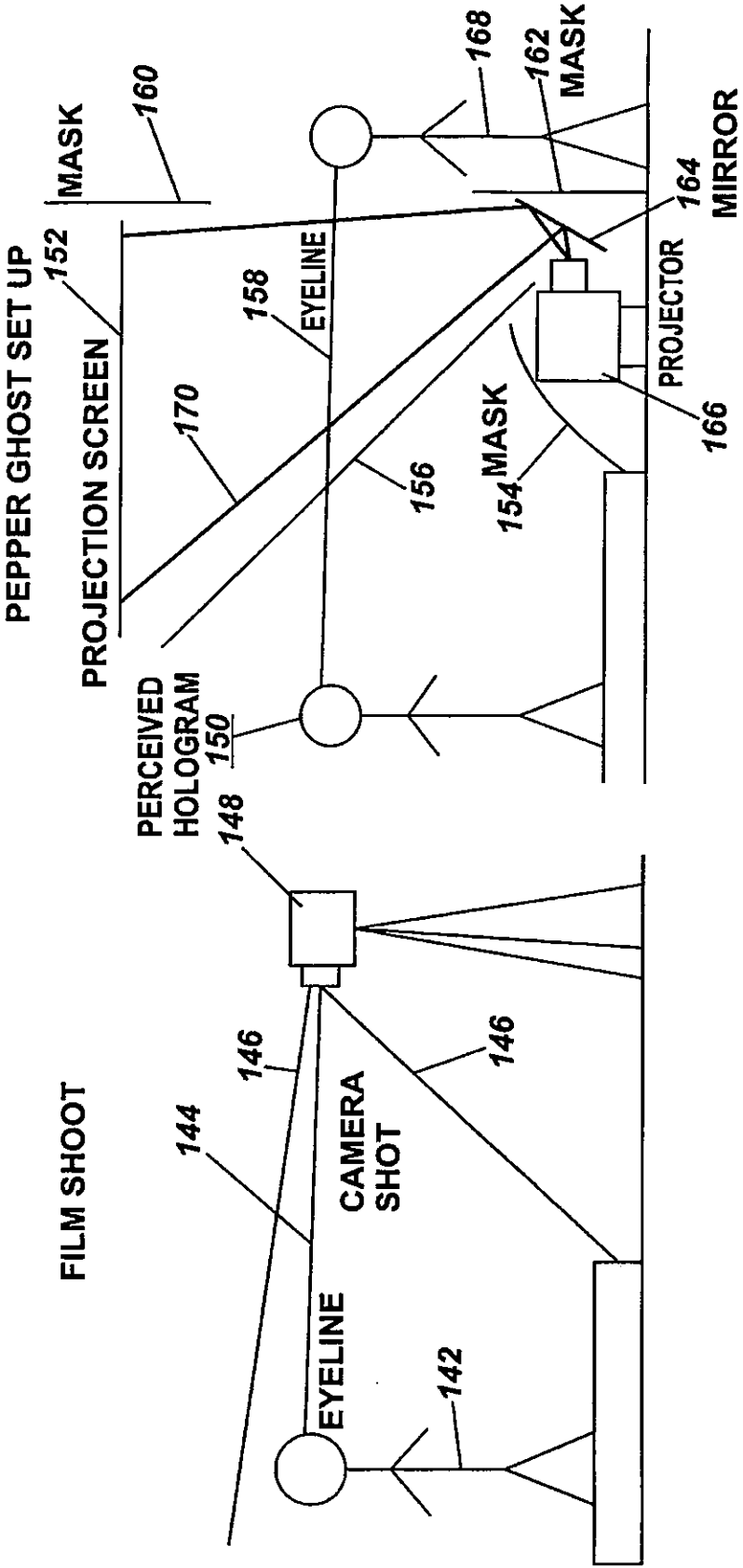


Fig. 6.1

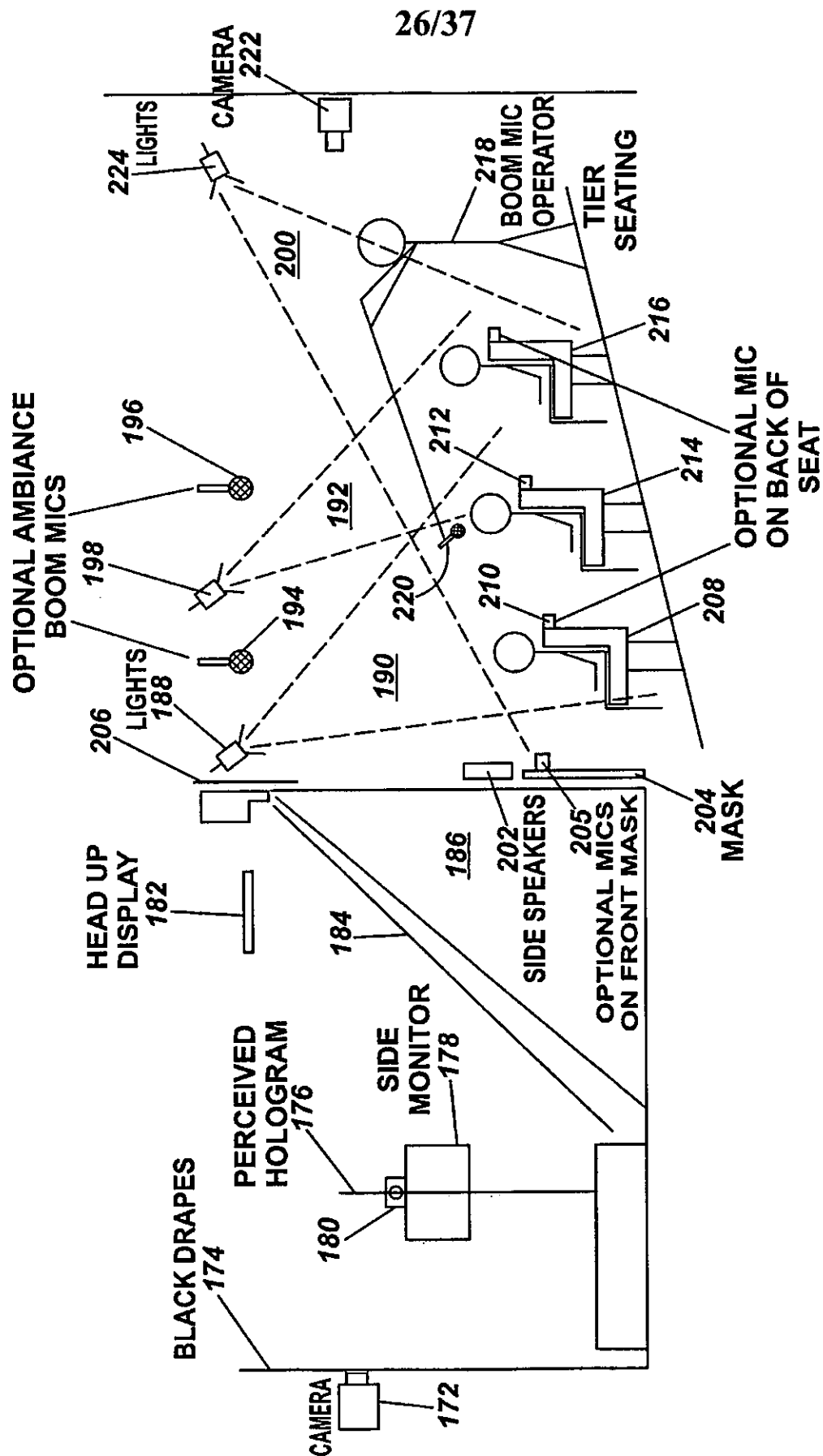


Fig. 7.1

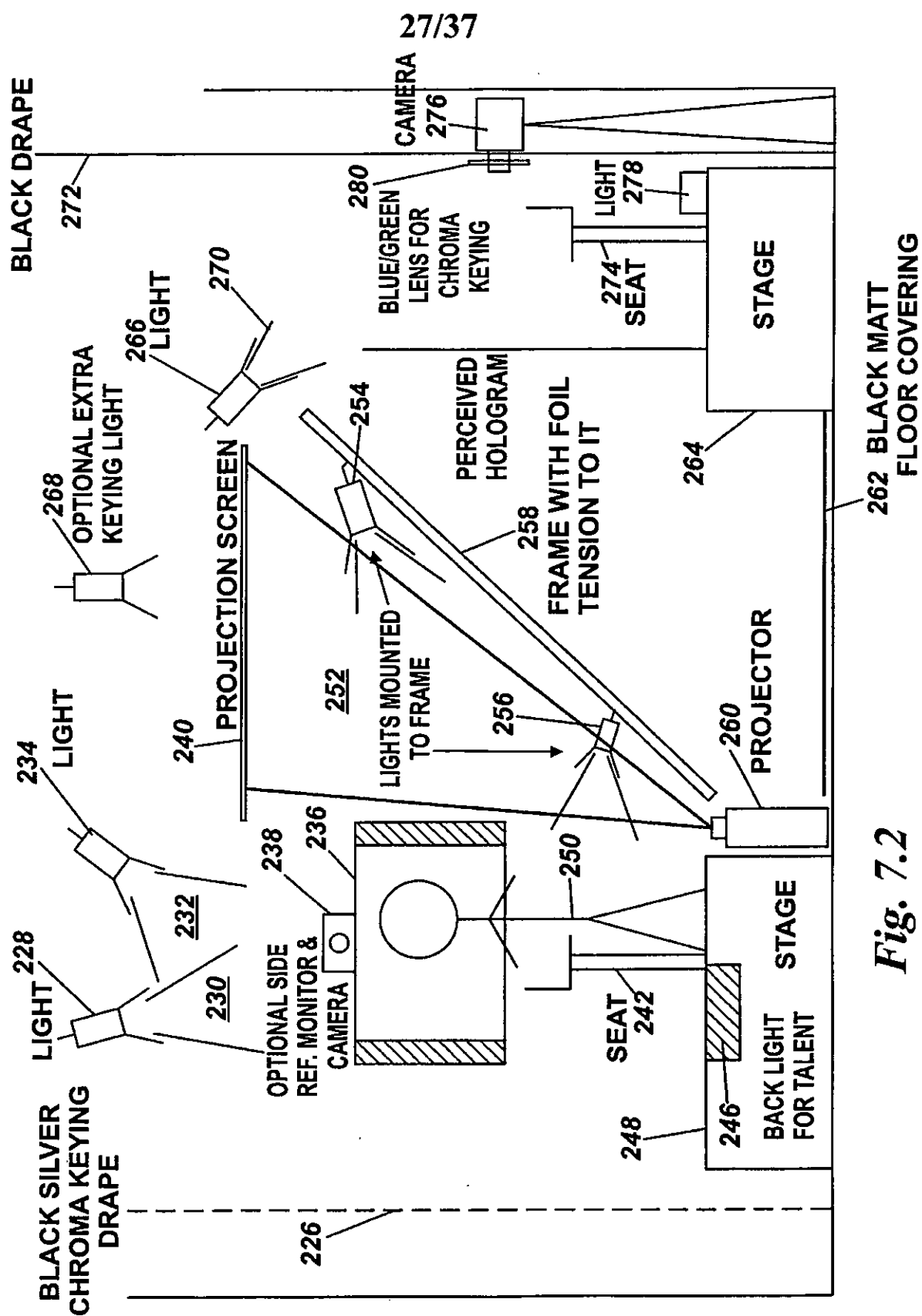


Fig. 7.2

28/37

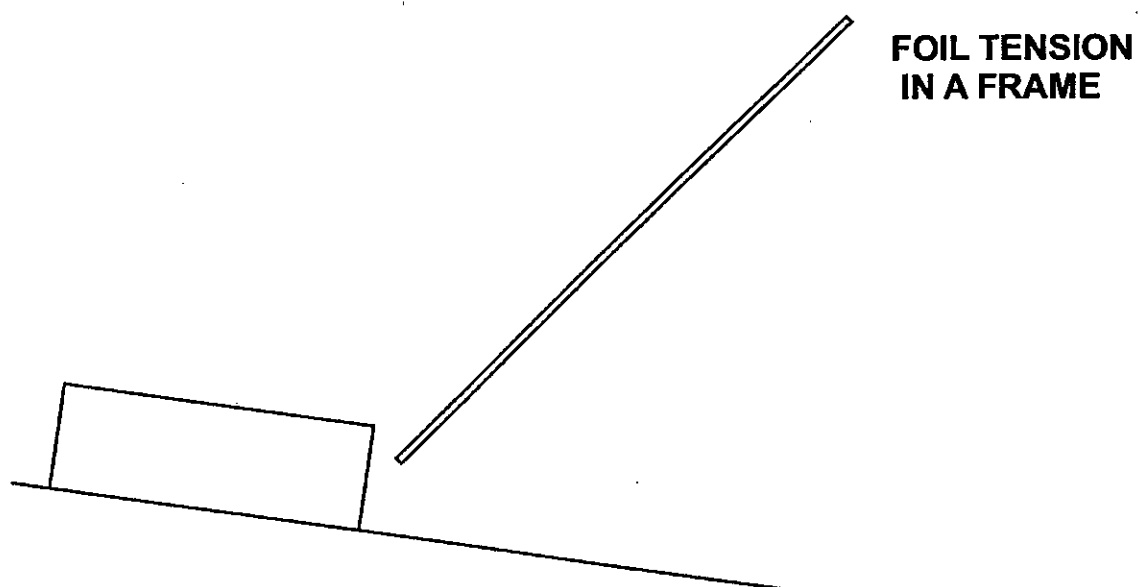


Fig. 7.3

30/37

-320

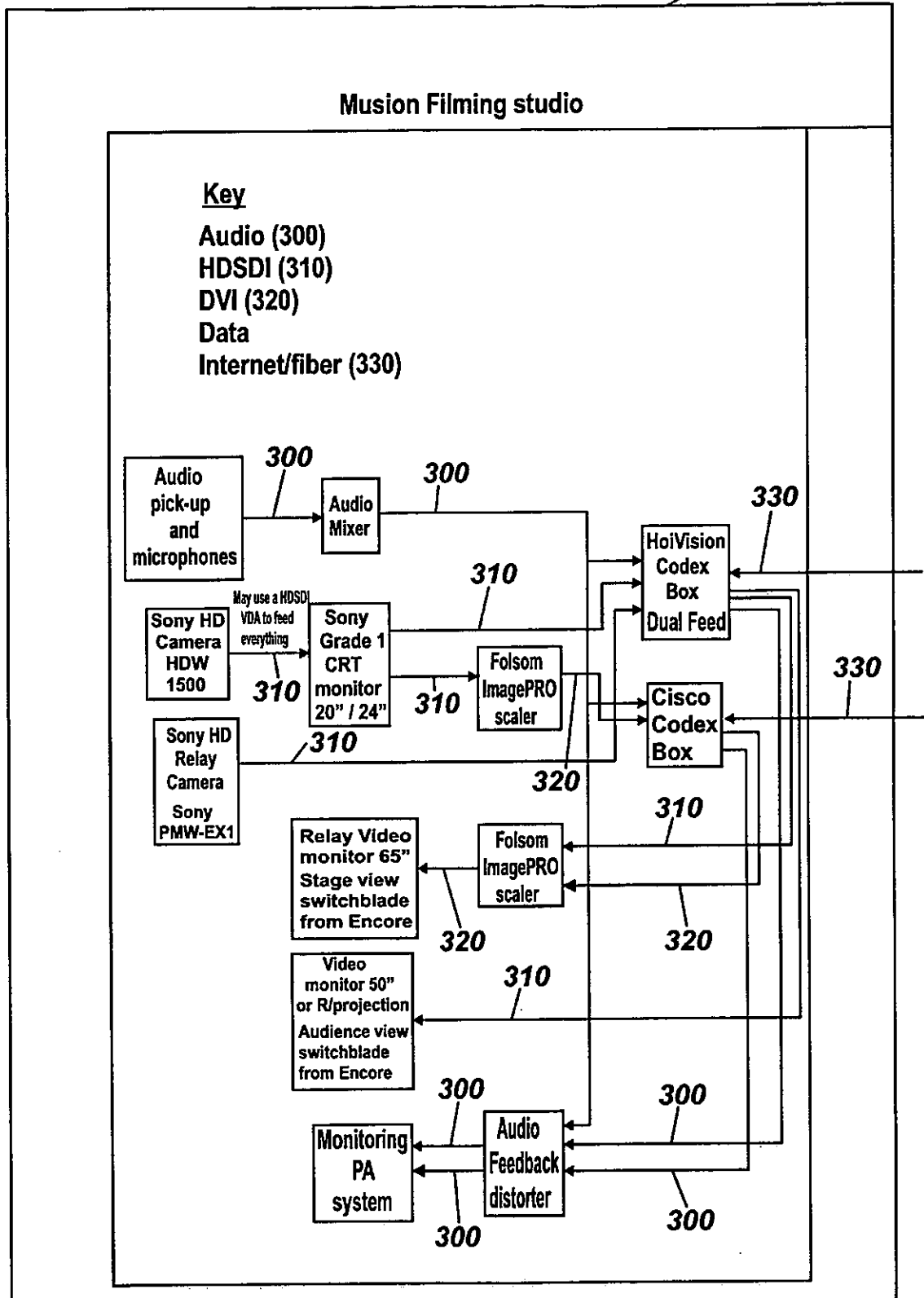


Fig. A.1

31/37

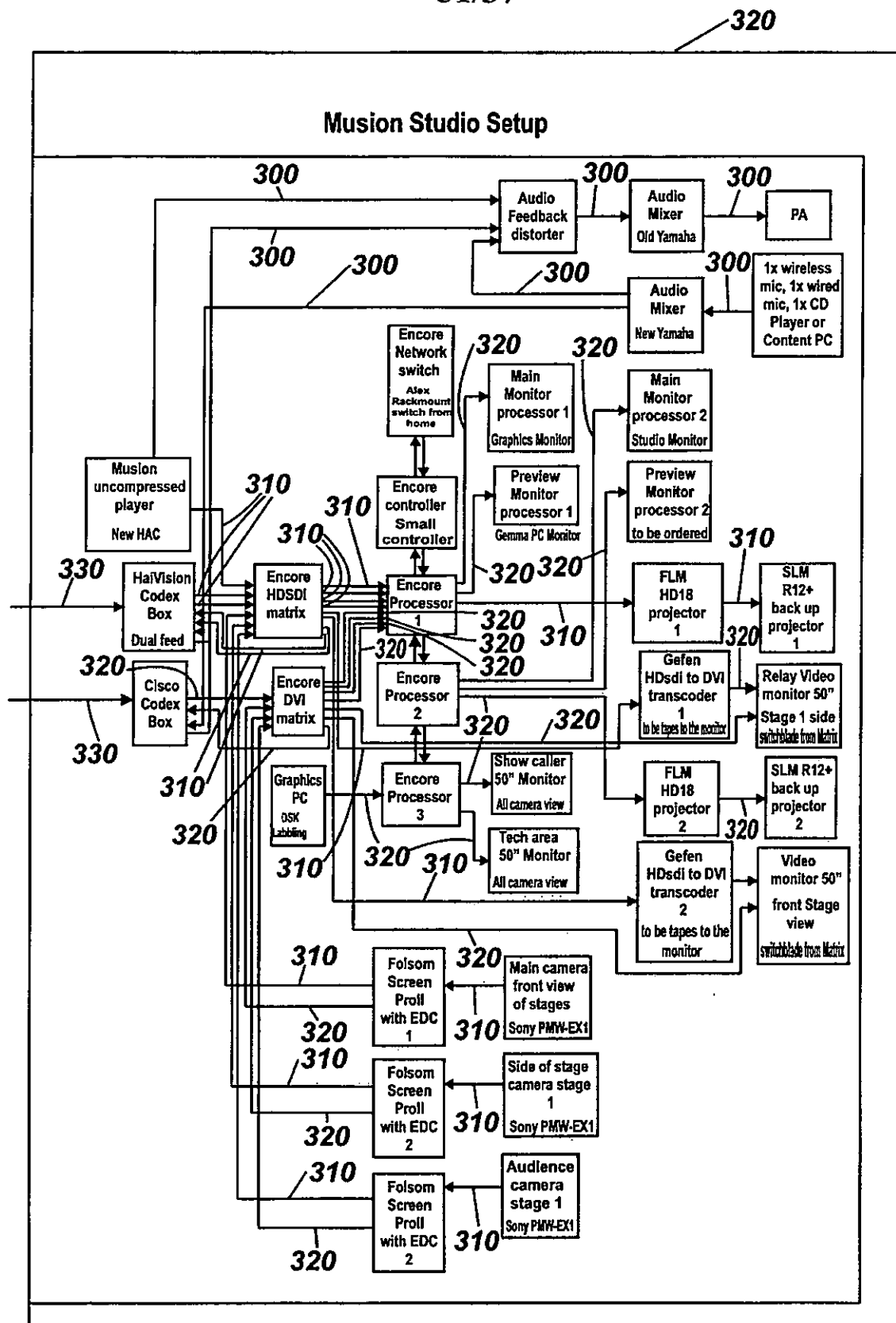


Fig. A.2

32/37

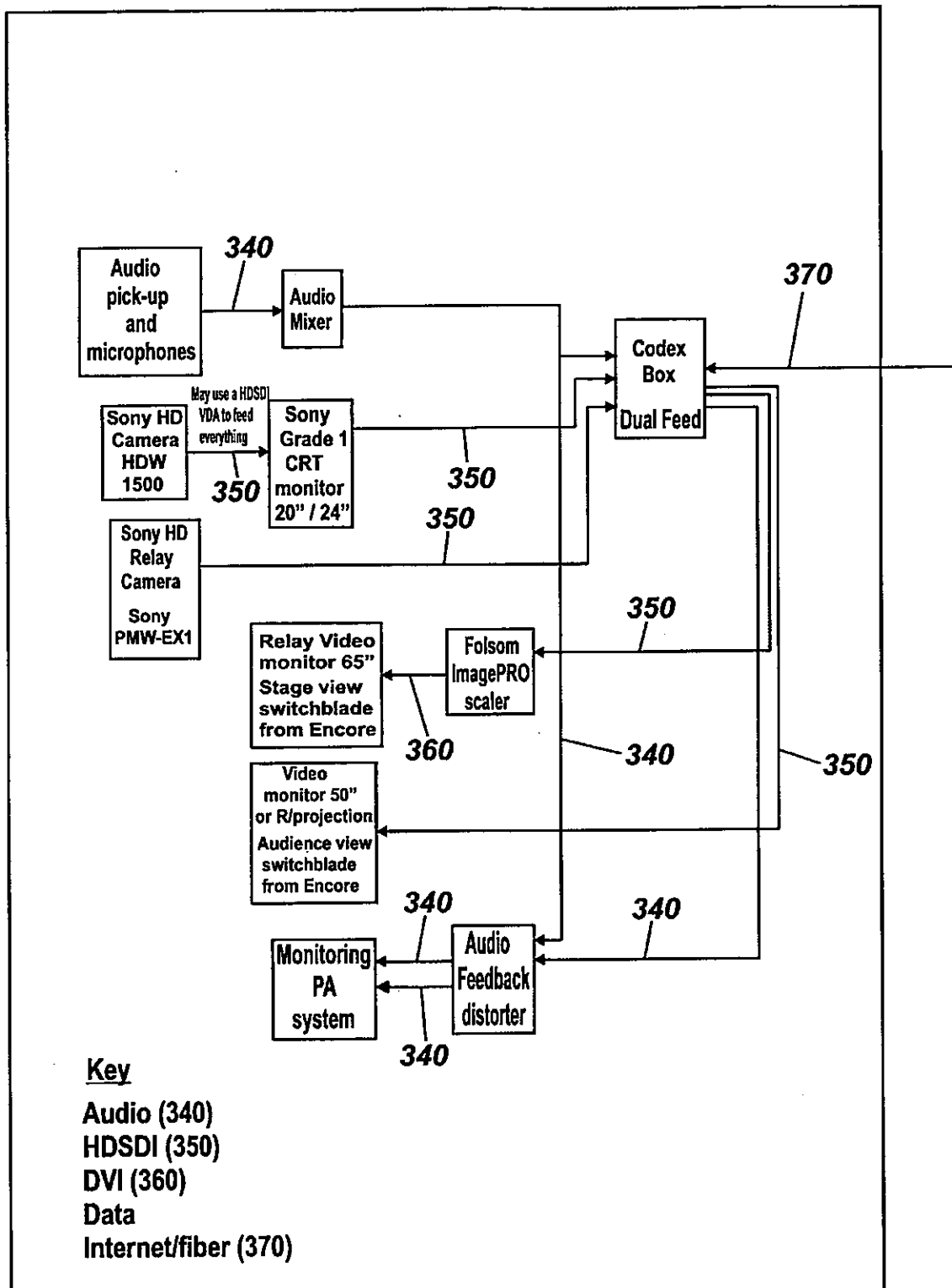


Fig. B

33/37

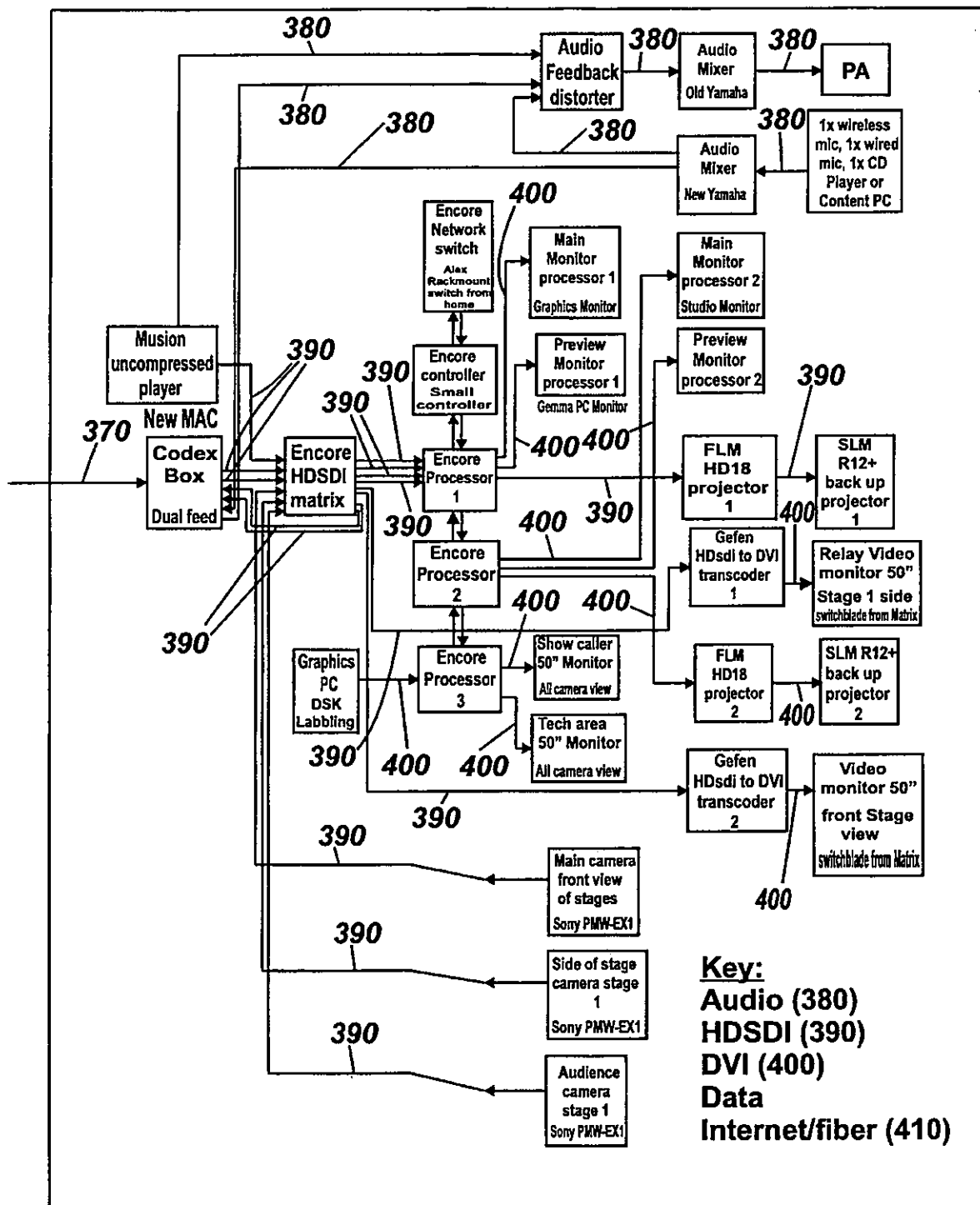


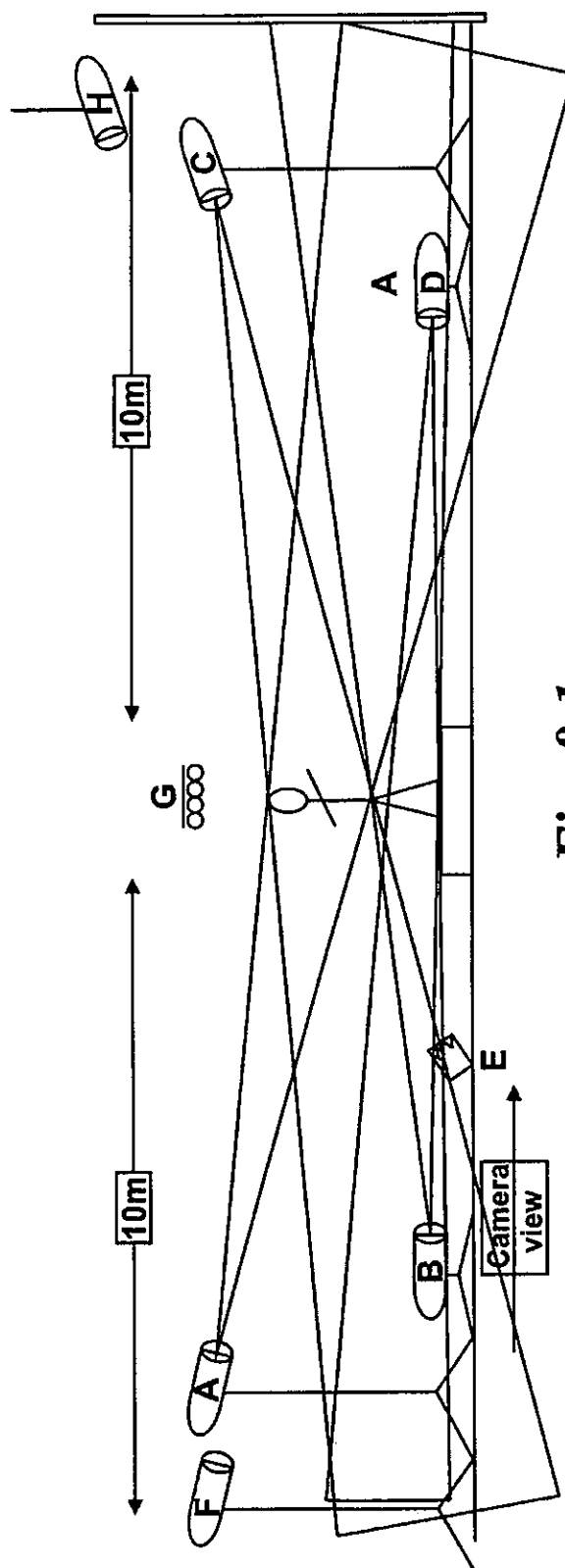
Fig. C

34/37

Key:

- A - High/front. Covers head to waist/shuttered off stage floor
- B - Low/front. Covers waist to feet including shoes/shuttered off stage, so height of lamp must be height of stage
- C - High/rim. Covers head to waist/shuttered off stage floor
- D - Low/rim. Covers to feet including shoes/shuttered off stage, so height of lamp must be height of stage
- E* - floor fill - lifts shadows in clothing
- F* - eye light - hard focus slot + diff?
- G* - overhead Kinos - lifts dark hair
- H - High/rim. Centre backlight (head to waist) / shuttered off stage

A - D, H: Focus with hard edge shutters, then slightly soften to mask cross-over lines. Use ND/dimmers to balance body/legs. Make sure shoes are fully covered.

**Fig. 8.1**

35/37

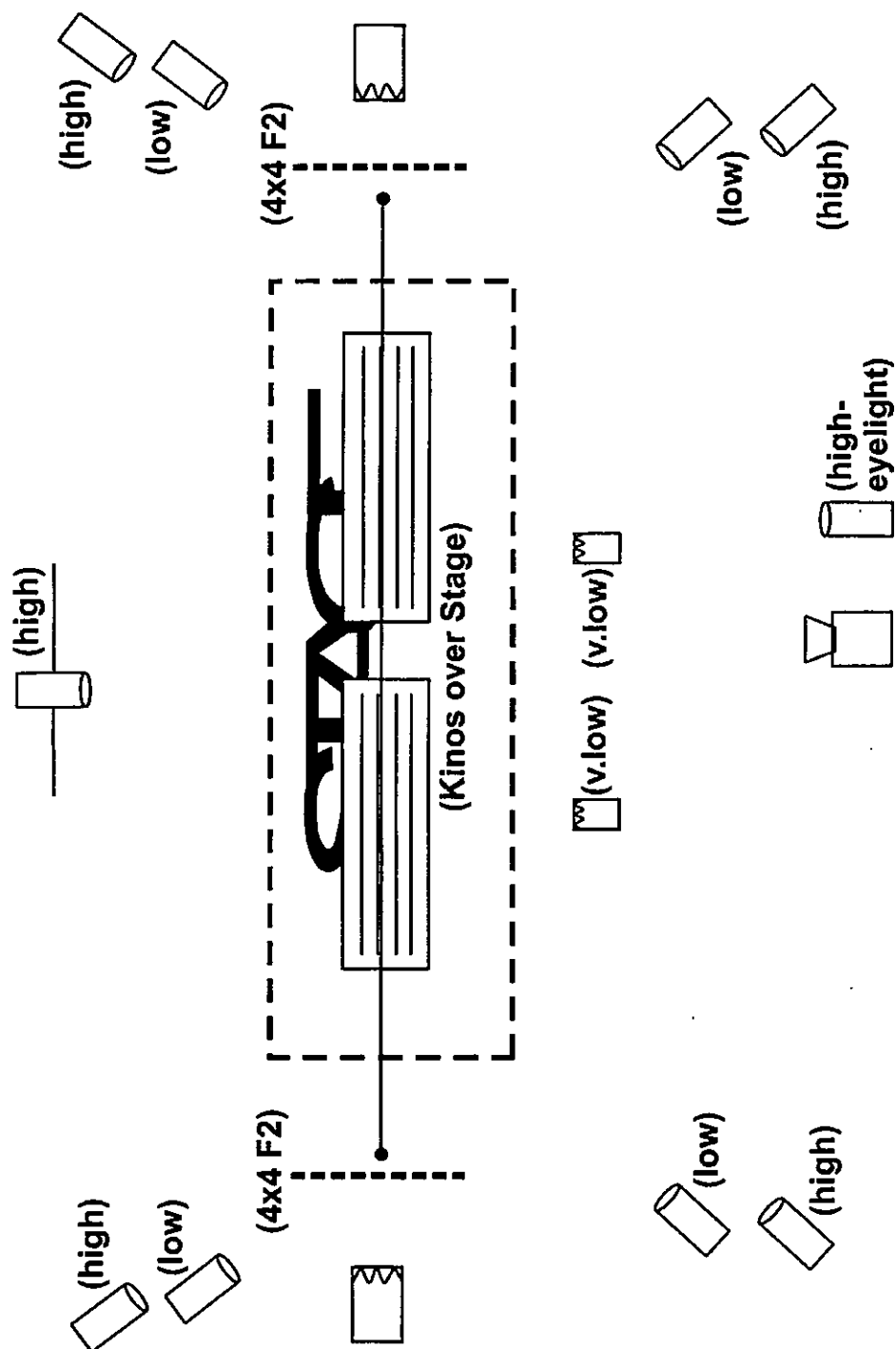


Fig. 8.2

36/37

- 5x ETC Source4 (50° or 25-50 zoom) ellipsoidal spots* on high (14ft) stands
- 4x ETC Source4 (50° or 25-30 zoom) ellipsoidal spots* on lowboys/turtles (lens height to match height of studio staging)
- 1x ETC Source4 (36° or 25-30 zoom) ellipsoidal spot* flown/hung as centre backlight

** alternatives accepted: any 750w HPL or 1kW/1.2kW tungsten profile/ellipsoidal spot with beam angles as specified*

- 2x 4 Bank 4ft KinoFlos (tungsten tubes) on goalpost over studio staging
- 2x 2kW Fresnels on regular stands each through 4' x 4' diffusion frame (F2 / 1/2 Diff)
- 2x 650w Fresnels on lowboys/turtles

A selection of large and small flags and Charlie bars.
Stands, knuckles, etc for above

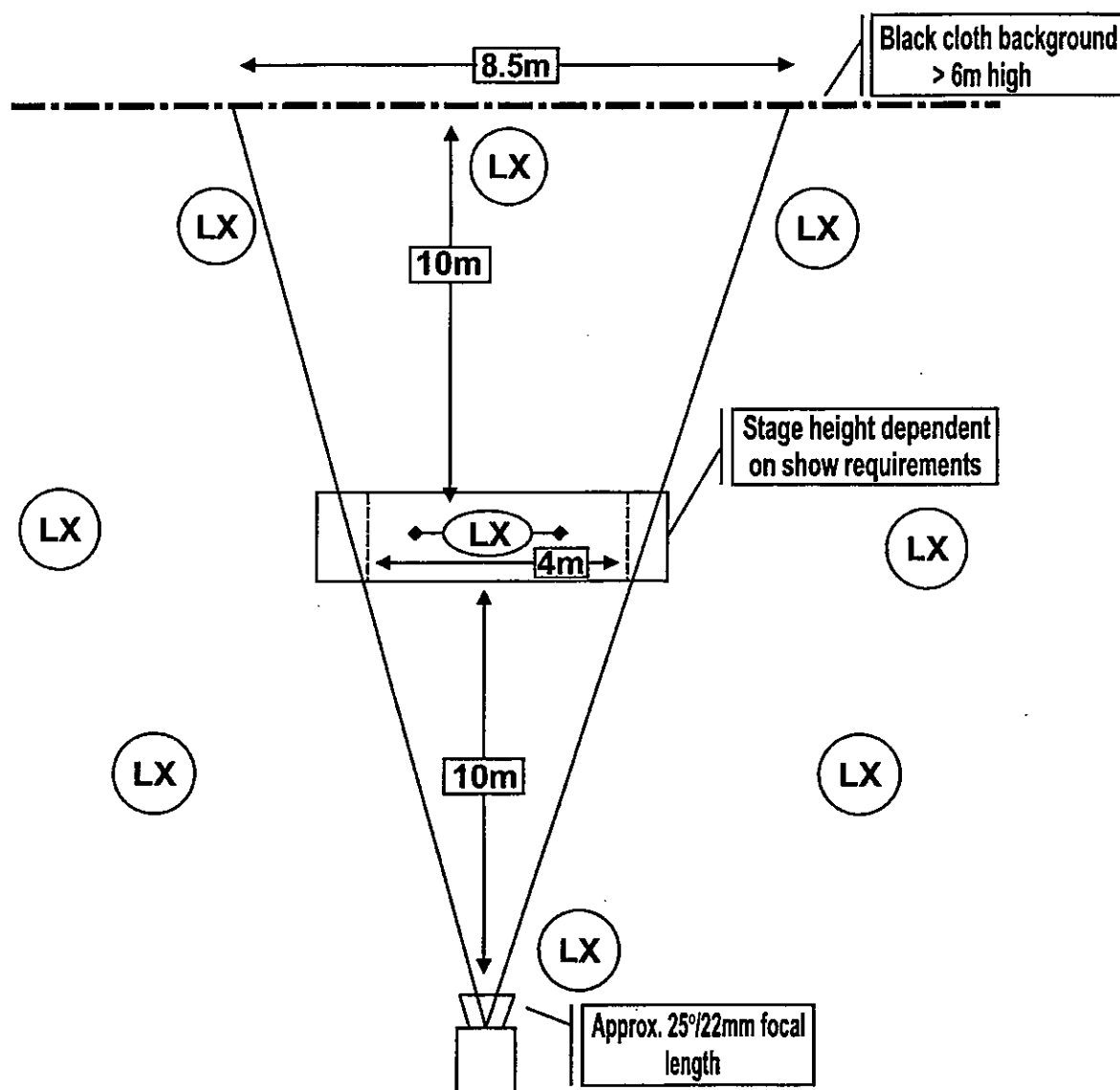
Various black/white poly/foam core sheets and support

ND0.3 and ND0.6 filter
Hampshire Frost, F1 / 1/4 Diff and F2 / 1/2 Diff filter

4-9 ways of 2kW dimming if available

Fig. 8.3

37/37

*Fig. 8.4*