



Bartolomew Players

February 2023 Newsletter



2023 Spring play

A Bunch of Amateurs

Written by: Ian Hislop and Nick Newman

Directed by: Joe O'Connor and Pip Burns

Rehearsal Schedule

Monday and Wednesday rehearsals are in full swing. Note - there will be no rehearsal on Monday 27th February.

Off book - From April 3rd

Set build - Sun 7 May (TBC)

Set dress/tech - Sat/Sun 13/14 May

Dress rehearsal- Mon 15 May

Performance dates - Wed 17-20 May

Set strike- Sun 21 May

Notices

Props

The 'props' team (Keith, Judy and Valerie) would be so very grateful if you would all check the "props list" for ABoA to see if you have any of the myriad of bizarre props that we are currently trying to source.

Pre-recorded voiceovers

We are in need of some volunteers for some pre-recorded voiceovers. The recordings will be used for the journalists in ABOA. Please come down to one of the rehearsals if you are interested in taking part, everyone is welcome!

Events and announcements

Pub drink (Wed 15th March)

Please join us at the Red Lion in Eynsham after our Wednesday 15th March rehearsal.

Wardrobe

With the amazing Sally Firth taking a break, we are in need of a volunteer to help with Wardrobe with Bunch of Amateurs. Please get in touch with Joe or Pip if you'd like to be involved (bart.players@gmail.com)

BP masterclass (10am-4pm Sat 4th March, South Leigh Village Hall)

We are excited to have Susan Tordoff host an acting masterclass. Please come down to South Leigh village hall. Remember comfy clothes and something to sit on. Debbie will kindly provide a light lunch for £5 on the day (please advise of allergies in advance).

One act play - Summer 2023 festival

We would like to find a one act play to perform at a Summer 2023 festival. If you are interested in taking part either acting or directing please get in touch: bart.players@gmail.com

How-to series

This month's how-to series continues with Denise and Graham's How-to Lighting. This month Luke and I sat down with Graham Diacon and Denise Santili to get to grips with the lighting.



How-to: Lighting



by Denise Santilli & Graham Diacon

Lighting is an essential aspect of any theatrical production. It helps set the mood and atmosphere of a scene, highlight key elements of the stage, and draw the audience's attention to the action on stage.

Understand the basics of lighting design and our equipment

Before setting up the lights for a particular performance, it's important to understand some basic concepts of lighting equipment and design. This includes knowing the different types of lights, how to create different moods and atmospheres, and how to use lighting to highlight different areas of the stage.

At BP we have 40 lights divided amongst 3 bars; 24 incandescent (halogen) and 16 LEDs. The halogens are single colour. The colour can be controlled by inserting gels prior to the performance. It is important to note that the halogens naturally create a warmer colour, but also generate a lot of heat, which can make the stage quite hot during a performance.

The LED lights are very bright, and can be set to almost any colour. Overtime BP is working towards phasing out the Halogen lights and replacing with the LEDs.

The lighting is controlled by a lighting deck. We are lucky enough to have a FLX S24. The lighting deck allows you to control each light individually, or cues can be programmed to allow for smooth transitions between scenes.

Plan your lighting design

Once you understand the basics of lighting design, you can start planning your lighting design for your production. This involves creating a lighting plot or a plan for where you want to place lights and what type of lights you want to use. This plan should take into account the mood and atmosphere you

want to create, as well as the practical considerations of your stage space.

We have a number of members who have been trained in lighting design (Debi Diacon & Joe O'Connor for example) who will be able to help with design.

Set-up the lights

Lighting set-up occurs in two phases. First rig, which can occur any-time before the set is built; and the final rig, which occurs during the tech rehearsal after the stage is built, approximately 2 weeks before the first performance. First rig is usually a rough guideline using a plan of the stage design.

The lighting team will require a minimum of 3 individuals. One to operate the lighting deck, one person to climb the ladder and point the lights, and one to hold the ladder (safety first!). During the final pointing it is important to make sure there are no cold spots, and to also look out from any glare that can occur from props or stage walls.

When setting up the lights it is important to know the numbering of the lights. Inside the lighting deck box instructions and a lighting numbering plan can be found to help guide.

Use lighting cues to enhance your production

During the production, you'll use lighting cues to enhance the performance. These cues should be planned in advance and should match the action on stage. You can use lighting to create different moods, highlight different areas of the stage, and signal changes in time or location.

Make sure to give the lighting cues helpful and obvious names. This will help you keep track of the cues throughout the performance. It can then be helpful to annotate a paper copy of the script with the cue names, so you can easily follow what is coming up next relative to the text.

Practise, practise, practise

Finally, it's important to practice your lighting cues and make sure everything is working properly before the production. This will help ensure a smooth and successful production.

One of the hardest things about lighting is following the play all the way through and keeping track of the cues. This can be especially difficult if one or more members of cast skip a section during the performance. A top-tip if you lose your place during the performance is to have an electronic version (with page numbers) of the script to hand, this way you can hit 'Ctrl F', search for a bit of the text and quickly identify where you are.

Remember, when an actor fluffs a line no one will notice, but everyone will notice if the lights aren't right! Want a challenge, come down and have a go, Luke and Libby are trying it out for ABOA!