December 1st, 2003

Dear Colleagues:

This letter will serve to explain the procedures for submitting your technical information and cue sheets in advance for the adjudication concerts. Please note that the ground plan and the lighting information that was put on the web site in September has changed slightly. The updated information has now been posted.

1. Each school must submit their Technical Summary Sheet and Light Cue Summary Sheets no later than March 1st, 2004. (Also your Detailed Channel/Level sheets if used). It will help greatly if you are able to mail them to me prior to the deadline. I am hoping that this procedure will allow each of you a bit more time to set your lighting for the concert, as everyone’s base lighting information will be programmed before their arrival.

2. You may select to submit your lighting cue information one of two ways:
   a. You may choose from the selection of “looks” listed on the Light Cue Summary Sheets. You may also choose to include a Cyc Color (either a single color or describe a hue).
   b. You can fill out the detailed channel & level cue sheets and submit them along with your completed Light Cue Summary Sheets.

In either event, you will have time to adjust the cues with the assistance of the Lighting Director during your 20 minute tech time. However we do ask that you do not attempt to add additional light cues during that time, so be sure that you include all needed cues, including presets, bow cues, and esp. scroller moves (see below).

Notes for the Light Cue Summary Sheets

• Cue No./ this is probably obvious, but do not fill in the box labeled OUR CUE NO.
• If you are sending detailed channel/level sheets, put a check mark in the OR: box
• If the cue is a blackout, put a check mark in the Fade to Black? box.

Notes for the Detailed Channel/Level Sheets

• Please indicate ALL Levels for ALL Channels for each cue, not just the levels that change.
• You can enter the fade times on either the detail sheet or on the Light Cue Summary Sheet, it is not necessary to put them on both.
• You may choose to enter a level for the entire group in the box at the far right rather than levels for the individual channels of that group.

Notes on Boom Colors

The standard boom colors we will use are indicated on the magic sheet. These will be in place unless you decide to use the colors you bring with you, which may be used in Group 2 (shins #2) and/or Group 4 (heads #1). If the school before you changes colors in these groups, they will revert to the festival colors for your dance. You may also elect to leave either or both of those groups as no color. If that is your choice please indicate this on the Technical Summary Sheet. Do not put your color in frames. Size is 6.25” x 6.25".
Note for Booms 1R and 1L, and for downlite specials 101, 102, & 103.

These booms and specials are located on the apron, downstage of the main curtain. Do not include those lights in any cue which is a preset which would be put onstage prior to the opening of the curtain.

Notes for Color Scrollers

The scroller colors are selected by entering a level for the corresponding channel, and the level required to select a given color are indicated on the magic sheet. Please be advised that to preset a color for your dance you must write an additional cue that does the selection, and execute it before the dance begins. Be sure to track the level through all of your cues. (we will write and execute a follow cue after your last cue to restore them to their home position, so you do not need to write an “out” cue for them). Likewise, if you wish to change the color during the dance, you must write a cue which takes those lights out first, then another cue to change the color before bringing them up again.

Toplight Focus Notes

The 2 toplight washes are of course focused so that all the lights overlap for coverage. Nonetheless, they are focused and controlled in such a way that you may also find them of use as colored toplight specials.

Focus Notes for no color specials

These 12 lights will not overlap each other (at floor level) from Stage Right to Stage Left. My calculations do however indicate that they may overlap each other slightly (again, at floor level) Downstage to Upstage. They will be focused with a hard edge.

Spacing Reminder

As you can see from the ground plan, the lighted area of the stage includes five feet of floor downstage of the proscenium arch. In addition the entry from wing #1 backstage is upstage of the #2 boom. The overall effect is that your furthest downstage entrance is from a point about 8 ft. from the downstage light line.

Well, that’s all for now. Let me know if you see any errors or discrepancies in any of this. Enjoy, and we are looking forward to seeing you all real soon.

Regards,

Bob Shannon
Production Director
303.492.3136
robert.shannon@colorado.edu