

# CRUELTY – LIGHTING DESIGN

Venue: C Aquila (Edinburgh Fringe)  
Date: August 2023  
Designer: Alva C. J. Orr (alva@fishlasers.co.uk)  
Seating: End-On



## Lighting For the Fringe

- Lighting an Edinburgh Fringe show is a bit more brutal than a typical OUDS show. For example, *Cruelty* was sent multiple versions of the venue rig plan, none of which were correct. The one included here is as close to the final rig as possible, but the channel numbers may not entirely match the show file.
- Further to the venue's rig, we brought two of the OUTTS Diamond 7 fixtures and rigged them. They are marked on the rig as MH 1 and MH 2. They were fantastic, acting as extra sidelight as well as brilliant disco lights and audience blinders when needed.
- When rigging additional fixtures in a Fringe venue, make sure you have talked it over with the space well in advance (we planned these fixtures around 3 months before the show!) and to bring plenty of spare cables and adapters.

## Notes on Rig

- The 75 degree PAR fixtures were ETC ColorSource PARs. These were fantastic – good coverage and colour.
- The same could not be said for the generic 45 degree LED PARs, which had ugly colour mixing. They were made somewhat redundant by the Diamond 7s.
- We did not use the profile fixtures, as they are shared with other shows and we would have to re-focus them every performance.
- Front light was provided mainly by a grid of 9 birdies. They were a bit dim, so I occasionally added some frontlight from the LED PARs. Sparingly though – their light output was a bit ugly.

## Show File

- To get the most out of the show file, view it with Magic Sheet 1 (Tab 3). This will display the rig with all the lighting states visible on it.
- The show made heavy use of custom and stock colour changing (FX 611), motion (FX 901) and strobing (FX 721) effects for scenes set in a club. See cues 2-6 for some simple examples of this in action.
- My favourite sequence in the show is definitely the transition from the seaside to the second club scene (cues 26-36). Cues 27-34 were manually fired so as to synchronise with club music played by the Sound Designer. A video of this in full speed and slow-motion is included.