

1: 13 Ways to Customize Your Dance Floor

*Shadows on the dance floor [Gary Dunne] on www.enganchecubano.com *FREE* shipping on qualifying offers. With dry wit and humor, this novel captures an Australian response to AIDS.*

An great introduction to dance lighting that looks at some history, theory and the use of side light in particular. Dancers live in light as fish live in water. The stage space in which they move is their aquarium, their portion of the sea. Within translucent walls and above the stage floor, the lighting supports their flashing buoyance or their arrested sculptural bodies. The dance is fluid and never static. Designing for the dance has been my most constant love. I have designed the decor as well as the lighting for a good many ballets and I have installed the basic systems with which I have worked in dance repertory. If I leave anything to posterity, it will be, I think, most importantly in the field of dance lighting. My extraordinary good fortune was that I came along at a point in time when Martha Graham was creating and when Lincoln Kirstein was backing George Balanchine to create new and fresh uses of the ballet form. The rest is style and historical aesthetics. The relationship between a dancer and their light, between a choreographer and their lighting designer, is unique among artistic collaborations. Perhaps the closest analogy would be the relationship of the composer to their conductor. So much of dance, even when dealing with classical story ballet, comes down to the lighting that one must almost unlearn everything you know about lighting in order to learn how to light for the dance. Dance lighting is unique among performance disciplines in large part because dance is concerned first and foremost with movement. While in all performance mediums our focus is on bodies in space, it is the dance where we focus on where and how that body moves. Perhaps there is a large sweeping arc of an entrance that spirals to center for a pirouette where our dancer is joined by a partner who then jaunts about the stage with her. In short, we are concerned with the whole stage and the quality of movement rather than where someone is standing for such and such a monologue. My background and training as a designer is in modern ballet and post-modern dance. The following essay is written primarily from the perspective of designing for modern dance forms. While many of these principals can be applied to classical ballet and some post-modern styles, those forms are not the focus as they demand their own unique approach. For the purposes of this essay I am assuming the use of a conventional modern dance space. This typical dance space has several wings, perhaps four per side, with a boom placed in the center of each just out of sidelines. Sidelights are hung on the booms and point straight across stage. These low hung units allow for color changes between pieces in repertory and allows the entire stage space to be filled, with very few lights. The wings and dance floor are black and there is often a white cyc in the background. Should the cyc not be used for a particular piece, there is a black curtain immediately downstage of the Cyc. The Angles of Dance Because our interest in dance is based first on movement, the lighting must be grounded in an approach that seeks out interesting ways to reveal that moving body. While in a play, where our concern is dialogue and plot, we focus on faces through the use of frontlighting. In dance, to show off the musculature and movement, we rely primarily on sidelight positions. While sidelight is a primary tool in dance lighting, at a more basic level the use of different angles in dance is often treated in a more minimalist or poetic manner than one finds in a play or musical or television. While in a play or television, you might have a key light that is brighter than the myriad other lights used in the scene, for a dance, you might only have that one light or a very few lights from a tightly controlled palette of angles. As such this system was devised to achieve the maximum variety in lighting looks with a minimum of instrumentation. The first lighting position to consider are the shinbusters or shins. As you might infer from the name, these are lights hung at or about shin height. They are typically elipsoidals with shutter cuts taken off the floor and focused to head height at the centerline. With these, it becomes possible to brightly light the dancer without illuminating the floor. The effect is one of making the dancer appear to float as if by magic. After the shins, the next most important position are the head highs, or heads. These are lights hung at or just above typical head height. They are also focused to centerline, but unlike the shins they do not cut off the floor. While the light does graze the floor, the effect is minimal and allows the dancer to be brightly light while keeping a minimum of notice on the floor These two positions are so fundamental to dance that many designers, should

they find themselves in severely limited situations, would utilize only them. Through the use of low angled sidelighting like this a designer may fill the entire stage space with light using as few as 8 or 10 lighting instruments. In a touring situation where venues range from having large compliments of lighting fixtures to incredibly limited options, this system allows the basic integrity of the design to be maintained in virtually any performance space. While Shins and Heads are the two primary angles utilized in dance, larger companies and dance venues will have a much more extensive lighting system for their home season if not also on tour. Classical ballet companies will also have high booms, typically in a pink and a blue that hang at meters above the stage floor. Pipe-ends and other high-side lights may also be employed. Other Angles and Lighting Options Dance may begin with sidelight, but that is not to say that other options are unavailable to the designer. In addition to all these, lighted drops and cycloramas play a critical role in dance lighting. Backlighting and top lighting often play a very prominent role in dance. Because the primary lighting angles keep the majority of light on the dancer and off the floor, the floor is left relatively dark. From this place, the designer has at their disposal any combination of overhead lighting positions to design shadows and patterns on the floor itself. Through the use of color, texture, shadow angle, and intensity, the designer can cause the dancer to appear to traverse entire worlds, while merely crossing the stage from down-right to up-left. The use of a cyc in dance, or painted drops in ballet, can be quite effective as well. The color variety afforded by a three color cyc can give limitless variety to a designer when combined with the color options in the low booms. Beyond the Basics and a bit of History The advent of modern dance brought with it several changes that would rock the dance world and significantly impact the lighting designer in the process. The first was the elimination of toe shoes and ballet slippers. While not directly impacting lighting, this did lead to radical new explorations of form and movement, thus shifting the aesthetic center of the field. The second change, and one directly relevant to lighting, was the elimination of scenery. With scenery gone, or relegated to a few gestural sculptures, lighting no longer had to contend with pesky walls that would block it. This freed the lighting designer to use whatever tool they saw as necessary to light the dance. It also shifted lighting to a more primary role in the creation of a visual space. Lighting now had double duty of creating mood and atmosphere as well as setting. Lighting as scenery is commonplace in the dance world today. Be it through the use of toplight boxes, texture and color, or a partially obscured cyc, there are limitless ways to define the dance space architecturally with light. Dance, in many ways, allows light to exist in its purest form. With little to no scenery and a focus entirely upon lighting a body in space, the medium lends itself to the poetic essence of what stage lighting can be. While theatre production can use quite a number of lighting instruments and angles to construct the various looks, dance is often content with a few clean, clear, simple gestures. Dance is an opportunity for the lighting designer to let their inner poet run free. To take light as a formal art and dance on stage with the performer. The lighting designer constructs the aquarium wherein a dancer may swim in their light. Images are courtesy of Lucas Krech. The main photograph is copyright Julie Lemberger.

2: A Dark Steampunk Dance Floor by Shadows Radio (Industrial EBM) | Mixcloud

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By aidenjbarry on in Event Lighting , Wedding Lighting Wedding monogram lighting is when you have, traditionally, the name of the bride and groom projected onto a surface with light. It is a very cost effective way of creating a unique and personalized wedding venue. They are used to create inviting entrances, focal points within a room or an enchanting backdrop for a wedding. The light only shines through the open areas of the stencil creating monogram lighting. The traditional way is to have these stencils cut out of a metal material, but there are now glass options “ or even projectors can be used which have their pros and cons. Getting The Design The first thing to do is to get a design. The design can be of anything. If you only want to do one monogram, then get the names done of the bride and groom in a poetic, cursive font. This makes the graphic design elements of the wedding ever more important and valuable, as they can have a wide range of uses. A graphic designer or monogram cutters will have a range of elegant fonts to choose from to create your design. These are ideal for dance floors, wedding tent lighting , etc. Ready made wedding gobos like these can be bought online. Stenciling and Creating The Gobo Once you have your design, you will need to create a stencil. How you create the stencil will be based on how you plan on making your gobo. The gobo is the end product “ which is fitted over a spot light or a can light that are common lighting fixtures at weddings. The gobo has holes in it, based on your stencil design, and through these holes is where the light shines through. There are two options in making gobos: The cheapest and fastest way to make a gobo is from metal. A metal gobo can be done by hand DIY, or faster and more accurately by a professional laser cutter for this you will need to have a digital stencil made. It is not possible to cut out a circle with a centerpiece as it will just fall through. This why bridges are needed. A bridge connects the small metal centerpiece to the outer metal. This is not a limitation with a glass gobo or projections. A glass gobo will create crisper monogram lighting. There are also fewer restrictions as you can have more detailed graphics made with glass no bridges necessary. A glass made gobo is slightly more expensive “ but not by much. When it comes to custom made monograms, the more you order [of one design] the lower the price per piece becomes. The upside in using a projector, instead of going through the process of creating gobos for monogram lighting, is that they are flexible, cheaper and faster to create. A projector can have moving images, while gobo lighting will be static. All you need to do is upload graphics and images onto a computer that is connected to the projector. These projectors usually come with the wedding hall, or are easy and inexpensive to rent for the day. The downside though is that a projector does not create elegant monogram lighting. The room needs to be quite dark for the projection to be seen, while a gobo in a spotlight can work in more brightly lit conditions. Projections are a faster and easier way of creating monogram lighting. They can also be used for decoration lighting, such as on the dance floor or on walls to project photos, and videos. Want to go a step further? How about 3D projections. Areas For Monogram Lighting Monogram lighting is ideal for a number of areas within a wedding space. They work well for entrances and on walls. Graphic designs such as flowers or stars work well as wedding lighting ideas for ceilings, walls and also on the dance floor. Starry wedding lighting effect Gobo lighting for weddings adds a luxurious touch. They help personalize a space. The steps it takes to create and the amount of monogram lighting equipment needed is minimal. So when it comes to planning the wedding decorations or lighting, monograms should be top of the list. More wedding lighting posts:

3: Dance Lighting Introduction - Stage Lighting Online Tutorials, Information and How To

I put Shadow on the dance floor because someone else on Scratch was doing a project where he/she made some guy dance. So, I did the same thing with Shadow! Except he's not really dancing. Please click the love-it button if you like it.

SHADOWS ON THE DANCE FLOOR pdf

4: Other Legendary Clubs @ www.enganchecubano.com

February Shadow on the Dance Floor by The Householders, Songs for Kali.

5: Tears on the Dancefloor - Wikipedia

Blood On The Dance Floor is an achievement in Shadows of the Damned. It is worth 15 points and can be received for: Defeat 10 enemies with the Stomp Attack.

6: Tears on the Dancefloor by Steps on Apple Music

Blood On The Dance Floor Achievement in Shadows of the Damned: Defeat 10 enemies with the Stomp Attack - worth 15 GamerScore.

7: Blood On The Dance Floor Achievement in Shadows of the Damned

Revolution Life on the Dance Floor Sparklers Eyeshadow Palette - Eyeshadow Palette. Now £ Best PricesThe go to palette for bright and fun shades. Our shade palette perfect for your nights on the dancefloor.

8: What Is and How to Make Elegant Monogram Lighting For Weddings | Lights and Lights

Your dance floor is the perfect spot to do a little custom work. You can go all out (like the over-water dance floor below!) or you can keep it simple. Personalized vinyl decals, Gobo lighting and a few creative materials can transform any space into a dance party.

9: Shadows on the dance floor (Book,) [www.enganchecubano.com]

Revolution Life on the Dance Floor Eyeshadow Palette - Guest List - Eyeshadow Palette. Now £ Best PricesThe warm tones lover dream palette. Our shade palette perfect for your nights on the dancefloor.

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