

THE NEW THEATRE
43 EAST ESSEX STREET, TEMPLE BAR, DUBLIN 8

PRODUCTION : **LORD ARTHUR'S BED (UK)**
 Contact: Martin Lewton
martin@theatrenorth.co.uk

PRODUCTION : **BASH'd (USA)**
 Contact: Nathan Cuckow
cuckow@gmail.com

Access: **Sunday 10.00am - 8.00pm**
 Monday from 10.00am

Sunday Volunteers **Ciara Nolan**
 Alan Flannagan

Operators: **Not required, the company are providing their own.**

A General Wash will be hanging which means that just a few specials will need to be hung and focused. A good level of support can be expected from the in-house technician who will be present on the Sunday. The lighting desk is a strand 200.

The Theatre Managers name is Anthony Fox who should be phoned if there is trouble getting access to the venue on 087-1217637. In case extra help is required go to Smock Alley Studio to see if someone is available. If not please call Chris on 087-9229909. Remind visiting companies at 7.30 that the building must be vacated at 8.00pm. Bash'd will be arriving in the afternoon. Two low stools are required for them. They will have with them two headset radio mics. The receivers for these will have to be set up in the booth. The resident technician of the New Theatre will do this and set the volume at a level where feedback won't be a problem. Lord Arthur's Bed requires a pre-set and a wash that can be dimmed. Lord Arthur's Bed requires a bed and some other furniture which Eddie Devoy will deliver. His number is 087-2346031. Please read Safety Considerations below.

A MANUAL FOR THE LIGHTING BOARD CAN BE FOUND AT:

http://www.strandlighting.com/clientuploads/directory/downloads/200series_console_manual.pdf

PROJECT ARTS CENTRE - THE CUBE
39 EAST ESSEX STREET, TEMPLE BAR, DUBLIN 8

PRODUCTION : **THE BIRD SANCTUARY (UK)**
 Contact: Mark Pollard
 pollardmark41@hotmail.com

PRODUCTION : **LOUPE (ZIMBABWE)**
 Contact: Mandisi Gobodi
 mgobodi@yahoo.com

Access: Sunday 10.00am - 10.00pm
 Monday from 10.00am

Sunday Volunteers: Connor O'Hara
 Sandra Jones
 Michael Lehman Lehanski

Operators: Not required, the company are providing their own.

On arrival all lights will be on the floor. All lights must be hung and focused from scratch. This should be co-ordinated by the technical manager from both companies. Volunteers will be needed to hang and focus lights. JC is the resident Technical Manager but on the get-in days one of the other technical managers from the venue will be available to answer questions from the visiting companies technical manager, to give access and to show them where everything is. Volunteers questions should first be directed to the technical manager of the visiting company. If extra volunteers are needed please first try asking in The New Theatre which is next door, then Smock Alley and if help is still needed call Chris on 087- 9229909. Remind visiting companies at 9.30 that the building must be vacated at 10.00pm.

Please read Safety Considerations below.

SMOCK ALLEY THEATRE
8 EXCHANGE STREET LOWER, TEMPLE BAR, DUBLIN 8

PRODUCTION : **THE IRON EYELASHES - AFTER THE WALL (U**
Contact: Imogen Brodie
IBrodie@brit.croydon.sch.uk

PRODUCTION : **TWO BOYS IN A BED on a cold winter's night**
Contact: Adam Weinstock
creconpro@aol.com

Sunday Volunteers: Sandra Ferregro
Luda Lee
John O'Driscoll

Access: Sunday 11.00am - Late
Monday from 9.00am

Operators: Not required, the company are providing their own.

On arrival there may be a wash pre-hung but it is likely that many lights will have to be hung and focused. The lighting desk is a Strand 300. Iron Eyelashes are bringing quite a bit of furniture. The black fabric at the back of the stage can be removed if both companies wish for it to be taken down. The venue manager's name is Kristian Marken, his number is 086-6777422. Chris Nugent from the festival will be a key-holder for this venue. Please note that there are some special security considerations with this venue. The glass door to the street must be kept closed at all times or someone must wait by it if it is not. This is to prevent people wandering into the dressing-rooms or theatre and stealing which HAS happened in the past so please ensure please take this seriously and ensure that all members of the visiting company know that the glass door is to be kept locked at all times (obviously apart from immediately preceding a performance to allow the audience in). Please make sure that all parts of the venue (auditorium, lobby, green room and dressing rooms are clean and in a presentable condition. Absolut will probably be setting up a bar in the venue. Very occasionally the audience for that venue will enter from enter from Scarlet Row (the other side of the building) which is not the case with any of our productions so it might be worthwhile asking at Cutivate if you can stick a note inside the window there informing people where the entrance is. If extra help is required please call Chris on 087-9229909. There are 6 pre-assembled flats in the scene dock which can stand 3 on either side of the stage to create wings. On the Stage Left Side a gap should be left of between the flat and the wall as it is an access route to the emergency exit. Please read Safety Considerations below.

A MANUAL FOR THE BOARD CAN BE FOUND AT SHOULD THE COMPANY REQUIRE IT:

http://www.strandlighting.com/clientuploads/directory/downloads/200series_console_manual.pdf

OUTHOUSE THEATRE
105 CAPEL STREET, DUBLIN 1

(Telephone : 01 8734932 www.outhouse.ie)

PRODUCTION : **BROKEN NAILS (POLAND)**
Contact: Joanna Scheuring-Wielgus Joanna@wicza.com

PRODUCTION : **MINOR GODS (USA)**
Contact: John Pinchard johnpinchard@gmail.com

Sunday Volunteers: Moritz Casper
Dylan Newe
Juan Pablo Ruiz
Hannah ? from Outhouse

Operators: I am still waiting for reply but Moritz if needed.

Access is between on Sunday from 11am and 8pm. The performance space is in the basement of Outhouse . The lighting desk is a Showmaster 48. The patching wall is

The manual is available here:

http://www.showfotos.nl/manuals/SHOWTEC%20Manuals/50356-Showmaster%2048%20Rev_2007-E.pdf

GENERAL GUIDELINES - PLEASE READ CAREFULLY

SAFETY CONSIDERATIONS!!!!!!

Please ask the resident technical manager to explain emergency procedures i.e. the location of all fire- extinguishers and emergency exits and find out where the meeting point is in case of fire. Read the instructions on the Fire Extinguishers and go through the motions in your mind of how to operate it. Make sure any front of house staff and stage managers are also aware of the locations of the extinguishers, exits and the meeting point.

When hanging and focusing lights:

Be aware that lights will get hot. If the light is too hot ask the technician to tun it off for a while to let it cool. Leather gloves are also useful.

Do not go up a ladder if you are uncomfortable with heights.

Make sure that a ladder is secure i.e. that the feet will not slip and that the top is resting against something that will not move. If the ladder is collapsible or variable in height make sure you understand how it operates and that it is “locked” before you go up every time.

Someone should always stand at the bottom of the ladder acting as ballast and making sure it doesn't slip.

When moving ladders around make sure you don't hit any lights.

Try to avoid staring into the lights as you may be temporarily blinded. If this happens when you are up a ladder wait til your vision is ok before trying to come down. Always go up and come down ladders carefully “feeling with your feet” as you go. Wear shoes that grip. Shoes with a hard leather sole are not appropriate for going up ladders.

NEVER, never, never go up a ladder if you are alone in the theatre. If you fall and hurt yourself/get knocked out no one will know!

Lights can be heavy and spending the day with your arms over your head can be tiring. If you feel weak say that you need a break rather than risk dropping a light on someone or falling.

Never walk beneath where someone is working overhead. Things might occasionally drop.

If you are intentionally dropping something from a height such as a cable, shout “HEADS!”, look beneath and make sure no one is there, give people time to respond and if and only if all is clear then drop it.

Obviously there are very, very few things it is safe to drop from a height.

Make sure that the clamp is secured tightly to the bar and that the safety chain goes around the bar and is clipped shut.

Make sure that nothing which could go on fire is near a light as they will get very hot.

INTRO TO THE BASICS OF HANGING AND FOCUSING A LIGHT.

Hanging refers to literally hanging the light from the lighting bar and fixing it in position by tightening the bolt and securing it by placing the safety chain around the lighting bar. Focusing refers to pointing it in the right direction and then focusing the light by narrowing or widening the beam (usually there is a sliding thing on the bottom or top of the light to do this) giving a hard edge or soft edge to the light. Once you have done one light the rest should be fairly simple. Some lights e.g. ellipsoidal spots allow you to shape the light by moving built-in shutters in and out. The best procedure with these is to open all shutters by pulling out the knobs and then sliding them back in one side at a time according to the technician's instructions. With these lights the shutters affect the opposite side of the light. Other lights that can't really be focused have "barn-doors" on the front of the light to stop light going from where you don't want it or "spilling". Once a light is hung and all bolts and twisty things are tightly secured so they won't move over the course of the week then the designer may want to add a gel or filter. This colours or diffuses the light. There should be a frame at the front of the light which can be taken out. The gel or filter is placed in the frame and then the frame is put back in the light. Below there are links to clips on youtube that show the basics of hanging and focusing a light. Try and watch them a few times to familiarise yourself with the process.

Downstage is toward the audience.*

Upstage is away from the audience.*

Stage Left is to the left as you are looking at the audience.

Stage Right is to the right as you are looking at the audience.

- A handy way to remember which is downstage and which is upstage is that in most large theatres and older theatres the stage is gently sloped so the end closest to the audience is lower than the end away from the audience so that people can see better. This means that when you are going downstage you are actually going down and when you are going upstage you are actually going up.

e.g. DSL means downstage left which is the part of the stage closest to the audience and on the left side (your left if you are looking at the audience).

Please look at the the following videos on youtube, particularly the first, which run through the basics of hanging and focusing a light. In the second video please note how the shutters affect light on the opposite side and the section about “running the barrel”.

http://www.youtube.com/watch?v=Ra52iK54XPI&feature=Playlist&p=267437AE238AE348&playnext=1&playnext_from=PL&index=45

http://www.youtube.com/watch?v=WZT1phLtAwc&feature=channel_page

DIMMERElectrical or electronic device which controls the amount of electricity passed to a lantern, and therefore the intensity of the lamp.

PATCH1) (verb) The act of plugging a lantern into a dimmer (e.g. 'Can you patch circuit 12 into dimmer 18 please').2) (noun) The system for connecting lanterns to dimmers (The Patch).The term also applies to sound - a PATCH BAY is used to connect outboard equipment into the sound desk and to connect sound desk outputs to amplifiers, and amplifiers to speakers.

ADDITIONAL INFO: THIS DESCRIBES THE TWOMAIN TYPES OF LIGHTS YOU’LL PROBABLY ENCOUNTER. YOU DON’TNEED TO MEMORISE THIS OR ANYTHINGBUT IF YOU WANT TO FIND OUT A BIT MORE ABOUT THEM FEEL FREE TO READ IT.

PROFILE

A Profile is a precise optical instrument, principally used for frontal stage lighting from auditorium lighting positions and for pattern (gobo) projection. Light is collected into a gate where it can be accurately shaped using four masking shutters.The beam is ideal for high definition pattern (gobo) projection and razor sharp shaping of the beam.Beam size is called beam angle. Measured in degrees, the larger the beam angle, the wider the spread of light for a given throw distance.

Some manufacturers create two different types of profile / ellipsoidal luminaires with a range of lens systems including zoom variable beam angles and fixed angles from the very narrow (5°) to the super wide (90°). Precision optics and careful reflector design allow for pattern projection from all of them.

PICTURES AND DIAGRAMS AT:

http://www.stagelightingcentre.com/lanterns_about_profiles.htm

FRESNEL

Fresnels are the workhorses of stage lighting and the most common luminaire (light) used on stage. They are called a 'Fresnel' because they use a 'Fresnel' lens, recognised by the characteristic 'stepped' moulding on one face and the texturing on the other, named after its designer, Augustin Fresnel.

This Fresnel lens produces a very even light that is soft at the edges and tends to project a soft shadow. Because the edge of the light is soft, it is not absolutely precise and will blend easily with the edges of other Fresnels to give smooth stage coverage.

SOFT EDGE = the centre of the beam of light is bright and gradually darkens towards the edges.

The beam is a cone of light so the size of your lit area increases as the throw distance from the Fresnel to that area increases. However, the beam angle of this light cone can be altered by a focus knob that changes the distance between the lamp and the lens. As the lamp (with its reflector) is moved towards the lens, the beam becomes wider, and as it moves away from the lens, the beam becomes narrower.

This adjustment is accomplished on Selecon Fresnels using a unique posi-slide lamp and lens focus system located on the left hand side (looking from the front) of the luminaire using a focus knob which simply slides back and forth. The spill of scatter light can be controlled an accessory called a barndoor which slips onto the front of the Fresnel. The barndoor has four rotatable shutters that can be used to introduce up to four straight soft edges into the beam.

HANDY HINT: Barndoors should be used sparingly on the smaller stage – they take up a lot of extra space and may catch on curtains or gauzes causing rips and damage.

PICTURES AND DIAGRAMS AT:

http://www.stagelightingcentre.com/lanterns_about_profiles.htm