

A TRIPLE BILL
FROM marcbrew
company



INVISIBLE LIGHT
Lighting Design, Production Management, Creative Network
by Joe Hornsby

Technical Specification

Key Contacts

Production Manager Joe Hornsby – joe@invisiblelightUK.com - +44 7792 594 843
Choreographer – Marc Brew - marc_brew@yahoo.com - +44 7952 900 302
Producer – Joanne Peters – inbox@joannepeters.co.uk - +44 7794 350 415

Performance Details

Duration – 30 minutes

Dancers – Five: Evi Chatzaki, James Cousins, Rebecca Evans, Kieran Stoneley, Aaron Vickers

Production Crew – One: Joe Hornsby PM

Vehicles – One SWB Luton Van, plus one car requiring easy access disabled parking (all day parking required, please inform if not possible)

Dressing rooms required – Four: 1 male, 1 female, 1 wheelchair accessible (with access to disabled toilet), 1 for Evelyn Glennie

Staging Description – Standard end-on proscenium. Wheelchair access to stage&auditorium.

Technical Description – Dance style lighting with many sculptural specials. Projection used to enhance lighting. Recorded track with live percussion accompaniment. Can be performed without percussionist using recorded track only.

Health and Safety:

- As per risk assessment.
- There must be no trip hazards in the wings or onstage, including all cable.

Studio/Class/Warm up

- We will require the use of a dance studio space for class on each performance day, and also for pre-show warm up. If no space is available, we can reschedule into the performance space, but this will require extra technical time. Please advise asap.

Projection Setup:

- Projector position is on the floor USR, against the cyc, facing the auditorium
- 3 x 13amp required at projector (proj, shutter, converter)
- Cables to be run in this configuration (all projection equipment toured by company):
 - from control room mac > vga cable > vga to cat5 converter (needs 13amp supply)
 - > cat5 cable > venue cat5 tie-line > venue cat5 tie-line USR > cat5 cable > cat5 to vga converter (needs 13amp supply) > vga cable > projector
- PLEASE ADVISE IF CABLE RUN IS OVER 60m
- DMX shutter on projector to be run to lighting desk control – VENUE TO PROVIDE DMX.
- Each corner of projector to be spiked/marked on stage
- All cables to be taped along bottom of cyc with black gaffa, or white/high-vis in wings

Lighting Setup:

Please advise ASAP (no later than 4 weeks before perf.) if any of the following cannot be met:

- As per LX plan. Adjustments can be made based on kit available.
- LIGHTING CONTROL – We require the use of ETC Element or Ion or Eos or Gio
- BOOMS:
 - Boom focus is crucial. Contains standard head, mid, shin, plus extra shin and head for “blades effect”
 - Head “blade” MUST sit with centre of beam/lens at 190cm height
 - Shin “blade” to be just off the ground
 - Booms: Please tighten all nuts and bolts to ensure no loss of focus if knocked
- We require 97 dimmable circuits: 42 circuits at ground level (20 for booms, 2 for floor specials), 45 circuits for overhead, plus roughly 10 for cyc floods.
- All cable to be cleared overhead where possible. Any cable runs to be clearly marked with white or high-vis tape, or rubber matting used also clearly marked.
- Two hazers required USL and USR. To be DMX controlled. **VENUE TO PROVIDE HAZERS & DMX.**

Sound Setup:

Microphones, IEM & Effects are NOT REQUIRED if the performance is WITHOUT Evelyn Glennie.

All performances require one mini-jack input for Qlab playback (toured Mac, no soundcard)

Please advise ASAP (no later than 4 weeks before perf.) if any of the following cannot be met:

- 3 areas of percussion instruments to be mic'd are: **VENUE TO PROVIDE ALL MICS**
 - 1x Vocal radio mic, headmic skin-colour style (high quality, eg Sennheiser/Shure)
 - DSL = 3 x SM57 or Condenser style microphones on mic stands
 - DSR = 3 x SM57 or Condenser style microphones on short/boom mic stands
 - DSR = 1 x Condenser mic, kick drum style, on short/boom mic stand (for bass-ie instruments)
- Monitors: **VENUE TO PROVIDE ALL MONITORS**
 - 4 x monitors for dancers: DSL, DSR, USL, USR. Playback ONLY.
 - 1 x in-ear-monitor for percussionist (high quality, eg Sennheiser/Shure). Sends playback, and all mics.
- Effects:
 - Effects unit required for vocal mic and one of the SR mics (reverb). These effects are used twice during performance
- VOG:
 - One voice-of-god mic required in control room
 - A second mic for the choreographer in the auditorium close to the stage (better if this is radio mic) – wheelchair accessible
- Comms:
 - One pack for choreographer in auditorium close to the stage – wheelchair accessible
 - Three in control room – SFX, LX, AV
 - Two on stage – SL, SR

Stage Management Setup:

Please advise ASAP (no later than 4 weeks before perf.) if any of the following cannot be met:

- Wheelchair access to stage, dressing rooms and auditorium required.
- STAGE - Flat NO RAKE. Wooden SPRUNG construction suitable for dance, no ridges. Solid wood or concrete floors SHOULD be covered with a sprung floor prior to the company's arrival, please contact us ASAP
- SET – There is no set or scenography for this production.
- PERFORMANCE AREA. MINIMUM 10m x 10m from the setting line plus wing space,
- PROSCENIUM - A minimum width of 8m.
- SECURITY - The venue (presenter) shall arrange for adequate security for all equipment, sets, properties, costumes and personal belongings from the beginning of the get-in until the conclusion of the load out.
- CYC - Stretched white cyc
- MASKING as per plan - A minimum of 4 pairs of black legs with complimentary borders.
- Spikes to be covered in clear tape

- All areas to be kept clear of trip hazards
- All cable to be cleared over head height where possible. Any cable runs to be clearly marked with white or high-vis tape, or rubber matting used also clearly marked.
- No crossover required. Access from dressing rooms to both sides of stage is required.
- Water - The presenter shall provide water dispensers or bottled water for performers.
- Temperature - At all times the temperature should be no less than 73°F / 22°C
- Access Equipment. The venue will provide suitable access equipment to enable the building of scenery and focusing of lighting rig.
- Access to Stage. The company will require exclusive and unrestricted use of and access to the stage areas. No other presentations, rehearsals, interviews may be conducted without the express permission of the company in advance.

Laundry

We will require use of washing machine, dryer & iron/ironing board.

FOH/Ushering

Procedure:

- Latecomers can only be admitted if there is an entrance at the back of the seating areas. Latecomers must not be admitted in the first 5 minutes.
- No interval.
- No photography or recording of any kind.

Staffing

Technical:

Pre-Rig – Lighting must be pre-rigged.

Get in – Four venue techs required. A minimum of two lighting technician, and two sound technician (less sound required if performing WITHOUT Evelyn Glennie). If the performance space is not straightforward for us to set up, extra venue crew may be required to assist.

Get out – Minimum two/three technicians where possible. This will take around 1.5 hours.

Performances – One venue sound op, plus one venue lighting op required to operate show (lighting called by PM)

Schedule

TWO DAY SCHEDULE: DAY ONE GET IN, DAY TWO PERFORMANCE.

Day 1 10.00 – 18.00 (8 hours).

0900-1000	Marking stage, venue H&S debrief, planning meeting, crew to run projector cable
1000-1100	Overhead LX focus
1100-1115	Tea break
1115-1300	Overhead focus
1300-1400	Lunch break
1400-1800	Overhead LX and boom focus

Day 2 10.00 – 22.00 (12 hours).

1000-1130	Sound setup LX Plotting Company class in studio
1130-1145	Tea Break
1200-1400	Cue to cue lighting/spacing
1300-1400	Sound crew lunch break
1400-1500	Lunch Break for LX and company Sound check for musician and sound crew
1500-1800	Technical Rehearsals / Dress Rehearsals
1800-1900	Dinner Break
19.30-20.00	Performance
20.00-22.00	Get out

For any further clarification, please contact Production Manager Joe Hornsby:
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