

## TOURING INFORMATION & TECHNICAL SPECIFICATION

### SUB ROSA

**Fire Exit Limited / David Leddy**

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*Sub Rosa* is an impressive promenade piece within a large-scale lighting and sound installation, but it is surprisingly light on technical staff during performance.

#### **Overview**

**Venue:** It is set in the backstage of an old theatre (preferably Victorian, preferably looking dilapidated). Other venues can sometimes be adapted to give the required effect. We need 5 different locations and a clear walking route between them which doesn't double back on itself. The various audiences mustn't meet! These locations are flexible, the original version used: scenery dock, under the stage, wardrobe department, small public bar, auditorium upper balcony. Preferably walking route would never double back and/or walk along the same route twice. We don't have to use a backstage of a theatre, but it must be a venue that lends itself to having the "theatrical ghosts" of another era. At the Edinburgh Festival we converted an old Masonic Lodge!

**Capacity:** Cannot be more than 30 at one time, and depends on the capacity of the smallest room/location. You can have a maximum of 7 different tours, beginning every 20 minutes each performance evening, making a maximum total of 210 each evening.

**Set-up time and staffing:** 4 - 6 crew over two days, depending on the venue and if there is anything happening at the venue. Because it is a "back stage" show it is possible to present *Sub Rosa* whilst other shows are on.

**Performance staffing:** 6 actors, 2 technicians, 2 management (the touring group). The venue will need to supply 8 tour guides (preferably local acting students trained and paid as FOH staff for the venue).

#### **Technical equipment:**

Lighting: Large-scale lighting design flexibly redesigned for each venue.

Sound: Venue's own sound equipment (flexible) supplemented by ten sound systems (provided by Fire Exit)

#### **Advance Preparation**

Because *Sub Rosa* is site specific Fire Exit will need to recce the venue and work with promoters to adapt the show for the space. This will require at least 1 advance visit by 2 x company members to identify the right venue and brief our technical crew.

## **Summary of Lighting Requirements.**

Fire Exit Ltd supply all LED lighting and two practical lamps used in the production. The extent of lighting required outside of scene areas is determined by the length of the journey between locations and is adapted to suit the building architecture. Please note that every space travelled through by the audience is part of the show and therefore requires considered lighting.

Instruments marked with an asterisk (\*) should be very old (but functioning perfectly and safely!) – we usually use light fittings from the Rank Strand Pattern series.

<http://www.strandarchive.co.uk/index.shtml>

Please allow for all lighting to be gelled as required. A full colour call will be supplied by Fire Exit after technical recce visits to your venue.

### Scene 1 Vaclav

#### Version A: Small Room (4 metre x 4 metre)

Linear LED RGB flexistrip cove lighting (supplied by Fire Exit)

12 x MR16 12V 50W "birdy" (6 x 10 degree lamp, 6 x 38 degree lamp)

1 x 1Kw Fresnel on bench base\*

Practical lamp – banker's desk lamp (supplied by Fire Exit)

12 channels of dimming + local lighting control desk with remote "Go" for actor operation.

#### Version B: Large Room (Scenery dock/Wing space)

LED starfield (supplied by Fire Exit)

8 x ETC source 4 750W, mounted vertically on a boom.

2 x 1Kw Par64 CP62 on bench bases.

14 x MR16 12V 50W "birdy", lamp to be advised.

10 x 500W Fresnel

2 x 650W profile \*

24 channels of dimming + local lighting control desk with remote "Go" for actor operation.

### Scene 2 Merkely Sisters

8 x 500W Fresnel on bench bases \*

4 x 2Kw Fresnel on stand\*

3 x 1Kw Fresnel

10 x Par64 CP62

6 x 1Kw Exterior floodlight

Smoke machine with remote control.

24 channels of dimming + local lighting control desk with remote "Go" for onstage operation by actor.

### Scene 3 Angus MacNeil

4 x 500W Fresnel on stand\*, wired to pull chord switch for actor operation.

1 x 500W profile on stand\*

LED spotlight (supplied by Fire Exit)

8 x 150W metal halide floodlight, white light output, wired to suitable contactor switch with pull chord for actor operation. Switch must also operate the Fresnels listed above (The

floodlights may be omitted where a small room rather than a wardrobe department/costume store is used as the performance space). Existing room lighting gelled to blue (Lee Filters 363 Special Medium Blue).

#### Scene 4 Mrs Thorn

2 x MR16 12V 50W "Birdy"

2 x LED spotlight (supplied by Fire Exit)

Practical lamp on bar (supplied by Fire Exit)

1 x 400W exterior metal halide floodlight, shining through a window. (omitted where there is no window!)

#### Scene 5 Ida McCracken

1 x 2Kw incandescent lamp Followspot on stand at stage level\*

2 x 1Kw profile on stand\*

7 x ETC source4 19, 6 in stalls, 1 in an auditorium box

4 x ETC source4 26, mounted on proscenium booms or in boxes

10 x Par36 Pinspot, on the circle rail

4 x MR16 50W "Birdy"

1 x 500W Fresnel on bench base\*

2 x 1Kw Par64 on bench base

1 x 5Kw Fresnel on bench base in stalls

Control of house lighting via lighting control desk – Sub Rosa works best where there is a main auditorium chandelier re-lamped to clear light bulbs, please include this where possible!

Hazer, controlled via lighting desk

Lighting control desk and individual dimming for each light fitting. House technician to operate.

#### Transitional Areas

Please leave all other areas used in Sub Rosa at the minimum emergency lighting level allowable for your venue. Tour guides have torches (supplied by Fire Exit). Additional incidental lighting will be added as time and resources allow.