

# lion and unicorn theatre

## VENUE GUIDE

Update 17 October 2016

Information believed correct at time of writing. Please contact us for any updates.

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### CONTACTS

#### ADDRESS

The Lion and Unicorn Theatre  
42-44 Gaisford Street  
Kentish Town  
London  
NW5 2ED

Nearest station: Kentish Town for Northern Line and Thameslink  
No off-street parking or loading bay. On street parking is controlled by Camden.

#### WEBSITE

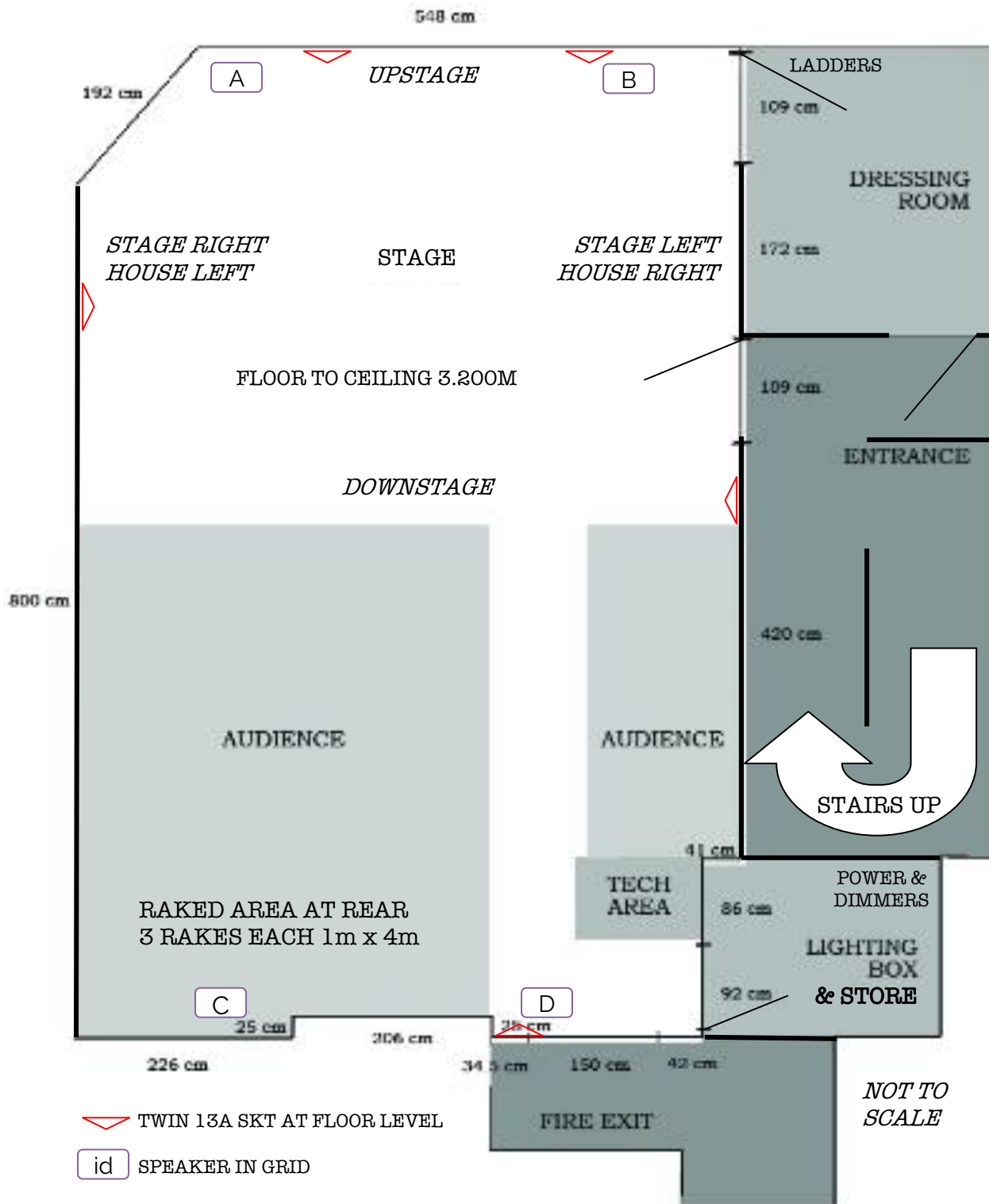
[www.lionandunicorntheatre.co.uk](http://www.lionandunicorntheatre.co.uk)

#### CREATIVE DIRECTOR

Chris Mellor  
[chris@lionandunicorntheatre.co.uk](mailto:chris@lionandunicorntheatre.co.uk)

### VENUE SPECIFICATION

- Black box, floor-level stage, grid over stage.
- Capacity: 60, using loose chairs, with three rows on rake at rear.
- The venue is situated on the first floor, accessible via stairs only.



1: Venue Layout

## TECHNICAL SPECIFICATION

All equipment is for appropriate use by competent personnel only.  
Technical documents for most equipment are available in soft copy.

### LIGHTING

13	Minuet Fresnels	500w lamp: T18/T25	3 gel frames (125mm)
8	Quartet Fresnels	500w lamp: T18/T25	7 gel frames & barn doors (150mm)
2	Source4 Jr 25-50°	575w lamp: HPL575	2 gel frames (6.25") <u>no</u> gobo holders (M)
2	Coda Flood	500w lamp: K1	used as house lights, see p6.
3	Dimmers	DMX channels 1 thru 18	
	2 x ACT6	Fuses: F10A 32mm	
	1 x Betapack 3	MCBs	
	18 way patch to 2 x 9-way IWB with 15A power connectors		
4	LEDJ Stratos Colour Wash panels		Fuses F0.800A 22mm
	<u>fixed positions</u> : USL, USR, DSL, DSR		3 DMX channels each
1	Jester TLXtra lighting desk		
1	Optoma EX531p projector via VGA cable with remote (2 AAA batteries)		

Working lights by 3 fixed fluorescent fittings, switch near main door.

### SOUND

1	Yamaha MG124CX mixer	<b>in:</b> 4 mic/mono, 2 mic/stereo, 2 stereo <b>out:</b> 4 channels plus 2 aux
1	Stanton C.402 CD player with single and continuous play modes	
1	3.5mm stereo cable input for laptop/MP3 etc.	
1	AKG SR40/HT40 Radio mic (1 AA battery) using fixed channel 1	
1	AKG SR45/HT45 Radio mic (1 AA battery) configured on channel 3	
1	Boom mic stand	
1	Behringer EP304 amp	4 x 50w RMS @ 8ohms, each driving one speaker
4	MTA-IF06 speakers	45w RMS 8ohms each <u>fixed</u> in each corner

### OTHER

2	Step ladders (medium & high)	Stored in dressing room
5	Stage weights	Stored under raised seating
	Cables and Grelcos	Stored in Lighting Store
	Gel frames and barn doors	Stored in Lighting Store
	Spare lamps & fuses	Stored in drawers in Lighting Store

We do not hold tools or stocks of gel, tape or ties for general use.

## GUIDELINES

### AUDITORIUM

The standard configuration is as shown in the **Venue Layout** above. If agreed in advance with us, you may re-configure the venue to suit your show.

Longer running **main shows** will usually have priority on venue configuration. **Ad-hoc events** during a main show run will have to preserve the venue configuration fixed for the current show. **Festivals** will typically have a common fixed configuration which must not be altered.

Chairs can be moved to other arrangements, e.g. for in-the-round, thrust, traverse etc. However the raised seating platforms and tech area may not be moved without our prior written agreement.

You may be asked to return seating to the standard arrangement between sessions or at your get-out.

Do not repaint any part of the venue or its equipment without our prior agreement. Do not nail, screw, staple or glue anything to the venue or its equipment.

Electricians PVC tape only may be used to spike mark the floor. It must be removed at your final get-out.

### DRESSING ROOM

All productions need to share the same dressing room. The room must be kept clean and tidy to ensure this can happen effectively. See below regarding storage.

An incoming production may use the dressing room from an agreed time prior to their performance. An outgoing production must clear the dressing room by an agreed time after their performance, taking all their items with them or placing them in the agreed storage space.

### PROPS, COSTUMES AND STORAGE

Each production is responsible for their own items. Use a suitcase or portable box to transport and store small items. There is limited space available in the venue so storage of items between performances will need to be negotiated with us and other productions. Extra storage is available on request in the basement at a small daily rate.

All storage areas must be kept clean and tidy and not constitute a hazard.

## LIGHTING

We have a standard lighting configuration. If agreed in advance with us, you may re-configure the lighting grid and program the lighting desk to suit your show. If you wish to bring your own equipment you must agree this with us in advance, and all equipment must have a valid safety test.

Longer running **main shows** will usually have priority on lighting configuration.

**Ad-hoc events** during a main show run will have to make use of the lighting configuration fixed for the current show. **Festivals** will typically have a common fixed lighting configuration which must not be altered, but each show may be allowed a limited number of specific specials (see below). In these cases, do not move, refocus or re-patch the fixed configuration lanterns. Do not alter the main show programme in the lighting desk (but you can create your own programme).

If reconfiguring is agreed, do not move the LED wash lights or house lights, nor any cables fixed with cable ties. Do not re-patch the DMX patch on the lighting desk. These are part of our standard rig.

When handling lanterns remember they contain fragile glass lamps (bulbs) and lenses. Do not drop or bash them. Do not move lanterns while turned on or still hot as this will break the lamp filament.

You may be asked to return the lighting to its standard configuration at your final get-out.

## PROGRAMMING THE LIGHTING DESK

Each production is responsible for programming the lighting desk for their own performances.

Simple lighting designs can be programmed by 'ordinary' people, using a submaster for each different state, with cue changes being done manually using the submaster faders. See the programming guidance appendix.

Anything more complicated, e.g. needing a cue stack, needs to be programmed by someone with an 'advanced' level of competence in using the lighting desk.

When programming the lighting desk for a main show run, please program a sub-master on the desk, set up to provide an as good as possible general cover of lighting for use by other users between your sessions, e.g. ad-hoc events, rehearsals etc.

Please note your configuration and save your program to USB drive (please bring your own) as other users may use the system between your sessions and load their program over yours.

## DMX CHANNEL ALLOCATIONS

There is one DMX universe, with channels allocated as follows:

1 thru 18:	Dimmer channels 1 thru 18
99:	House light dimmer (see below)
150-152:	LED panel DSL 150: Red, 151: Green, 152: Blue
160-162:	LED panel DSR 160: Red, 161: Green, 162: Blue
170-172:	LED panel USR 170: Red, 171: Green, 172: Blue
180-182:	LED panel USL 180: Red, 181: Green, 182: Blue

## LIGHTING PATCH

In standard configuration, the 18 dimmer channels are patched 1-to-1 with circuits feeding the two IWBs in the auditorium.

Circuits 1 to 9 run upstage to downstage on the stage left IWB.

Circuits 10 to 18 run upstage to downstage on the stage right IWB.

## HOUSE LIGHTS

Our standard house light configuration uses two Coda Flood lights in a fixed position in the grid with a dedicated dimmer, controlled via a remote control in the tech area, or by the lighting desk using DMX channel 99. Note that the highest value from either the remote control or the lighting desk channel will take precedence.

When using the lighting desk, house light levels can be set using the keypad, for example:

'99 @ 50 ENTER' sets the intensity level to 50%

or levels can be programmed into a submaster or memory (see the programming guidance appendix).

## WORKING LIGHTS

Our working lights are 3 fluorescent tubes operated by an on-off switch by the main door.

## **SOUND**

We have a standard sound configuration. If agreed in advance with us, you may re-configure the system to suit your show.

Longer running **main shows** will usually have priority on sound configuration. **Ad-hoc events** during a show run will have to preserve the configuration fixed for the current show. **Festivals** may have a common fixed configuration which must not be altered.

However, do not move the speakers, nor any cables fixed with cable ties without our prior permission. Do not re-patch the amplifier/speaker patch. These are part of our standard rig. You can re-patch or reroute at the mixer.

Please keep a note your routing and levels as other users may use the system between your sessions and you may have to reset the system.

You may be asked to return sound to its standard configuration at your final get-out.

### **The default configuration is:**

- Mixer STEREO L & R outputs set up as House Left & Right. Front and rear are paired.
- Sources panned to centre.
- Channels routed to STEREO (ST L&R) and GROUP (1&2).
- Amp channels paired 1&2 (from STEREO L), 3&4 (from STEREO R).
- Speakers each served by separate amp channel.
- GROUP 1 & 2 is available to patch to amp rear channels if required; un-pair the amp channels at the amp using the selector switch on the rear. This must be reset at your get-out.

See **Venue Layout** diagram above for approximate speaker positions.

Radio mics may be subject to local radio interference. Make sure mobile phones are off when these mics are in use.

## **PROJECTOR**

There is a projector in the grid, powered from the tech desk area, with a VGA input run from the tech desk. A remote control is kept on the tech desk.

The projector should be switched off using the remote before powering down the tech desk.

## **HEATING & VENTILATION**

There are three radiators, situated:

1. Between main door and tech area.
2. Behind seating rake.
3. Behind panel at USR of stage area – panel is screwed in place.

These can be turned on or off using the radiator valves – use the removable knob from radiator 1 to adjust each radiator then return it to radiator 1.

There is a ventilation system feeding vents at the rear of the seating rake. This is automatic and cannot be adjusted.

## **OPERATIONS**

### **OPENING UP**

- Access the theatre via the main door.
- Working lights can be switched on by the main door.
- In the Lighting Store:
  - Turn on ceiling light.
  - Turn on the 3 dimmer rack switches (indicators should glow).
  - Turn on the LED panel power socket to left of dimmers.
  - Turn on the House Light dimmer to left of dimmers.
  - Turn off ceiling light.
- At the Tech Desk:
  - Plug the LX and Sound plugs into the wall sockets.
  - The lighting desk and monitor should come on.
  - The sound mixer should come on (if not use switch at rear).
  - Power on CD and radio mic receivers if required.
  - Power on radio mics if required.
  - Power on amp.
- If required, plug-in and turn on the projector using the remote.
- Check dressing room lights and back door are as required.
- Set initial lighting state and switch off working lights prior to opening house.
- Keep the main door closed until the house is open.

### **HOUSE & CLEARANCE**

Front of house will co-ordinate with the operating technician regarding opening the house (to ensure the cast and production are ready).

Front of house will give clearance to the operating technician when ready to start the show and then close the door. Front of house will manage late-comers as agreed in advance (e.g. allow entrance at an appropriate point, or deny entry).

At the end of the show the operating technician should open the main door to allow the audience to leave. Encourage them to leave promptly and to wait for friends in the bar downstairs.

### **CLOSING DOWN**

- Turn on working lights and fade lighting state to black.
- If used, turn off the projector with the remote.
- In the Lighting Store:
  - Turn on ceiling light.
  - Turn off the 3 dimmer rack switches.
  - Turn off the LED panel power socket to left of dimmers.
  - Turn off the House Light dimmer to left of dimmers.
  - Turn off ceiling light.
- At the Tech Desk:
  - Power off amp.
  - Power off CD and radio mic receivers if used.
  - Power off radio mics if used.
  - Unplug the LX and Sound power plugs from the wall sockets.
- Check dressing room lights are off and back door bolted.
- Turn off working lights. Close and lock the main door.



## HEALTH & SAFETY

### FIRE & OTHER THREATS

There is a fire alarm system in the building. Please observe the alarm and evacuation procedures posted in the venue and comply with these. Note the locations and types of extinguisher provided.

**The operating technician is responsible for stopping the show and evacuating the house, in the event of an alarm,** unless otherwise agreed with us in writing.

**The use of naked flames, flammable solids (e.g. candles), flammable liquids, flammable gases, firearms and similar is prohibited. Do not use smoke effects or vaping without checking with us first. Smoking is limited by law** to that permitted for performances by the smoke-free legislation. Smoking is not permitted in rehearsals. Ensure all smoking materials are extinguished safely.

Storage of flammable materials anywhere in the building is prohibited.

### SECURITY

The building has an alarm, access control and CCTV monitoring. However you must take responsibility for your own items. Keep the main door, back door and fire exit closed when not in use. Secure any valuables; ideally don't bring them.

### RIGGING

The grid is intended only for standard lighting fixtures and should not be used for lifting, nor for supporting heavy loads.

All items suspended in the grid must be securely fixed and have an **effective secondary safety bond**. Our lanterns each have a safety bond. Wing nuts should be hand-tightened only.

### CABLE RUNS

**Please ensure all cable runs are tidy and not susceptible to damage or heat, and do not constitute a safety hazard.** Carefully choose your cable route and length to avoid unnecessarily long cables which need to be bundled up (which is not safe). Cables can be fixed to the grid/each other with electricians PVC tape only (please bring some). Avoid cables crossing the floor, but if necessary tape down with gaffer tape or hazard tape. All tape will have to be removed and binned during your get-out.

### HOUSEKEEPING

**Please keep the venue clean, tidy and free from hazards.** Check at the beginning and end of each performance and remove rubbish, drinks etc. Please recycle where practical. Dispose of all other rubbish in the bins provided. Please let us know if they fill up quicker than we can empty them!

Note that the lighting store, dressing room and under the seating are not suitable for dumping stuff! For H&S reasons, these areas must be kept clear and tidy.

**Please keep food and drink away from the equipment and fabrics.** If you spill something please clean it up. Ask at the bar for cleaning materials.

**We reserve the right to charge for cleaning, tidying or replacements for damaged items.**

## **TROUBLESHOOTING**

### **GENERAL**

- Think things through calmly and logically; follow the chain.
- Think about what, if anything, has changed.
- Check the relevant operation manual.
- Avoid 'panic' mode, randomly pushing buttons or re-plugging cables.
- When trying solutions, make changes one at a time and reset them if they have no effect.

### **NO POWER?**

- Plugged in and power turned on at equipment, power supply, socket.
- Mains circuit breaker tripped – try to reset.
- Fuse blown in plug or equipment – see below for spares.
- RCD breaker tripped on power sockets – try to reset with green button.
- If fuses keep blowing or breakers keep tripping, investigate a fault.

### **NO SOUND?**

- Check power above first.
- CD: not paused; run mode set correctly.
- Radio mics: power on mic and receiver; mic battery; mic channel same as receiver; receiver levels.
- Source connected to mixer channel.
- Mixer on; channel and master levels set; channel not muted; channel correctly routed.
- Amp on and levels set.

### **NO LIGHTS?**

- Check power above first.
- Dimmers on; Fuses blown or breakers tripped
- LED wash panels turned on at wall socket in dimmer room
- Desk and screen on
- Desk in right mode e.g. Pre-set or Run mode
- Master fader up
- Memory fader up; blackout not enabled
- Lighting levels programmed or entered manually – try '1 THRU 18 @ 50 ENTER' which should turn on all dimmer channels at 50%.

## **SPARES AND CONSUMABLES**

### **FUSES**

**Spare fuses can be found in the drawers in the Lighting Store.** Please use the correct rating and size (check the equipment labels or manuals). Let us know if you use any so we can restock.

### **LAMPS**

**Spare lamps (bulbs) can be found in the drawers in the Lighting Store.** Please ensure you use the correct size and rating for the lantern concerned (lamp details are listed in the Technical Specification above).

**When changing lamps,** please observe the handling requirements and do not touch the glass. Make sure you insert the lamp the correct way round – typically one pin is larger than the other so they only fit one way. If you are not familiar with the lantern, please read the appropriate manual.

**Please retain the dead lamp** and return it to the empty box, marking it with date and your name, and let us know which lamps you have used. We reserve the right to charge for any unaccounted-for lamps.

### **BATTERIES**

Our radio mics use AA batteries and our projector remote uses AAA batteries which are fitted as standard. However, if they run out you will need to **provide your own spares.**

### **GELS**

**Please bring your own lighting gels** as we do not usually have any in stock, other than any left behind by other users which you may use.

### **TAPE & TIES**

**Please bring your own supply of electricians PVC tape** for tidying cables etc. in the grid. Do not use any other form of tape or cable ties for this purpose.

PVC tape may also be used for spike-marking the floor or for labelling cables, equipment, channels etc. Do not use any other form of tape.

**Please bring your own supplies of gaffer tape, cable ties etc. if you think you will need them.**

### **PAINT**

You should not paint any part of the venue or its equipment without our express advance permission.

If you need to retouch or repaint walls or floor you will need to provide your own black paint and brushes/rollers to our specification – please ask.

## APPENDIX 1: SIMPLE PROGRAMMING FOR THE JESTER TLXTRA

We will show you how to use submasters to hold each lighting state. You can then switch between states by fading the appropriate submaster faders up and down.

### You need to start with an empty show program:

- Press and hold SHIFT and MODE until the SETUP LED lights (about 2 secs). The large illuminated button in the centre should go dark.
- You should now see a menu on the monitor. Use the ↑ and ↓ arrow keys to move the cursor to <Clear Mems/Subs> then use ENTER to select it. Use ← and → keys to move the cursor to <OK> then ENTER to action.
- Press and hold SHIFT and MODE until the SETUP LED goes off.

### Now put the desk into submaster programming mode:

- Click the MODE button repeatedly until the PROGRAM indicator comes on. The large illuminated button in the centre should go red.
- Click the SUBMASTERS button on (its indicator lights).
- You can use the PAGE UP and PAGE DOWN button to select one of 20 different pages of submaster controls.

### Now you can create each lighting state:

- Refer to the lighting design and identify which channel numbers you want on and decide what intensity level (0 to 100%) you want them to be.
- Note that ordinary 'white' incandescent lights have one channel for intensity, but that the LED panels have three channels; one each for Red, Green and Blue intensity. By setting intensity levels for each colour you can create colours which are mixtures of red, green and blue.
- For each channel you wish to programme, set the level using the keypad: For example '1 @ 100 ENTER' sets channel 1's intensity level to 100%
- If you make a typing error, the ← button (over the 7) acts as a DEL key.
- You can set several channels in one go, for example:  
'1 AND 10 AND 11 @ 75 ENTER' sets channels 1, 2, and 7 to 75%  
'4 THRU 8 AND 10 @ 33 ENTER' sets channels 4, 5, 6, 7, 8 and 10 to 33%
- To turn a channel off, set its intensity to zero, e.g.  
'1 @ 0 ENTER' sets channel 1 to 0%.
- You will see the lighting state on stage, plus the monitor shows a table of Outputs and their levels.
- Once you are happy with the lighting state you can see, click the button under the submaster fader into which you wish to programme the state, then click the large red illuminated button.
- The display over the submaster fader should now show an id number (page - submaster).

You can repeat the above for each different state and submaster.

If you want to change a submaster you can re-programme it as above; you will be asked to confirm that you wish to overwrite it.

To see how the submaster's state looks you will need to switch to RUN mode as below. This will clear any current lighting state.

**Potential GOTCHA!** If you press ENTER only (with no command) in PROGRAM mode the cursor moves to programming Memories. Pressing ENTER again moves it back.

**Save your show program to a USB drive:**

- Insert a blank USB drive into the USB socket on the desk.
- Press and hold SHIFT and MODE until the SETUP LED lights.
- You should now see a menu on the screen. Use the ↑ and ↓ arrow keys to move the cursor to <Load & Save Show>; press ENTER to select it.
- In the same way, select <Save Show> and press ENTER.
- Use the ↑ and ↓ arrow keys to select \*\* Create New \*\* or the name of an existing show on the USB drive to update.
- Use the ← and → keys and ENTER to select <OK> (or <Cancel>). If creating a new show you can amend the suggested name using the arrow keys: ← and → to select a character; ↑ and ↓ to change the character.
- Press ENTER to save. There will be a short wait with a progress count then it should indicate Success. Press ENTER to confirm.
- Press ENTER again to return to the menu.
- Press and hold SHIFT and MODE until the SETUP LED goes off.

**Load your show from a USB drive:**

- Insert a USB drive into the USB socket on the desk.
- Press and hold SHIFT and MODE until the SETUP LED lights.
- You should now see a menu on the screen. Use the ↑ and ↓ arrow keys to move the cursor to <Load & Save Show>; press ENTER to select it.
- In the same way, select <Load Show> and press ENTER.
- Use the ↑ and ↓ arrow keys to select the name of a show on the USB drive to load.
- Use the ← and → keys and ENTER to select <OK> (or <Cancel>). If creating a new show you can amend the suggested name using the arrow keys: ← and → to select a character; ↑ and ↓ to change the character.
- Press ENTER to save. There will be a short wait with a progress count then it should indicate Success. Press ENTER to confirm.
- Press ENTER again to return to the menu.
- Press and hold SHIFT and MODE until the SETUP LED goes off.

**Run your show:**

- Make sure the MODE is set to RUN (click the MODE button or if in SETUP, press and hold SHIFT and then use MODE). The large illuminated button in the centre should go green.
- Make sure the MASTER and MEMORY MASTER faders are up all the way, and that BLACKOUT is off.
- Click the SUBMASTERS button on (its indicator lights).
- Use the PAGE UP and PAGE DOWN button to select the correct one of 20 different pages of submaster controls.
- Programmed submasters should have a yellow indicator in the button below their fader.
- Fading up and down each submaster fader should display its corresponding lighting state.
- You can cross fade between submasters, or mix more than one, or fade all out for a blackout.

## APPENDIX 2: FESTIVAL SPECIFICS

In addition to the guidance in this document which still applies, festivals have some special arrangements.

A festival typically has a number of short performances of different productions sharing the small venue, with very little time between performances to re-configure anything.

An agreed festival schedule will determine the times that productions have for get-in, performance and get-out, and for any technical or rehearsal slots. Productions should not use the venue outside these times. Get-outs need to be undertaken straight after the final curtain. Get-in, change-overs and get-outs must not impact on the pub's clients.

A common venue configuration should be provided, suitable for all different productions, with only a minimum of changes allowed for each performance. The sections below describe the typical configuration to be used when the venue is set up for festivals. Other configurations need to be agreed with us in advance.

It is important that all productions co-operate with each other to ensure smooth running, and avoid delays. Sharing of items such as props should be considered.

### AUDITORIUM CONFIGURATION

The stage area and seating area will be the venue standard end-on configuration. The incoming production may make minor changes to the layout, bring on props etc., but must reset to the standard configuration on the way out.

### SOUND CONFIGURATION

The sound system will be set up in the venue standard configuration; with one speaker in each corner, each served by its own amp channel. Audio Left is House Left (Stage Right); audio Right is House Right (Stage Left).

These will be a CD player, 3.5mm input for laptop/MP3, two radio mics and one mic stand.

Each production should note the mixer levels, routing etc. they are using. The incoming production can set the system to their configuration. The outgoing production does not need to reset the configuration.

### LIGHTING CONFIGURATION

There will be a fixed lighting rig.

Fresnels provide open-white **zoned cover** with both front and back light to the stage area. These may not be moved or refocused, but may be re-gelled by the incoming production. The outgoing production must reset the gel to the standard configuration for the incoming production.

The four fixed **LED wash panels** can be used to give colour, but must not be moved.

There will be two **profiles** which may be refocused by the incoming production. These do not need to be reset by the outgoing production, as the incoming production is responsible for setting them for their own needs.

Productions may not bring in their own equipment.

Please make a note of your configuration and save your lighting program to a USB drive (please bring your own) as other users may use the system between your sessions (and load their program over yours). An incoming production should load their own program. An outgoing production needs not reset the lighting desk.

The diagram below shows the typical festival lighting configuration. Lanterns are fresnels unless otherwise stated.

<p>Panel: 170, 171, 172</p> <p>11</p> <p><i>Zone 1</i></p> <p><i>Upstage Right</i></p> <p>14</p>	<p>10</p> <p><i>Zone 2</i></p> <p><i>Upstage Centre</i></p> <p>5</p>	<p>Panel: 180, 181, 182</p> <p>1</p> <p><i>Zone 3</i></p> <p><i>Upstage Left</i></p> <p>6</p>
<p>12</p> <p><i>Zone 4</i></p> <p><i>Downstage Right</i></p> <p>17</p> <p>Panel: 160, 161, 162</p>	<p>13</p> <p><i>Zone 5</i></p> <p><i>Downstage Centre</i></p> <p>15</p>	<p>3</p> <p><i>Zone 6</i></p> <p><i>Downstage Left</i></p> <p>9</p> <p>Panel: 150, 151, 152</p>

Profile: 16

Profile: 8

2: Festival Lighting Zones