

## General Feedback –

**Engineer:** Jay Walker

**Shows:** Meet Fred & Red Shed

**Sites:** Archbishop Sentamu / Kingswood Academy

Kingswood with the moving bars is very helpful, had a great patch bay and an easy to work out DMX distro for the building. They do have a small amount of generic fixtures and no gel for the fixtures as they use LED par cans (Chauvet Colorado 1 IP). Downside of that venue technical wise is that the control box is a sealed box by double glazed glass. It's very hard to hear what is going on on stage, as there was no monitor system put in place. On our second show (Red Shed) it was slightly easier with the coms pack, however Meet Fred, communication was difficult between control, and focusing. Meet Fred again, the longest part of our day was focusing, as the venue didn't have any ladders, it meant that we had to keep flying the bar in to adapt the focus, and fly it back up, and basically guess the focus. I changed this for red shed by getting some ladders sent down, however since the event, I know that Dan (venue tech) has now said to his boss that he would like to purchase some, meaning that next time they will have ladders there that we can use.

Archbishop is a very good venue for a school show. However it is not able to cope with demands of a touring production's spec and timescale. They have a wide range of fixtures, but not the same type throughout. The scaff tower was also not ideal for the time that we had, giving that it had to be built and unbuilt 4 times throughout the Red Shed production which had a lot of demand on lighting focusing. They also didn't get the full show that they wanted, due to the amount of time it took for us to rebuild the scaff tower, but also to move fixtures and focus. The patch bay in this venue as well is basically a mind boggle. Non of the patch leads are labeled correctly. You was lucky if the plug had a bit of tape on it to tell you what it did. Non of the floor 15A connectors were able to be used as the patch bay didn't have any indication on what was what, even though I went through every single plug, we still had no success. DMX distribution was also a problem because, again, nothing was labeled. The same problem with sound, each floor box was labeled mic 1 - 8 same for DMX - you had to work out which was floor box 1, 2, 3, 4. I would say that next time we put a show in that venue, it might be worth either putting in our own motors and truss (they did have a 32/3 supply on downstage SR) and our own distro board for the fixture power, so we can drop the truss in to save time, rather than that scaff tower taking 45 minutes to a hour to build. Bringing in our own dimmer and ignoring the house system could also be a advantage, again to save time, but also to make us look better to the touring productions, as even though they had they been told about the venues, you could tell that they were getting annoyed, more the Red Shed production, with us asking the venue all these questions about how to make it work, and they not being able to answer to help our problem, on which we had to either scrap the idea of the plan, or add our bodged solution with what we could find in the venue.