



Facility Guide

You may take a copy home to read, but please RETURN IT

About this guide

The Lyric Hyperion Theater provides this brief guide to help you make the best use of our facility. It contains information your crew needs to know and guidelines you all will be responsible for following. A copy is available for each member of your production staff who might need it.

Please look over the Table of Contents now so you know where to find details when you need them.

This information is enough for most users to put on a show, even those completely new to the technical aspects of theater. For advanced users, the technical manuals of the equipment are also available.

We set things up to make it easy for many different people to use the facility. If you are experienced and prefer to follow methods other than these, you may do so as long as it doesn't interfere with others' use.

Please keep in mind that many events happen at our facility in any given period – plays, concerts, late shows, classes, etc. **That's why all users are expected to put everything back where it belongs, every time.**

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Selling your show

You'll want to plan early for PR, so when your show comes to fruition, someone comes to see it!

Catching the café crowd

Local residents, students, actors, and writers visit our theatre café all the time, and they represent a good source of potential audience. To get into their consciousness and help create buzz about your show, there are several publicity opportunities on our property that you'll want to take advantage of.

You should put banners and posters up at least two weeks before your opening. Use very large type, bold colors, and strong images. A human face is a powerful attention grabber. As a rule, imagine people will see your ad for two seconds at the most; keep it simple, and communicate important information at first glance.

- **The marquees** on the side of the building are visible from passing cars. Shows running six weeks or more can post banners here. Ask us where you can order a full color banner for about \$80, or a black and white one for as little as \$20. The dimensions are exactly 36x96 inches; request NO hem or grommets. A blank banner template is available in JPG format.
- **Three poster cases** — two outdoors and one in the lobby — have room for your letter-size (8½ x 11) color poster. Borrow the key to the outdoor cases from the café staff or ask them to help post your item.
- **Table card holders** can display a postcard flyer right where people can read it while they eat.
- **A catered party** for opening night, closing, or any time can be done by our café team: 323-540-0935.

Online connections

Our website includes a slideshow of coming events. See www.LyricHyperion.com/Stuff for specifications of the image file you should create and send to us.

Shows are invited to post (occasionally) on our Facebook page at www.Facebook.com/LyricHyperion.

Or tweet to us to be retweeted: www.Twitter.com/LyricHyperion .

Handling ticket sales

We have accounts with two main sellers for advance ticket sales. It's better for all involved when you list your tickets on our page with our other shows. See www.LyricHyperion.com/Stuff to find out how.

- BrownPaperTickets.com, 1-800-838-3006 (online or by phone)
- Goldstar.com (half-price). You choose how many half-price tickets to allow per performance.

Our wheeled box office podium can be placed in the lobby or on the patio.

Reaching LA's regular theatre-goers

For play programs at our theater, we use the *Footlights* publication. Visit gofootlights.com/Programs.html for information. The price is less than half what it would cost to print the same quality of book yourself, and it offers many benefits:

- **Full color cover and 16 inside pages** customized to your show.
- **An ad for your show** appears in the programs of all other shows in town that month.
- **You can sell ads** within your 16 pages to offset costs; for example, to nearby businesses.

For the Stage Manager

Please follow the rules and responsibilities here and in the theater to assure your security deposit's return.

- After **every** show or rehearsal, please **PROP open the window shutters**, and **DROP all stage curtains**.
- **Small audiences?** You may *neatly* stack unneeded seats on carts. Replace them in the house at strike.

Backstage

- **Work lights** switch is on the wall inside the third theater door. A **house lights** dimmer is beside it.
- **Green room key** is available from café staff. Please lock up when you are done. **Shed:** same key.
- **Acting blocks** are stored in the green room or shed. Please stack them neatly back there after using.
- **Brooms, mops, bucket, etc.** are all in the backstage hall. Please return each to its labeled spot.
- **Utility sink** to clean mops, brushes, trays, etc. is in the shed. Do not use the public restrooms for this.
- **The backstage prop desk** is the tall black rolling bookshelf. Use masking tape to label the shelves. Place it where you need in performance, and lock it in the shed after, if you like. If you use a table for a prop desk you'll have to take it down and put it away after each performance or rehearsal.
- **A private actor restroom** is possible, by hiding the Gents' and having all audience use the Ladies'. (1) Post the round blue sign on the Ladies' to label it a unisex restroom, and (2) hang a curtain in the hall to hide the Gents'. To balance actor needs against audience inconvenience, do this switch only for a few minutes before curtain and at intermission. Remove the sign and tie open the curtain all other times.

For rehearsals

- **As a tech desk** in the house, the 6-foot white plastic folding table serves well. It can stand on one audience riser while you sit on the next higher level. Tech desk lamps live in the lighting cabinet.
- **Use the west wall outlets** (usually hidden with black vinyl) to plug in the light board and other equipment. **Use our extra DMX cord** (hanging in the cabinet) to connect the board through the doors directly to the dimmer packs. (You needn't pull the main DMX cable down through the booth window.)

In the booth

Often, one person runs sound and lights, but three can fit: an SM to call the show, plus light op and sound op.

- **House lights** use a dimmer switch above the booth window. **Work lights** are beside the house lights.
- **Ceiling exhaust fans** can be used if the auditorium gets too warm. Flip the switch AND set the speed.
- **The stage (baby) monitors** here and backstage transmit live from the auditorium. To function, the black transmitter (mounted on the auditorium ceiling) plugs into a ceiling circuit (flagged backstage in purple) and that circuit plugs into a normal outlet. Monitors must remain on the same channel as the transmitter.
- **SD memory cards** hang high up to the left, for saving your light board settings (see page 6). Put your show's name on the card with a little Post-It note and hang it back up (don't take cards from the booth).
- **Equipment shutdown steps** are posted on the wall. When leaving, shut the booth window and padlock the sliding door. Remember also to turn off the dimmer packs backstage.

Designing your set

Our black box space is equipped to give as much flexibility as possible in arranging shows. You can create just about anything you want, as long as a central area can be cleared for classes between performances.

Shuffling the seating

We designed the room with a choice of two entrances from the lobby, and our seating platforms are adaptable, so you can set them up as theater-in-the-round, three-quarters thrust, lengthwise (the most popular), endwise for an almost proscenium-style box, or any mix of these.

- **Different seating layouts** are posted on our website, or ask for a printout.
- **Additional platforms** are available in our scene shed, and leg heights can be adjusted, to make any combination of levels and areas.
- **To completely rearrange** the seating for the room, allow your crew several hours.

Only major primetime shows with long runs can significantly rearrange the room layout.

Customizing the curtains

Many shows find it effective and classy to set vivid furniture and costumes against a velvety black backdrop.

- **Each black curtain panel hangs separately** on a rod with its own pair of clamps, so it's quick and easy to remove unneeded panels with their rod, and re-hang them anywhere else on the grid.
- **Additional grid pipes** are available backstage to hang panels anywhere "in between" the basic grid. Clamp a pipe across the grid where you want the curtain, then clamp the curtain to the pipe.
- **Do not leave curtains tied in knots or stuffed into the rafters;** instead, ask about (re)moving them.

Watching out for the walls

The walls in our auditorium need to be carefully cared for. The south (lobby café) and west (patio) walls are state of the art sound resistant, with staggered studs, double-drywall, and mass loaded vinyl (MLV) inside.

- **Do not nail, screw, or otherwise attach anything** to the south or west walls.

Shows generally prefer **not** to erect flats to try to create a three-wall set like on an old-fashioned proscenium stage. However, it's very possible to build imaginative pieces — let your creativity run free!

- **Check with us before you build,** to properly anchor to the grid, the east wall, pillar or archway.

Finishing the floor

Without set walls, custom flooring and focused lighting can make playing areas float magically in the dark.

- **Roll out rugs or linoleum** and put them away between performances, for an excellent simple solution.
- **Utility sink** to clean mops, brushes, trays, etc. is in the shed. Do not use the public restrooms for this.

Creating your lighting

Our theater is busy a lot. Show runs often overlap, and we seldom have “dark” time to clear off the grid between shows. Therefore, we ask all users to practice good sharing and housekeeping.

Hanging your lights

Please ask before moving or refocusing instruments you find plugged in on the grid. Instruments labeled **REP** are used every week by classes and recurring shows. You may include these lights, as hung, in your lighting design, but please **do not move or refocus** any **REP** light without explicit permission.

REMEMBER Each dimmer handles up to about 1000 watts. So, for example, you may gang two 500-watt lights onto a single circuit in the house, or two circuits backstage into a single dimmer.

Finding lighting equipment

- **Extension cables, clip lights, and two-fer cables** are hung by the dimmer packs backstage.
- Other items (**top hats, barn doors, gels, bulbs, strobes**, etc.) are in the cabinet in the upstage alcove.
- Extra **lighting instruments** are hung unplugged on the grid pointing downward, with their plugs visible.

Our lighting collection

- (20) **Fresnels, 500W**: has one diffusing lens; good for medium to wide areas.
Add barn doors to block spill; or a tophat to create a perfect soft circle or oval.
- (15) **Colortran Mini Ellipses, 500W**: sharper focus. Blades between two lenses can cut tight shapes.
It's actually three lights in one, with angles of 30, 40 or 50 degrees (open it to change field angle).
- (6) **Colortran Superbeam 750/1000W scoops**: wide, bright light. No lens; bulb adjusts in reflector.
- (2) **Strobes**: for flashing effects. You can adjust how frequently the light flashes when powered up.
- (1) **Pinspot**: for a tiny circle. For example, on a person's face, or to simulate candlelight on a table.
- (2) **ETC SmartPacks** backstage provide 24 dimmers total, about 1000W per dimmer.
- (56) **Cable circuits** in the house; #1 & #2 are practical outlets at the northeast corner, near the floor.

Labeling your circuits

REMEMBER It's your responsibility to flag the hanging circuit cables you use backstage. Then when others unplug or repatch, you can quickly reconstitute your light plot when it's your turn again.

For each circuit you use, write on a piece of paper tape and staple to the cable (no sticky tape, please):

- Your show **name**, **dimmer** this circuit belongs in (for your show), instrument **type**, and **wattage**.
- Area it lights, so others may know which instruments might be useful in their design.

Striking your lights

When your show closes, please ask whether another show is or will be using the same lighting design. If no-one will use the lights as hung, then please perform a “clean” strike (but don’t remove **REP** lights):

- Remove your circuit labels backstage and unplug all circuit cables from the dimmer packs.
- Remove all gels and return them to the correct folder in the gel file in the cabinet backstage.
- Remove the gel frames also, and return them to their proper places in the lighting cabinet.
- Remove top hats or barn doors (except on **REP** lights), and put them in their box in the cabinet.

Your fellow theater users appreciate your consideration.

Planning for your board operator

You can choose among four basic ways to operate the lighting console during a show:

- **Live.** During the show, the light operator works the **channel** faders by hand to bring each dimmer up and down in real time. This is good for shows with simple requirements, like bands or staged readings.
- **Looks.** Before the show, you set up your different lighting looks, and assign each look to its own fader. During the show, the light operator works the **memory** faders in real time to bring their corresponding looks up or down. This is a good method if your show alternates among several different scenes, each of which appears the same each time you return to it.
- **Programmed Cues.** Before the show, you set up all your looks, and then record them as cues (including fade times) in exactly the order the cues will be needed in your show. During the show, the light operator basically presses one button over and over to run through the cues. This is a good method for a show with complex or subtle lighting cues. It takes time to save (or to edit) the “stack” of cues, but once you’ve got everything set, running the show is fairly foolproof.
- **Two-scene preset.** During the show, the light operator uses the channel faders to prepare dimmer levels for the upcoming scene, and then uses the crossfader to change from the look that’s visible onstage into the just prepared look. Then the operator sets the faders for the next scene, crossfades again, and so on. This is useful for performances with a few limited lighting cues, or in emergencies.

Using the light board

After the lighting instruments are hung, focused, and plugged into the appropriate dimmers backstage, you use the light board to control them, of course.

TIP To better see the lighting during tech rehearsal, you can **bring the light board into the house**. Run the spare DMX cord directly to the dimmer packs backstage (you needn’t string it down from the booth window). Handle the board carefully. Keep drinks and food away.

Learning off the job

Video tutorials for the SmartFade 1248’s features are available to view on your computer. You can also install a **fully functional software simulation** of the board to play with, and even save your settings in a file that you bring to the booth and load into the board. See our website: LyricHyperion.com.

Navigating the console commands

Most SmartFade features are available through the console's internal menu. To use the menu, you use the LCD screen, the wheel and the buttons on either side of it.

Use	To
The <input checked="" type="checkbox"/> button	enter menu mode, or go into the displayed section of the menu, or execute the displayed menu item.
The wheel	scroll through the items at the current menu level.
The <input type="checkbox"/> button	back out one menu level without executing the displayed item.
The <input type="checkbox"/> button	exit the menu (back out to the top level).

Before each show

- **Reload your show's settings** from the SD card if anyone else has used the board. (See below.)
- **Do a lamp check** to ensure no bulbs are out onstage. Press the board's button to switch to channel mode (green), then press each bump button (1 through 24) to see that instrument light up onstage.

To shut down the light board

1. Press the button, then the button to confirm.
2. Turn off the power strip on the left booth wall.
3. Go backstage and **turn off the wallbox switches** for the dimmers.

Restoring board settings between users

If other people might use the light board console between your performances, you should save your settings onto an SD memory card and reload them before each of your performances.

When you save a show, the show file records all settings from the console, including memory pages and saved looks, sequences and the stack cues, custom patch settings, etc.

To save the current light board settings

1. Insert an SD card into the slot at the right of the console.
The theater provides four SD cards for our users, hanging on the left wall of the booth.
2. Use the wheel and buttons to navigate this menu path:
Settings>Memory Card>Save Show
3. Remove the SD card, label it with a small Post-It, and hang it back up on the wall.

To reload your show's settings

- Insert your SD card into the slot and navigate this menu path:
Settings>Memory Card>Load Show

To reset the patch setting

SmartFade can assign dimmers to different channels. But we use the default setting (1:1), so the Channel 1 fader controls Dimmer 1, Channel 2 is Dimmer 2, and so on, through Channel 24 (our last dimmer).

- If you need to reset the patch, use the wheel and the button to navigate this menu path: Patch>Patch-special>Patch 1-to-1>Confirm

Programming away from the board

A virtual version of the SmartFade console is available. On your laptop or home computer, you can set up looks for scenes, save cues and fade times in the stack, or do anything else you would do on the board, then save the settings to a show file you load into the board. Visit LyricHyperion.com.

Working with lighting looks

A look is a combination of various channels set at various levels. For example, your “sofa circle” look might use three instruments: a Mini ellipsoidal in front at 75%, and a Fresnel from each side at 30% and 20%.

To set up a look

1. Press the **1-24** button. (*We don't use **25-48** because we currently have just 24 dimmers backstage.*)
The button glows green to indicate the console is in channel fader mode.
2. Move the faders to set each channel (1 through 24) at the levels you want.

Saving looks as “memories”

With the SmartFade console, a saved look is referred to as a “memory” – that is, a look you memorize in the console so you can bring it up later. A memory does not include fade times, just dimmer levels.

The SmartFade 1248 console has 12 memory pages, each containing 24 memory slots, for a total of 288 memories. The slots are noted by page and fader number; for example, 02/22 is the memory recorded on memory page 2, fader 22. Make sure you save each look on the memory page you want.

To select a memory page

1. Hold down **MEMS**.
Bump buttons 1 through 12 light up to indicate available memory pages:

A bump button that is	represents
Solid red	the current memory page.
> Flashing red <	another page that contains saved looks.
Not lit	an empty memory page, with no looks saved yet.

2. Press the bump button for the page you want (1 through 12), and release **MEMS**.
SmartFade switches to that memory page.

To save a look (a *memory*)

Once you've selected a memory page, you can save up to 24 memories on that page.

1. Set up your look in channel fader mode (see page 7).
2. Press **REC MEM** once.

The LCD displays the active page number and prompts you to press a bump button to select a memory slot. Bump buttons 1 through 24 light up to indicate available memory slots on this page:

A bump button that is	means
>Flashing dark red<	This slot is empty (no look is saved on it)
>Flashing light red<	A memory is already saved on this button

3. Press the button on which you want to save your look.
SmartFade saves your look and returns to channel mode.

To copy a saved look

To create a look that's similar to one you already saved, you can save a copy and then modify it.

1. In memory mode, switch to the memory page you want to copy from.
2. Press **COPY**, then press the numbered memory button (1 through 24) of the look you want to copy.
3. If you want to save the copy onto a different memory page, select the page now (explained on page 7).
4. Press the numbered button onto which you want to save the copied look.

To alter a saved look

If you want to see the look onstage while you alter it, bring up the look before you do these steps.

1. Press **EDIT MEM**, then press the numbered button of the look you want to alter.
The bump buttons glow green, indicating the console is in channel fader mode.
2. Move the faders you want to set differently.
To lower a channel that's already active, first raise the fader to its existing level and then lower it.

To bring up a saved look manually

1. Press **MEMS** once to enter memory mode (red).
Each button that contains a saved look glows light red.
2. Move the fader(s) corresponding to the look(s) you want to bring up.
The fader button glows dark red to show that its look is active onstage.

TIP You can hold down **MEMS** to see on the LCD which memory page is active. While holding, you can press a button (1 through 12) to select another page.

Programming light cues in order

After you save all the looks for the different scenes and moments in your show, you may not find it convenient during performance to bring each look up and down by hand with the memory faders.

Instead, you can use the stack to record light cues in order. Then during the show you just press the go button for each light change. Smartfade brings the lights up and down with the timings you've programmed.

Running cues from the stack

The stack is a sequence of steps, or cues. For each cue, you choose a look and set its fade timing, and if you want, a time for the next cue to follow automatically.

To play back the cues in the stack

- Press **STACK** to switch to stack mode.
The button glows yellow. The LCD shows data about the current (“live”) cue and the pending light cue.

In stack mode, to	you
Run the pending light cue	Press ▶.▶ (the “Go” button)
Jump to another cue in the stack	Hold down STACK and turn the dial to choose a cue number
Pause a cue’s fade	Press
Resume a paused fade	Press ▶.▶
Go back one cue	Hold down and press ▶.▶

Putting cues into the stack

The stack holds up to 199 different cues (“sequence steps”). To get started, you put cues in one after another. Later you can change cues’ fade times, add cues to the stack, delete cues, and so on.

To save cues in the stack

- Press **REC SEQ**.
The button glows yellow, indicating the console is in record sequence mode.
- Press **STACK**.
If the stack already contains cues, the LCD asks whether you want to erase it.
 - Press to confirm.
- In memory mode, press the button of the saved look you want to use for this cue.
SmartFade records the cue to the stack, brings it up onstage, and displays information about it.
- Use the round dial to set how quickly Smartfade should bring up this cue.
You can change cue timing later (see page 11).
- Repeat steps 3 and 4 for each cue that you wish to save, in order.
You can come back later and insert cues within or at the end of the stack (see page 10).
- Press **REC SEQ** to save the entire sequence of cues to the stack.

To add cues at the end of the stack

1. Press **REC SEQ**.
The button glows yellow, indicating the console is in record sequence mode.
2. Press **STACK**.
The LCD displays “Sequence exists.”
3. Turn the dial until “Append to existing” is displayed.
 - Press to confirm.
SmartFade jumps to the last recorded step in the stack, ready for you to add a new cue.
4. Press the bump button of the memory or channel you want to use for this cue.
Repeat this step for each additional cue you want to add to the stack.
5. Press **<<** to exit the menu.

To insert a cue between existing cues

You can insert up to nine cues between any two cues you originally saved in the stack. SmartFade numbers the inserted cues with decimal points, so your original cues’ numbers do not change.

1. Use and the dial to navigate to the cue (“step”) that you want the new cue to come after:
Sequences>Playback>XF>Modify Steps>Select Step
 - Press to confirm.
2. Use the dial to select “Ins Point Q”, and press to confirm.
3. Use the dial to select a decimal number (.1 through .9) for the new cue.
4. Press the bump button of the memory or channel you want to use for this cue.
5. Press **<<** to exit the menu.

To replace an existing cue

You can assign a different look to a cue number you’ve already saved.

1. Use and the dial to navigate to the cue (“step”) that you want to change.
2. Use the dial to select “Change”
3. Press the bump button of the memory or channel you want to use for this cue.
4. Press **<<** to exit the menu.

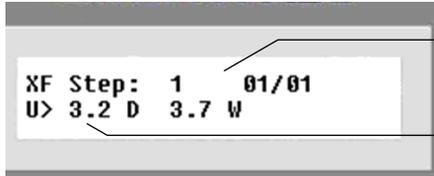
To delete a cue from the stack

1. Use and the dial to navigate to the cue (“step”) that you want to delete.
2. Use the dial to select “Delete,” then press to confirm.

TIP When you delete a whole-numbered cue, all the cues that come after it are automatically renumbered instantly. For example, if you delete cue 10, then your old cue 11 becomes cue 10, old cue 12 becomes 11, and so on. Thus, it’s a good idea to first make a list of the numbers of all cues to be deleted, and delete the highest number first, working back to the lowest, so the numbers match your list as you work.

To change timing of a cue

- Use and the dial to navigate this menu path to the cue (“step”) you want to modify:
Sequences>Playback>XF>Step Timing>One Step



The top line shows the cue to be modified (here, cue 1) and reminds you which memory it consists of (here, memory page 1, slot 1)

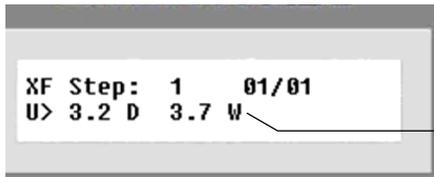
You can set different times for the cue's fade-up (U) and fade-down (D).

Making a light cue run automatically

Sometimes you want a light cue to run soon after the cue that precedes it, without having to press the go button again. To do this, you set a fixed wait time on the earlier cue. After you press Go for the earlier cue, SmartFade waits the specified number of seconds and runs the next cue automatically.

To create an auto-follow cue

- Use and the dial to navigate to the cue (step) just *before* the cue you want to run automatically:
Sequences>Playback>XF>Step Timing>One Step



Set a wait time (W) for the cue that precedes the cue you want Smartfade to run automatically.

TIP Wait time runs from when the Go button is pressed. So, if you set cue five's W=30, then cue six will start thirty seconds after cue five starts, regardless of what fade-up or fade-down times you set for cue five or six. If you don't want your cues to overlap, then account for their fades in the wait time. So, if cue five has a fade up time of 8 seconds, and you want cue six to start automatically 30 seconds *after cue five is completely up*, then you'd set cue five's W=38 (that is, 8 + 30 seconds).

Programming away from the board

A virtual version of the SmartFade console is available. On your laptop or home computer, you can set up looks for scenes, save cues and fade times in the stack, or do anything else you would do on the board, then save the settings to a show file you load into the board. Visit LyricHyperion.com.

Showing videos

Our Optoma projector and wide screen provide high-quality video projection capabilities.

- The screen pulls down behind the first row of curtains, which you raise by pulling their purple cords.
- The projector is anchored on the grid. You run it, and control its lens cover, from the booth.

TIP Showing videos involves a lot of different connections and can be tricky. Always schedule enough tech rehearsal time in the space to test your video setup long before your audience is waiting at the door.

To turn the projector on or off

The projector's remote control is kept in the booth under the lighting desk in the Projector Stuff box.

1. Go down into the theater, point the remote at the projector, and press the power button.
The LED light on the projector lights up.
2. Be sure to replace the remote in the box in the booth when you are finished.

To play a video using our computer

A small netbook running Windows is provided for use in the booth to play sound and video files or DVDs.

1. Load your file onto the computer from a USB thumb drive, or insert your disk into the player.
2. Check the cable connections:

Connect	To	With the
The DVD player, if needed	the computer	USB cable
The computer's video out	the HDMI adaptor box	VGA cable
The HDMI adaptor box's output	the projector	HDMI cable
The computer's audio out (headphone) jack	the Xenyx mixer's Line In ports	Audio Y-cable: 1/8" stereo to R&L plugs (See <i>Using the booth sound system</i> on page 15.)

3. Size the video playback software window to fill the computer screen, and cue up your video.
The audience will see everything that is visible on the computer screen.
4. Open the projector lens cover (dowser) by pressing the **IND 1** button on the SmartFade lighting console.
The dimmer packs and the light board must be powered on, even if you don't run your lights with them.
5. Start the video.

To play a video from your computer

The simplest option is to bring your own laptop and connect directly to our projector.

- If your laptop has an HDMI port, connect an adaptor from there directly to the projector cable in the booth (bypassing the converter box). VGA port? Connect to the HDMI converter box with our cable.
- Connect an audio cable from your headphone jack as described in step 2 above, then follow steps 3 to 5.

Running sound

The Lyric-Hyperion offers two sound systems.

- **The onstage PA setup**, for stand-ups, storytellers and musicians, has microphones, two large mobile self-powered speakers and an optional mixer board. Electronic music instruments can be plugged in.
- **The booth sound system**, for projector sound or for plays with sound effects and ambient music, has a CD deck, mixer, amp and smaller hardwired speakers fixed at four corners of the ceiling.

Using the onstage PA

You can set up the onstage PA system two ways: *with* or *without* a sound mixing board.

- **No mixer board** is the simplest way, good for most stand-up and storytelling shows, which need only one or two mics and can even get by with just one speaker. The mics plug directly into the speaker(s), each of which has its own power supply. An iPod, laptop, or similar sound source can also be included.
- **With mixer board** is for more complex sound design, such as to allow several mics and/or electronic instruments (such as a keyboard or guitar) and fine-tuning and balance. This setup is good for musicians.

Skipping the mixer

For the simplest PA setup, from the sound storage cabinet in the backstage hall, you'll need:

- One or two **microphones**, plus a **mic cable** and a **mic stand** for each;
- One or two **speakers**, each with its own **power cord**; and a power **extension cord** if you want to place a speaker more than a couple feet from a wall outlet;
- Another **mic cable** if you want to use a second speaker. ("Speaker cables" are only used with the mixer.)

To set up the PA (simple)

1. Before connecting anything, check that each speaker is powered off (switch at bottom right rear panel). Then set the controls on each speaker's back panel like this:



2. After all connections are made, you may power on the first speaker in the daisy chain. Power on the second speaker *last*. When dismantling, power off the second speaker *before* powering off the first, and then start unplugging cables and cords. Following this order prevents damage to the speakers from pops.

WARNING Do not connect or pull out cables (even laptops, etc.!) unless speakers are powered OFF.

Using the mixer

When you need more than a couple microphones and/or electronic instruments, or you need fine tuning of the sound, you can use our PA system's Xenyx mixing board. It lives in the briefcase with the microphones in the sound storage cabinet in the backstage hall. For this setup, you'll need:

- The **mixer** and its **AC power adaptor cord**.
- Several **microphones**, plus a **mic cable** and a **mic stand** for each;
- Both **speakers**, each with its own **power cord**; and a power **extension cord** to place the left speaker further from the wall outlet;
- Two **speaker cables** to carry sound from the mixer.

To set up the PA (with mixer)

1. Ensure each speaker is powered off (switch at bottom, rear panel), then connect it to the mixer.

For this setup, start with each speaker's **VOLUME** set at 10 o'clock.

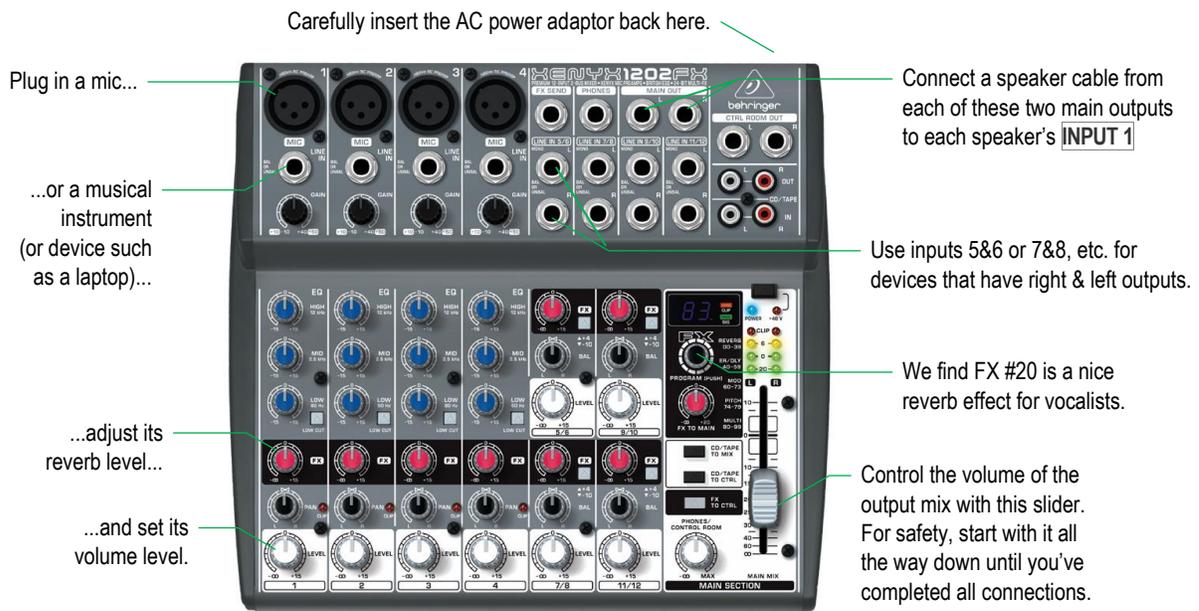
Insert a speaker cable from the mixer's main output here. The other speaker cable runs from the mixer to the other speaker.



(When using the Xenyx mixer, you **do not** use this **MIX OUT** from one speaker to the other.)

2. After you've connected and set the speakers, set up the mixer as follows:

WARNING Be very careful to line up the Xenyx AC adaptor the correct way before sticking it into the back of the mixer. Its tiny prongs can be easily bent or broken if you turn or twist it.



3. After the performance, power off each speaker first, before starting to unplug everything.

Using the booth sound system

To turn on the booth sound equipment

Please follow these steps in this order, to avoid damaging the speakers. Reverse the order to shut down.

1. Turn on the power strip marked “Sound” on the right wall of the booth.
The Xenix mixer board indicators should light up to show it has power. (*The mixer has no power switch of its own.*) Check that all knobs are set to neutral positions, and the slider at right is down.
2. Press the Pioneer amplifier’s **POWER** button to turn it on.
3. Press the Stanton CD deck’s **POWER** button to turn it on.

You can take it with you

You can move the CD control panel. For example, when running a show alone you can place it right by the light board, so you needn’t reach across the booth for sound. Also, for tech rehearsal you can **bring the CD panel into the house**, using the 8-pin Mini-DIN extension cable, so you can test sound cue timing through the theater speakers. (The CD player unit, mixer and amp do not move, so you need to be in the booth to change CDs or to set sound levels or panning, etc.)

We also have a simple boombox for rehearsals, in a cabinet backstage.
If you need sound adaptors or cables, **Radio Shack** is just up the street at Hyperion & Rowena.

Managing sound cues

We usually create two or three separate CDs for a play:

- **Ambient music:** songs for pre-show, intermission, and post-show — to play in the right-hand CD deck.
- **Cues:** sound effects, scene-change music, etc., on a separate CD for each act — in the left-hand deck.

To adjust sound levels

1. Make sure the Pioneer amp’s round volume dial is set at about 12 or lower.
2. Set the Xenix mixer’s input knobs at neutral levels, unless you have specific reasons to do otherwise.
3. Adjust levels for each cue using the slider on the right side of the Xenix mixer.

To position a sound cue onstage

We have speakers in each corner, so a cue (such as a phone ring) can be made to come from a certain spot.

1. At lower right on the Pioneer amp, use the **FRONT**, **REAR** and/or **SUBWOOFER** buttons to enable just the speakers that you want the sound to come out of.
When a speaker’s button is sticking **out** it’s **disabled**, when the button is pressed **in** it is **on**.
2. If you want to further narrow the location, use the Xenix mixer’s left-right pan control for that CD input.
To simplify, your sound designer could record the cue with the left-right pan already set appropriately.
3. After you play the cue, remember to reset the mixer’s pan knobs and re-enable the unused speakers.