

CHELTENHAM PLAYHOUSE

VENUE HANDBOOK

A Quick Reference Guide
to use of the Playhouse Theatre

INDEX

Sections in this handbook are in Alphabetical order for ease of reference.

Section Headings:

ACCESS TO THE PREMISES
AUDITORIUM
BALCONY
BORDERS
CLEANLINESS
DAMAGE / BREAKAGES
DIMMER RACKS
DISABLED ACCESS
DRESSING ROOMS AND
CORRIDORS
DRINKS/BAR ACCESS
ELECTRICAL INTAKE AND GAS
METER ROOMS
EMERGENCY EVACUATION
EMERGENCY EXITS
FIRE
FIRE ALARM
FIRE/SAFETY CHECKS
FIRST AID
FLATS
FRONT OF HOUSE
FURNITURE/PROPS
GAFFER TAPE
GRID
HANDOVER
HEALTH AND SAFETY
HELP AND ASSISTANCE
INTERNET ACCESS
LADDERS AND STEPLADDERS
LEGS
LIGHTS & SWITCHES
LIGHTING BARS/IWB'S
LIGHTING DESK
LIGHTING EQUIPMENT
MICROPHONES & STANDS
MINORS
NAKED FLAMES
NETWORKS
NOISE
NOTICES
ORCHESTRA PIT
ORCHESTRA RAIL
PIANO (ELECTRIC)
PUBLIC ADDRESS
PYROTECHNICS
SEATS
SECURITY (LOCKING/UNLOCKING)
SET CONSTRUCTION AND
PAINTING
SMOKE MACHINES AND HAZERS
SMOKING AND FLAMMABLE
MATERIALS
SOUND EQUIPMENT
SPECIAL EFFECTS
STAGE DOOR
STAGE EXTENSION/APRON
STAGE FLOOR
STAGE MANAGER
STAGE PAINTING
TABS/CURTAINS
TAB/TRAVELLER TRACKS
TECHNICAL COMMUNICATIONS
THEATRE EQUIPMENT
(INSTALLED)
THEATRE EQUIPMENT (GENERAL)
TRAP DOORS
VARIATION
WORKSHOP

ACCESS TO THE PREMISES

The Theatre continually endeavors to provide and improve upon, a safe working environment that is fit for purpose. Unencumbered access has been granted to specific areas of the complex for your production at the times described within the contract agreed with Cheltenham Playhouse.

Full cooperation and unfettered access is expected, when requested by any member of the Management, Trustees, on duty Police/Fire Officers.

NB: Regrettably, any breaches of contract, or safety, will result in enforced closure of the production until the breach is rectified.

AUDITORIUM

The 'Step' lights MUST be illuminated for all performances, or where members of cast and crew are present during technical rehearsals when normal stage lighting is in use. The switch to these is on the switch panel next to the Auditorium left entrance.

Auditorium gangways must be kept clear of any obstacles at all times.

BALCONY

No more than 3 production personnel may be present on each balcony during a show. This limitation is for safety reasons and must be strictly adhered to. Absolutely no members of the public are to be admitted to these areas. Please keep the access doors closed during a performance.

BORDERS

Four black border cloths are provided, already suspended from appropriate barrels. They may be removed, but must be retied to the barrel in the correct location at the end of the production. Take care not to cover them in dust and dirt when handling by keeping the front face off the floor. Fold them neatly for temporary storage away from the Stage.

NB: A simple bow is all that is required to tie them to the barrel. Do not use any other type of knot.

CLEANLINESS

All parts of the premises under contract must be kept in a clean and tidy condition.

Please use the bins provided, which should be emptied at the end of the production. Remove any rubbish and other discarded items into the large green waste and recycling bins in the workshop (or to the skip outside if one is provided). Please note that Cardboard and Glass should be separated and recycled into the appropriate containers in the Workshop.

Brooms are provided stage right for you to sweep the stage after clearing away your production equipment. Brooms are also provided in Workshop for clean-up following set/properties construction.

A vacuum cleaner may be found in Dressing Room 2 (kitchen) for vacuuming the Dressing Room and corridor areas during the get out. The steps leading onto stage left should also be vacuumed.

DAMAGE / BREAKAGES

Please take great care of the theatre and its equipment during your tenure. It has taken many years for the Theatre to get to the level you enjoy today.

Report any damage, breakage, missing items etc., to the Theatre or Technical Manager immediately, so they can be repaired/replaced.

Apart from fair wear and tear, any damage found to be caused by lack of care (or misuse) will be charged retrospectively against the contract for repair/replacement upon discovery.

DIMMER RACKS

The dimmer racks are located in the Scene Dock and must remain accessible at all times.

The main Stage dimmers are powered on and off using the large switch box identified on the wall. The House Lights dimmer is powered on and off via the identified MCB switch inside the grey distribution cabinet next to it.

Spare fuses for dimmer circuits are available in the Lighting Control Room cupboard. More may be obtained from the Technical Manager.

DISABLED ACCESS

Public wheelchair access into the Theatre is via a ramp through the Foyer entrance (stored in the cupboard next to the Green Room street entrance doors), or alternatively through the fire exit 'crash' doors, centre front of the theatre. Please ensure that the Front of House team is aware when wheelchair users are expected.

A maximum of four wheelchairs are allowed in the Auditorium during each performance (alongside seats B1; B14; D1 & D16). These spaces are ticketed, along with allocated seats for helpers if required.

Regrettably, the only wheelchair access to the stage is via the Workshop double doors and up the ramp through the Scene Dock. Currently the Management would not advise access to the stage for wheelchair users, on the grounds of safety.

NB: The only Disabled toilet is adjacent to the Dressing Rooms and therefore wheelchair access is required through the pass doors (Auditorium right) and along the dressing rooms corridor. So this area must be kept clear at all times.

DRESSING ROOMS AND CORRIDORS

All Dressing Rooms are provided with mirrors and allocated furnishings. Five additional flip up chairs on wheels are available (located between Dressing Rooms 4 & 5) that may be additionally deployed around the dressing rooms, but must be returned after use.

During the 'run' please ensure that all electrical items (with the exception of the fridge) are turned off overnight.

At the end of the 'run', Dressing Rooms should be left clean and tidy, with all costumes, props (and any other production associated items brought in) subsequently removed. Return all coat hangers to the rack stored between Dressing Rooms 4 & 5. Pay particular attention to the 'kitchen' area in Dressing Room 2, ensuring that food and drink items are removed from the fridge and that all cups etc., are cleaned and put back into the cupboards, with glasses returned to the Green Room/Lounge bar.

Should any electrical circuit 'trip' within the Dressing Room area, the Distribution board to reset the circuit may be found in the dressing rooms corridor next to the Auditorium pass doors.

Dressing Room corridors must be kept clear of any obstacles at all times: this includes people!

NB: Excessive noise in the Dressing Rooms, but especially in the corridors, will travel through to the Auditorium and disturb the audience. Make all members of the cast and crew aware of this.

DRINKS/BAR ACCESS

Strictly no members of the cast are allowed into any of the bars in costume (unless it forms a specific part of the production). If drinks etc. are required, they should be obtained by someone out of costume.

ELECTRICAL INTAKE AND GAS METER ROOMS

The electricity and gas meter areas are exclusively for accommodation of the meter and its connections. The area around the equipment (whether enclosed or not) must be kept clear and unobstructed.

EMERGENCY EVACUATION

Ensure that all entertainment stops IMMEDIATELY and instruct everyone to leave the premises:

- In case of fire
- In case of bomb threat
- If there is a suspected gas leak
- If the normal lighting fails and remains inoperative
- Or in any other life threatening scenario

No-one shall be re-admitted until it is safe to do so.

EMERGENCY EXITS

All emergency exits must remain accessible and unencumbered at all times. Particularly, doors and corridors that lead to, or form part of an emergency escape route. (See the Fire Exit plan towards the end of this handbook)

FIRE

If you detect a fire within the building, set off the alarm via one of the break glass units and call the Fire Service to confirm. Evacuate all personnel IMMEDIATELY.

If a fire extinguisher is utilised, this must be reported to the Theatre Manager so that it can be replaced or recharged ready for the next public performance.

Ensure that you fully understand the layout of the building, location of exits and actions to be taken in case of evacuation.

A plan is included at the end of this handbook for this purpose.

FIRE ALARM

If the Fire Alarm is triggered, a large red strobe light will flash in the SM corner (you may also hear the sounders in other parts of the building). Do NOT panic!

Cease any activity, including public performances. Calmly evacuate all personnel from the building. (See EVACUATION above).

If a fire on the premises is confirmed following an alarm, phone the emergency services immediately. They will not fully respond until they have confirmation. Leave the alarm sounding until Fire Brigade arrives and they have given clearance for it to be deactivated.

The Duty Manager should take control of the situation. In his/her absence, check the Fire Alarm panel in the Green Room corridor adjacent to the Gents Toilet. (See FIRE ALARM SYSTEM towards the end of this publication).

FIRE/SAFETY CHECKS

Carry out a safety check of the auditorium and backstage areas at the end of each performance. Record this by completing the Safety Book provided in the SM corner. You may also use this book to record any incidents or observations (concerning safety) that you may have.

FIRST AID

A First Aid Kit is situated in the SM corner. It is provided exclusively for First Aid purposes ONLY. If you discover supplies of any item are low, please advise the Theatre Manager who will arrange replenishment.

FLATS

Flats must not be cut or modified in any way without first speaking to the Technical Manager. Nor must anything be attached to flats with any sort of glue/adhesive.

FLYING GRID

The Flying Grid contains 15 hanging positions for barrels that may be lowered to a working height for populating. They are suspended using polyester ropes via pulleys and attached to cleats on the stage left wall. All Barrels are numbered on their end caps. Positions are interchangeable, but MUST be returned to their correct location at the end of the production. For ease of interchangeability the ends of the ropes contain spring clips that attach to 'D' brackets on the barrel.

Be aware that the pulleys do not reduce the 'load', so whatever weight is suspended from a barrel is the weight needed to be overcome to move it into position. Do not overload any individual barrel and ensure ropes are correctly and safely tied to wall cleats once set. Failure to do so may result in injury or death from falling equipment!

Lighting barrels must be additionally secured by use of the girder suspended safety chains. These must be attached in such a way as to arrest a falling barrel (without trapping electrical cables) within 50mm of its set position. The same applies to any heavy equipment or lanterns loaded onto barrels.

When securing cabling, rope, wire etc. to the grid barrels for your production, ensure their removal of all tape or cable ties that you may have introduced!

If in doubt ask the Technical Manager to demonstrate how to achieve any of the above.

FRONT OF HOUSE

Once the venue is opened to the public, House Lights should be on and corridor working lights switched off.

At least 20 mins before 'curtain up' all Theatre working lights should be switched off and 'step' lights switched on. The Stage Manager should check with all production staff, to ensure they have completed pre-performance requirements, prior to giving the Duty Manager/Front of House manager clearance for audience access to the auditorium.

The Bells must be rung as a countdown warning to the start (or restart) of a performance. On the SM Control Rack there is a green button marked 'Bells'. Press and hold the button for approx. 2 seconds to ring the bells. You should give –

3 bursts approx. 5 mins before 'curtain up'

2 bursts approx. 3½ mins before 'curtain up'
1 burst approx. 2 mins before 'curtain up'

Public Address announcements may also be made using the console microphone, to complement these. (See PUBLIC ADDRESS below)

The Duty Manager/Front of House Manager will telephone the Stage Manager to give clearance for the performance to start (or restart) once the audience is safely into their seats. Do not start the performance until this is given.

On the left hand SM Monitor, as well as a view of the stage, an alternative view of the audience is available (on this monitor only) for the Stage Manager's convenience. The view may be changed by toggling the Source button on the bottom of this monitor.

FURNITURE/PROPS

Items freely available for use by a production on stage may be found in the Furniture Store under the stage. Do NOT paint any varnished item and DON'T use any furnishings from dressing rooms, balconies or other parts of the building.

At the end of the run, return all items to their exact storage location as indicated in the photographs posted there.

If you can't find what you need, you'll need to source it externally.

GAFFER TAPE

Use professional quality Gaffer tape only. Duct tape, Gorilla tape, or any other cheap equivalent, are banned from use at this venue (as they leave residues that compromise equipment). Use of such tapes may result in the production incurring an additional charge for reparation!

HANDOVER

A representative from the theatre will oversee initial access to the premises and again when vacating at the end of the contract period.

There is a checklist at the end of this Handbook covering everything needed to be completed, prior to handover back to the theatre.

HEALTH AND SAFETY

Accidents/incidents must be reported by completing a copy of a Health and Safety Form located in the SM corner.

Hard hats are provided (Stage Right) for use by members of the production when necessary. The Stage Manager is responsible for ensuring use in appropriate situations.

HELP AND ASSISTANCE

Please contact the Technical Manager, or Theatre Manager with any questions relating to use of the theatre and its equipment.

INTERNET ACCESS

The Auditorium has provision for internet access for stage productions. Please refer to the NETWORKS section below.

LADDERS AND STEPLADDERS

Zarges, 'A' frame stepladders and a Telescope are provided for access to items at height. The Stage Manager is responsible for ensuring users of this equipment are both competent and aware of their (and others) safety whilst using it.

Ladders and stepladders must be returned to their designated storage location after use and secured safely using the chord provided.

Nothing should be placed in front of them when stored, as access could be required at any time.

LEGS

The following legs are available for wing masking.

- 6 x Black Leg cloths

These are stored in the large box on the audience right (sound) balcony. Ensure that cloths are kept clean when being folded (instructions can be found on the storage box lid underside). They should always be folded face upward to avoid dust and dirt contaminating the front face. Replace them into their identified plastic bags provided for added protection.

Leg cloths are suspended using the ties attached to them, from wooden leg bars in three positions on each side of the stage and flown using the attached leg lines. Wall cleats for securing them are on the stage side walls. When not in use, please store the leg bar vertically. If unsure how to achieve this, please ask the Technical Manager for a demonstration.

NB: A simple bow is all that is required to tie legs to the bar. Do not use any other type of knot.

LIGHTS & SWITCHES

Lights of various types are provided as 'Work' lights in all areas of the theatre. Please familiarise yourself with them and their operation. Many lights have switches that have more than one way for ease of use, but there are still many that aren't.

All 'Work' lights should be 'OFF' or 'Dimmed' during a show. Additionally, 'show condition' lights are provided at the sides of the stage and in the Control Rooms for use during a show.

Ensure all lights are switched OFF before leaving the premises, but be aware that a number of emergency exit lights will remain ON for safety reasons.

If a bulb blows, do not remove until a replacement is ready to fit.

NB: The House lights are controlled by the lighting desk only. The Theatre Foyer entrance Canopy lights, plus Stage Door entrance/rear alleyway lights, are under timer control and will turn on and off automatically.

LIGHTING BARS/IWB'S

Four Internally Wired Barrels (IWB's) are supplied as permanent lighting bars within the stage Flying Grid along with one on the Front of House gantry.

The four onstage IWB's have multicore cables (Tripes) suspended from their ends. These cables should be 'flown' once the bar is set, using the permanently attached lines and tied off to the identified wall cleats (LX2; LX3; LX4). LX1 doesn't have a line. Its 'Tripe' may be tidied onto the concrete platform at height next to it.

NB: Tripe lines MUST be released (plus any associated safety chains) before flying a bar down to stage level.

LIGHTING DESK

An ETC Ion Xe lighting control desk is provided for lighting control and programming. Additionally provided are two touch sensitive screens, a 10 Fader motorized wing, keyboard and mouse. This desk may also be remotely controlled using an app, or the Sy Remote Control Panel in the SM Control Rack. For further information on this topic, please contact the Technical Manager.

The Lighting Desk has an inbuilt manual to assist with its operation. Copies of this and the ETC express 125 lighting console manuals may be found online along with offline control software at www.etconnect.com. Additional training may also be made available for in-house equipment (please contact the Technical Manager for details).

NB: Lighting control now has Network capability. Please refer to the Network section of this handbook for additional information.

Alternatively, an ETC Express 125 Lighting console (DMX only) is available for use, or as an emergency backup.

LIGHTING EQUIPMENT

Lighting facilities at The Playhouse consist of an in-house stock of lanterns, leads and accessories*, details of which can be found in the Technical section of the theatre website (www.cheltplayhouse.org.uk), or from the Technical Manager (technical@cheltplayhouse.org.uk).

All lanterns (with the exception of 'Square One' rigged lanterns) are stored on a rack on the Auditorium left (lighting) balcony. All lanterns come ready loaded with filter frames and attached safety bonds. Most Fresnel types also come with barn doors. Additional safety chains are available for use, located at the end of the rack.

NB: Colour filters and Gobos are not supplied.

After use, the lighting rig **MUST** be returned to its original 'Square One' configuration (diagram available from the website, or from the Technical Manager) and all lanterns left in a hanging state, either on lighting bars, or in their identified storage rack location. All leads and accessories must also be returned to their designated storage locations.

Lanterns are connected to the analogue dimmer racks using the hard wired sockets on lighting barrels and other outlets at various points around the theatre. These in turn are controlled via a protocol converter driven from the Lighting Desk. Additionally DMX controlled equipment may be connected to the system via the DMX buffers provided in the 19" rack (found up the ladder on stage right – access key on the LX set of keys).

Lighting equipment must be handled with care by competent personnel only. *Under no circumstances should it be altered or modified in any way (even temporarily)!*

Any additional equipment brought into the theatre must meet relevant safety standards.

Supplies of spare lamps and fuses are provided by the Theatre and are kept in the cupboard in the Lighting Control Room. Any short falls should be reported to the Technical Manager. When changing halogen lamps, do NOT touch the glass envelope with bare skin, as this will cause premature failure of the lamp. If a lamp blows during operation it will invariably blow the fuse in that dimmer channel. Therefore, it will also need to be replaced at the same time. Under no circumstances should a lamp be removed from one lantern for placement in another, nor dimmer fuses moved from one dimmer channel to another. However, failed lanterns may be swapped for a spare working lantern. The failed lantern must be returned to a working state before the production ends.

NB: When changing lamps in any Cantata or Prelude lantern, the IEC Hot Plug must be disconnected before opening the lamp tray. Failure to do so will result in damage to the power socket and a subsequent bill for its repair!

Any equipment found to be faulty should immediately be withdrawn from service and the Technical Manager notified.

Safety bonds/chains must be secured on all lanterns and lighting bars, before any rehearsal or performance takes place.

'Practical's' (i.e. moveable and occasional lights) must conform to current regulations. They must be under the control of the person responsible for stage lighting.

Any footlights utilized must be protected by adequate guards.

If a lighting operator/designer is used for the hire period, a lighting set of keys are available to enable access to the building out of normal hours.

** The Technical Manager reserves the right to remove any equipment from service for the purpose of maintenance, or because of safety failure.*

MICROPHONES & STANDS

2 x vocal (SM58) and 1 x instrument (SM57) microphones can be made available by contacting the Technical Manager. Boom microphone stands and XLR cables may be found in the Sound Control Room.

NB: Do not under any circumstances relocate or disconnect the 3 microphones used for foldback to the dressing rooms (located behind proscenium centre and on both balconies by front pillars).

MINORS

Young people under the age of 17 in a production must have a responsible chaperone who is not a member of the cast. Minors **MUST** have a separate dressing room away from adults (except for the chaperone).

NAKED FLAMES

Naked flames on stage or in the auditorium are not permitted, unless a documented risk assessment is supplied to the theatre and approved by the Theatre Manager/Technical Manager prior to use in any rehearsal or performance.

NETWORKS

There are three auditorium networks provided for distinct purposes.

- Network One (Orange): Is the 'main lighting control' network for connection to the Ion Xe lighting desk Lan 1 port. This is a private network for the sole purpose of driving the theatre lighting equipment. There is no internet access on this network and is not accessible via other networks
- Network Two (Yellow): Is the 'show control' network for connection to the Ion Xe Lan 2 port. This is the remote access network to control the Lighting Desk remotely, or to have it controlled by 3rd party equipment. This network does have internet access, but is NOT for general use.
- Network Three: Is for use by the Production Team and is accessible via the auditorium WiFi Hotspot. This network has internet access and is for the general internal needs of the production company.

Cat5e network points may be found at the following locations

- Lighting control room
- Sound control room
- Stage Managers corner patch panel

Network connection points enable the Lighting Desk to be relocated without the need for changes to patch panels. However, patching will still be required if DMX connection points are being used instead. The DMX patch panel is situated in the 19" rack on the concrete platform stage right.

When using network one (orange), the desk connects to a dataLynx II unit with 12 DMX outputs. These are configured as follows.

- Output 1 is universe 1 and feeds the in-house dimmers, House lights and a 4 way buffer unit.
- Output's 2-4 are universe 2
- Output's 5-7 are universe 3
- Output's 8-10 are on universe 4
- Output 11 is on universe 5
- Output 12 is configured as a DMX input

This unit is also located in the 19" rack on the concrete platform stage right.

The ETC iFRF App may be connected to network two (yellow) via the auditorium WiFi hotspot for remote control of the desk. This is a particularly useful feature when focussing lanterns.

NB: It is advisable to unplug the 'show control' (yellow) patch lead from the Lan 2 port at the rear of the Lighting Desk when working on live shows. This is to disable anyone else remotely accessing the lighting desk during a show!

Network names, addresses, passwords and setup criteria are posted in the Lighting Control room and next to the Network rack on the concrete platform Stage Right.

NOISE

Whilst the theatre has an entertainments license, be aware that excessive noise can carry outside to our neighbours and the surrounding area. Please keep noise levels to a sensible acceptable level. Noise should be particularly curbed beyond 11pm. Ensure all production personnel are aware of this, particularly when leaving the theatre late at night.

NOTICES

The noticeboards in the dressing room corridor are for use of the hiring company and drawing pins may be used in them. Any noticeboards Front of House are controlled by the Theatre Manager and use of them must be approved by prior arrangement.

Silver clip frames are provided outside each Dressing Room for displaying cast occupancy. Other notices may be affixed to doors or mirrors using Blu Tak - but NOT to walls.

White Tak, sellotape, duct or gaffer tape must NOT be used under any circumstances due to the damage caused by sticky residues they leave behind.

ORCHESTRA PIT

The orchestra pit may be exposed (once the stage extension has been removed) by removing the pit boxes infilling it. They are a tight fit, but one box contains two keyholes to enable it to be removed/replaced using the 'T' shaped keys hung in the SM corner (please return them after use).

NB: When replacing pit boxes, two are slightly smaller in width than the rest! Place the 'keyhole' box in one row (usually nearest the orchestra rail) and the box with a 'single hole' in its top in the other row. Otherwise they will not fit!

ORCHESTRA RAIL

The orchestra rail has a centre section that is removable. Playhouse staff will remove it by prior arrangement.

PIANO (ELECTRIC)

An electric piano/keyboard can be made available upon request if needed. Ensure the lid is closed and its cover replaced after each use to avoid dust and dirt ingress. Do not affix anything to it, or allow liquids of any kind near this sensitive equipment.

PUBLIC ADDRESS

A public address system is provided to enable appropriate announcements to specific areas of the complex. It is controlled from the SM corner control rack using simple push and hold to talk operation. It is powered from the Sound Control Room equipment rack.

Areas may be addressed individually (or together) simply by pressing and holding the buttons labelled with the area(s) required to be addressed. Whilst Dressing Rooms contain individual volume controls to attenuate stage foldback, they will be overridden when using this paging function.

NB: The red covered button is for emergency address to the auditorium area only. If pressed, it will cut the power to all other sound equipment!

PYROTECHNICS

Any pyrotechnics used in a production **MUST** be under the control of a competent person.

Pyrotechnic firing **MUST** be aborted if anyone strays within the safe zone of a device at the time of intended detonation. Ensure all members of the production are aware of potential hazards when pyrotechnics are in use.

The Stage Manager will be held responsible should an accident occur!

SEATS

Pairs of seats in the centre of rows A-D are removable. All (or some) of them may be removed by Playhouse staff with prior arrangement with the Theatre Manager.

SECURITY (LOCKING/UNLOCKING)

Keys and current Key Codes are provided during the Handover to enable access to the building as required. A separate set of keys are also available for use by the Lighting technician if required. However, the Stage Manager retains full responsibility for the security of the premises.

Ensure all doors are unlocked upon arrival. They **MUST** be re-locked by the Stage Manager or responsible person before departure. A plan is included at the end of this publication for clarity.

Both sets of the auditorium double exit doors should be re-latched as soon as audience members have left. Please liaise with the Duty Manager/Front of House Manager in this regard.

At the end of each show all areas of the auditorium, stage, backstage and dressing rooms must be checked for any fire risk, lost property, running taps and any other potential hazards or problems. The book in SM corner must be completed and signed by the Stage Manger to this effect.

NB: When unlocking, the chain and padlock attached to the Foyer entrance crash doors **MUST** be removed and relocated to the labeled hook provided in the SM corner. Only replace them to fully secure the doors when locking up the venue.

SET CONSTRUCTION AND PAINTING

The Workshop is available for fabrication and painting of sets as detailed in your contract. Assembled sets may be touched up and finished on stage. Avoid damage to any tabs, legs, curtains, cyclorama or anything else forming a part of the Stage or Auditorium environment during this process!

Sets may be screwed to the floor or braced to wooden parts of the stage construct for solidity. Do **NOT** screw or drill into the face of the cyclorama/metal pillars, nor attach anything to the Cinema Screen suspension points behind the proscenium (just above the House Tab track). At the end of the production ensure all screws, nails and fixings are removed from the stage floor, flats, boxes, platforms etc..

Stage weights and braces are provided for use (stored either side of the cyclorama). They must be returned to their storage locations at the end of the production.

SMOKE MACHINES AND HAZERS

Prior to use of Smoke machines or hazers, isolate all smoke sensors in the Auditorium using the red covers provided, otherwise they may cause the fire alarm to be triggered! Covers may be used for the duration of the performance **ONLY**. Ensure they are removed once the performance is over and the smoke/haze has dispersed.

Sensors are located on the ceiling just inside each of the Auditorium entrance double doors and also in each Control Room.

There are spare red covers provided in the Lighting Control Room. Contact the Technical Manager if more are needed.

SMOKING AND FLAMMABLE MATERIALS

It's illegal to smoke within the premises (except as part of a production on stage). For members of cast and crew, the designated area for smoking is on the ramp between the Scene Dock and the Workshop, where a wall mounted ashtray can be found. For members of the public, designated areas are outside the main Foyer or Green Room entrances, where wall mounted ashtrays may also be found.

If smoking or naked flames are required as part of a performance, additional precautions against the risk of fire **MUST** be taken. Onstage and offstage ashtrays should be filled with damp sand and if hot fallout pyrotechnics or naked lights are used, the Stage Manager (or designated member of the stage crew) must monitor them and be on standby with a fire extinguisher.

Ballons filled with any gas (other than air) are not allowed on the premises at any time.

No foam rubber shall be brought onto the premises and used in such a manner as to endanger the public or jeopardize any routes of escape should a fire arise.

All gauzes, cloths, polystyrene, plastic, artificial decorations, properties, hangings, curtains and other materials of a like kind, whether on the stage, in the auditorium, or in other parts of the premises, must be flame retardant or fireproof.

Ensure that all Tabs, Legs, Borders or other fabrics, are kept well clear of ignition sources. Pay particular attention to the proximity of these materials to active Lanterns!

SOUND EQUIPMENT

The 19" rack in the Sound Control Room contains three labeled power up switches powering all technical communication equipment, show relay, public address, video cameras, video screens, amplifiers and sound source equipment. They should be switched 'ON' from left to right, but 'OFF' from right to left.

A Soundcraft K1 mixing desk is provided in the Sound Control Room with 10 mono and 6 stereo inputs. It directly connects to House and other speakers by simple push button selection on each desk channel. Speakers are located Back of Stage, Front of House, Rear of House and the Theatre Lounge, plus a pair of monitor speakers in the control room. Additionally sound may be directed to either of the Auxillary amplifiers and sent to Speakon outputs around the stage via the Speakon patch box situated behind the main 19" rack.

To connect inputs to the main desk, you may connect to any unused channels, either directly through its rear panel, or via the Stage Patch Box provided in the lower cupboard in the Stage Managers corner. The XLR and Jack tails from the Stage Patch Box may be found behind the sound desk.

Sound source players (Mini Disk/CD) are supplied in the 19" rack next to the Sound Desk in the sound control room. Additionally a patch box on the wall behind it gives access to stereo channels 'Patch A' and 'B', via phono connections.

When a sound engineer is not required to operate the main desk, an Alesis mixer is provided within the SM Control Rack for simple local control of sound. Apart from the inputs on its front panel, other inputs may be accessed via the patch panel located under the left hand side of the SM desk. This in turn is connected to the main sound desk via tied lines connected to the Stage Patch Box.

NB: Do not disconnect any pre-allocated tied lines as labelled on the main desk, or patch boxes.
Apart from fixed installation speakers (indicated above), no other speakers are provided.

SPECIAL EFFECTS

Warning notices MUST be placed at Auditorium entrances to notify patrons of specific special effects use, such as gunshots, smoke, lasers, pyrotechnics, strobes etc. A variety of suitable notices may be found at the Auditorium/Foyer entrance, or from the Theatre Manager upon request. Remove and return them at the end of the production run.

STAGE DOOR

The Stage Door is located at the rear of the building next to the Dressing Rooms. This is the access point for all members of cast and crew (including musicians etc.). The workshop entrances may be used for all heavy equipment access destined for the stage (via the ramp and Scene Dock).

For security reasons, you are advised to drop the catch on the Yale lock on this door once everyone has arrived. Please do not allow members of the production to gather outside the Stage Door for any reason after 'curtain up'.

NB: At all times, access to the Theatre via the Foyer (or any Theatre front entrance) is for the exclusive use of members of the Public. Ensure all active members of the production are aware of this limitation.

STAGE EXTENSION/APRON

The downstage area of the stage in front of the proscenium arch may be removed by you (either in part, or in full) to accommodate bands, orchestras or settings. The Technical Manager (or his designated representative) must be present in order to supervise its safe removal/replacement. If removed, it must be reinstated before vacating at the end of the hire period (unless otherwise agreed with the Management). Make a note of the orientation, size and configuration of the securing bolts during removal, as they will need to be replaced exactly during reinstatement to ensure the integrity of the stage!

As with the main body of the stage, this area is also covered in hardboard. If it is damaged during the period of hire, replace it and repaint it.

STAGE FLOOR

Fixing into the stage floor is permitted using nails or up to size 10 woodscrews. The drilling of holes is Prohibited!

Ensure the performing surface is free from fixings and sharp imperfections (both during and post production) to avoid injury to performers (particularly those who do so in bare feet)!

Any spike/set location marks must be removed from the stage floor at the end of the production and if necessary, the floor repainted in Matt Black emulsion for those areas where the floor surface has been compromised. Otherwise repainted it in its entirety.

STAGE MANAGER

The Hirer is responsible for providing an incoming Stage Manager (unless provided by the Playhouse with prior contractual agreement with the Theatre Manager).

The Stage Manager is responsible for all that relates to the smooth and safe running of the production on stage. Including, but not limited to: the preparation of the stage for rehearsal and performance, liaising with directors, front of house, lighting, sound, cast, crew and Theatre Staff as required. Working closely with the Playhouse Duty Manager/Front of House Manager during public performance times, ensuring the smooth running of the event from an audience safety and enjoyment perspective.

NB: During tenancy, the Stage Manager has above all else, a duty of care for members of the public and production personnel, as well as responsibility for the building and its contents.

STAGE PAINTING

The stage floor may be painted for effect using emulsion paint only. During this process, no one should walk from the stage into the Auditorium until it is fully dried to avoid carpet cleaning/repair charges to the production!

Any areas changed or compromised during the production, will need to be repainted using Matt Black emulsion paint in plenty of time to dry out, before 'Handover' time.

TABS/CURTAINS

The following tabs/curtains are available for use.

- 1 x Black Cyc cloth; 2 x Pairs Black Half Tabs; 1 x Pair Blue Half Tabs.

Cloths are stored in the large box on the audience right (sound) balcony. To ensure they are kept clean when being folded (according to the instructions on the lid of the storage box), they should always be folded face up to avoid dust and dirt contaminating the front face.

- 1 x Pair Amber House Tabs.

NB: These must be left permanently in position. Playhouse staff will disable and store them out of sight for a production, by prior arrangement with the Theatre Manager.

TAB/TRAVELLER TRACKS

The following tab tracks are available for use.

- 1 x 8.5m half tab track; 2 x 9.5m half tab track; 1 x 9.5m wiper track.

Apart from the Wiper Track that lives on Bar 15 and a 9.5m half tab tracks that lives on Bar 7, the others **MUST** be returned to their storage location (suspended from the girders beyond position 15) at the end of the production (unless otherwise agreed or indicated by the Management). Use Bar 15 and at least 2 people to move them up and down from the stage floor.

NB: Do **NOT** allow the track to twist or rotate during handling, otherwise they will permanently distort and the production will face a bill for replacement (approx. £1k)!

Runners for tab tracks are contained in a box on a shelf in the SM corner. Load tracks with runners as required and return them to the box after use. Use the 'stops' provided on the tracks to 'set' tabs/curtains for their correct on/offstage positions. If 'stops' are moved they must be returned to their starting position at the end of the production.

Tabs/curtains should be tied to the runners using a simple bow. Do **NOT** use any other type of knot.

If in doubt ask the Technical Manager to demonstrate how to achieve any of this.

TECHNICAL COMMUNICATIONS

A 2-channel technical communications ring is provided via a fixed wired (Techpro) system. 8 sets of Headsets, belt packs and cables are provided. Connection points may be found at convenient locations around the theatre.

Toggle the green Mic button to make it 'live' (or 'off') on the selected channel. The thumbwheel volume control is for headset volume only. To adjust microphone volume use a tiny screwdriver in the hole provided. Press the white button to 'call' all other sets to attract a non-responsive user (the SM set has a 'mimic' on the SM Control Rack).

This delicate equipment should be treated with care. Report faulty equipment to the Technical Manager.

THEATRE EQUIPMENT (INSTALLED)

Permanently fixed items of theatre equipment are **NOT** to be moved/removed. This includes but not limited to; seating; orchestra rail; house tab curtains; lighting bars; microphones; ropes; sound system speakers; ladders; video cameras; fire extinguishers, or any other such item.

Pins, blu tack, sellotape or anything similar must not be attached to any drapes; tabs; legs; travelers; tracks; cyclorama cloth, etc., for any reason whatsoever.

The main amber coloured House tabs **MUST** be protected during set building/finishing/removal and again at the end of the production. A 3 metre blue plastic bag is provided for each curtain and labeled for this purpose. Ensure they cover the Tabs as high as possible, using a stepladder to pull them up and to reach the tying position. Cords attached to the bag should be drawn and tied loosely (as it only needs to support the weight of the bag), otherwise creases will show in the curtain when next used! (See also TAB/TRAVELLER TRACKS above)

THEATRE EQUIPMENT (GENERAL)

There is a large amount of Theatre equipment available for general use: flats, boxes, scenery, furniture etc., which is stored in the workshop and also under the stage. Ask if you can't find what you're looking for. If the Theatre doesn't have it, you will need to source it externally, or make it.

Treat all items with care and return them to their designated storage locations at the end of the production. Photographs are available in the furniture store under the stage to assist with this. General theatre equipment may NOT be altered in any way (or painted in the case of varnished furniture).

NB: Do not assume that the theatre will accept a furniture donation following your production. Please discuss with the Theatre Manager before leaving new items.

TRAP DOORS

The stage floor contains a trap door mid stage right that provides direct access to the under stage furniture store. This may be used either for access during performance for effect, or for moving stored items to the stage. 'T' shaped 'keys' provided in the SM corner are used to open the trap (please return them after use). There is also a double set of trap doors in the floor of the orchestra pit for the same purpose. However, they will not be accessible if the stage extension is erected, or otherwise infilled with pit boxes (see Orchestra Pit above).

NB: Do not remove any trap door from its hinges.

VARIATION

At the Technical Managers sole discretion, equipment may not need to be returned to its storage location at the end of the production. This will be the case where wear and tear is reduced on the item, when intended for use on the following production, or otherwise for the convenience of the Theatre.

WORKSHOP

The workshop is available for use only at the times indicated in the hire contract. It MUST be left clean and tidy by the designated time denoting the end of the hire period. Production items may only be left in this area for a later collection time, by prior arrangement with the Theatre Manager.

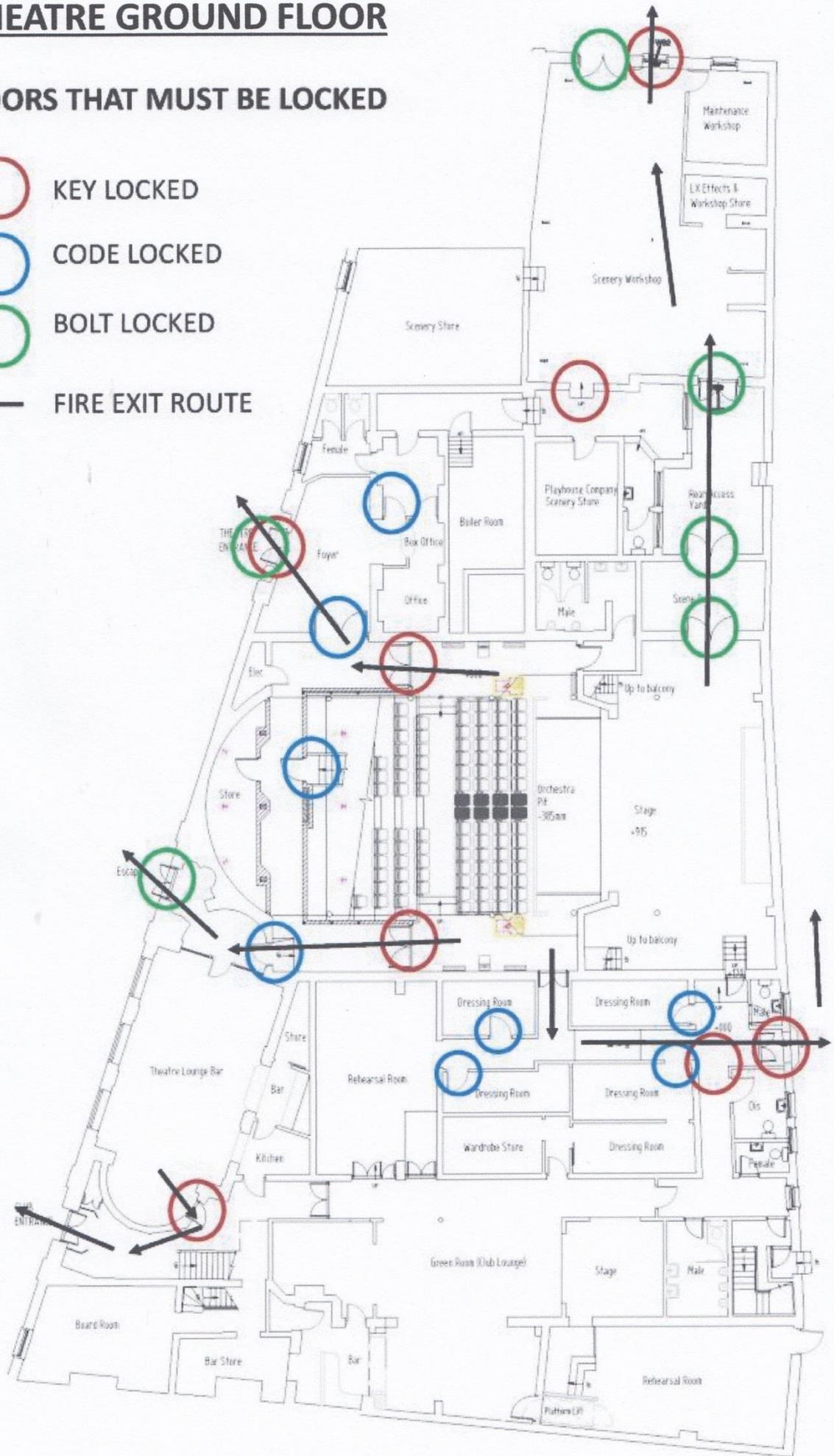
Flats and large platforms must be returned to their correct storage location.

Any lengths of wood being left behind by a production MUST have all nails, screws and fixings removed for safety, before being stored in the designated location. Discard any lengths under two feet, along with any other materials no longer required.

THEATRE GROUND FLOOR

DOORS THAT MUST BE LOCKED

-  KEY LOCKED
-  CODE LOCKED
-  BOLT LOCKED
-  FIRE EXIT ROUTE



LOCKING AND CLOSING PROCEDURE/CHECKLIST

- Shut & bolt external scene dock doors
- Ensure both house and stage lighting dimmer racks off
- Secure and bolt scene dock internal doors
- Switch off scene dock lights
- Check concrete platform lights off
- Check LX control room powered down; lighting board cover replaced; smoke sensor not isolated and lights switched off
- Check follow spot and lamp switched off
- Check prompt light switched off
- Switch off bulkhead light by bottom of lighting balcony steps
- Switch off light in cyclorama passage
- Check sound control room powered down; sound desk cover replaced; smoke sensor not isolated and lights switched off
- Check follow spot and lamp switched off
- Check any equipment on sound balcony and in SM corner switched off
- Switch off swan neck and strip lights and close the roller shutter on the SM Control Racks
- In SM corner switch off all working lights on switch panel (except above and below balconies and SL worker)
- Collect Foyer chain and padlock
- Exit stage via USL steps and switch off SL worker and bulkhead light
- Release and close stage access door
- Switch off light in backstage toilet and bolt door
- Lock and secure the Stage Door
- Release and lock door leading to Green Room corridor
- Check irons; kettles; urns etc., in dressing room 2 are switched off (check fridge remains powered up)
- Check that all dressing room lights and any electrical equipment in them is off and secure their doors
- Check all dressing room corridor lights switched off
- Check any band/orchestra power/lights switched off
- Check all theatre lounge lights switched off (switch panel on lounge kitchen wall)
- Lock single glass door to Green Room lobby
- Check double emergency exit crash doors firmly shut and secure

- Drop catch on single door to Vomitorium and shut door
- Check catch secured on double theatre door (auditorium right) and lock
- Check smoke sensors under balconies not isolated
- Switch off all remaining working lights/step lights on switch panel and check auditorium in darkness (ignore 'Gents' light if on)
- Check catch secured on double theatre door (auditorium left) and lock
- Check under stage furniture store door locked and light off
- Switch off Vomitorium working lights
- Drop catch to double Vomitorium entrance doors and shut securely
- Release both Foyer entrance door crash bolts and ensure they locate in door frame
- When both doors secure with chain and padlock provided
- Switch off all lights on wall panel
- Switch off 'feature' light on tripod (if on) (NB: Leave on security spot next to Foyer entrance doors and ignore canopy lights as they are on a timer)
- Drop catch on 'Ladies' vestibule door and shut
- Switch off kitchenette corridor lights
- Check workshop toilet light off
- Switch off Gas Supply area light
- Lock single door to workshop
- Bolt tall double workshop ramp doors
- Switch off all lights except '2 way' on main switch panel
- Check external double 'arched' workshop doors secured
- Switch off '2way' light
- Press Green release button to exit the Workshop
- Exit building; shut door and check it's secure

FIRE ALARM SYSTEM OPERATION:

- 1) If a fire is already confirmed, leave the building with the alarm sounding until the Fire Brigade arrives and they have given clearance for it to be deactivated.
- 2) Phone the monitoring station on 01752 512151 to confirm a 'FIRE' (Password PANTO if requested)

Otherwise –

- 3) Check the Fire Alarm panel to see whether Zone I or Zone II has triggered it
- 4) Go to the ZONE indicated to confirm a 'FIRE' or 'FALSE ALARM'
- 5) If the system was triggered by a break glass point, the glass will be broken, or if by a sensor a light will be flashing on the sensor.
- 6) Phone the monitoring station on 01752 512151 to either confirm a FIRE or FALSE ALARM (Password PANTO if requested)

The system is divided into the two Zones as follows:

ZONE I (Green Room/Rehearsal Rooms and No 47).

There are six 'break glasses' in this zone:

- on wall by Green Room street door
- on wall in passage leading to 'Montpellier' rehearsal room
- on wall in entrance to auditorium from theatre lounge
- one on each floor of No. 47

ZONE II (Theatre and Workshop)

There are five 'break glasses' in this zone:

- on wall by the Box Office
- on wall in workshop by double doors leading to ramp
- on wall by stage manager's corner
- on wall by grid ropes
- on wall by control box.

If Fire Alarm sounds a red light will show up on Zone I or II or both, wherever glass has been broken.

If this is as a result of an accident or a false alarm:

Find broken glass and replace it with a new glass that can be found inside the control box together with an allen key. Please return allen key to control box when glass has been replaced. Return to control box to silence alarm.

To silence the alarm:

Press silence button and green light should come on: if alarm does not stop then check all glasses are tight. The keys to control box are kept in box on chain and in the Bar on the key board.

If the alarm was triggered by a sensor, the alarm won't reset until the sensor no longer detects a hazard.

Handover Check List:

Area Check

Dressing Rooms

- Clear of production items including: costumes; props; coat hangers etc.
- Coat hangers returned to corridor rack
- Chairs returned to correct locations (including 5 flip up chairs in corridor)
- Kitchen work surfaces clean and tidy.
- Crockery returned to cupboard
- Glasses returned to Bar
- All rubbish removed and bins emptied (not required for single performance productions).
- Floor vacuumed (not required for single performance productions)

Stage

- Grid bars (15) returned to correct location and ropes/lines left tidy
- Tab track runners returned to storage box in SM corner
- Tab tracks returned to correct storage location above the Cyclorama
- Tabs and legs correctly folded and returned to storage box on sound balcony
- Small stage weights (18) returned to USL
- Large stage weights (5) returned to USR
- All ladders (5) returned to storage point and safely secured
- Stage braces returned to storage locations
- Stage swept and returned to 'black'
- Stage extensions appropriately replaced (if removed)
- All rubbish removed and bins emptied
- All production items removed

Lighting

- Control room generally tidy
- Rubbish removed and bins emptied
- All jumpers; grelco's; grelco carriers; hardware etc returned to correct storage location in control room
- Lighting desk and wing, covers replaced
- All lanterns stored appropriately in correct location complete with filter frames, but coloured filters and gobo carriers removed
- Any safety chains used, returned to storage point
- All extension cables returned to cable storage rack as indicated by length
- Lighting rig returned to square one status (unless agreed with incoming production or Technical Manager)
- Chairs returned to storage points
- Follow spots with colour changer frames and dimmer packs in correct locations
- Smoke detector uncovered in control room
- Smoke machine returned to storage location
- Insulation or other tape used for tidying rig cabling etc. removed

Sound

- Rubbish removed and bins emptied
- Chairs returned to storage points
- Sound desk cover replaced

- Smoke detector uncovered in control room
- All TechPro packs (8) headsets and leads returned to correct locations
- Shelves generally tidy
- System powered OFF

Scene Dock

- Stage dimmer racks OFF
- House Lights dimmer pack OFF
- Area swept and generally tidy
- Miscellaneous cloths returned to grey shelving unit
- Tall and Short Stands and Tank Traps/poles returned to correct storage locations

Auditorium

- Smoke detectors (2) uncovered
- Step lights OFF
- All production items removed

Theatre Lounge

- Generally clean and tidy with furniture replaced to correct locations

Furniture Store

- All items returned to correct storage location as indicated in photos provided

Workshop

- Generally clean and tidy
- All production items removed (unless by agreement)
- Tallescope returned to correct storage location

Ramp

- All production items and rubbish cleared from ramp and gullies