



EAST LANE
THEATRE

BACKSTAGE GUIDE

Draft 7_08/08/18

East Lane Theatre Stage Managers Guide

This guide is Draft 6. It is work in progress, but it is better than nothing!

At ELTC the role of the Stage Manager (SM) encompasses all of the set building, backstage preparations and the smooth running of the show.

Some of the more traditional roles, such as 'keeping the book' and calling a show are not usually done as we have an assistant director role for the rehearsal period, and the SM position is shared with Lighting & Sound operators

The SM is responsible for the safety of all the cast and backstage crew as well as being the main point of contact for the Front of House Manager in case of emergencies.

Any function backstage is the responsibility of the SM, and it is up to the individual to decide how much to leave to the backstage team.

It is usual to have at least the following crew:

Prompt

Stage Properties

Lighting

Sound

Setting crew/ Assistant stage manager.

Which can be supplemented by additional people depending on the show complexity.

The set will be designed either by the SM or in liaison with others and the show director.

You need to organise enough people to get the set finished by the 'Get in Day' which is normally the Sunday prior to the start of the run.

You will need to liaise closely with the Director to ensure their requirements for backstage help during rehearsals are met, although do encourage them not to put too many demands on your crew too early.

The prompt is likely to be needed from around week 4 of rehearsals, and a full backstage crew on week 7 and for the run of the show, which is normally seven or eight shows over 2 weeks.

We normally hold a technical rehearsal followed by a dress rehearsal on the Monday & Tuesday preceding the run. The run of shows are usually Thurs-Sat and Wed-Sat.

The technical is YOUR rehearsal. Agree in advance with the director how you want to run it. If the show is simple then a straight run through is a good idea, but if it is complex top & tail all the effects or changes so you can get them right. Do not worry about repeating things as this is your only chance to properly rehearse.

THE EAST LANE THEATRE PRODUCTION PROCESS

Each production usually follows a 10 week cycle in the theatre.
The Artistic Director will agree a budget for the show with the SM.

Invoices should be submitted to the treasurer for re-imbusement. It is up to the individual SM if they want props & wardrobe to pass their invoices through the SM.

Pre meetings.

Read script

Discuss and agree set design and construction with Director and set designer.

Identify any specific items we are unlikely to have in stock

Identify backstage complexity for lighting or sound effects (Again with set, lighting designer and Director)

WEEK 1 GET OUT

The first week of your production is in fact the last day of the previous one. Once the set has been struck & the stage cleared of cables, special lamps etc, it is then yours to either mark out the set in tape, or get some basic set erected.

WEEK 2-7

Attend rehearsals as required

Purchase consumables as necessary (like wood, wallpaper, paint)

Sort furniture

Arrange with Director Sunday help to build the set.

WEEK 8 GET IN

TECH

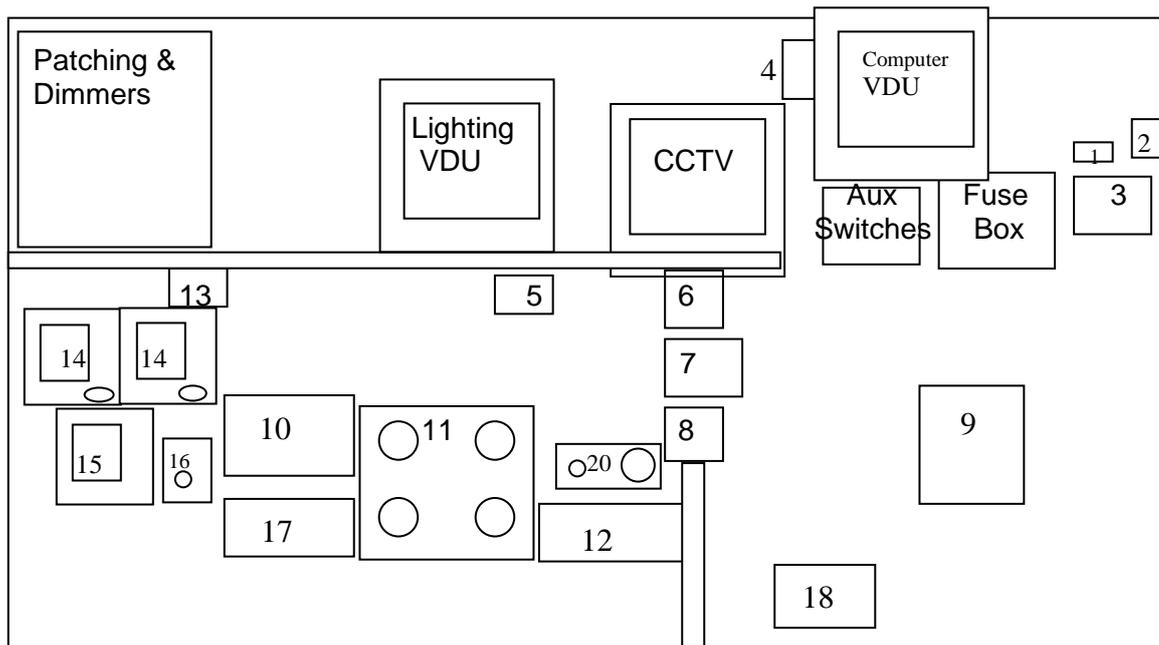
DRESS

RUNS 1-7

Week 10 GET OUT

STAGE MANAGERS BOX

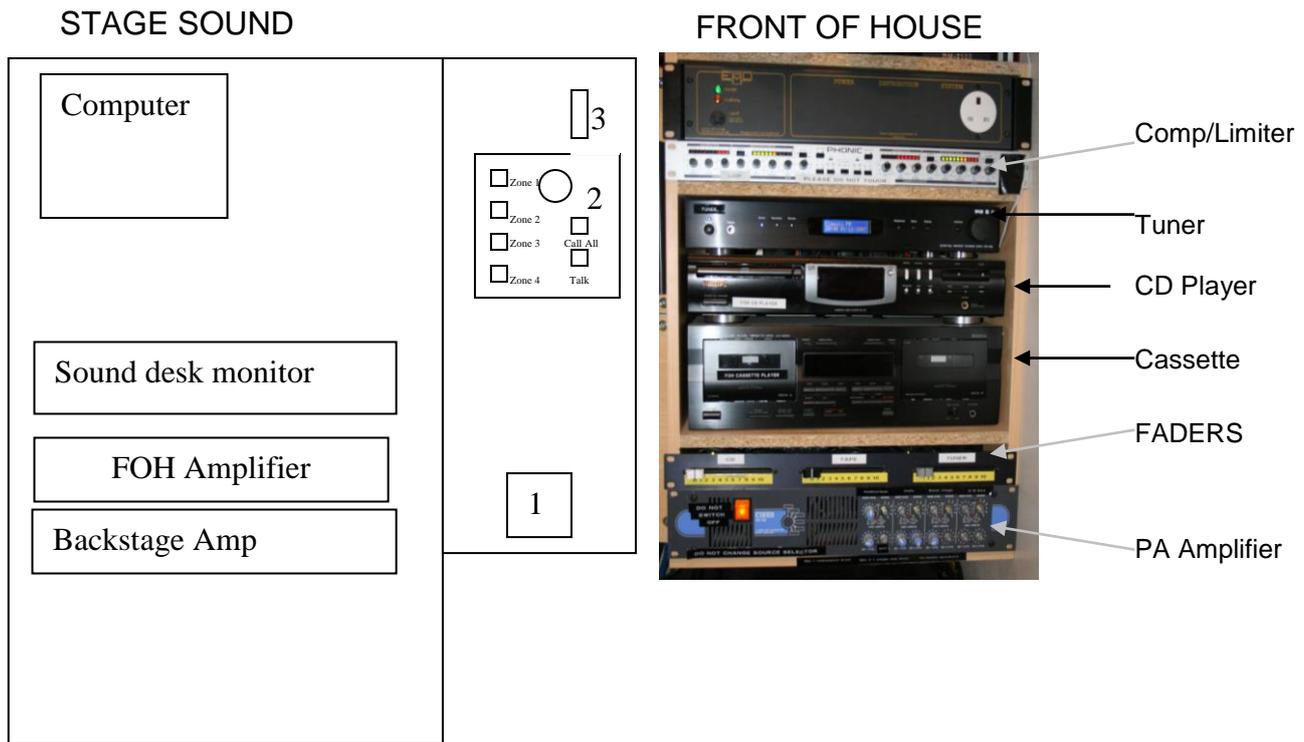
Left hand wall above cupboards



Key

- 1 Theatre Temperature Indicator
- 2 Theatre Heating ON indicator
- 3 Theatre Vent control and Working light warning lamps
- 4 Ammeter (behind screen)
- 5 Timer
- 6 SM box light switch and dimmer
- 7 House Light Controls
- 8 House curtain cueing
- 9 RH speaker volume (under shelf) and audio patching
- 10 Main splitter block (do not remove plugs)
- 11 Colour Changer Controls
- 12 Mains Sockets
- 13 LH speaker volume
- 14 Theatre Air conditioning Controls
- 15 Stage Air cooling
- 16 Theatre A/C override / pump fail
- 17 DMX Distribution
- 18 Telephone Ringer & Phone
- 19 5 amp lamp test socket
- 20 Curtain control remote

Sound Equipment and PA System (RH wall)



- 1 Power Switch
- 2 Public Address (PA) call button & Microphone
- 3 Interval Bell

Theatre Ground Plan

Main Electrical Cupboard
Theatre fuse box (underneath rear row of seating)
Loop amplifier and Stair lights UPS
Fire Extinguishers

BEFORE SHOW DAILY CHECKLIST

In Stage Managers box the following needs to be turned ON.

Main Fuse box

Aux circuits
A,B,C,D

Aux Switches

Audio Loop
Phones (telephone for communication with box office and café)
Cueing
Vents (Air vents in the theatre)
Dress (TV's in the dressing rooms)
Café (TV in the café)

TV Monitor

Turn on using green power switch.

House Light Dimmer

Press button 1. (Display to left of buttons should travel to top position)

Lighting Desk

Switch on mains at wall (12)
Check MASTER fader is at top of Travel

Colour Changers

Switch on mains at wall (12)
Select colour wheel positions
Ensure mains switch on unit is on.

Sound System

Switch on using RED switch between Sound Equipment
Start house music playing (and check it is working by walking around the theatre)

In Auditorium. (keyswitch to R of main doors)

Using the key hanging next to the switches turn on
Emergency lights (exit signs)
Stair lights (also turns on the blue ropelight backstage)

Turn off
House working lights (ceiling mounted lamps in the theatre)

Note the Theatre House Lights are no longer controlled from this position, the labelled switch does nothing.

On stage (by stage entrance)

Turn on the on-stage dimmers (if used) check DMX lights are steady.
Turn off stage working lights
Ensure curtains are set for show by 7.15pm

Dressing room 3

If used, switch on the stage monitor

Café

Switch on TV (if it is not displaying the theatre camera)

Check all exits are unlocked

Check wheelchair list to see if A1 needs removing

Inform the House Manager that the Theatre is ready for the audience.

After the show ensure everything is turned off and all the doors are locked, and where applicable padlocked and code reset as well.

If you are last to leave ensure all lights and heating are turned off and the alarm system is turned ON.

SHOW CHECKLIST

- 7.00 Start House music on the House music cassette or CD player.
7.15 at the latest check with FOH that theatre is ready.
Check the Cast and Crew are all present.
- 7.30 Give cast 15 minute warning
- 7.40 Check with Box Office or FOH manager for number of tickets remaining to be picked up.
If 6 or less go ahead with show. If greater discuss with FOH Manager to delay a few minutes.
- Make 5 minute announcement
Give cast 5 minutes warning
- 7.41 Sound Bell
7.42 Sound Bell
7.43 Sound Bell
7.44 Make 1 minute announcement
Check beginning actors are in the correct place
Check with FOH manager that they are ready for the performance to begin.
- 7.45 Fade House Music
Fade house lights to half (button 2)
Q music
Fade Curtain lights
Fade house lights out (button 4)
Q show

INTERVAL

Fade up house lights
Set timer for 20 minutes
Start audience music

Make 5 minute announcement
Give cast 5 minutes warning
Sound Bell
Sound Bell
Sound Bell
Make 1 minute announcement
Check beginning actors are in the correct place
Check with FOH manager that they are ready for the performance to begin.

Fade House Music
Q music
Fade Curtain lights
Fade house lights out (button 4)
Q show

END

Fade up house lights

After 5 minutes follow turn off procedures.

EMERGENCY PROCEDURES (SM)

IN CASE OF FIRE

The fire alarm is a continuous ringing bell.

Turn on the house lights and close the main curtains.

Check the panel to see which zone is indicated, then turn the key clockwise and press mute sounder, until the bells stop.

- Direct a member of back stage crew to make an announcement over the PA:

"Ladies & Gentlemen I am sorry but we will now have to evacuate the theatre. Please leave by the nearest available exit or as instructed to do so and congregate in the middle of the playing field opposite the theatre"

- Call Emergency Services 999 and advise "Fire at East Lane Theatre, Vale Farm complex, Watford Road HA0 3HG" . Always have a fully charged mobile phone available.
- Direct a member of back stage crew to meet Fire Brigade on Watford Road and direct them to the Theatre
- Direct a member of back stage crew to check the Meredith is empty
- Direct a member of back stage crew to check the wood shed has been vacated
- The backstage assembly point is in front of the Road safety building. Check all crew & cast are present
- Proceed to Assembly point in middle of playing field opposite the theatre and report to Front of House Manager that back stage area is clear or if any areas have not been checked.

Fire Alarm zones are:

- 1: Onstage and Workshop
- 2: Backstage areas
- 3: Auditorium and Foyer
- 4: Café and Bar and Toilets

Note:

Most of the building is of wooden construction and will not resist a fire for any length of time.

The only safe option is to get out and stay out.

Do not attempt to tackle a fire unless you can exit safely and know what you are doing.

IN CASE OF POWER FAILURE

- 1 The emergency lights will come on in all areas.
- 2 Fade down the stage lights and switch on the House and Stage working lights.
- 3 Make an announcement from the stage asking everyone to remain seated for 5 – 10 minutes. Normally the power will return shortly.
- 4 Check that the power has failed in the surrounding area and phone the electricity board to try & establish the likely duration of failure. (tel:0800 363 363)
- 5 If the power is off after 10 minutes discuss with FOH manager whether to cancel the show and evacuate the theatre, offering a new performance on the final Sunday of the run, or a refund of the seat cost. When people leave take their seat numbers with their decision.

Note

The emergency lighting will stay on for 2-3 hours.

LIGHTING SYSTEM

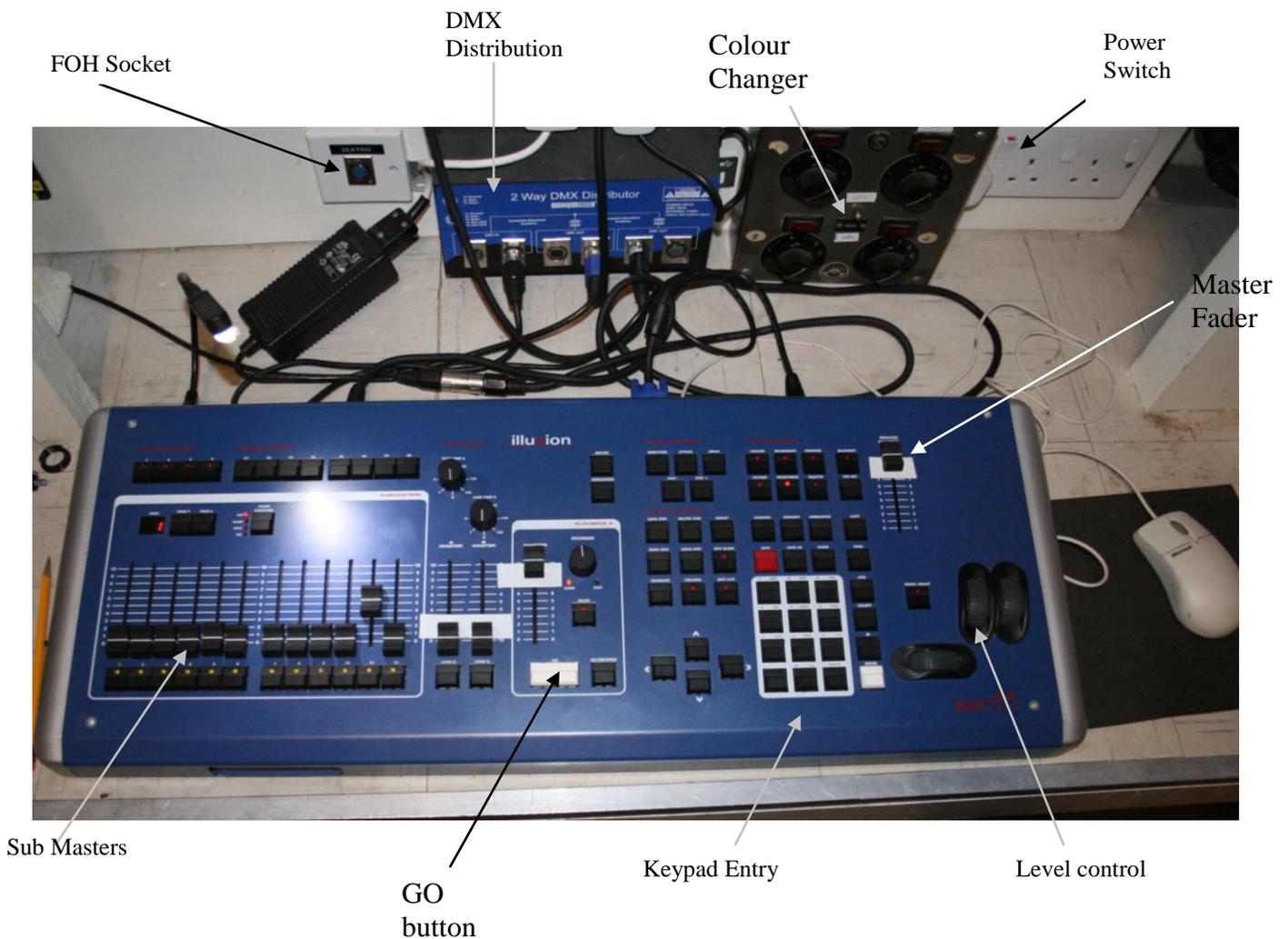
The lighting system consists of 24 main dimmer channels, 8 additional stage channels, and LED or moving lights, controlled by a memory desk that stores the levels of all the dimmers onto a single memory.

There is a manual patching system that allows the theatre outlets to be plugged into the dimmers. This is preset for each show and will not need to be changed.

The dimmers are fed from Switches A-D on the main fusebox, and the lighting desk is powered from the mains sockets behind it. The on stage dimmers each have an isolator box located near them on the theatre walls.

The lighting desk can also be plugged into a front of House position at **Row F6** and the cables to do so are hanging up on the wall rack in the SM box.

There are 4 colour changers which are controlled from the box behind the lighting desk, below the dimmers.



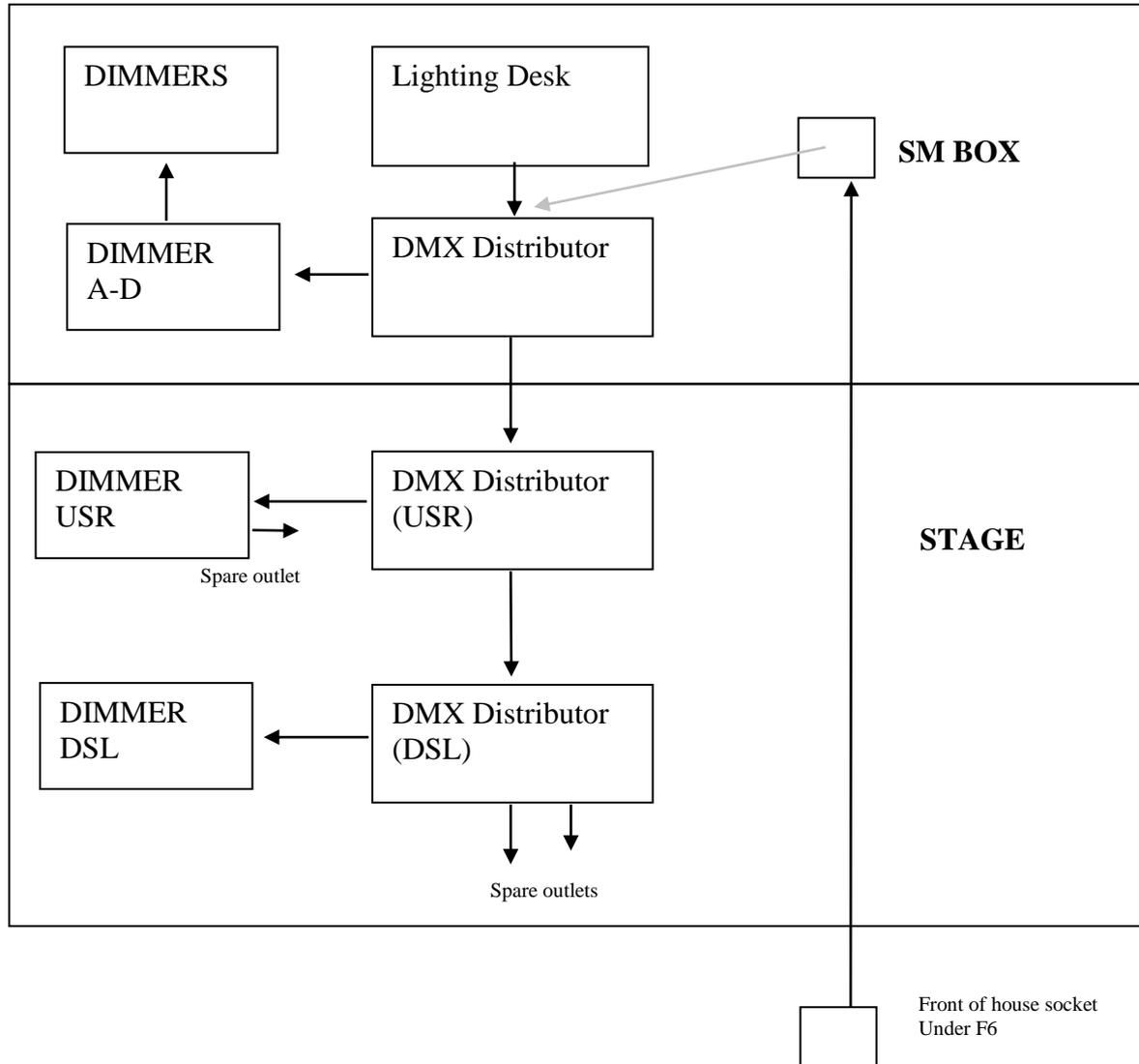
LIGHTING CONTROL (DMX) SYSTEM

Below is a diagram of the normal DMX system for controlling the dimmers.

There are spare feeds for LED and moving lights as shown.

Connections are generally 3 pin XLR, but some can be 5 pin. There are converters in the top drawer in the SM box.

NOTE the DMX distributors must be turned on for the system to work.



Additional DMX cables are stored in the Filing cabinet in the small Workshop

RIGGING LIGHTS

Lights should only be hung on the 2" round bars provided using a hook clamp, and safety bond. Barn doors should also be bonded if above the audience.

Ensure no part of the lamp is touching any part of the building or set.

Cables should be routed away from any curtain tracks, and sockets/plugs should not be under any strain.

Do not use cables unless the yellow safety sticker is within date, or if any part of the plug, socket or cable looks loose or damaged.

Most lamps should have a gel in front of them to reduce the glare for the actors. Various colours can be found in the middle cupboard in the SM box, along with the frames for the lamps.

COLOUR CHANGERS

4 of the Patt 23 lamps on the 2nd bar have colour changers fitted. These are ideal for giving a full stage wash from the front of house, or Stage L & R areas.

By default the colours are:

- | | |
|---|-----------|
| 1 | Blue |
| 2 | Warm Gold |
| 3 | Straw |
| 4 | Steel |
| 5 | Cold blue |

The colour changers are operated by the controls behind the lighting desk. Turn the knobs to the desired colours and then turn on the main switch. The lights will go out when the wheels reach the desired colour.

C=constant. The wheels will continue turning until the mains is turned off.

LAMPS or LUMINAIRES

Spare bulbs are in the top drawer in the SM Box.

If you use one please tell Danny so he can order a replacement.

NOTE. If changing a bulb, ensure the lamp is disconnected first. Do not touch the glass part of the lamp with your skin.

CYC Lighting

There are 6 LED panels available

There are 6 groundrow units, each one has 2x 650w linear lamps in. The cables for plugging these up is in the grey Filing cabinet in the Workshop

DMX CONTROLLED LAMPS

Some of the available lamps are directly controllable from the lighting desk using the DMX protocol. These lamps need to be fed from the 13 amp mains sockets marked X on the plan, and a feed of DMX. This is fed to the IN socket on the lamp, and then the OUT connected to the next lamp. The last lamp in the chain should have a termination plugged into it.
(these are found in the SM box top drawer coloured yellow)

Each lamp has a specific 'address' so the lighting desk can 'talk' to that lamp. This is set using small switches or a menu item. If lamps are set the same then they will all follow the same commands.

The small switches (DIP switches) are in binary, so you need to add up the numbers to get the correct address. The sequence is: 1,2,4,8,16,32 128,256.

LED lamps

These lamps use Red. Green and Blue LED's to create pretty much any colour you need. They are not as bright as a spot light. Each lamp (or group) need 3 channels, one for each colour. These lamps are stored under the seating

Moving lamps

ELTC has 3 of these, 2 wash lamps and one spot which is located at the rear of the theatre. These lamps use XX channels, and need specialist programming techniques on the lighting desk.

PATCHING

Each socket in the theatre is either a 5 amp round pin outlet, a 3 pin iec (kettle) socket or a grey round powercon socket.

There are also some 13amp sockets for LED or other mains powered lights.

All the round pin sockets and powercon are fed back to the patch panel in the SM box.

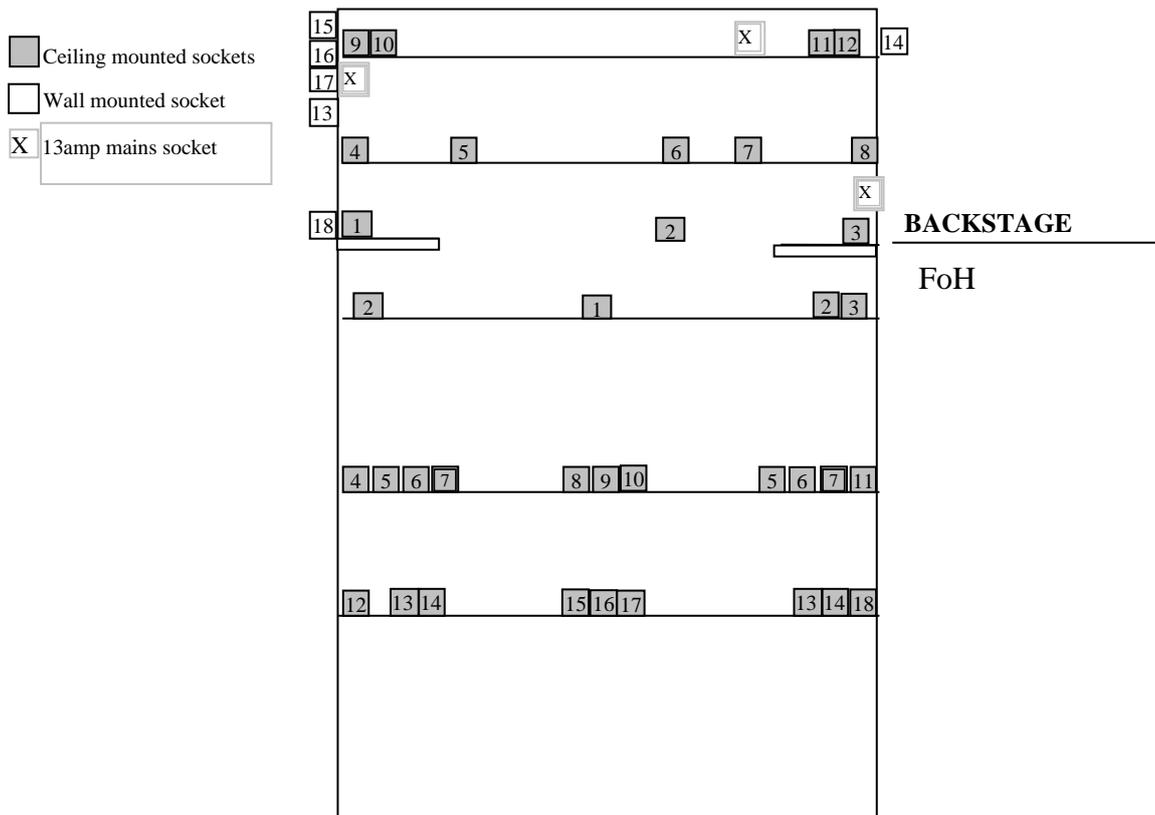
Each of the dimmers 1-24 are rated at 10 amps each and have 2 paralleled outputs per channel.

There are patch cables provided to link the theatre outlets to the dimmers. Match the grey to grey and blue to blue. To release pull back the metal button & rotate anti-clockwise.

There are also 4 Y outlets provided on the patch panel.

Most of the theatre lamps are 500w which is 2.5amps, meaning 2 lamps can be plugged to each 5 amp socket.

Below is a diagram of the theatre with the sockets outlets marked. Note that some of the outlets are paired together, as it is common to have 2 lamps lighting the same area from FOH.



DIMMERS

There are 6 dimmer packs in the theatre, 4 x10amp 6way dimmers are located in the patch panel, and the other 2, are 4 way 5amp and are situated DSL and USR on the walls.

2 in the bottom of the patch panel have MCB fuses which can be reset by pushing the switch back to the left. The lights show if the channel is working.

1 more dimmer pack is located on top of the patch panel & uses fast blow fuses. The 4th is behind the patch panel, and if a fuse should blow please contact Danny to repair it.

These 4 dimmers are fed from the small black box at the bottom of the patch panel. This converts the DMX signal to an analogue voltage which is fed to the dimmers.

All the mains and lamp feeds are by the front of the patch panel, which should never be opened.

The stage dimmers are fed by DMX signals, numbers 25-28 (USR)and 29 to 32 (DSL). They have 2 iec 3 pin sockets per channel, with adaptor leads to 5amp round pin.

REMEMBER

Each 6 way dimmer is 32 amps max rating. (ie 10x 500w lamps)

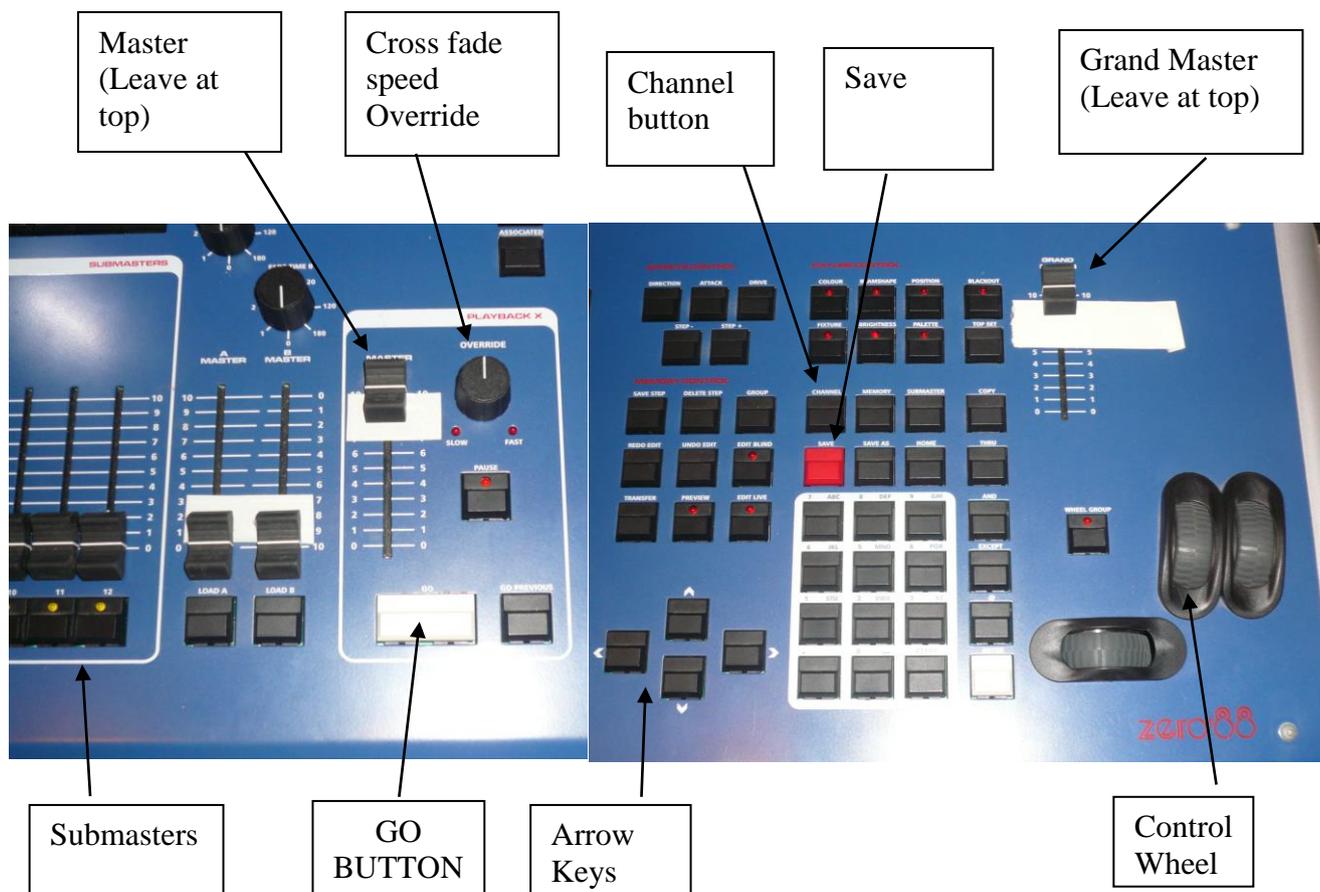
Total load is 100amps, which includes the heating in the dressing room complex.

The ammeter on the wall shows the total load.

The on-stage dimmers are not included in this as they are fed from a different phase and are fused at 13 amps each.

BASIC LIGHTING DESK OPERATION

This is a simplified guide, giving the very basic operations. The full guide book is in the SM file.



The lighting desk is plugged into the mains via a 'brick' power supply. If you are going to use the mouse & keyboard they must be plugged in at the back before the desk is powered on.

The DMX output is on the rear and should be plugged into the DMX distributor IN. The VDU must also be plugged in before the desk is turned on.

There is a floppy disc slot for saving files to, but the disk must be ejected before turning on the desk, otherwise it will attempt to upgrade it's software.

If you are going to use the desk in the auditorium plug a DMX cable from the seating socket to distribution IN, and then plug the lighting desk into the socket below seat F6. There is a mains outlet there for the desk, but you will need a 13 amp splitter for the VDU. These are stored in the woodshed on the shelving.

REPLAY

Turn the lighting desk ON at the mains switch

After 30 seconds or so the VDU above will show this screen

The screenshot shows a lighting desk VDU interface with the following components:

- Memory List Table:**

Memory No	Trigger	Type (Par)	Information	Fade Down (Dir)	Fade Up (Attack)	Delay Down (Drive)	Delay Up (Speed)	Dwell Time	Data	Special
--	Go	Scene		-	-	-	-	-		
1	Go	Scene	BO	3.0	3.0	-	-	-		
2	Go	Scene	Curtain Warmers	3.0	3.0	-	-	-	1...	
3	Go	Scene	Curtains Down	3.0	3.0	-	-	-	1...	
4	Go	Scene	ACT1 SC1	1.0	1.0	-	-	-	1...	
5	Go	Scene	BO	3.0	3.0	-	-	-	1...	
6	Go	Scene	Curtain Warmers	3.0	3.0	-	-	-	1...	
6.5	Go	Scene	Curtains Down	3.0	3.0	-	-	-	1...	
7	Go	Scene	Act1 Sc2	1.0	1.0	-	-	-	1...	
8	Go	Scene	BO	3.0	3.0	-	-	-	1...	
9	Go	Scene	Curtain Warmers	3.0	3.0	-	-	-	1...	
10	Go	Scene	Curtains Down	3.0	3.0	-	-	-	1...	
11	Go	Scene	ACct2 SCc1	1.0	1.0	-	-	-	1...	
- Fader Levels:** A grid of 30 submaster faders (1-30) and 60 output channels (31-90). The current memory (1) is highlighted in green, and the next memory (2) is highlighted in yellow with a red '1' in the first submaster position.
- Controls:** Includes 'Submasters', 'Playback X', 'Override', 'GM', 'A', 'B', and 'Auxiliaries' faders.

The line in green is the current memory.

The YELLOW line with the 1 in red is the next memory.

Pressing the GO button (large white) will cause the lamps to change to their new levels over the times displayed in seconds.

The OUTPUT channels will alter to show each channel level. – is fully off, 255 is fully on
The GM (Grand Master) position should always be 100% or 255, ie at the top of its travel and the MASTER should also be at the top.

The next memory is automatically selected once the cross fade is finished.

You can use the arrow keys (up & down) to select any other memory as the next one.

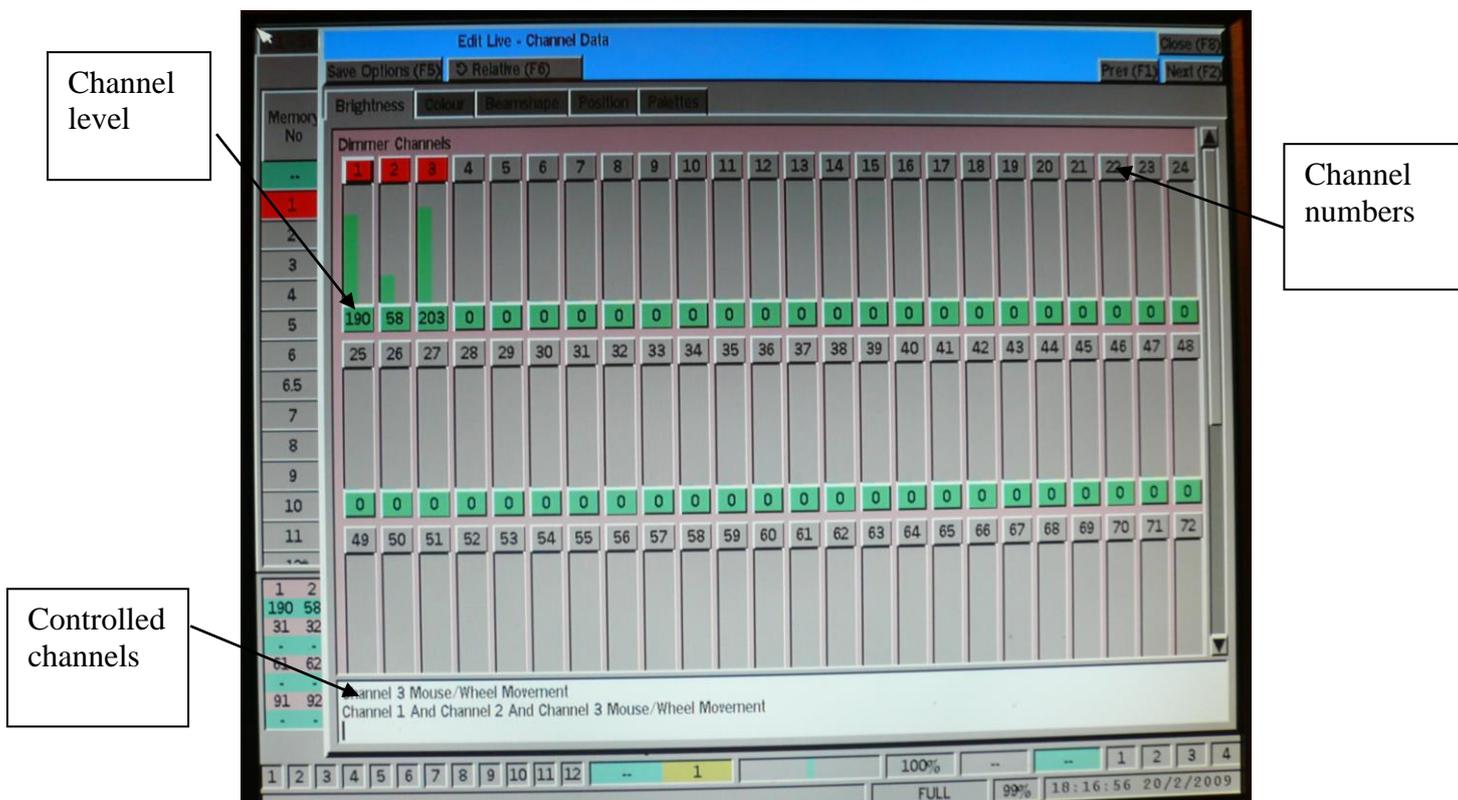
Some shows will also need to use the SUB MASTERS for special effects such as chases. There are actually 9 pages of these, so check that page 1 is showing. Any submaster faded up is shown in green in the bottom of the VDU.

Override should also show green, but can be used to speed up or slow down the pre-set transition times.

A&B faders should remain at the bottom and Top positions, and are not used.

SETTING UP

By default at turn on all the channels are off. To turn a lamp on press the CHANNEL button which will display this screen.



Enter the channel number on the keypad and fade the lamp up to the desired level by using the Left wheel. A brightness can also be entered as CHANNEL NUMBER @ XXX ENTER
Repeat for other channels.

You can also use 1 AND 2 AND 3, or 1 THRU 3 to select more than one channel.

Once you have a scene set press SAVE and ENTER (or change the number and then ENTER)

Press F8 to remove the channel screen and show the memories.

Using the mouse select the INFORMATION position and enter a name for the memory, and then either R arrow or mouse to set the fade up and down times.

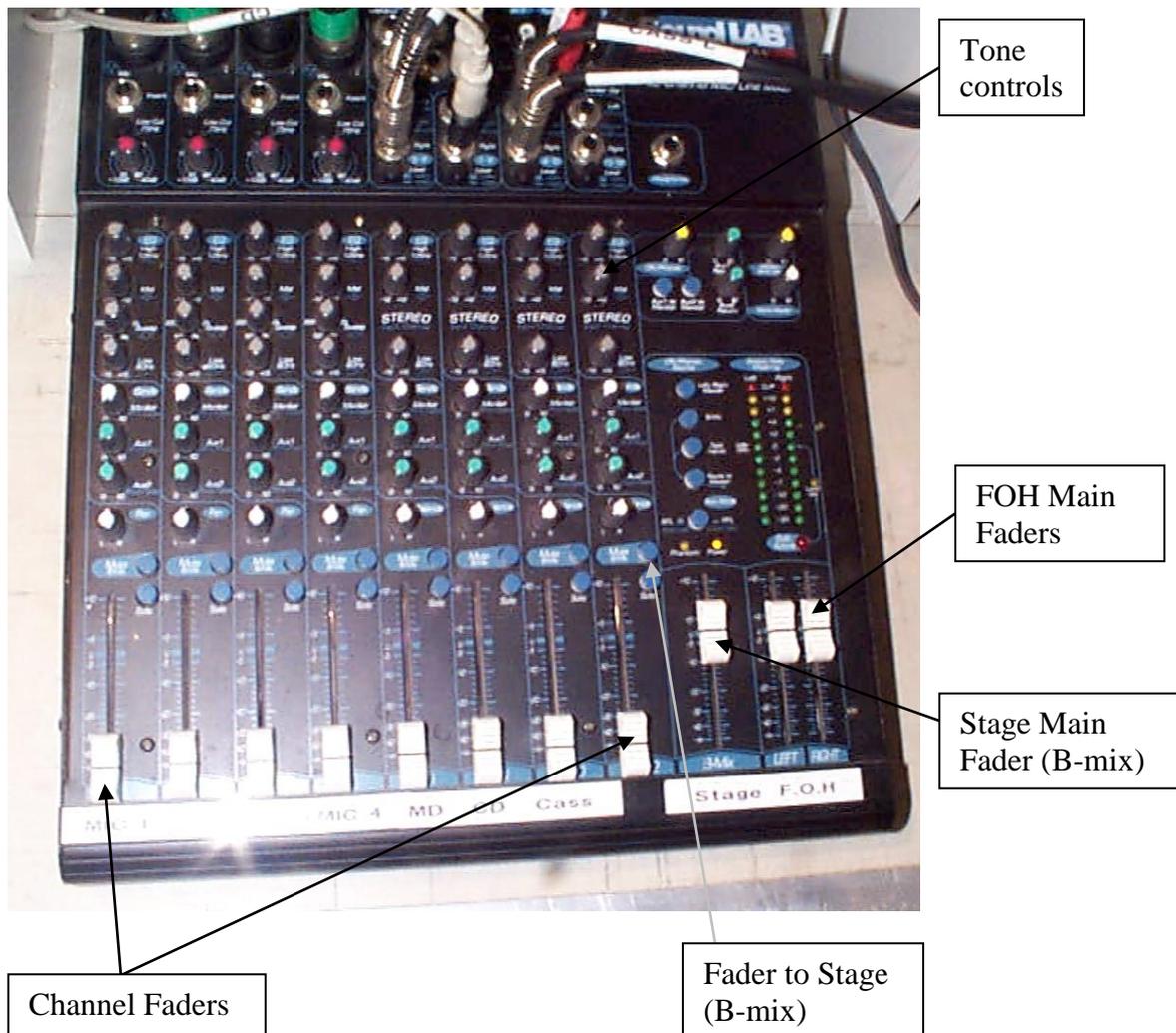
Press down or up arrow and then follow the dialogue pop up to resave the information.

Sound System

The sound system allows sounds and music to be played on-stage or front of house. There is a Minidisc player along with a computer that runs a sound effects program called CUE PLAYER.

These sound sources can be fed, via amplifiers to onstage speakers or the front of house speakers.

There is a patching panel that allows different speaker positions to be used on stage and fed to the amplifier, or telephone ringing to be controlled from the SM box.



Sound Mixer

Each input device (MiniDisc, or Computer) is fed via a marked fader which controls the volume level of that sound. These are mixed together and fed via the Master faders at the RH end of the desk to the amplifiers. These should all be left at the U setting

The sound will normally come from the FOH speakers.

Above each fader is a button marked 'Bmix' which if pressed selects that fader to the onstage speaker/s.

With the channel faders down you can still listen locally to the sound on the SM Box monitor or on headphones plugged into the sound desk.

The monitor is set for the left hand control to be the same as front of house output and the RH control to be fed from mixer desk monitor feeds. Each channel has a monitor feed (white pot 4 up from fader) so you can listen to the sources with the faders down.

Each input channel can also be adjusted for tone and stereo balance by changing the controls above the faders. Use carefully if at all, as you can really change the tonal quality of the sound.

The minidisc is set up to record the FOH sound so copying from CD is very easy by fading up the CD fader to U.

Minidisc Operation.

Playback

Insert a minidisc and press Pause (II)
use the rotary knob to select the desired track
On cue press Pause (II) again.

When finished eject the MiniDisc before turning off the power.

The Instruction book is kept in the cupboard below the sound desk, and the remote control is kept next to the MD player.

Recording

Insert a blank minidisk, or to erase all tracks press 'edit' until the display shows 'Delete all' then press yes.

Press the record button, test the music level by playing the track and set the record level with the rotary knob such that the level display does not go red.

Press II pause to start recording.

Press pause to stop, and the track number will automatically increment.

When all tracks are recorded press Stop.

TOC will flash in the display. Once it goes out you can eject the disc.

Computer

The computer is turned on by pressing the round button on the side.

CUE PLAYER is on the desktop.

Open the relevant file and fade up channels 1-4.

The sound effects are fed out by a cable to a small box which isolates the computer from the earth to stop hum, and is then fed to channels 1-4

Channel 1 & 3 is panned L, ch2 & 4 is panned R for stereo.

The sound effects are triggered with either the mouse or the keyboard

Radio Mics

There are 4 radio mic channels available if required. Each transmitter has a microphone attached that is placed below the wearers neck. The transmitter takes a PP3 battery and must be switched on to work.

The receivers must also be switched on & will show a yellow light when picking up the signal from the transmitter.

Do not fade up too loudly or else the sound will feedback from the speakers (howl round).

The Units are kept in the loft above the dressing rooms.

The cables are already installed behind the computer, and need to be plugged into channels 1-4

Telephone ringer

The telephone ringer can call up to 3 other handsets. The control box is located to the left of the sound desk, and powered from the power sockets behind the lighting desk.

The yellow phone (master) is plugged into socket 1 (labelled Tone phone only)

On-set phones are plugged into 2-4.

To ring a phone on stage pick up the handset and dial 2,3, or 4 depending on how many phones are on the set.

To make the ring tone American add an 8 before the phone number.

To stop the ringing, either put down the handset, or pick up the phone on stage. Once the phone on stage is picked up, you can talk to that phone, as though you were on the phone, which you are!

The cables for on-stage phones is stored in the RH SMbox cupboard. The cables are run through the catflap in the wall and onto the stage.

To cross the steps lift the carpet to reveal the cable route

ON-STAGE SPEAKERS

There are 3 outlet sockets on the stage that are fed from the audio patch panel behind the sound desk.

The speakers and cable are stored on the high shelf in the SM Box.

Public Address System (PA) and Audio Loop System

The Theatre is equipped with a very comprehensive PA system that allows music, stage sound and announcements to be played to various areas

There are 4 'zones' each of which has separate controls (these have already been preset).

Zone 1: Theatre

Zone 2: Café

Zone 3: Backstage areas

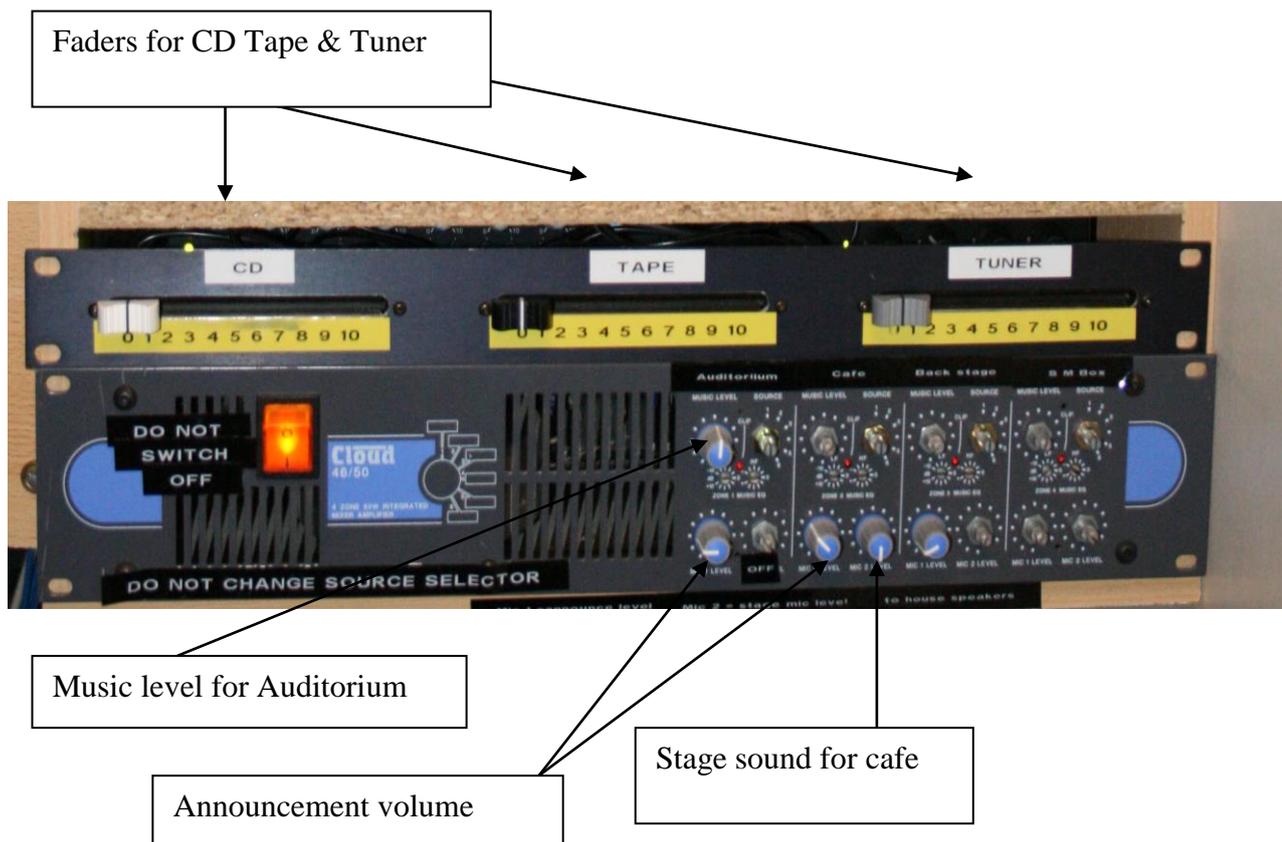
Zone 4: SM box

STAGE SOUND

Sounds from on stage are picked up by 3 microphones mounted in front of the curtains.

These are mixed together and fed to zones 2-4. The level is controlled by the MIC 2 volume knobs on the PA amplifier and is normally zero for zone 2 (unless the café needs to hear stage sound) and X for zones 3 and 4.

Individual volume knobs are provided for



BACKGROUND MUSIC

Music can be played from either a CD player (1) or a twin cassette player (2).
The music can be faded in and out using the marked faders (1 and 2)
(Do not adjust the volume on the PA amplifier)

The Café has a volume control for music only, located on the bar below the fan speed controllers.

There is also a radio tuner that is fed to the system by fading up fader 3.

PAGING

To make announcements either press and hold down the CALL ALL button or select which zones you wish to page and then press the TALK button, wait for the Bing Bong and then continue to hold down the button whilst talking into the microphone. The music level is automatically dimmed while you are talking.

Make sure the SM box door is closed to avoid howl round. (note you cannot page zone 4)

Note the PA system will continue to work if the power fails.

AUDIO LOOP

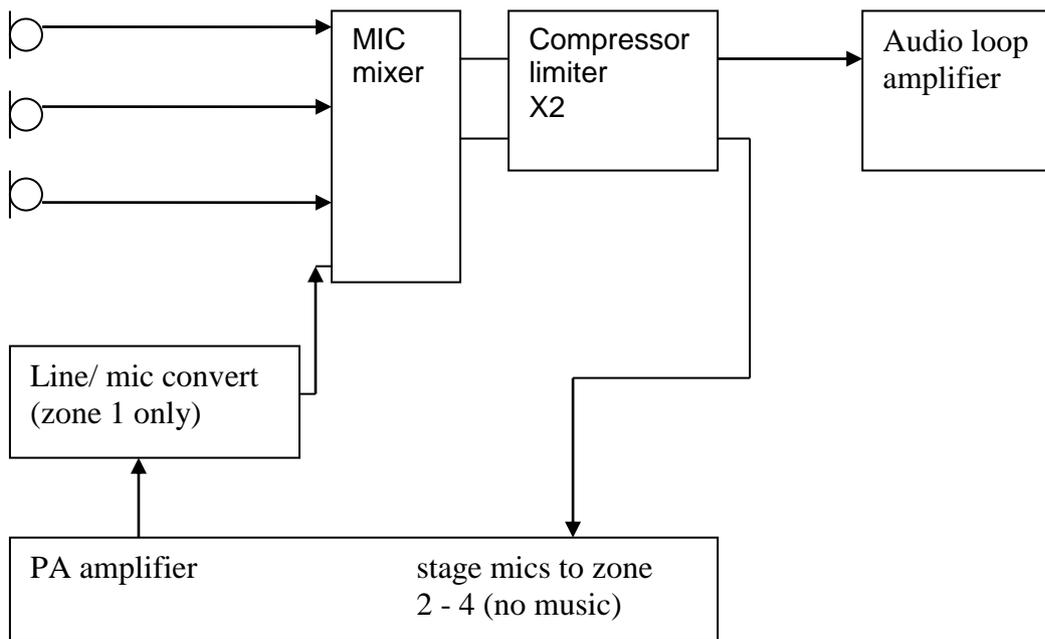
For the hard of hearing, if they have a hearing aid with a T setting, or use one of the loop receivers that we have for loan, they can hear a feed of the sound from the stage (the microphones are located in front of the curtain), and a mix of the music and announcements. The system also works in the Café.

The Stage pickup microphones are fed to MIC2 on the PA amplifier via another (hidden) mixer that also feeds the Audio Loop. This mixer also takes a feed from the PA amplifier so music and announcements are also added to the loop. You should not need to touch the system at all. Receivers are kept behind the box office if you wish to check it is working.

They are turned on by pressing the front panel. A green LED should light, and then use UP to increase the volume.

Public Address SYSTEM DIAGRAM

Stage microphones



Theatre Closed Circuit Television (CCTV)

There is a camera mounted at the back of the auditorium fed to various monitors around the theatre. The camera comes on automatically with the main fusebox AUX circuits.

The monitor needs to be switched on with the green button.

The dressing room and Café TV need to be switched on (if required) on the AUX circuit switch box. (labelled Dress TV and Café). Dressing room 3 TV is not on this system, and needs to be turned on separately.

On the SM Television only you can also look at the various CCTV cameras around the theatre. Display the quad split by pressing switch B on the bottom of the TV. Press A to return to auditorium view.

The quad split shows a view of:

Foyer,

Café,

Sid Lee corridor

Theatre audience.

It is controlled by the silver box on top of the monitor. Pressing 1-4 gives a full frame view and pressing Quad gives 4 smaller frames.

The CCTV cameras are powered from the box above the monitor. There is also a distribution amplifier for the stage camera.

If the quad split picture is not clear, or one of the pictures look bleached out, try re-powering the unit.

There is one additional monitor that can be rigged if the prompt has to go over to the SL side. A long video cable is available for looping off the SR monitor. The spare monitor is in Dressing room 3, and the cable hung high on the SM box wall.

Theatre Heating System

The theatre and Café have a heating system comprising of electric heaters that can either be switched on manually or automatically.

By the Stage door and Café emergency exit there are wall plates with a switch and 2 lights. Pressing the switch once will turn on the theatre heating, press again to turn on the café, and press again to turn on both. Press again to turn off both.

The timer is located in the main electrical cupboard behind the cloakroom. It can be set to either turn on all the areas or just the theatre and-or the café. The system can also be turned off here for the summer months.

Instructions for setting the timer are on the inside of the electrical cupboard door.

There is a frost stat that will turn on heaters in the toilets if the temperature falls below 5 C

The Sid lee extension has a thermostat located in the ladies toilet. This needs to be turned on for a run of shows.

Press the screen showing 2 upright bars. After the run press the button with a moon on it.

In addition the Theatre has a thermostat mounted on the auditorium wall that turns off any of the conventional electric heaters.

THEATRE AIR VENTS

There are 2 air vents in the auditorium ceiling. These are operated either automatically by thermostat on the rear ceiling beam, or can be opened by means of a switch on SM box panel 3. A lamp shows if the vents are open.

AIR CONDITIONING

The theatre has 2 air conditioning units that can heat or cool the air. The control panels set cooling , heating, and fan speed are number 14. In the winter these turn on automatically using the theatre heating time switch or switches mounted by the stage door.

This will turn on the 2 units in the last used mode unless the key switch (16) is turned off.

There is an additional air cooling unit above the stage. This is a manually operated unit only by control panel 15

The café also has an air conditioning unit that is operated by a control on the bar. It is identical in operation to the theatre units.

The outside units are mounted on the roof of the bar, and can be accessed by ladder from the kitchen roof from the patio.

The filters in these units should be cleaned at least once a year. The front doors to the units can be raised and the filters slid out and vacuumed

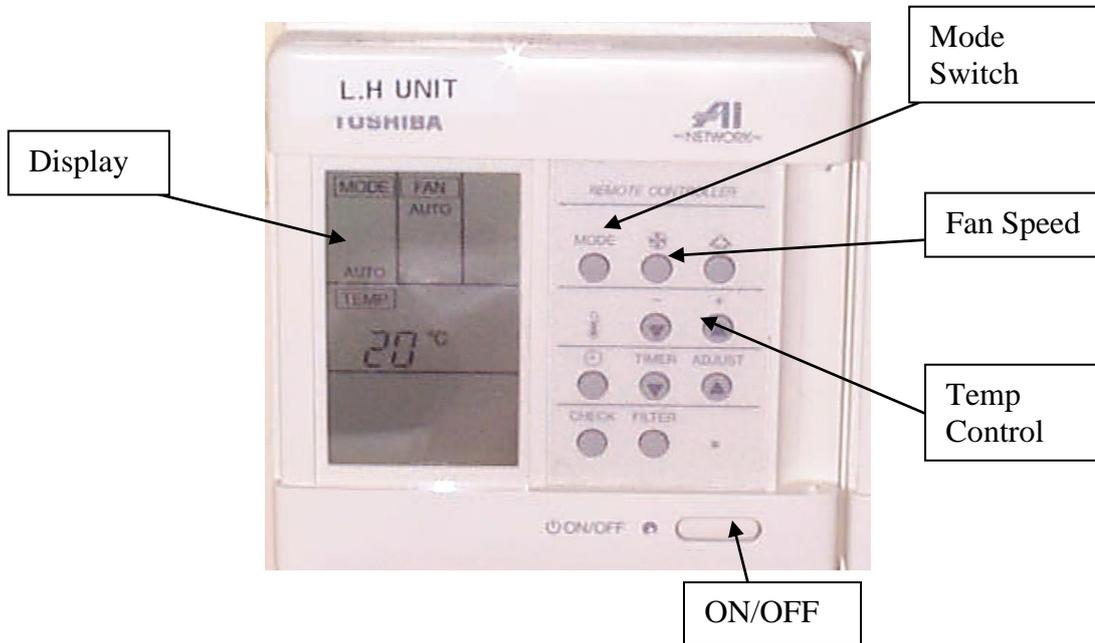
For the Performance the units 14 must either be:

OFF

or

Fan speed LOW and set to either heat or cool. DO NOT LEAVE IN AUTO

Theatre Units



Each unit has its own panel, back left & back right.

The LCD display shows the current settings and the switches to the R change these.

Top Left (MODE) switches sets AUTO, HEAT, COOL , FAN.

Set to auto after the performance has finished

Set to cool or heat before the performance.

Next Right switch sets the fan speed.

Set to Auto after the performance has finished

Set to slow for the performance

Next switch sets the temperature the units will try and make the theatre.

For winter this needs to be 23

For summer this should be 19

Do not touch the louvre switch

The switch below the display turns the units on or off as indicated by the LED.

On stage unit

If stage is hot or theatre is too hot in the summer switch on the stage unit.

The temp should be set to 21 and the fan speed low. The LED display will flash to show the current temperature.

The unit 16 monitors the water level in the AC unit. If the lights yellow or red above the green one come on then immediately turn off the stage AC unit and call Danny on 01923 467059.

THEATRE WATER SYSTEM

HOT WATER

Gents & Meredith Toilets, Dressing rooms 1-3, kitchen and Bar.

The hot water system is turned on by pressing the button in the café. The display shows the current temperature. The system will turn off after 3 hours.

Backstage Sink and Sid Lee Toilets

These areas have water heaters located under the sinks, which are fully automatic.

COLD WATER

All the cold water taps are drinking water

The outside tap is isolated in the accessible toilet.

MAINS WATER ISOLATORS

These are located behind the main fire escape door.

There are 3 taps there, the lowest is for the road safety, the vertical one is for the Theatre, and the remaining one for the Sid Lee extension.

If all else fails the water supply comes from a isolator in Eton Avenue, located in the path. You will need an adjustable spanner to turn it off.

THEATRE POWER SYSTEM

The theatre has a 3 phase power supply of 100amps per phase.

The phases are fed to:

RED: Stage lighting and dressing rooms

BLUE: Theatre, On stage dimmers & Air conditioning

YELLOW: Café and Sid Lee extension.

There are fuse boxes located in the **main electrical cupboard** in the cloakroom.

Main fuses and switch

Red phase, café lights & power. Heating controls

Air conditioning

Meters, and Road safety feed

In SM Box

Red phase to dimmers,

Dressing room lights

Ring main

Under audience seating:

Theatre heating,

lights

Ring main

Emergency lights

House light dimmer

Sid Lee extension (in props store)

Lights,

Ring main

emergency lighting

heating (via time switch/ thermostat in Ladies toilet)

Furniture Store

Lights and power socket.

Street light feed (via a light sensor mounted on the roof above the fuse box)

Portacabins

The portacabin fuse box located in the cabin in the car park also controls the 2 street lights in the car park via a timer and a switch below the fusebox.

The theatre wiring diagrams and test certificates are stored in the SM box next to the patch panel in a Folder marked SM FILES

ALARM SYSTEMS

Burglar alarm

The instruction book is located in the SM Files

OPENING / LOCKING UP The Theatre

The main gate is locked with a padlock. Use the gold key

All other doors have padlocks and locks with codes.

Security Codes

The Padlocks are all 1812

The stage door is C0Z14

The alarm is 1945 off

Open the Stage Door.

The lightswitch and alarm keypad are on your right.

Enter the alarm code & press off. The beeping should stop. If not re-enter the code.

Above the Stage door exit is a diagram of the theatre complex, and if any red lights are on then you have either not closed a door correctly, or left a light on.

Enter the alarm code and press arm. You will hear a beeping and now have 30 seconds to exit the building.

The alarm system has door and infra red sensors, connected wirelessly to a control panel. If the alarm is activated it will automatically dial the theatre manager.

CCTV

There are 4 external cameras which are fed to a quad split disc recorder in dressing room 3.

This is set to record automatically when any camera detects movement outside.

There is a switch on top of the monitor that allows either the stage camera to be viewed or the recorder.

Accessible toilet alarm

There is a pull alarm in the accessible toilet. A sounder and light will flash if activated.

It can be reset by pushing the reset button on the panel in the toilet.

The door can be unlocked from the outside using a large flat blade screwdriver.

FIRE ALARM SYSTEM

Bells are located in the theatre, dressing room block, café and Sid Lee extension.

Strobes are located in the theatre and accessible toilet.

Break glasses are provided at each exit

Sensors are in each room, stage and auditorium.

The control panel is located immediately next to the stage door. If the system is working OK then a green light will be showing.

If a fault light shows please contact Danny asap.

There are four fire zones:

- 1 Stage and woodshed
- 2 Backstage/ dressing rooms
- 3 Auditorium
- 4 Café & Sid Lee extension

TO ISOLATE ZONE ONE

If smoke effects are to be used zone one needs to be turned off.

Turn key switch to right

Press & hold the test button until Test lights and zone 1

Press isolate

Turn key switch L

To cancel repeat above operation

(Unfortunately the internal sounder beeps to let you know a zone is isolated)

EMERGENCY LIGHTING SYSTEM

Test certificates are located in the SM File

Every room has either a fixed, or portable emergency light that will automatically switch on if the power should fail.

The SM box has a portable lamp that can be disconnected from the charging lead and carried with you if necessary.

Some of these lights will also switch on when the key switch in the auditorium is turned on. These lights mark exit routes and stairs.

All the fittings have internal batteries that will keep the lights on for approximately 3 hours.

The stair lights are fed from a battery power supply located under the seating.

There is a battery UPS for the PA system that will last for 15-20 minutes to allow announcements to be made during a power cut.

SAFETY

Health and safety applied to the production process

By its very nature the theatre environment can be full of potentially dangerous equipment, materials and situations. In the past theatre practitioners have been aware of these hazards, identifying risks and dealing with them as part of the process. However, since 1992 it has been a legal requirement to make a formal notification of all potential hazards and their risk factors

All issues concerning health and safety should be approached by identifying the risk involved and then assessing it. In any new situation (be it a new material, new piece of equipment or potentially hazardous activity) one should follow the process of doing a risk assessment then training where necessary.

Once the set is onstage the Stage manager may walk round the set with the performers, so that risks can be identified and the necessary precautions taken to ensure a safe environment. It is then the responsibility of the team and the performers working the show to adhere to the agreed safe usage of the space.

Examples of some potential hazards:

Machinery: exposed moving parts should be guarded and only trained personnel permitted to operate them.

Chemical substances: the appropriate working conditions must be observed as laid out in the COSHH regulations.

Ladders, tallscopes etc: regular inspections carried out, and training given as to their safe use.

Special effects, naked flames etc: all materials used in the set, props, furniture and costumes should be fire resistant or fire proofed.

Lifting/carrying weights: precautions (eg: mechanical aids) and training given where there is a need to handle heavy equipment.

Fire alerts: all escape routes to be kept clear and all company members to be trained in fire evacuation procedures.

Low light levels: gangways and hazards to be clearly marked in areas with low light levels.

Over familiarity with potential hazards. (ie stage height)

SPECIAL HAZARDS

Smoke or Haze

If you use a smoke machine ensure that it cannot touch any part of the set, that cooled fluid is mopped up as it is very slippery, and that the fire alarm is disabled across the stage by getting the theatre manager to remove the smoke heads for the show.

Smoking on set

As smoking is banned by law, except during theatrical performances, ELTC have decided that only in exceptional circumstances will it be allowed in a play.

No smoking is permitted during any rehearsals

If permission is given then a notice will be displayed in the entrance lobby stating that during the performance smoking will occur.

Strobe Lights and Pyrotechnics

If you use strobe lights a notice must be posted in the foyer informing the audience.

The flash rate must be more than 25 flashes per second.

If pyrotechnics are to be used, a Pyrotechnics/Explosives form must also be filled out. Again, this will be the Stage Manager's responsibility.

Any naked flame onstage (even lighting cigarettes) is prohibited in East Lane Theatre

Weapons Regulations

The use of weaponry on stage is another safety issue. We have some guns for use as props/dressing. Some of the guns will fire blanks. Other weaponry can be hired. If you are using weapons, then the Theatre Manager must be informed. Weapons must be locked up every night. The use of weapons is, understandably, subject to very tight control and regulation. Any show requiring safe storage of a large gun (i.e. rifle or musket) will pose a particular problem with respect to and suitable arrangements must be agreed with the theatre manager.

Another issue is that any such large guns and suitable transportation arrangements for collection and return to the hires will need to be considered in conjunction with the director & Theatre Manager.

Signs must be displayed in the Foyer stating that prop guns are in use and there may be loud noises associated with firing a gun.

There is a full guide to the use of weapons on the website.

Flick knives cannot be used under any circumstances, no matter how vital to the plot as they are illegal. Gravity knives can be used instead, but they themselves can be dangerous if appropriate precautions are not taken.

Please note this list is by no means exhaustive, and merely demonstrates a few of the areas that need to be considered in a production environment. The Stage manager will ensure that a completed risk assessment for materials and

Risk assessment

A Risk assessment must be completed for each production and signed by the Stage manager and Director.

The forms are available on the website, or blanks are in the folder above the lighting desk.

A copy must be given to the FOH manager.

Suppliers

This is an arbitrary and probably incomplete list of suppliers that we have used. You may know of others.

Brodie & Middleton Ltd

68 Drury Lane
London WC2

020 7836 3289

VARNISHES

***MacDougall's**

4 McGrath Road
London E15 4JP

020 8534 2921

CLOTH, DRAPES

Russell & Chapple

Monmouth Street

020 7836 7521

THEATRICAL FABRICS

Donmar

54 Cavell Street
London E1

020 7790 1166

THEATRICAL SUPPLIES

Hire Places

Structural, Lighting

***Steeldeck**

Eastern Transit Building
Kings Cross Freight Depot
York Way, N1

Will make up specials (at a price!)

020 7833 2031

ROSTRA, LEGS

www.steeldeck.co.uk

***Gradav**

**(FAX : 020 8803 5060)LIGHTING, SOUND 020 8803 7400
HIRE & SALES**

• **Bapty's**
Kensal Green (Money required up front)

Furniture

STV (Studio and Television Hire) 020 8749 3445
3 Ariel Way, Wood Lane W12 (White City)

Phoenix Hire 020 8961 6161
55 Chase Road NW10 (Park Royal)

A & M Hire 020 8233 1500
The Royals, Victoria Road, NW10 (Park Royal)

Superhire 020 8965 9909
Elizabeth Arden Building,
Victoria Road, NW10 (Park Royal)

National Theatre Hire 020 7820 1358
1 Brixton Way, SW9 (Kennington)
(if they don't answer you can try the costume hire dept which is in the same complex)
020 7587 0404

N.B. The National Theatre requires a £200 deposit and the hire fees up front, before they will release the furniture (their hire prices are actually very good, so we use them despite this inconvenience). Remember to request a cheque well in advance.

○

Props/Set Dressing

STV

As above

Period Props & Lighting 020 8992 6901
21 Stirling Road W3 (Acton)

●

As above

National Theatre Hire

○

Weapons

National Theatre Armoury 020 7452 3333 (main number)
South Bank

HOW DO I ?

Blues: change brightness. There is a small dimmer unit located near the floor DSL by the front tabs.

Hear stage sound in Café. On PA unit turn up the green knob in area 2

GLOSSARY OF THEATRICAL TERMS

Actual	A prop used in performance.
Ad lib	Words or lines in a performance not true to the script.
Amateur	Persons engaged in theatrical performance without payment.
Aside	Lines spoken in a play to be heard by the audience and not other characters.
ASM	Assistant stage manager.
Auditorium	The area of the theatre in which the audience is situated.
Backstage	The area of the stage and theatre which is not public.
Bar bells	Bells sounded FoH to alert the audience to the start of the performance.
Beginners	The call given backstage five minutes before curtain up.
Blackout	Darkening or absence of light onstage.
Blacks	Black clothing worn by the backstage team during the show.
Blocking	Notation of performers' moves in the prompt copy.
Blues	Blue backstage working light.
Book	Otherwise known as the 'prompt copy'. A record of all the performers' moves, calls and cues as they relate to the script.
Borrow	An item borrowed for use in a performance.
Borrow book	A book containing a complete record of all borrowed items for a particular show.
Box	Otherwise known as the control room, where lighting, sound, and sometimes the DSM cueing the show are situated.
Break	The end of a period of work, or pertaining to a meal break.
CAD	Computer aided design.
Call	Notification of work periods given to the company i.e. rehearsal call. A backstage or FoH announcement.
Cans	Headsets used as part of the intercom system.
Carpenters	Persons who build the set. Cast The performers in a show.
Centre line	A hypothetical reference line running up and down the centre of the stage.
Checks	Pre-show verification that all items are ready, and all equipment working.
Chippie	A carpenter.
Choreographer	The ballet, dance or movement designer or arranger.
Clearance	Short for 'front of house clearance', which is notification from the front of house manager that the audience is settled in their seats and the show may begin.
Cloth	A painted or dyed piece of material hung backstage as part of the set.
Comestibles	An item which is used or consumed nightly, and supplied new for each performance.
Comp	Abbreviation of complimentary, or free, ticket.
Corner	Short for the prompt corner where the DSM cues the show, usually down stage left.
Corpse	Unintentional laughter by a performer during a show.
COSHH	Control of substances hazardous to health.
Costume	Clothing worn by the performer specific to their character.
Costume call	Also known as costume parade when each performer 'parades' their costume in front of the director(s), and designers.
Credits	Written recognition given in the programme to those who have assisted with items for a production.
Crew	Casual or full time staff employed to work backstage on a particular show.
Cross	A performer's movement from one part of the stage to another.
Cross fade	The fading up of one cue while fading down another.
Cue	(1) A word or action by one performer to signal a response from the next. (2) A verbal or visual signal usually given by the DSM to confirm the timing of an action for the operators or performers during a show (a lighting or sound fade, an entrance, an offstage effect etc).
Cuelights	A set of lights (red for stand by, green for go) which are situated around the backstage areas and control room to cue operators, stage management and performers.
Cue synopsis	A session during which all cues are discussed in detail and their timing and positions written in the prompt copy.
Curtain	The drapes hung at the furthest point downstage to mask the audiences view of the stage.
Curtain call	The original intent of the 'bow' at the end of a performance was to give the performers the opportunity to thank the audience for attending their production!
Cut(s)	Words, lines, props, furniture, cues etc. no longer included in the show.
Cyc	Abbreviation for cyclorama which is a large, often curved cloth hung upstage to donate sky, or vista affording creative lighting opportunities.
Dark	A 'dark' theatre is one which has closed for a period of time, often to allow for maintenance work to be carried out.
Dead	A marked point for the positioning of scenery, and in flying terminology donating the 'in' or 'out' position.
De-rig	To take down electrical equipment or flown pieces from the grid.
Designer	The person responsible for the overall visual look of a production.

Desk	Lighting, sound or prompt desk refers to the operating console for that particular discipline.
DIMMER	A electronic device that allows the brightness of a light to be changed.
Director	The person responsible for the cohesion of all elements of a production from the design to the performer's characters and moves.
DMX	Digital Multiplex. A system for sending lighting control signals for upto 512channels down a 3 or 5 core cable.
Doorslam	A piece of apparatus specifically built to reproduce the sound effect of a door opening or closing.
Downstage	The area of the stage below centre.
Drapes	Any soft material used in the set or masking.
Dress	Short for dress rehearsal. A full run-through onstage without stops integrating all elements of the set, effects, costumes, props, furniture etc.
Dressing	Elements of the set, props or furniture which are used to give the piece authenticity but not actually handled or referred to by the performers.
Dry tech	A run-through onstage incorporating all technical elements without performers. DSM — Deputy stage manager.
Edibles	Any props which are eaten during the show.
Electrics	Referring to the team in the lighting and/or sound department.
Entrance	A performer entering the stage area to engage in a scene.
Exit	A performer leaving the stage area.
Finale	The spectacular scene at the end of a performance.
Fire proofing	Spaying or soaking materials with fire retardant liquid.
First night	The official opening night of a show, often with invited audience and press.
Fit up	Building the set onstage.
Fittings	Performers called to wardrobe to try on costumes requiring alterations.
Flat	A flat wooden framed piece of scenery clad in canvas or ply.
Fly	To raise or lower a piece of scenery via the flying system.
Fly floor	The platform from which the flyman operates the flying system.
Flyman	The person employed to rig and fly scenery.
Focusing	To adjust the size and position of the light beam of rigged lamps as required.
FoH	Front of House, the audience reception area, which may include the box office, bar and restaurant.
Full House	The auditorium at full capacity.
Gaffs	Short for gaffs tape, strong 2" wide tape essential for all theatre work.
Get in	To move the set, costumes, props, furniture and equipment from vans, workshops or storage areas into the stage area.
Get out	To remove all elements from the stage to vans, workshops, or storage areas.
Go	The command to activate or respond to a cue. If visual the cuelight will show green.
GOBO	A metal disc with a pattern etched through it that is used to project a simple picture or words.
Grid	A metal or wooden 'grid' from which pulleys of the flying system or fixed lines are attached for flown equipment.
Ground plan	A scaled drawing of an overhead view if the stage and/or set.
Heads	Abbreviation for 'heads up'. A warning shouted onstage to alert occupants of falling debris/equipment from above.
Houselights	The lighting in the auditorium.
LED	Light Emitting Diode. A lamp that uses LED's instead of a bulb. It usually uses 3 lighting channels, one each for Red, green & Blue
Line	(1) A request for a prompt. (2) A line of a speech. (3) A length of fibre or wire rope.
LX	Abbreviation for lighting.
LX tape	Slang for insulating tape which is available in assorted colours ideal for marking up.
Mark	A piece of tape donating a setting position.
Mark up	(1) A representation of the set, using tape and sometimes elements of the set in a rehearsal room. (2) The action of marking up the rehearsal room floor with tape to represent the set.
Masking	A piece of scenery (usually a flat or soft drape) concealing the onstage technical areas from the audience's view.
Monitor	(1) A screen backstage reproducing the onstage view via a camera FoH, allowing stage management and the company to have a clear view of the action onstage. (2) A backstage speaker reproducing the onstage sound.
Notation	Written representation of the performers moves.
Notes	A session after the technical, dress or first few performances where the director and production manager will iron out problems with the backstage team and performers.
Opposite Prompt	Stage right or opposite the prompt corner.
Page	(1) The action of opening a door or drawing back soft masking to allow the performers a smoother entrance or exit. (2) To call a performer to the stage.
Photo call	A session where specific shots of the play are set up, for publicity.
Plotting session	A session during which all the lighting and sound cues are decided by the director and designers, and are then recorded in a memory board or manually.

Practical	A prop or piece of electrical equipment which has to work.
Pre-show	The period of time before the show goes up.
Preview	The first performance open to the public, usually at a reduced price, giving the company the opportunity of trying out a new piece before the opening night.
Prompt	A request by a performer for the prompter to give them a line if they have dried.
Prompt copy	Otherwise known as 'the book'. A record of all the performers moves, calls and cues as they relate to the script.
Prop	Smaller items onstage used by the performers.
Props call	A session before the technical during which the stage manager checks through all the props and furniture with the designer and director.
Quick change	A fast costume change backstage, usually involving the assistance of a dresser(s).
Read through	A seated company reading through the play together for the first time.
Rehearsal	A practise of scenes or sections of the performance culminating in the technical and dress rehearsals.
Rehearsal call	The period of work the performer is called to rehearse.
Rehearsal prop	A prop that is a rehearsal substitute for the actual.
Re-set	To set back all elements of the set, furniture and props in preparation for the next performance.
Returns	The activity referring to returning all borrowed and hired props, furniture, costumes and equipment at the end of a show.
Review	A critique of the production by an outside party appearing in the press.
Rig	To hang and position all electrical and flown sound equipment.
Role	A character part given to a performer.
Revolve	A large circular or rectangular truck on wheels with a central pivot point, which can be sunken into the stage floor or set on top and turned around to different positions revealing different settings.
Rostra	A raised platform of any shape or size.
Runners	Strips of carpet or matting laid backstage to prevent noise of footfall and to help guide the company along safe routes.
Running plot	A list of cues and/or activities to be performed by the backstage team or operators.
Safety curtain	A large non-flammable barrier separating the stage and auditorium, situated just behind the proscenium arch. In the event of a fire this is lowered to prevent the spread of fire.
Scale	A ratio of size used in representing measurements in working drawings, ground and lighting plans.
Scene	A section of a play.
Scenery	The elements which make up the set.
Scene breakdown	Can be referred to as an availability chart; it shows which characters are in which scene at a glance.
Scene change	The resetting of set, props or furniture to change the location or time in a play.
Setting line	The line, usually downstage, to which all other points of the design are set to.
Setting plot	A list, with relevant diagrams, showing the positions of elements of the set and all props, furniture, costume and dressing at the top of the show.
Setting up / back	-To re-set all elements of the set, props, furniture and costumes.
Show report	A written report of the show giving details of running times, deviations from the script, audience size, and any operation problems that may have occurred.
Sight line	A line drawn on a ground plan showing the view from the audiences eye to what can be seen onstage.
SM	Stage manager.
SQ	Sound cue.
Stage Directions	These are given from the actors point of view, standing on the stage facing the audience. (abbreviations are in brackets and are often combined DSL for instance)
Up Stage	(US) The rear of the stage
Down Stage	(DS) The front of the stage
Left	(L)
Right	(R)
Stand by	The instruction given to alert operators, backstage team and performers that a cue is imminent. If visual, the cuelight will show red.
Strike	(1) To disassemble the set, lighting and sound rig and remove props, furniture and costumes from the stage area. (2) To remove any item from the stage during the show.
Tabs	The drapes just behind the proscenium, masking the stage from the audience.
Tab warmers	The illumination on the tabs before the start of the show.
Technical rehearsal	-The session(s) during which all elements of the show are put together onstage for the first time and the production is run from beginning to end with stops to iron out any problems.
Truck	A piece of scenery on large castors.
Understudy	A person employed to 'study under' a lead performer's role in case the lead is absent.
Upstage	The area of the stage above centre.
Ushers	Persons employed to show the audience to their seats, sell programmes, collect tickets

Visual Usually refers to a cue which an operator takes themselves, rather than being cued by the DSM, to ensure spot-on timing (such as switching on a light switch).

Walk To 'walk the lights' is to move about the stage slowly, facing out to enable the lighting designer to check the desired effect of a lighting state during the plotting session.

Wardrobe (1) The department responsible for making and supplying the costumes.
(2) The storage area for costumes.

Wings Offstage areas to the left and right of the acting area.

Working drawings — Scale drawings of the scenery used by the carpenters to build the set.

Working light Lighting used during onstage work independent of the lighting rig.

LUMINAIRE INVENTORY

Patt 23	x	500w
Patt 123	8	500w
Source 4 Junior	4	650w
Minim	2	300w
CCT Fresnel	1	2000w
Fresnel	4	500w
Arri Fresnel	1	650w
Patt		
PAR cans	6	300w
500w flood	4	500w
Groundrow	6	2x650w
LED Wash	6	
LED Spot	1	
Moving Wash	2	
Moving Spot	1	
Strobe	1	
Smoke machine	1	

CONTACT NUMBERS

DANNY POPKIN

07802 775036
01923 467059