

**Monash University
Drama & Theatre Studies
Safety & Procedures Manual**

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Introduction

A sizable proportion of your time here (The Centre for Drama and Theatre Studies) will be spent in practical work in the theatre. It is necessary that you take time to make yourself aware of the safety procedures presented here.

Although this manual was created predominantly for work on campus, students are reminded that safety is the paramount concern whether working on projects either on or off campus. Always check with your supervisor and inform them fully of any work related to your project.

You will find answers to most questions you have by simply looking in the index for the appropriate topic. If you feel this booklet is missing some important information - let the Staff know and it will be included in the next update. If you would like more information about specific roles in theatre, e.g; *lighting* or *set designer, director* or *publicist* (plus many more),ask DTS staff. Hindsight is a valuable tool so make the most of other people's experience by reading some of this advice!! Also, make use of the library, both undergrad and main - a fantastic collection, with some excellent publications on practical theatre.

Sorry to sound negative, officious, harping, nagging... parental? BUT, here is a list of do not do's.

DO NOT:

- Use lighting or sound equipment without checking with Michaels Jewell or Coe,
- Enter through the lower door from the foyer into the theatre,
- Go onto the catwalk without the supervision of the technician,
- Bring any food or drink, other than bottled water, into the theatre or rehearsal room,
- Leave any pens or paperwork in the venues,
- Leave the foyer full of rubbish!
- Ever, ever parade around the foyer in either make-up or costume,
- Ever invite anyone not a member of cast or crew backstage.

There are many other things 'not to do' that will be made known to you in your time here, as matters of etiquette and good working practice, that will stand in good stead in the future. Remember to ask as many questions as you can while you are here with us, as the opportunities will not always be there later!

Now for the serious bit: **Working in a theatre or other entertainment venue is potentially dangerous.** It usually involves electricity, water, heights, explosives and other items which are dangerous enough on their own, without being combined into one event. The following pages give an outline of what is regarded as safe working practice, and should be followed at all times. The document also outlines the regular procedures for things like room bookings & after hours access.

#1 Rule

The golden rule for all safety is:

IF IN DOUBT - DON'T DO IT!

Never guess with backstage work - it can be fatal.

You are responsible for your own safety and the safety of people around you. Anyone deliberately or repeatedly ignoring safety guidelines will be banned from participating in practical activities.

Accident Reports

Whenever an accident occurs in the Performing Arts Building, or in any teaching and learning activity, causing injury or damage (however slight), an accident report form must be filled out. The forms are available from, and must be returned to, the Safety Officer Mr Paul Reeve or The Occupational Health and Safety Representative, Mr. Mick Jewell who is also a ****FIRST AIDER****. If any accident occurs during a rehearsal or performance it should also be included in the ****Stage Managers Report**. (Note that all stage managers are level one first aid trained).** The Occupational Health and Safety Committee will consider all recent reports and look for ways to avoid future accidents. Whoever is in charge of running the activity where the incident took place is responsible for filling out these forms.

Paul is located in the Music Dept. Rm.150 1st floor 53237 and Mick is located in the office at the main entry on the ground floor of the PAC BUILDING. 51695

After Hours Access

The general hours of access to the PAC Building facilities are 9am to 5pm Monday to Friday. A procedure is in place for after hours use. After hours is defined as **5pm to 11pm Mon to Fri, or anytime on the weekend**.

The procedure is as follows:

1. Ensure the theatre is booked through Mick. Your rehearsal schedule should be posted one week in advance to allow time for your cast and crew to schedule, and for Mick to notify security of your demands on the space.
2. Try not to mark more time than you will need (ie during the days when the show is at night) as it allows other students to use the venue for rehearsal.

Unless there is a staff member present, all rehearsal activity is restricted to the floor and balcony levels. The catwalk is a restricted area, no access without staff supervision.

1. No equipment is to be used in the theatre without DTS Staff authorisation.
2. The Drama Theatre and indeed all spaces must be left suitably clean, safe and useable as a lecture venue.
3. Security Staff are briefed that the Drama Theatre and the Rehearsal Room are to be vacated at 11pm, so schedule your rehearsals accordingly.
4. **LOCK ALL DOORS AND TURN OUT LIGHTS ON LEAVING**

When using the venue after hours please be conscious of locking the doors behind you especially the exterior doors in the Theatre space.

Alcohol & Drugs

Most events have bar facilities. Attractive as this may be - Anyone drinking over 2 units (1 pint), must not be allowed to work at heights, operate any equipment, or handle live electrical gear.

No company member is to be under the influence of, or use, drugs during an event.

As a matter of safety, professionalism and courtesy, no company member should be under the influence at any time of working, during rigging, during the performance or during the bump out or during the rehearsal. Any company member doing so shall be asked to leave.

Download Monash's Alcohol & Drug policy in PDF format.

Bump out

When packing up after a production or event it is imperative that you leave the space better than you found it! It is very easy for the space to become extremely messy after a couple of events so please adhere to the following:

If most of your set is very show-specific or junk, arrange some large bins with building services to be placed in the area on the day of the bump out. Please remember, the Rehearsal Room is not the repository of all the things you couldn't be bothered to clear!

Lighting

- The grid is to be stripped of all equipment & cables unless a prior arrangement with DTS staff has been made. On most occasions, only specials will need to be de - rigged.
- All the lanterns are to be stored on the balcony, each with a hook clamp & colour frames, barn doors & gobos stored into the appropriate box.
- All cables should be correctly coiled and stored according to length.
- All toggles must be collected together in a box.
- Gels that have faded or been damaged should be placed in a recycling box.
- All other gels are to be sorted and returned to stock.
- Please ensure all newly cut gels are numbered.

Sound

- All sound equipment should be returned to the standard patching at the desk.
- All additional equipment is to be returned to store.

Other

- All costumes/props need to be put back in the wardrobe store neatly if that is where they came from: or if they are hired, someone allocated to clean & return them promptly.
- Clean the dressing rooms and back stage area. Wipe down all benches.
- Last but not least - please sweep the floor!

The show, and in some cases assessment is not complete until the space has been correctly bumped. Any show leaving behind a lot of mess will cause DTS to be charged extra for cleaning, further reducing your show budgets.

The Cougar

The Cougar electric hoist is only to be used when authorised by a DTS staff member, and supervised by a trained (EWP card carrying) person.

- The safety harness and hard hat must be worn.
- Observe any operating instructions displayed.
- When in use, all 4 stabilising arms must be deployed and in contact with the floor.**
- Please leave on charge when you are finished.

Contact Sheets

Please leave the contact list (from the stage manager) for your show with your supervisor, Mick and the DTS Administrator as people often ring here wanting people's numbers etc. It also helps to get messages faster.

Co-ordination of Loans/Resources

Before trying to source any props, costumes, publicity contacts, etc, check with DTS Staff or the Student Theatre Staff for pre-existing contacts and agreements - it will save you money and time. If a number of shows are happening concurrently it may be good to co-ordinate trips to commonly used resources

Copyright

All organisers of plays where a published script is being used must be conscious of, and must respect, the Copyright Act. Unethically depriving an author of royalties by mass reproduction is basically unfair and against the law. For a published work, purchase or rental of scripts MUST be accounted for in the production's budget.

If Stage Managers are photocopying scripts, in order to "cut and paste" or to expand or reduce the text for the sake of clarity, there are strict limits on what and how much can be copied. These limits must be followed to comply with copyright law.

How much can be copied under the Copyright Act

Copying for students

- You can copy material for your teaching as long as you follow the rules of the CAL licence below:
- If a book is in print and available for purchase from suppliers, only 10% of the total number of pages can be copied. If a book has 150 pages you may legally copy one page each of 15 pages. If more is needed it must be purchased - it cannot be photocopied.
- If a dramatic work is contained in a published anthology and is no more than 15 pages of the anthology, the whole or part of that work can be copied.
- Multiple copies of the 10% can be made as long as access is restricted to students in the class and it is for educational purposes
- If a book is out of print or you cannot obtain the required number of copies in time, part or whole of the book may be copied as long as the staff member makes a written declaration that they are satisfied, after reasonable investigation, that copies (other than second-hand copies) of the work cannot be obtained within a reasonable time at an ordinary commercial price.
- Reasonable investigation would mean written communication from bookshops or publishers that the work is unavailable. Staff would need to keep this evidence that the material was unobtainable
- A reasonable time is 6 months in the case of textbooks and 30 days in other cases
- Whenever photocopies are made that consist of more than 10% of a work, a declaration form must be

completed. These forms indicate that all avenues of purchase have been pursued and the only course left open at that particular time is to photocopy. It is the proof that will stop you getting fined for infringing copyright law.

Copying for your research and study

You can copy material for your research and study as long as you follow the rules of Fair Dealing below:

- If a book is in print and available for purchase from suppliers, only 10% of the total number of pages can be copied. If a book has 150 pages you may legally copy one page each of 15 pages. If more is needed it must be purchased - it cannot be photocopied.
- If a book is out of print or you cannot obtain the required number of copies in time, part or whole of the book may be copied as long as the copying is considered 'fair'
- In determining whether the copying or communication is fair a court will consider:
 - the purpose and character of the copying
 - the nature of the work copied from
 - the possibility of obtaining the work or adaptation or audiovisual item within a reasonable time at an ordinary commercial price
 - the effect of the copying on the potential market for, or value of, the material copied and
 - in a case where only a part of the work is copied - the amount and substantiality of the part copied taken in relation to the whole work.
- Copying on behalf of someone else, even for their research or study, may not be considered fair
- Making multiple copies will not usually be considered to be 'for the purpose of research or study'.

For more information about copyright, contact the Copyright Advisor at Monash or visit the Monash Copyright Website. The Australian Copyright Council also has an excellent home page. They have links to other related pages dealing with copyright.

Damaged and Faulty Equipment

Given that students use the equipment and facilities more regularly than the staff, the student body will provide the first indication that equipment is faulty or damaged.

In the case of accidental damage, you are expected to notify a member of the staff. Please be careful! Equipment damaged or lost due to carelessness costs us all by further reducing the available moneys for Production Budgets, however an amount of regular wear and tear is anticipated.

It is unacceptable for anyone to fail to report damage - however caused. The safety and convenience of all who use our resource relies on it. If you are responsible, it is far more worthy (and honest) to report the incident and damage, accept the consequences (which will be temporary, since we are caring and understanding people) and institute repairs or replacement.

Bottom line is - if you notice any damaged or faulty equipment, please report it and label it clearly with a black & yellow "caution" tag. These are in the office stationary cupboard. Room 201.

Emergency Procedures

NOTE: At the commencement of a production check with the DTS Staff about the need for members of your FOH staff and crew to participate in a Occupational Health and Safety Course. Also check with staff if you intend to use FX which require the isolation of the Drama Theatre smoke and thermal detectors. You must notify Mick so that he may inform the Engineering Safety Officer and isolate the facility. During your tech period, preferably when the set and masking are in position, talk or walk through the evacuation procedure specific to your production.

Evacuation

On the Alert tone (intermittent beeping) please follow this procedure. The alert tone will be followed by the Evacuate tone (a Whooping noise).

- A designated person (Stage Manager/ FOH Manager) will make an announcement to the audience asking people to prepare to evacuate in a quiet and orderly manner, e.g:

“Ladies & Gentlemen, the alarm you hear signals that we must evacuate the building. Please exit via that door (indicating to the door) in a quiet and orderly manner. We ask that you congregate in the portico of The Robert Blackwood Hall and please do not leave without talking to our front of house manager. If possible, we will recommence the performance when clearance has been given”

In the event the emergency warning system is not in operation because your production is using smoke etc, the following statement may be used as a guide:

“Ladies and Gentlemen, due to technical difficulties we ask you to move out of the theatre and follow the instructions of our ushering staff. The show will recommence as soon as possible. Thank you for your assistance and understanding.”

- FOH will ensure that the exits are open and that all the audience members leave via these exits.
- Stage Management will inform all cast and crew members to evacuate via the exit to the Krongold Car-park. There to assemble and await further instructions.
- The Stage Manager will be responsible for checking no one is left in the Theatre, dressing rooms or the male & female toilets. Anything beyond the foyer (office spaces) is not your responsibility..
- FOH will do an audience count and the stage manager is responsible for checking all cast and crew members are present according to the sign on sheet.
- FOH will designate someone to wait at the entrance nearest the Master Emergency Control Panel to make contact with the firemen & report back to the cast, crew and audience when it is safe to re-enter the building. This moment will be AFTER the firemen have checked the building and have RETURNED to the panel.

Fire

There may be occasions when the automatic systems in the theatre are switched off due to the use of smoke or other effects . This procedure isolates the thermal and smoke sensors in zones of the building, i.e; The Rehearsal Room or the Drama Theatre, and is achieved by the ESO from the control panel at the main building entry nearest the roadway.

In the event of a fire, Do not panic. Have someone check the fire and its seriousness, location, etc. If in doubt, ring 333 (Security) or lift a red emergency phone or contact the Security and Traffic on 53059.

DO NOT KNOWINGLY ENDANGER YOURSELF OR OTHERS IN AN ATTEMPT TO STOP A FIRE. (If you are reading this section PRIOR TO rather than DURING an emergency - refer to the section on Fire Fighting Appliances.

Stage Management should read a prepared statement to the audience (similar to the one above) and evacuate the building If there is any risk at all.

Bomb Threat

Call the Security on **ext 53059**, or on the red “E” phone on the ground floor by the hose reel in the theatre or in the Rehearsal Room (Security on 333). They will advise if an evacuation is necessary. It is a good idea to call the evacuation to the audience without mentioning specifically it is a bomb threat: “unforeseen circumstances” perhaps?

Medical Emergency

- Follow first aid procedure
- Alert the FOH Manager to the condition of the person in need of medical attention.
- Phone 333 (Security) or 53059 and ask them to contact the ambulance. If there is a free person, get them to go to the Security and Traffic Building & wait for the ambulance. They can then guide the exact way to DTS.

Fire Fighting Appliances

All staff & students need to be aware that:

- All fire fighting appliances & equipment should be kept clear for ready access at all times &
- No appliance should be relocated for productions without the knowledge and approval of Theatre Staff.

Fire/Evacuation Alarms

See emergency procedures.

Please be aware that should a production be responsible for causing the smoke or heat detectors to go off when there is no fire eg through smoking inside, spray painting without ventilation or knocking the detectors, this will cost DTS \$800 per Fire truck with a minimum of two trucks.

First Aid

There are a number of First Aid trained personnel in the PAC Building. Mick Jewell and hall attendants on the ground floor; and other members of staff. In addition, any student having completed DTS 2660, will be level one first aid trained. Fixed First Aid Kits are located:

- Ground floor: The Burchill Rooms kitchen
- Ground floor: The attendant’s office
- Ground floor: The Drama Theatre
- Ground floor: The Rehearsal Room
- First Floor: The Dance Studio
- First floor: Room 103 Kitchen
- Second floor: Kitchen

Please do not treat these kits as a supermarket for your personal use, they are for emergency treatment. Anything taken from the kits must be recorded for staff to replace.

Finance Procedures

The Administrator of DTS will explain to you correct procedure for your production. She is to be found se-creted in room 201 on the second floor of the PAC building and will answer on ext 59135.

NO RECEIPT NO REIMBURSEMENT NO COMPLAINING.

Always, always ask for a receipt and ensure that this receipt has:

- THE DATE
- THE SHOP
- THE AMOUNT
- THE ITEM PURCHASED.

Get a written receipt or ask the shop to stamp, sign and write what was bought on the till receipt.

A Purchase Order

These are the best for expensive items with sales tax as the University is exempt from paying sales tax. Some companies will not take a University purchase order unless Monash has an account with them. Check that the company takes them before you get one drawn up.

In the case where a company won't accept a purchase order, check if they are willing to invoice. If so, attach the invoice to the same form as above.

Petty Cash

For amounts of less than \$50

Remember to consult and update your budget sheets continually.

Front of House Procedures

The Stage Manager and Director are responsible for letting both their Front of House (FOH) Manager know about the particular details involving your show. Most important are:

- The foyer is shared by the user of the Music Auditorium. If there is a use of that venue which conflicts with a performance in the Drama Theatre please liaise with the Music Department to enable smooth running.
- Ticketing may be internal to DTS or by the Performing Arts Precinct (The staff at the Alexander Theatre) Ensure you have enough staff to deal with ticketing and ushering. Remember your ushers are emergency staff!
- Running Times (of each half if there is an interval) audience members often ask when the show will end when ringing to book tickets.
- Anything that will effect the time of the house opening i.e: actors preset on stage.
- Any action that takes place outside the performance space.
- The use of Gunshots, strobes - unusual effects- in the case of gunshots and strobes a warning sign should be placed where audience members can see before entering the performance space - we don't want to inadvertently cause someone a major health problem!! Please make public knowledge anything else of relevance as it arises.

It is essential that the front of house manager be fully aware of the **emergency procedures** for the space. (see Emergency Procedures section)

“Heads!”

The cry of ‘HEADS’ is the accepted way of telling people that something has been dropped from above. If something is to be dropped or lowered deliberately, then the call can be made calmly and with the location specified (e.g. ‘heads upstage left’). Always try to keep an eye on what is happening below you, and bear in mind that there may be people other than backstagers around, who aren’t expecting things to fall out of the sky!

Incident Reports

Hazard and incident report forms are available from Mick Jewell or Paul Reeve the PAC Building Safety Officer.

Studies of accidents reveal that there are approximately 600 incidents with no visible injury or damage for each serious or disabling injury. A well kept register of incidents, if properly analysed will reveal trends which may allow us to anticipate and avoid possible accidents. Our aim is to identify possible risks and remedy them before someone gets seriously hurt.

Download: Monash policy for incident and hazard reporting in PDF format.

Keys for stage-managers

Keys are available on request from the DTS Office. On receipt of keys, you are required to leave your name and a contact number. We ask that all keys be returned promptly after use as they are all regularly used.

Ladders & Power Tools

Never work alone in the Theatre Space while using ladders or power tools. If you fall, or are electrocuted, you have nobody there to help you.

- If you dislike heights don’t climb up a ladder! (Or the Cougar or Catwalks. **Notify** the person responsible **for safety** of your situation **immediately** you are to commence the task.)
- Builders’ Ladders should always be footed (or lashed if in a semi permanent position) to prevent slipping and checked for damage before use. Ladders should lean at a ratio of 4:1
- ![Correct deployment of a ladder](ladder.png)
- A-Frame ladders should be used fully open, and never too close to the edge of a level.
- Never lean out from a ladder - move the ladder.
- Don’t leave tools on the top rung! (for obvious reasons)

Power tools should also be quickly checked for damage before use. If the worst was ever to happen e.g; electrocution or involuntary amputation!! I assure you - you would not want to be on your own!

Lifting

- Never lift heavy weights unaided, and when lifting, bend your legs and keep your back straight.
- Never lift & then twist from your back.
- Remember that you only have one back. **Always admit** when something is uncomfortably heavy for you. Bravado won’t fix a damaged back.
-

Locking Up

If you are staying late in the evenings or are in on the weekends it is often **your responsibility to secure the theatre**. Please turn off equipment and lights before you leave.

Parking

Traffic regulations under the Road & Safety Act 1986 are enforced throughout the year. The University's roads, car parks and ground are subject to the provisions of the Road Safety Act and 'owner onus' applies to loss and/or damage of vehicles. Weekday visitors may only use those car parks designated FREE or VISITOR PARKING unless prior arrangements have been made through "Security & Parking

To unload equipment at the Drama Theatre, it is possible to drive on the security roads to right outside the theatre door. It is imperative that this space is NOT used for parking. Security gets righteously upset if they can not drive their cars through this area. You may also gain access or load in through the Krongold carpark, however do not be tempted to park there either. There are plenty of other car parks nearby, when you are finished unloading. If you will be there for up to half an hour notify security staff just across the car park.

Photocopying

See the administrator in room 201 regarding your needs. Some productions may be allotted a photocopy code. However, ensure you budget for it.

Room Bookings

For any rooms that you book please ensure that you leave them exactly as you found them so we can all continue to use them please remember they are teaching areas and must remain clear and safe for classes.

Sets

If using any specially built scenery, (revolves, platforms etc), make sure it is strong enough to support the weight of any actors or props placed on it. It is worth getting it checked by an experienced person.

Set Construction

Hopefully your set has been constructed prior to tech week and only its assembly is necessary in the theatre.

- Make sure you know how to use any tools safely.
- Follow the instructions on any material being used. Varnish and spray paints etc. should only be used in well-ventilated areas.
- Keep any working area tidy. Don't let nails or screws lie around on the floor.
- Do not leave objects on top of towers or ladders, or where they can trip people up or jam doors.
- Always allow time for clean up at the end of a work session.

Show Communications

There are four sets of headpiece and beltpack (cans) available in the Drama Theatre. Base-station/amp in the lower control room.

Stage Manager, Production Managers & Safety

The Stage Manager and Production Manager are responsible for safety backstage. In particular:

- Make sure you know the emergency procedures and where any equipment is located (fire extinguishers, first-aid etc.).
- Smoking is prohibited backstage - this includes the dressing rooms.
- Make sure that fire exits are not blocked. This includes making sure that the wings are not cluttered. This also applies to those times in the venue BETWEEN performances
- Any equipment used backstage (including the dressing rooms) should never be left on unattended - this particularly applies to irons, hotbrushes etc.

Supervisor

DTS will appoint a staff member as a supervisor for your production. Ensure that you communicate with them regarding all facets of your production, safety and budgeting particularly.

Regarding Electricity & Lighting

Cables & Cabling - for lighting, sound & effects

Firmly tape down all cables, neatly, side by side, especially if they are across doorways or gangways (Where possible run cables over the tops of doors, or use heavy duty cable covers). Remember, don't run sound and lighting cable together!

Uncoil cables completely before using - running current through a coil of cable generates heat, on a large drum this can be enough to cause a fire.

Running cable to lanterns is best done when all the lanterns on one bar have been hung. Try and keep cable runs neat and tidy. Cabling procedure is as follows:

- Make sure the cable is long enough. Cables can be joined together, but it makes fault-finding harder.
- Tie or tape the socket end of the cable to the bar beside the lantern, and on the side away from the direction of the cable run (looping it round the bar will usually do). Make sure you leave some slack for focusing.
- Run the cable along the bar, cabling the other lanterns as you go.
- Tape any cable that sags between the lanterns. Do not coil the cable around the bar.
- Plug each cable into a live socket - this is a good way of checking that the lanterns and cables are ok. If you have access to a multimeter or continuity tester you can use this to test the equipment. Make sure you know which cable is which once it has been tested!
- Plug each cable into its respective socket (ie dimmer outlet or cable running to the dimmer outlet), and double check with the plan.

Electrical Capacity, Phases & Safe Usage

Theatres and large venues require large amount of power. This is normally supplied in the form of 32Amp Three-Phase outlets. The Drama Theatre Space has 4 outlets at floor level, 10 at catwalk level.

In smaller venues, or if using power outside, there may only be access to normal domestic power. These outlets are 240v and usually draw 10A. This amount of power is not enough for a 12 channel dimmer rack but you can use what is called a "Three Pack" which allows you to use & dim a few lanterns. Their combined wattage must not exceed 2400watts. It is best to find at least two separate circuits; separate ones for lighting & sound. Check that your equipment and available power match. Always check with Theatre Staff, or Alexander Theatre technicians, to be on the safe side.

The lighting dimmers also have circuit breakers and fuses. Fuses or circuit breakers are current limiting devices which are intended to interrupt the current flow in the event of too much current being drawn in a circuit. The Bytecrafft TRV (BLACK) Dimmers are very sensitive. The circuit breakers are very quick to kick in should there be any irregularity in the amount of power being drawn into the circuit. This is often a good indication that either the lead or the lantern have some sort of fault. It is possible to isolate which by trying both with equipment you are sure isn't faulty.

This limiting device can be very handy. It is worth remembering that if a conductor, like a power lead, is made to carry a higher current than it has been designed for, the current will generate heat in the conductor which can lead to a breakdown in the insulation & a danger of fire. If you ever feel that a cable has become hot, unplug it & try to work out why.

To receive an electric shock you must first become part of an electric circuit, as the current has to flow through your body to complete a circuit. This can happen by coming in direct contact with a "live" conductor such as exposed wires or a metal object or water that is in contact with live wires. The shock is a sudden involuntary contraction of the muscles which can cause your hand to tighten around the source of the shock.

Ways to prevent this from happening include making sure the power is turned off while equipment is being worked on or moved. It is also important that you ensure you are protected from making contact with earth potential. When working on electrical apparatus, ensure that you are wearing foot wear that will prevent you from making contact with "earth" - i.e: rubber soled shoes.

Also remember that the electrolytes in water conduct electricity. This is one reason why food & drinks are not allowed on the equipment desks on the balcony (apart from the fact we don't want rats or mutant fungus growing up there).

If you are present when someone gets a shock and they can't let go DO NOT TOUCH THEM but rather turn the power off from its source. In the Theatre, this is best done at the distribution board. The important thing is to not allow the shock to pass on to yourself.

Flying Lanterns

- Check that everything on a lantern - including safety chains - is secure before the light is hauled up.
- Make sure the rope or cord is strong enough for what you're lifting, and that the rope is not getting frayed.
- When attaching a rope to a lantern, do not simply slip a loop over the hook clamp; loop the rope under the yoke first.
- Never fly lanterns with gel frames or barn doors attached - they have a nasty habit of falling out.

Rigging Lanterns

On Bars

Lanterns are hung on bars using hook clamps. Check that these are locked firmly on to the bars, and that a safety chain is used for additional security. This is mandatory if the lantern is above the audience.

On Stands

Lanterns can also be supported on lighting stands, attached by spigots instead of clamps. A T-bar allows more than one lantern to be supported on a stand.

- Make sure that any stand is on a level-surface; and on a tripod stand, ensure that the legs are as wide apart as possible. Make sure that any adjustable sections are locked off. If the stand is somewhere where it might be knocked, use stage weights to reinforce it.
- Lanterns attached to stands using spigots do not require safety chains. Lanterns attached to a T-bar using hook clamps should be chained - preferably to each other as well as to the bar.
- Make sure that lanterns transferred to stands are not rigged upside-down.

On Booms & Boom Arms

Lanterns can also be rigged on vertical bars called booms. A boom should always be firmly secured - usually they are built into a wall or scaff clamped to the grid. Lanterns are attached to booms using boom arms, a normal hook clamp is not suitable.

P.S: Lanterns get very hot - wear gloves for focusing.

Special Effects

Dry Ice

Dry ice (solid carbon dioxide) releases a cloud of dense white vapour when heated by placing it in boiling water.

- Dry ice is extremely cold and can produce burns. Gloves should be worn whenever handling dry ice.
- Storing dry ice can be problematic. It should never be kept in a sealed container. If a deep-freeze is not available, an unplugged domestic refrigerator or other well-insulated box can be used. Care should be taken to ensure ventilation of the surrounding area to prevent a build-up of gas.
- Dry ice vapourises rapidly, so only small quantities should be removed from storage at a time.
- Before filling the machine with water, ensure that it is disconnected from the mains - unplug it, don't rely on a switch.
- Make sure the machine doesn't leak.
- Add dry ice as and when necessary to achieve the desired effect.
- If you have to add more water to the machine, allow it to cool before adding the water.

- Remember that the machine contains boiling water during operation.

Carbon dioxide does not support life. Make sure that people are not totally enveloped in vapour for more than a few seconds. Never use dry ice in enclosed spaces.

Smoke

NO SMOKE IS TO BE USED IN THE THEATRE SPACE without authorisation from DTS Staff.

This is due to the need for the isolation of the smoke detectors in the space from the rest of the PAC Building. However, when permitted, PLEASE note the following.

- Most theatrical smoke is non-toxic and non-irritant, however it should still be used with care.
- Don't attempt to release smoke before the machine has heated up - this can result in slippery oil being released onto the stage.
- Smoke machines have parts that get very hot when in use, wait for them to cool down before putting them away, and beware of the nozzle.
- Do not leave a smoke machine switched on for long periods unattended, and never cover the smoke machine with anything. It could impede ventilation.
- Avoid firing smoke directly at people, fabrics or equipment. The operator should always have a clear view of the area around the smoke machine.
- Never use more smoke than necessary, and in particular avoid dense clouds over the audience or on a dance floor. Anything which cuts down visibility is potentially dangerous. Small and frequent puffs, to allow time for dispersal, works best.
- Be careful using smoke around smoke detectors, some brands of smoke fluid can set off the fire alarms causing great inconvenience.
- If using smoke on stage, make sure that everyone knows it's coming.

Strobes

- Strobe lighting can make many people feel ill, and in some cases can trigger epileptic fits.
- Strobes should never be used at frequencies above 8Hz.
- Don't use strobes for more than 20 seconds at a time.
- If several strobes are used they should be synchronised together.
- Warning notices must be displayed in the programme, and at the entrances to the venue.