



The Kings Theatre Glasgow

Technical Specifications





Contents

Contact Information	pg 3
Stage Specifications	pg 4
Flying and Rigging Specifications	pg 5
Dressing Rooms	pg 6
Electrical Specifications	pg 7
Health & Safety	pg 9
Visiting Company Evacuation Procedure	pg 10
PPE Policy	pg 11
Tallescope Guidelines	pg 12
Declaration	pg 14

Information for Visiting Companies

On your arrival at the Theatre you will be issued with a file containing further information on our policies. If, however, you require any further information prior to your arrival please don't hesitate to contact Tie Macbeth, Operations Coordinator (0141 352 8209 / tiemacbeth@theambassadors.com) or a member of the Technical Management team (details overleaf).

Glasgow Theatres Limited (The King's Theatre and Theatre Royal, Glasgow) is a company managed by Ambassador Theatre Group.

The King's is Glasgow's largest theatre. Originally seating 2,500 (but 1,785 today) it was built in 1904 by the greatest and most prolific of British theatre architects, Frank Matcham (1854-1920), who from 1879 to 1920 designed over 150 theatres, many of which have subsequently disappeared. Matcham built the King's for Howard and Wyndham, a nationally influential theatre management that began at the Theatre Royal, Edinburgh in 1851. The King's was Howard and Wyndham's third Glasgow theatre, built in only nine months at a cost of £50,000 (about £3.5million today). The local council bought the theatre in 1967 and in 2002 Ambassador Theatre Group took over the management of this beautiful theatre.

The present Theatre Royal is the fourth building in Glasgow to bear that name. The first burnt down (Queen St 1804 – 1829), the second was demolished (Dunlop St 1840 – 1868) to make way for the railway. The Royal Charter was then taken to an existing Music Hall, which was burnt down in 1879 – out of the ashes arose the present Theatre Royal from the eminent theatre architect Charles John Phipps and it opened in 1880. In 1891 theatre impresarios Howard & Wyndham bought the theatre but it was burnt down in 1895. CJ Phipps was re-engaged and it is this 1895 auditorium that survives to this day, most recently refurbished in 1997. Between 1956-74 the Theatre Royal became the home of Scottish Television when they sold it on to the new Scottish Opera Company for £1. The Ambassador Theatre Group took over the management of the Theatre Royal from Scottish Opera in March 2005, having already taken over the running of the King's Theatre (Frank Matcham 1904) from Glasgow City Council since October 2002.

We look forward to welcoming you to Glasgow. Please take the time to read through the information contained in this manual and if you have any questions, please don't hesitate to contact Tie Macbeth, Operations Coordinator (0141 352 8209 / tiemacbeth@theambassadors.com) or a member of the Technical Management team.

Contact Information

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Stage Specifications – Kings Theatre

Measurements

Proscenium opening	29ft 6ins	9000mm
Proscenium height	19ft – 21ft	5080mm-6400mm
Stage Rake	1:24	
Depth from Proscenium wall to last counterweight bar	35ft 10ins	10922mm
Depth from Proscenium wall to front of stage		900mm
Mean height from stage to under fly floor	24ft	7320mm
Mean height from stage to fly rail	28ft	8530mm
Distance between fly floors	44ft 6ins	13560mm
Distance from last counterweight bar to back wall	12ft	3660mm
Setting line to back counterweight bar	35ft 8ins	10871mm
Grid Height	17500mm – 15500mm	
Stage left wing		3600mm
Stage right wing		3000mm
Bar width (60mm Gas Pipe)		12000mm
Bar spacing	7ins-8ins	177mm-203mm
Maximum bar weight	330kg	
Hemp sets x 3 upstage of bar 52		

The Kings Theatre stage has a proscenium opening of 9m with a standard descending steel safety curtain on its back face. The House Tabs are red velour with a centre overlap. They fly rather than wipe.

The flying system has 52 counterweight sets. All are single purchase and the maximum bar weight on any single set is 330kg.

The stage surface is raked and painted matt black. Lightweight fixing into the surface with screws is permitted. Wing space is restricted at around 2m-3m each side. Upstage there is a scenery dock, this is situated beneath the paint frame. The Get In access is from stage left from Bath Street, the stage is situated about 500mm below street level and a ramp is provided.

We can provide a full set of black serge legs and borders. We also have a number of black serge masking flats.

Flying at The Kings is operated from Stage Right. Our fly floor is very wide and line of sight from the ropes is not possible. For this reason we insist that a member of in-house stage staff is present for show calls where there is no visiting stage manager available to watch moving pieces in and out.

Access to the grid is from the fly floor and only in-house technical staff and riggers are permitted access to this area. There are various rigging points in the grid area, if you require these please contact our Stage Manager prior to your visit to discuss requirements.

Stage Inventory

4 x Borders

5 x Sets Legs @ 9000mm x 5000mm

2 x Half tabs

2 x Full black

1 x Cyclorama

1 x Black Gauze (This must be booked prior to your arrival and a small charge will apply)

1 x White filled cloth (This must be booked prior to your arrival and a small charge will apply)

Tallescope 3900mm – 5900mm

2 x Zarges 3600mm – 8600mm

Orchestra Pit & Traps

The orchestra pit at The Kings is fixed in its smallest format and no lift is available. Its smallest size is 13m65cm wide by 2m60cm deep. This size will accommodate up to 15 musicians. Large format is achieved by removing the first two rows of seats, this will allow for up to approximately 60 musicians.

The trap room is directly under the stage and there is room available here to set up percussion spots for musicians.

Wardrobe

2 x Washing Machine

2 x Tumble Dryer

1 x Spinner

1 x Iron Board

1 x Iron

1 x Steamer (Hire charge applies)

Dressing Rooms

The Kings theatre has 14 dressing rooms available. They accommodate as follows:

DR 1	Howard	Principle	By stage door
DR 2	Wyndham	Principle	By stage door
DR 3	4 people	Lower level by wardrobe	
DR 4	5 people	Lower level by wardrobe	
DR 5	2 people	Ground floor	
DR 6	4 – 5 people	Ground floor	
DR 7	4 – 5 people	Ground floor (This room is used as the company office)	
DR 8	5 people	1 st floor	
DR 8a	6 people	1 st floor	
DR8b	6 people	1 st floor	
DR 9	2 people	1 st floor	
DR 10	5 people	2 nd floor	
DR 11	2 people	2 nd floor	
DR 12	3 people	2 nd floor	
DR 13	2 people	2 nd floor	
DR 14	8 – 10 people	2 nd floor	

Electrical Specifications

Lighting

ETC EOS

183 ETC Sensor dimmers with DMX protocol

2.5k	46 Circuits FoH
	54 Circuits PS fly floor
	19 Circuits OP fly floor
	04 Circuits PS perch
	04 Circuits OP perch
	17 Circuits PS stage dips
	17 Circuits OP stage dips
5k	05 Circuits PS fly floor
	01 Circuit OP fly floor
	02 Circuits PS stage dips
	02 Circuits OP stage dips

Stock

10 x Source 4 zooms 15/30

06 x Source 4 50 degree

04 x Source 4 36 degree

06 x Source 6 26 degree

06 x Source 6 19 degree

12 x Cantata 26/44

12 x Cantata 18/32

36 x Cantata F

48 x Parcan

18 x Patt 243 2k

12 x Selecon Aurora Floods

2 x Robert Julliat Super Korrigans

1 x Mini mist smoke machine (Hire charge applies)

1 x Hazer (Hire charge applies)

4 x UV Cannons

24 x Music Stands

1 x Conductors Stand

Communications and Cue Lights

Prompt desk available stage left or stage right with cue lights available to

Lx

Sound

Flys

Orchestra Pit

+ five other locations

Available Power

Customised unit situated in Stage left dock, please note that there is no isolated feed for sound.

3 x 32 Amp Single Phase (Cee-form) 3 x 32 Amp Three Phase (Cee-form)

3 x 64 Amp Single Phase (Cee-form) 3 x 64 Amp Three Phase (Cee-form)

3 x 125 Amp Single Phase (Cee-form) 3 x 125 Amp Three Phase (Cee-form)

200Amp Three Phase Powerlock

Tie Lines and Cable Runs

3 x Tie lines from Stage to Rear Stalls
Power supply to rear stalls mixing position 40m
Power supply to lighting control in Grand Circle 60m

Audio

Please be aware that The Kings has no installed sound system, we can arrange hire of one for you. All costs for this will be charged back at final settlement.



Health and Safety

Prior to arrival at The Theatre Royal the following documentation must be received by our technical staff:

- **Production rider (4 weeks in advance of performance)**
- **All risk Assessments**
- **Method statements**
- **Hanging plot detailing weights of flying pieces**
- **Details of all certification with regards to the production**

Please also be aware that any rigging that arrives without a stamped SWL will not be able to be used. Glasgow Theatres Ltd has the right to refuse to hang or fit up any equipment brought into the building that does not have the correct certification. All touring electrical equipment must be PAT tested, under no circumstance should any portable electrical appliance be used in the building without being so. Our electrical department can arrange PAT testing for you however a charge will apply.

The correct PPE must be worn at all times. All visiting staff must adhere to in-house health and safety guidelines, the Duty Stage Manager/Chief Electrician has the right to remove any member of visiting company staff from a working area who is not complying. More details on these requirements can be obtained from either the Stage Manager or Chief Electrician.

Prior to arrival in the building a signed copy of the Fire Evacuation procedure must be signed by the Company Manager (or his equivalent). A copy of this can be found on page 11 of this document.

Access to the building must be arranged prior to it being granted. Rehearsal/maintenance calls should be called prior to your arrival at the venue. Any request for calls with less than 48 hours notice will result in calls being charged at double time in line with our local union agreement, these calls cannot be guaranteed.

The Duty Stage Manager/Duty Chief Electrician has the right to stop any performance by whatever means necessary in the event of an emergency situation arising.

EVACUATION PROCEDURE FOR VISITING COMPANIES

The visiting company manager is responsible for providing a signing in sheet for the visiting company. This must be given to stage door staff when they first arrive on site. The Company Manager must ensure that all visiting staff sign in/out when they enter and leave the building.

The Kings Theatre fire alarm is a two phase system which gives a two minute warning on the activation of any single detection device. Full evacuation occurs:

1. After two minutes have elapsed.
2. On activation of a second device.
3. Evacuation mode is selected from one of the panels by duty theatre staff.
4. On activation of a break glass.

The fire alarm system of sounding comprises a continuous alarm sounding coupled with the following recorded message and flashing beacons (lights).

When the alarms are activated the beacons will flash and the following pre-recorded message will be played repeatedly in all areas.

“ATTENTION PLEASE, ATTENTION PLEASE. THIS IS AN EMERGENCY. PLEASE LEAVE THE BUILDING BY THE NEAREST AVAILABLE EXIT.”

This is the alarm signal and means that the building must be evacuated. All persons must proceed immediately to the muster point where the Company Manager is responsible for taking a role call and reporting the status to the Stage Door Keeper.

The Muster Point is located past the bus stop outside 333 Bath Street.

No one may re-enter the building until given clearance to do so by the Duty Manager/Designated Person who will be given the all clear by the fire service.

Should an incident occur during a performance:

- The evacuation message will be heard
- The House lights will be raised.
- The performance must be immediately stopped. If this does not happen, the Resident Stage Manager will take whatever steps are necessary to stop the performance at no liability to the Resident Manager.
- The Stage Manager will make an announcement from the stage advising the audience to leave the building.
- The safety curtain will be brought in.
- The Visiting Company must evacuate the building and report to the muster point.

Responsibilities of the Tour/Company Manager

- Ensuring that no touring vehicle obstructs a fire escape.
- Ensuring that no member of the visiting company causes the obstruction of any means of escape or means of raising the alarm.
- Ensuring that all members of the visiting company are conversant with the evacuation procedure.
- Ensuring that the evacuation procedure is followed.
- Taking a role call of the visiting company and reporting to the Duty Manager or Designated Person.
- Ensuring that no member of the visiting company re-enters the building until the fire service has given clearance to the Duty Manager.



PPE Policy – Visiting Companies

As of Sunday 25th July 2010 the following requirements must be adhered to by all technical staff at both The Kings Theatre and The Theatre Royal, Glasgow.

Safety boots must be worn:

- At all times while working in technical areas. (The only exception to this is when there is absolutely no risk to staff – e.g. when working a performance where there are no trucks moving or the need to manually handle heavy objects)

Safety helmets must be worn under the following circumstances:

- The decision has been taken at group level that all ATG and ATG(v) theatres must now enforce the wearing of hard hats for all local and visiting staff from the start of a fit up/get in until the stage area is 'cast ready' and for the entire de-rig/get out. This decision covers the following technical areas:
- Truck/Stage/Orchestra Pit/Auditorium (until all FoH rigging is complete)/Street and Loading Bays.

High Visibility Jackets

- Any staff required to work on the public highways (pavements/roads) must wear a high visibility jacket. These are available for all resident staff

All staff should visually check PPE for signs of damage before and after each use, any signs of wear and tear/damage must be reported to a full time member of staff.

It is a breach of health and safety to tamper with or hide any piece of PPE. Anyone found doing so will be subject to disciplinary action.

PPE Equipment Policy

Harnesses

- Must be worn where there is a risk of falling while working at height.

Bump Caps

- Bump caps are provided in GTL venues for staff working at height, these must be worn while working on access equipment and rigging at height.

Safety boots must be worn unless you are told otherwise by the duty Stage Manager/Chief Electrician, failure to arrive for work without them will result in you being denied access to the building until you retrieve them. Payment for shifts under this circumstance will start from the time you arrive back in the building.

Please sign the attached declaration to confirm that you have read and understood the company policy on PPE equipment.

Tallescope Safe System of Work

1. Training

It is **recommended** that at least one of the personnel involved in the operational use of the Tallescope has received accredited training and hold proof of competency from an approved training body and/or the person carrying out work activities in the basket must have received accredited training and hold proof of competency from an approved training body.

2. Prior to use

Prior to use, a visual inspection should be carried out on the Tallescope, the following key items must always be checked:

- All four wheels turn freely.
- All four brakes work.
- All four leg extension locks work.
- Both end braces are locked in position.
- Base platform is fitted on ladder side of base.
- Both outriggers are fitted (one either side).
- Both outriggers extension clips are fitted and locate.
- Both outrigger extension feet move freely.
- All four ladder base upright locks locate and hold.
- Both ladder extension hooks locate on rungs and lock.
- Ladder extension line is in good order and runs through correct pulleys.
- Ladder extension moves up and down smoothly.
- Lifting basket rail is fitted and locates on latch.
- Tool bag is empty of all objects and is secured to a pulling line.

Once the Tallescope has been visually checked the following checks should be made to the working environment:

- The area should be checked that it is as clear as possible of all obstructions (nuts, bolts, battens and tools). Any other personnel in the working area should be informed and made aware of Tallescope use.
- Revolve operators and elevator operators must be made aware of Tallescope use and cease any conflicting activity. Isolate stage machinery where possible.
- If there is a noisy environment and communication is difficult and not clear then radio communication should be used.
- Light levels must be sufficient and may be increased during movement to ensure good visibility.

A **formal annual thorough inspection** of the Tallescope is recommended; the manufacturer's instructions are regarded as a minimum standard.

Visual checks against a checklist should be made at regular intervals.

3. Raking the Tallescope

Once the Tallescope is on the working area a minimum of four people are required to rake the Tallescope.

- The Tallescope must be unoccupied and any tools and fixtures and fittings removed from the basket.
- Four staff should be positioned, one upstage, one downstage and one on each corner that is to be adjusted.
- Check that all four brakes are on and the ladder is not extended.
- Unlock the leg extensions that are to be adjusted.
- The person on the downstage edge should lift the Tallescope at the centre (one hand on the horizontal rail the other above head height on the ladder) The person on the upstage edge should brace the scope from going too far.
- The extensions should run freely and the Tallescope should be levelled by using the levelling bubble at the centre of the base.
- Once level lock both extension locks firmly.
- Check the level of the scope once again.
- Then set the outriggers in position and take off the brakes.

4. Anti-raking the Tallescope

Once the Tallescope is on the working area a minimum of four people are required to anti-rake the Tallescope.

- The Tallescope must be unoccupied and any tools and fixtures and fittings removed from the basket.
- Four staff should be positioned, one upstage, one downstage and one on each corner that is to be adjusted.
- Check that all four brakes are on, the ladder is not extended and the outriggers are folded back.
- The person on the downstage edge should lift the Tallescope at the centre slightly (one hand on the horizontal rail the other above head height on the ladder) The person on the upstage edge should brace the Tallescope from going too far.
- Unlock the leg extensions that are to be adjusted.
- The extensions should run freely and the Tallescope should be gently allowed to drop forward until all leg extensions are equal.
- Once level, lock both extension locks firmly.
- Check the level of the Tallescope once again.
- Then set the outriggers in position and take off the brakes if the Tallescope is to be used or return it to its storage area.

5. Tallescope manning levels

Static

- On a flat surface with someone in the basket, one supervisor (who does not participate in moving the Tallescope), two people at the base - one either end, with outriggers floating a **maximum of 10mm** off the floor.
- On a raked surface with someone in the basket, one supervisor (who does not participate in moving the Tallescope), three people at the base - one at either end and one at the lower side of the raked surface, with **outriggers feet set firmly on the floor**.

Mobile - On a FLAT surface with someone in the basket:

- **As of July 28th 2010, until further notice, it is not recommended to move the Tallescope if the basket is occupied.** It is recommended that the person in the basket descends the mast prior to moving, and ascends when the Tallescope is stationary. This should be repeated each time the Tallescope is moved. It is important to take appropriate measures to avoid fatigue of the person climbing the mast i.e. use extra personnel, take appropriate rest between ascents.
- One supervisor (who does not participate in moving the Tallescope), two people at the base - one either end, with outriggers floating a **maximum of 10mm** off the floor.
- The long axis must be aligned with the direction of travel.
- The person in the basket must wear a helmet (for example meeting BS EN 397 with a chinstrap) or a bump cap (meeting BS EN 812)
- The people at the base, moving the Tallescope must wear hard hats (in accordance with ATG's Health & Safety Policy).
- The person on the leading end of the Tallescope should look up at the basket to ensure that there is nothing to obstruct or catch the basket while it is moving.
- The person at the rear of the Tallescope should be looking behind the leading operator to see that the path of travel is clear and free from obstruction.

Mobile - On a RAKED surface with someone in the basket:

- **The Tallescope must never be moved on a rake if the basket is occupied.**

6. Lifting a tallescope onto a stage or raised platform

- Check that the basket is empty.
- Drop the mast to the horizontal position where possible, this helps to keep the centre of gravity low and aids balance while lifting.
- The staffing level can vary depending on the height of the lift but enough people must be used to ensure the stability of the Tallescope.
- Where possible one end of the Tallescope should be on the ground.
- One person should call the lifting manoeuvre

7. Tallescope General Guidelines

- Extreme caution should be taken when moving a Tallescope sideways across a raked stage.
- Never stand on kick boards or any basket rails.
- Never sit on the side of the Tallescope with someone at the top.
- Never stand inside the base while it is moving.
- Never go over a trap door without checking it is strong enough to take the load and then observe extreme caution when doing so.
- Observe extreme caution spanning a gap on the stage or other working areas.
- Never have one end on a moving truck, revolve stage or elevator and the other on fixed flooring without the operator/s of the stages knowing there is Tallescope activity.
- Never use packing, rostra or shims to gain height or level.



Declaration

Evacuation Procedure for Visiting Companies

I have read the evacuation procedure for visiting companies and understand my responsibilities.

Signed

Name

Production

Date

Glasgow Theatres Limited's PPE Policy

I have read the PPE policy and understand my responsibilities.

Signed

Name

Production

Date

Tallescope Safe System of Work

I have read the Tallescope Safe System of Work policy and understand my responsibilities.

Signed

Name

Production

Date

Please sign and return to: Tie Macbeth, Operations Coordinator, Glasgow Theatres Limited

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