

The Monckton Theatre

SGSU User & Technician Handbook

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1. Introduction

The Monckton Theatre has been tailored for use for lectures, conferences and other meetings for both the trust and university. In 2007 the lecture theatre was refurbished, and since then it is important that we try to keep it in the best condition possible. Also it is important that the equipment is looked after so that it remains in working order for lectures and other student groups. With this in mind this guide has been drawn up. There are several rules that are mentioned throughout, and these are presented in **bold/red**. **You must adhere to them or face action by SGUL or SGSU, which may include fines and/or bans from use.**

2. Important People

Naturally using the Monckton will require you to work closely with the other groups who use it and those who are responsible for its running. These people are currently:

1. Lecture Theatre Manager at SGUL, currently Phil Harvey: Holder of the key to each lecture theatre, and relevant codes, etc. Phil's Office is on the 4th floor near academic services and next to room bookings.
2. SGSU Ents Officers: available for any of your needs- troubleshooting, etc.
3. Student Union President: To sort out any issues that may arise.

3. Organising an Event in the Monckton

3.1 Training

Before considering your event in the Monckton you will need at least two individuals who are familiar with the equipment, or who can be made familiar with it. You should organise this at least one month in advance, with a brief of exactly what you think you will require sound and lights-wise.

SGSU Entertainments services (run by the Entertainments Officers) plan to provide an apprenticeship programme, in which individuals will be given a basic level of training and given a 'licence' to use the equipment. This licence will be known as the SGSU Monckton Access Licence. More advanced training in areas such as lighting will be given at a later stage. The basic training guide forms part of this guide. So directors/producers may also use the equipment (provided they have been appropriately trained and given a licence by the Students' Union).

3.2 Booking

The only way to use the theatre itself is through booking it officially via room bookings (on the 4th floor). As with all bookings you must check the availability of the theatre

(through the intranet page), and have the booking form stamped by one of the senior SU officers before taking it to room bookings.

Note: Booking the theatre does not give access to the equipment control booth at the back (see section 3.4).

3.3 Access & General Housekeeping

To gain access to the Monckton Theatre please take the booking confirmation form (this should arrive within a week by the internal mailing system) to Hospital Security. They will unlock the theatre to allow access. Also before you run your production please see Phil Harvey on the 4th floor a few weeks in advance to discuss your plans for the theatre.

It is **recommended that the ground floor doors are used and the rear doors kept locked**. This is particularly important, as people entering through the back of the lecture theatre have disrupted performance on occasion and it also poses a security risk to any equipment.

The housekeeping rules are simple but should be adhered to:

- **Leave the Monckton as you find it**, or if anything tidy any rubbish that you may find (bins are present at the back of the theatre)
- **Do not allow any of the people you let in (including cast/crew) to eat or drink in the theatre**, water is ok, but anything else can easily be taken out to the Monckton Well area and consumed there (please encourage everyone to do this!)
- **Do not leave things lying around in the theatre**, unless they are out of the way. Behind any staging/flats or by the sides behind the curtains is acceptable if things really must be left. They are left at your own risk however.

3.4 Access to the Lighting & Sound Booth

The lighting and sound booth access is extremely restricted, and for good reason, as the equipment in here is very expensive – if it is broken we are unlikely to be able to replace it!

There are currently two doors with two locks on each. One is a combination lock and the other a key lock. Lecture Theatre Manager (Phil Harvey) holds both the keys and the combination. If you are given either or both you must look after them, as **if the key is lost or the combination abused, you will be accountable for the consequences** (which may result in disciplinary action by the SU or SGUL) – **you have been warned**.

Further to this as an extra measure only those with an SGSU Monckton Access Licence (see 3.1) will be permitted to know the combination and retrieve the key from Phil Harvey. The keys will be signed out and in, and **the person who has the key will be held responsible for anything that happens to the facilities in the booth**.

As a restricted access area only those in possession of a licence will be permitted entry to the booth. It is your responsibility to keep others out and make them aware of this, if this rule is found to have been abused you will be denied future access.

The rules for the Lighting & Sound Booth are the same as the general rules and must be maintained. In addition, **although water is permitted in the theatre, it is not permitted in the booth** due to the risk of damage. If you need a drink please leave it outside the door of the booth and leave the booth when the need arises.

4. Running Events in The Monckton Theatre

Most events in the Monckton Theatre require use of two key areas:

- The technicians booth (or lights & sound booth)
- The stage management area

These areas should work together to facilitate performances, and allow smooth sound, lights, and stage coordination.

4.1 Communicating Between Lights, Sound & Stage

A communications kit consists of headsets and microphones that allow all the technical people to communicate so that lights/sound are prepared for a scene and can be given cues along with other useful messages.

We are planning to get a functional communications system for the Monckton; it is however an expensive bit of kit so we work on a rental or borrowing basis. AV may have a communications kit that we can use if you ask nicely and well in advance. Alternatively use the two way radios (walkie talkies)

4.2. Stage Manager's Corner

This is the area stage left (or right from the perspective of lights/sound) behind the curtain, near where the piano is situated. Here the house lighting and curtain is controllable. Also there are communication tie lines which allow a stage manager to speak to the sound and lights personnel.

There are four main controls that should be used:

- Curtain control – Out/In/Stop
- House lights control – Dim up/down (and numbers)
- Over-stage lights – On/Off
- Backstage lighting (Blues) – On/Off

The Backstage lighting should be on during a performance – this provides a blue light that is near invisible to the audience, but can be used to see backstage.

To switch off the house lights at the beginning of a performance always use the control in the projection booth (AMX) this is a touch screen panel next to the lighting control.

The lectern also stays in the stage managers corner when there is a performance, it will be moved by a member of AV at your request. **Do not attempt to move the lectern yourself. It should not be touched except by AV staff.**

The stage manager should also look after the microphones, they are easily damaged (particularly the grey connector parts). Microphones can be kept on the lectern or a similar desk and given to performers as they need them. The backstage manager should remind performers to look after their microphones and not touch any of the controls on them.

A head set and a monitor microphone for the booth can be plugged in through the tie lines in the stage managers corner. These must be connected up in the booth.

4.3 Sound

The sound desk (mixing console) is located in the technicians control booth at the rear of the theatre. The large desk on the left is the main control.

To use the desks outputs you must deactivate the lecture sound setup and activate the performance setup. This is done by the lecture theatre AMX terminal next to the lighting desk (touch screen). The system is started by touching the screen, then you must press the button labelled "TECH". You must then enter a code which will be given to you when you are trained. **Do not tell anyone this code or let them see you enter it** (if they are in the booth they will know it anyway as they must have a licence). **Do not abuse this code or you will face severe consequences.** The screen in front of you displays many options. **Touch none of them unless you have been instructed to.** The only options you may need to press are to put the screen up/switch projector off or to activate the performance sound system. To activate sound select "20" from the section headed "Vortex". When you are finished make sure you select "18" to put it back in lecture mode.

The lecture theatre sound system will automatically shut down after 3 hours. You must therefore exit the system and start it up again 5 minutes before any use, and during the interval.

4.3.1 Plugging in a CD Player

A CD player may be used with the Monckton system. Generally the Entertainments Officers will provide one of their table top CD decks. CD decks plug in via phono-to-quarter inch jack connectors, which go into channel 15/16 which is a stereo fader. The jack input is at the rear of the mixing console towards the middle. To get to them slide the console out slightly (carefully!). If this does not work you can go into the 'tape in' via a phono-to-phono connector.

4.3.2 Plugging in Microphones

The Microphones are either kept by the Entertainments Officers or in the Safe Room of the Students' Union. To take them you must possess a SGSU Monckton Access Licence and get them signed out by one of the senior (top 4) exec officers. The form for this is kept in the DJ booth and should be returned there after you have signed out the microphones.

The microphones are kept in a black flight case. The contents should be looked after by whoever signs them out, ideally the person running the sound for the performance.

The case should contain:

- 8 Receivers
- 1 Power Cable
- 4 Manuals
- 2 Antennae
- 2 sets of 4 2meter xlr connectors
- 8 Microphones within drawer
- 8 Microphone cables within drawer
- 16 AA Batteries within drawer

Please ensure this is all kept in the case at the end of the show. The microphone cables should be screwed in carefully at the beginning of a show, unscrewed and wound up at the end of the show. Also please do not leave batteries in the mics. After every use take them out and place them in the appropriate places in the drawer. If they run out replace them and make sure that there are always 16 with at least half charge left in the drawer.

The drawer must be kept locked. The key is kept with the Entertainments Officers. Please ask them for it and look after the key.

Setting up the microphones is simple. Remove the mics, insert the batteries, screw in the cable and switch on. Keep the microphones on mute until you begin sound checking. Take the base unit and place it beside the mixing console. Plug the blue 'speakon' power supply into the back of the case and twist to insert. Plug into mains (do not switch mains on), the unit is now earthed. Now take the xlr cables which are labelled 1 to 8. The female ends plug into the case (1 corresponding to A, 2 to B etc). Finally plug the antennae in, these connect to the rear of the case via two BNC connectors.

To connect it all to the mixing console, bring the console out slightly so you can access the rear. Plug the xlr connectors into channels 17 to 24, which are all located on the far right along the bottom. The microphones can now be controlled as outlined in section 4.3.5.

4.3.3 Switching on a Channel

To switch on the power for the mixing console (it should be on anyway) push the button located at the back in line with the power light at the top of the console.

All inputs to the mixing console are controlled in channels. A CD player should be on 15/16 and the mics on channels 17-24. Each has a slider, above which there is an ON button and an ST button. There are then many knobs which allow different controls to be imposed. To switch on a channel, simply depress the ST button, and press ON. The slider can then be brought up to the required level. The masters (ST1 a slider, and ST2 a knob) should be raised to 0 and 8 (the arrow) respectively.

4.3.4 Playing Sound Tracks

Switching the CD player on is a matter of bringing up 15/16 fader and pressing play. You must also have the red master slider turned up for any sound to be transmitted. It is advised that you have the CD player on 'single' mode so that after each track the music stops. If it is not loud enough raise the gain (red knob) at the top of the 15/16 column.

4.3.5 Using Microphones

A basic guide to using the microphones with the sound console is detailed here. You may wish to alter some of the settings for a more advanced, cleaner sound, but please ensure at the end that the levels are all brought back to their usual positions and the sliders are lowered to infinity.

The microphone channels are 17 to 24 on the console. Each channel has a column which has the following functions (from top down):

- Gain dial
- High to Low (Treble to Bass) dials (green)
- M1 to M10 (programmable channels)
- Slider/fader
- ON/ST Buttons

The default settings for these are as follows. The gain should be set centrally/directly pointing up, this can be slightly adjusted if bringing the fader up gives a sound that is too quiet. The low to high (green) dials can be used to amplify or filter particular frequencies, for example if it seems distorted (often low) or tinny (high). After use return the dials to the central position.

The simplest way to use the mics is to bring up the fader to the desired level. You can then either use the slider to switch on or off or use the ON switch above the slider. You can set the sliders level and record that level for each person that uses it and adjust accordingly on-the-fly.

For a more complex solution, which may be handy for example, if you have multiple users of a single microphone (who require different levels/bass-treble), you may use the M1-10 settings, which are programmable.

This is best explained by example. For scene 1 I need to use mics A(17) and B(18) for Tom and Jerry, and E(21) and F(22) for Sylvester and Tweety. Tom/Sylvester need to be quiet and Jerry/Tweety Loud. I therefore keep all faders at infinity, and in columns 18 and 22 (Jerry and Tweety) go to row M1, press ON and turn the dial to the arrow (8). I then do the same for 18 and 21 (Tom and Sylvester) but turn the dial to central (5). At the start of the scene I would then merely switch to ON and bring up M1 to 0.

Another example where you could use a programmable channel is if there are two people mic sharing. If for scenes 2 and 3 Tweety and Tom share mic A(17), I would turn the M1 dial to 5 (for Tom), and the M2 dial to 8 (for Tweety). Bringing the M1 slider up in Toms scene would allow him to be amplified, then in Tweety's scene bringing the M2 slider up will amplify him to the correct level.

These are basic uses, but I'm sure you can find the best way for you to do each scene.

4.4 Lighting

The lighting control centre is located on the right hand side of the lighting/sound booth. From here you can control each of the lights which are mounted on the lighting bars. Please note use only controls you are trained to. **Do not touch any of the buttons apart from those outlined here, unless you have been on the advanced lighting training course.** However you may adjust some things not outlined here, as long as you are confident that you can return the system to the default settings afterwards.

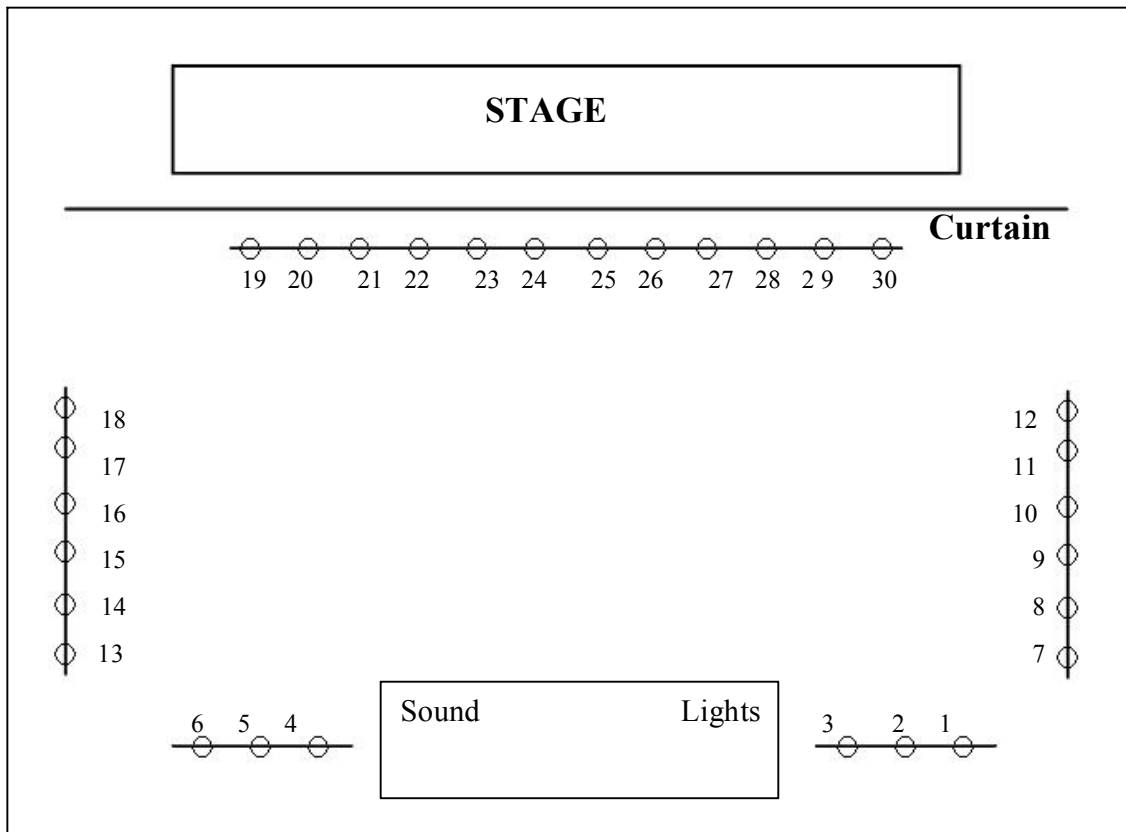
4.4.1 Lighting Configuration

The lights are currently mountable on 5 bars situated in front of the stage. There are sockets for lights as the diagram below (fig. 1) shows:
A general rule is to have fresnels (1kW) on the front bar and Profile spots (1kW) on the sides/rear bars.

4.4.2 Rental

If you wish to have lights which aren't already on the bars (currently only 6 fresnels and 2 profile spots owned by St. George's) you should contact White Light, a company based in Wimbledon and ask for rental of the lights. It is also advisable that you request delivery and ladder rental (14 rung A-frame ladder) for the duration of use. Installation can be performed by those trained to do so and may be shown to you at some point. If you are afraid of heights or don't like ladders have White Light install them or ask one of the AV staff. Always ensure there is someone else present to stabilise ladders if you use them. Make sure when renting lights that you get them with gel frames for colours and the fresnels come with barndoor flaps.

Fig. 1. Mounting Positions for lights and corresponding channels



Generally speaking the fresnels will light the stage overall, and the profile spots will highlight peoples faces. Also the profile spots may be used to section off discrete areas such as a door by moving the shutters on the sides.

4.4.3 Colours

To use colours with the lights you must buy filters known as gels. Gels are slotted into gel frames that are fitted to the light. Ensure that gel frames are provided with lights when rented. The Monckton Theatre has a selection of gel samples in the booth at the back in the top drawer on the left. Please do not remove these, but you them in the theatre when considering the best options for your show. Currently the 30 sockets limits the number of colours you can have but 3 or 4 may be achieved successfully. The lights generally emit a yellowish hue, if you want a warmer or colder light use steel blue or warm red gels on all 'white' light. To fit a colour, remove the gel frame from the light, cut a piece of gel to size and insert in the frame. The frame can then be inserted in a slot in front of the light. Gels can be purchased from White Light.

4.4.4 Using the lighting control 1 – Starting up

4.4.4.1 Startup

To start your rehearsal or performance, begin by switching on the power to the lighting control panel and side console by switching the plugs behind the monitors on. Now switch on the main panel via the button at the back on the right. Before beginning ensure the dial at the top right of the console is set to “Masters” (pointing up), and the main panel dial in the top right is set to on (pointing up). To start up the system depress the reset button at the back in the middle of the panel.

The system will take a minute to load. When this is done the lower screens (previously displaying CONGO Jr) will go blank. The screen will show a circle with several buttons. Click on “Server” with the mouse, then when the page loads click “New Play” or run the last saved data by clicking the other option with the mouse. If you start a new play click “Set Patch 1.1”, then “OK”. (Note you may use the arrows/modify key on the main control instead of the mouse).

4.4.4.2 Loading a previously saved lighting set

The left screen now displays a computer style interface. If you have previously used the system and saved the programmes go to “File” on the left hand menu, and click on Open and select the file that you named it

4.4.4.3 Turn the grand master up before beginning

This is a slider located near the top right of the main lighting control (the left hand part of the desk). Raise this to 100% before beginning. If you simply wish to turn lights on and off, follow the instructions below to switch everything on, then use the grand master to dim/fade up.

4.4.4.4 Patching

The numbers represent each light as shown in figure 1. It is currently not correctly patched, so in each new play go to the browser (left hand screen)(with mouse or press “Browser” button), select “Patching” (third option down), click “Output List”, then “Universe 1”. Double click. Select the box in row 25, column 2 (Channel) and enter 28 on the keypad on the main control panel. Double click the select box. Do the same in row 28, but instead type 25. The controller is now correctly patched.

4.4.5 Using the lighting control 2 – Adding new programmes

Now the system is turned on, take the system into Channels Only mode, by turning the dial in the top right hand corner of the console towards you (i.e. 11 O’Clock position). The screens now display two sets of boxes with numbers in. Each number represents a lighting channel or light. Each number corresponds to each socket on figure one. Now look at the console (right hand bit). The sliders correspond to the socket number written

above or below them. So for example, moving sliders 24 and 25 will illuminate the centre of the stage.

You can now manipulate the lights simply by moving the sliders. When you have a desired configuration you can record it to a slider. Setup your lights in this mode, then move the dial into Masters mode. You can now record the setup to a slider by holding the red record button on the panel (left) and pressing one of the buttons above a slider (the topmost buttons).

A dialog box appears where you can confirm the recording (click Record or press Modify to do this). A light comes on above the slider to indicate it has been recorded to.

Return to Channels Only mode using the dial, and lower all sliders. Move back into Masters mode and bring up the slider you just recorded to. The lights that were previously up now come up together. You can also flash a recording using the button directly above the slider.

This can be done repeatedly so that you can have up to 40 recordings.

There are more complex possibilities for the lighting desk, you may explore these (read the manual in the booth first though) but always ensure the desk is returned to its default settings at the end.

4.4.6 Using the lighting control 3 – Saving and Closing

At the end of setting up your plays, or a rehearsal or performance, save your changes and recordings. Do this by selecting “Files”, “Save as...” and “Play Archive” (double click with mouse or use browser button and arrow keys/modify key) from the browser. Enter a save name using the keyboard on the left of the control panel. If it is already saved simply double click on “Save” from the “Files” menu.

Now click “Exit” from the “Files” menu in the browser and then press Modify. The main start up screen appears. Select “Shutdown”.

Now press the off button at the rear of the main control panel, and switch off the power at the wall (behind the monitors)

4.5 Spot Lights (Follow Spots)

These may be used. Use from last row of seats with 1.2kW lamps. Plug them into the cleaners sockets on the sides of the projection booth, ensuring wires run along the walls and under the first step so as to not create a trip hazard.

4.6 Staging & Set Building

The stage area can be used with a set, but there are several rules. A raised stage and **set may be used but it must be kept behind the projection screen** which is used for lectures.

Also sets/flats must not block access to the fire escapes behind the stage.

The back wall must not be drilled into, painted or damaged in any way. Sets must be free standing and cannot be drilled/affixed to the back wall.

Ensure that set building does not get in the way of lectures or resuscitation services who use the Monckton Well Foyer area.

This means that you must clear up after yourselves and ensure there is no wood, MDF, sawdust, ladders, newspaper etc left lying around. You may store tools etc behind the set but it is left at your own risk.

Written by Ben Sansom (version 1, 03/2008), in consult with, and with contributions from, Phil Harvey.

The Monckton Theatre

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