

**SOUTHEND  
CLIFFS PAVILION**

**SOUTHEND  
PALACE THEATRE**

# **SOUTHEND THEATRES**

**Cliffs Pavilion & Palace Theatre  
Entertaining • Enlightening • Inspiring**

# **EDUCATION PACK**



## **What is Southend Theatres?**

Southend Theatres is made up by The Cliffs Pavilion and Palace Theatre. Since August 2006, both the Cliffs Pavilion and Palace Theatre have been operated by HQ Theatres on behalf of Southend Council. HQ Theatres is part of QDOS, one of the largest entertainment groups in the UK – they have many strands to their business, including a talent agency and a voice agency, and they are the world's largest producer of pantomime.

### **The Cliffs Pavilion**

Most of the current building was opened in 1964.

However, work began on the original Cliffs Pavilion during the 1930's. It was intended to be a 500 seat theatre incorporating the art deco style of the times.

The outbreak of World War II in 1939 halted the building work and the site remained a boarded-up building site until 1959. Much of the foundations had been installed and concrete columns could be seen sticking up forlornly for 20 years!

During the 1950's discussion began about how to finish the project. It was eventually decided to level the original building site, move to one side and slightly closer to the edge of the cliff and commence work (in 1959) on the bigger (1100 seat) building that forms the basis of the present Cliffs Pavilion.

It is still possible to see the remnants of the original 1930's building in that it was going to be hexagonal in shape and our sunken garden follows its original outline.

On 31<sup>st</sup> July 1991 Des O'Connor performed the last concert in the 1100 seat auditorium. The very next day the Cliffs Pavilion shut for 17 months while the Foyer Bar was built and the balcony added to the auditorium.

On 14<sup>th</sup> December 1992 the current building opened with Wayne Sleep starring in *The Pied Piper of Hamelin* pantomime. The auditorium now seats 1630 (2250 for standing concerts) people making it the largest in East Anglia (others of similar size are in Norwich, Cambridge and Ipswich).

The other main alterations were the removal of a circular staircase in the main foyer that led up to the restaurant (then called the Lookout Bar) and the re-design of the staircases to the Lower Ground Floor to make them narrower and increase foyer floor space. Facilities for the disabled were brought up to date and the lift was installed.

The 1964 building was designed by Southend Borough Council Architects and the 1992 additions were designed by Tim Foster Associates.

## **The Palace Theatre and the Dixon Studio**

The original idea was to build a Southend Opera House, but when the Palace Theatre opened on Monday 21<sup>st</sup> October 1912, it was a theatre owned by Mr Raymond of the Raymond Picture Company, who also controlled fourteen other cinemas and theatres.

By the standards of the time, it was a modern building of unique design, claiming to be the only building to be fitted so that, "no matter from what part of the building spectators look up to the stage, there is a clear and uninterrupted view". Unbelievably, it seated 1500 compared to 603 today.

By 14<sup>th</sup> November, it was known as the Palace of Varieties and then in December became the New Palace, presenting a forerunner of the popular 60s television show Opportunity Knocks. In 1919, Mrs Gertrude Mouillot bought the theatre for £25,000, intending to open it as a cinema, but owing to the steep rake of the stage it was impossible to project pictures from the front. Accordingly, a small annex was constructed at the back of the stage and rear projection was used. Unfortunately this meant that any films shown had to be run all the way through onto a blank reel to make it the right way round for the audience and then re-run again afterwards to make it right for the next person hiring it! The annex that was built is still there today.

Between the two World Wars, the theatre mainly presented touring ballet and repertory companies that included many famous stars of the day: Ivor Novello, Matheson Long, John Clements, Ruth Draper, Lillian Braithewaite Sybil Thorndyke. Throughout WWII, the theatre managed to generate an atmosphere of business as usual and the building survived the air raids without serious damage.

Following some financial troubles, the theatre suffered a period of closure and in 1942 Mrs Mouillot gave the theatre to the people of Southend. The opening play was performed by the Harry Hanson Court Players, who included a newcomer by the name of Dora Bryan.

In 1957 the Palace Theatre Club was founded "to encourage interest in all aspects of living theatre and, in particular, the Palace Theatre."

In 1973 Southend Council made generous donations to the Trust and the theatre was extensively redecorated. In 1980 the theatre had an opportunity to obtain the property adjoining to the west of the building and (with considerable help from the Appeal Committee) set up to raise funds for the redevelopment, half the cost was supplied by Southend Council and a contribution was given from the Arts Council. The foyer, courtyard, workshop and wardrobe were built, together with the Dixon Studio, a smaller auditorium space for up to 100 patrons.

## Aims

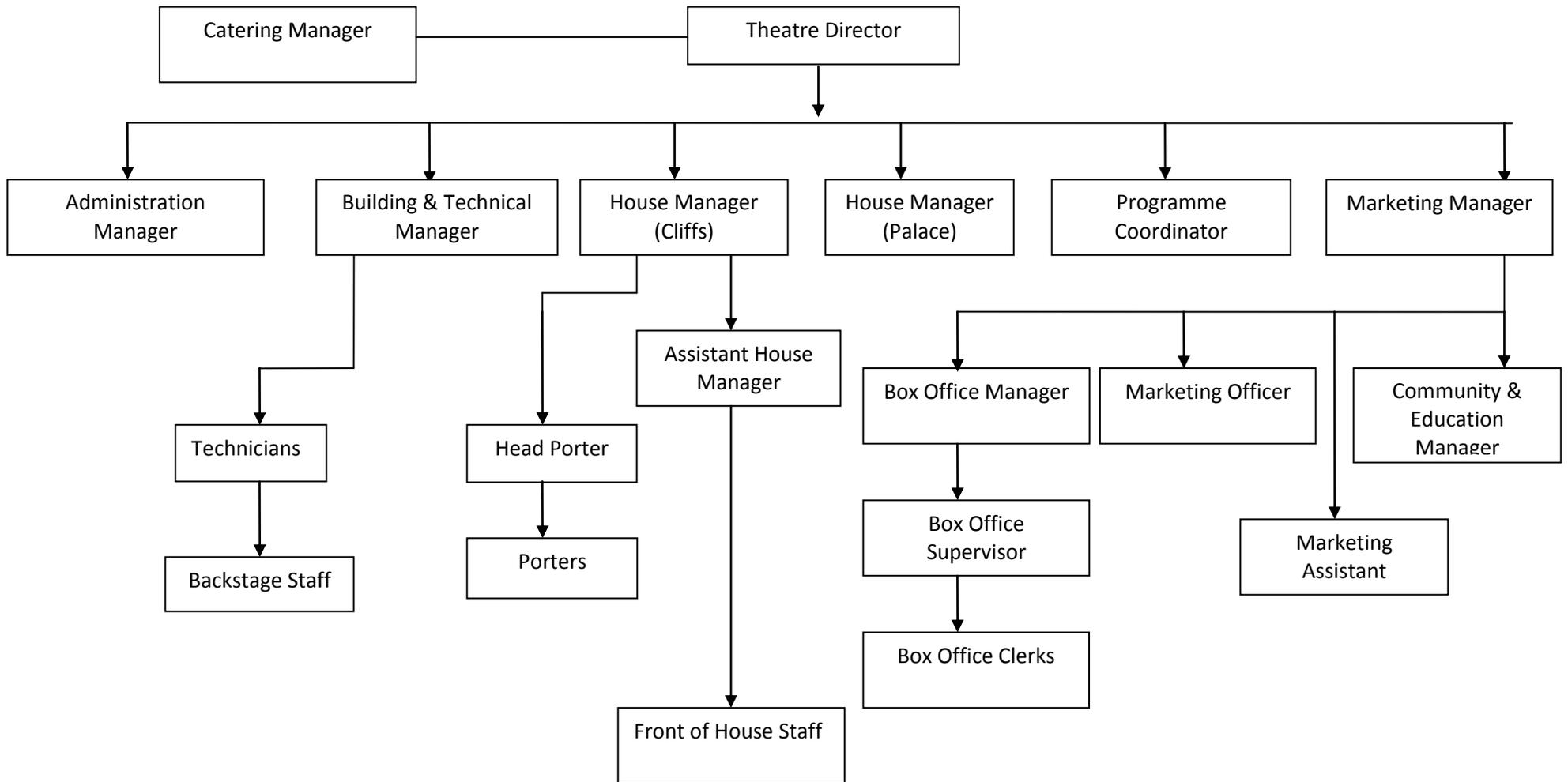
### **Entertaining ● Enlightening ● Inspiring**

- To build and maintain Southend Theatres' position as No. 1 receiving theatres in the region.
- To build upon Southend Theatres' reputation as centre's of excellence in entertainments and arts provision.
- Through positive and balanced programming, enhance the quality of life for the local and regional populations by facilitating the provision of a broad range of cultural and popular events.
- To promote a better understanding throughout the organisation and local communities of the value of Southend Theatres and its role in promoting the performing arts and cultural diversity. To foster empowerment through innovation, education and training.
- Southend Theatres acts as a focal point for the community, bringing local people together either as performers, participants or audience and thereby enhancing social cohesion.
- Work to remove social, economic, cultural and physical barriers which may prevent access to Southend Theatres' venues for groups or individuals, audience, performers and employees.
- To identify, through ongoing market research, sections of the community currently under-represented in the audience base. To encourage and develop potential audiences by working closely with the community and by positive programming.
- Through recruitment, training and development foster an entrepreneurial culture delivering a cost effective and efficient service. To be a capable organisation, delivering best value to customers and stakeholders.

## **What types of jobs are available in the theatres?**

Theatre Director  
Programme Manager  
Administration Manager  
House Manager  
Assistant House Manager  
Front of House Staff  
Marketing Manager  
Marketing Officer  
Marketing Assistant  
Community & Education Manager  
Buildings and Technical Manager  
Stage Technicians  
Stage Door Administrator  
Backstage Staff  
Box Office Manager  
Box Office Supervisor  
Box Office Clerk  
Catering General Manager  
Catering Sales Manager  
Catering Staff  
Head Porter  
Porters  
Cleaners

# Staff Structure at the Southend Theatres



## **What sort of programme do the theatres offer?**

Both theatres serve the community and have a responsibility to deliver a wide and varied programme. This has to be delicately balanced with the need to produce enough money to support the running of the theatres, maintenance and the salaries of its employees.



### **Cliffs Pavilion**

The Cliffs Pavilion provides a wide and varied programme of events ranging from West End musicals to classical concerts through top named vocalists and comedians to children's shows, pantomime and even rock concerts. The theatre is open all year round with the auditorium closing only for one-two weeks usually in the Summer/early Autumn for maintenance. During this time the main building and the Box Office stay open continuing to sell tickets and serve food and drinks in the Foyer Bar, The Maritime Room and the Pavilion Restaurant. Events here include theatre, exhibitions, balls, seminars and training events. Besides the main auditorium the Cliffs Pavilion has two other rooms that can be used for events, the Admirals Room and the Maritime Room situated on the lower ground floor.



### **Palace Theatre**

The Palace Theatre provides a varied range of productions many of these being plays, drama, farces and children's productions. During the summer the Palace Theatre hold a summer youth project which is produced by our Community & Education department. It is also a community based theatre with amateur dramatics and community groups performing there.

The main auditorium seats 603 and the Dixon studio 100. The Dixon Studio is a fully functional performance/rehearsal studio that is available for hire by community groups and schools.

The facilities at the Palace Theatre include a theatre bar serving tea, coffee, soft drinks, alcoholic drinks and cakes. The Theatre shop offers soft drinks and confectionary.



## **Who visits the Theatres?**

People from all walks of life and all ages visit the theatres but this is mostly dependant on what type of show is performing at either theatre. The Palace Theatre has predominately mature audiences as plays/dramas appealing to that age group are a major part of its programme. The Cliffs Pavilion has a wide variety of shows including large musicals, concerts and comedy that tends to attract a broad age range of patrons.

The theatre values its mature audience but the younger audience is our future. It is important that we encourage students and young adults to make coming to the theatre as natural as walking into a cinema.

## **Groups**

Various groups of people visit the theatre including community groups, corporate groups, schools/colleges. This is predominantly to see a show but they can also use our function rooms for training, seminars or parties. We offer group discounts for most of our shows.

## **Show Programming**

### **What influences the planning of the programme?**

The programming is planned by the Theatre Director who considers various influences when booking a production. Both the Cliffs Pavilion and the Palace Theatre are owned by the Southend Borough Council and managed by HQ Theatres so we have a responsibility to offer something for everyone throughout the year as well as being commercially viable.

Not all shows are booked for profit although the balance of the programming will mean a certain percentage of popular, high income shows will have to be booked to make sure the theatre survives. The programming of cultural and minority audience

performances ensure that we are serving all members of the community. It is also important to allow room for the amateur groups within the programme.

The types of performances include:-

- Opera
- Classical Concerts
- Ballet
- Comedy
- Light Entertainment/singers, tribute bands etc
- Children's Shows
- Pantomime
- Rock/Pop Concerts
- Dance
- Jazz
- Plays
- Drama
- Musicals

### **Producers and Agents**

Planning for a production can go on for over two years; some shows such as concerts are quicker and can take only a few months. The promoters or Agents will be planning a tour and will look at various venues that they feel will suit their needs. i.e. size of venue, it's facilities, the ability to fill seats, a safe environment and the proficiency of it's staff. They then contact the Theatre Director to start negotiating a deal.

Making the decision as to whether we want the show at one of the theatres or not depends on the balance of the diary already programmed in, how much we want the show, past experience of the product, previous success of the product. i.e. we would not normally book more than four musicals a year and only three Operas a year. The Christmas Pantomime is a crucial part of the year's programme providing revenue and creating an awareness across the county to patrons that would not normally attend the theatre.

Sometimes a phone call offering a show can come completely out of the blue. This is usually a rock/pop concert and the deal will be done very quickly if we have the availability. An artist or band's management tend to book through tour organisers such as SFX, Clear Channel, and Metropolis etc.

Southend Borough Council delegated authority to the HQ Theatres to programme the diaries for both venues, taking into account the influences mentioned earlier. However budgetary constraints make it more difficult to provide a broader programme whilst working with a commercial agenda.

## **Do we receive any funding?**

Both the Cliffs Pavilion and Palace Theatre are owned by Southend Borough Council. A management fee is given to the Southend Theatres by the council to run most aspects of the theatre except catering. The budgets are allocated to each area and then managed by each individual manager for that area.

Sponsorship and Charitable Private Donations are sought by the Cliffs Pavilion and Palace Theatre for particular education based projects.

Currently both venues are not directly funded by any organisations although the Community & Education department does benefit by being part of HQ Theatres Trust (HQTT). The HQ Theatres Trust is HQ Theatres & Hospitality's charitable arm. It was established in 2012 with the objective to advance the education and appreciation of the public in the arts in all its forms.

Within HQ Theatres & Hospitality's venues, the HQ Theatres Trust works with children and young people, through the provision of workshops, classes and performances, including Summer and Easter Youth Projects across the HQ group.

HQ Theatres Trust is a Registered Charity (Charity No. 1145989).

## **Where is funding available from?**

Arts Council England is the national development agency for the arts in England, distributing public money from Government and the National Lottery.

Arts Council England believes in the transforming power of the arts - power to change the lives of people throughout the country. Their ambition is to place the arts at the heart of national life, reflecting the country's rich and diverse cultural identity as only the arts can. They want people throughout England to experience arts activities of the highest quality. Arts Council of England believes that access to the arts goes hand in hand with excellence.

## **Private Companies via Donations or Sponsorship**

Charitable Donations come from a company's Charity Budget which is subject to tax benefits. But a company making a charitable donation is not allowed to make commercial gain from their donation – which means they gain nothing from giving us a donation. Sponsorship is something else – and the money comes from a company's advertising or marketing budget. We are offering the company something – i.e. corporate image, publicity, credibility, entertainment, employee relations etc. This sponsorship could be in money or in kind – donating materials etc.

Other arts funding options:-

**Lottery Funding**

**Art's & Business** - a national organisation which exists to promote and encourage partnerships between the private sector and the arts.

**NESTA** – is a Government body: The National Endowment for Science Technology and the Arts aims to fill the funding gap by investing in outstanding ideas and the people that have them.

**British Council** - aim is to create enduring partnerships between British and other cultures and we do this by creating opportunities to connect with the latest skills, ideas and experience from the UK.

**What is the difference between a receiving theatre and a repertory theatre?**

**Receiving Theatre**

The Cliffs Pavilion and the Palace Theatre are both receiving theatres. Neither theatre employs a performing company to produce shows. All the productions are brought into the theatres from touring producers. The Theatre Director sources the productions or is approached by a production company, she decides if the product would fit into the programming diary.

Once a production has been booked and contracts have been agreed a date will be agreed for the show to go on sale. The tickets are sold through the Box Office and the Marketing Department works on promoting the show.

In the contract a date will be set for the 'get in' of the show. This may be on the same day of the performance date or it may be a day or two in advance, it will all depend on the amount of set, lighting and sound equipment there is to set up. The theatre sends out information including everything about the theatre that the visiting company needs to know. A 'rider' is produced by the production company outlining all of the show's requirements from staff requirements and equipment needed to the catering facilities that cast/performers require.

**Repertory Theatre**

This type of theatre has a permanent company that produces many of its own productions in-house. These theatres can also take the company and it's productions out on tour to other venues and allows other touring companies to perform at their theatre.

Most repertory theatre has the following working structure, although this may vary in some cases.

***Chief Executive***

***Artistic Director*** – chooses the play and is then responsible for casting. The Artistic Director casts from C.V's and from actors submitted by agents. Agents will have found out what shows are being produced and will be ready with actors who will fit the casting guidelines. These will have been chosen from showcases, actors they already know or drama schools. Actors can be cast for just one play or for a season. Casting can be as informal as a one to one over a coffee in the office or auditioning on stage doing a reading/full dance routine.

***Scenic Designer*** – draws up plans for the sets and once they have been cleared by the Artistic Director, passes them on for production to the carpenter.

***Carpenter*** – produces the set based on the plans drawn up by the Scenic Designer.

***Company Stage Manager*** - is responsible for ensuring that all of the backstage management team are fulfilling their responsibilities.

***DSM – Deputy Stage Manager*** - runs the show ('on the book') attending all the rehearsals.

***ASM – Assistant Stage Manager*** – sources all the props for the show.

***Backstage Event Staff*** – general work on show moving set/equipment, spotting, lighting, sound.

***Marketing*** – responsible for all the advertising, promotions, press/radio/TV coverage, sponsorship, education, production of promotional material e.g. brochures, leaflets and posters. Marketing staff also source all the information about the shows and communicate this to the Box Office.

***Wardrobe Mistress*** – responsible for all aspects of costumes e.g. clothes, shoes, hats, jewellery, wigs etc. These may be taken from stock, brought from charity shops or made from scratch. The Wardrobe Mistress is also responsible for the upkeep of all the costumes.

***Box Office Manager*** – is responsible for putting the shows on sale, making sure all the Box Office Clerks are trained and have the knowledge to sell the shows.

***Box Office Clerks*** – sell tickets and pass on information about the shows to the public either by telephone or face to face.

***Stage and Events Front of House Staff*** – this is a pool of staff that welcomes patrons to the theatre and sells programmes, ice-creams, and confectionary. The FOH staff will show patrons to their seats and be on hand to help.

***Administration*** – is responsible for any paperwork that is not relevant to a particular department.

Note: In many theatres staff can take on more than one job role.

## **Marketing**

### **How do we know who to tell about our shows?**

The promoters of the shows know what type of audience attends their production and quite often they supply the Marketing Department with a Marketing Pack including an audience profile. This isn't always the case and experience from past visits or similar shows help us to define our target audience. We can also carry out surveys which can give us various information about our customers e.g. age, demographics, how they get to the theatre, what shows they like to see, etc.

### **How do we get press coverage?**

The Southend Theatres Marketing Department have built up a good working relationship with the local press and radio. We do this by keeping them informed of all of the shows that come to both theatres well in advance of the performance date. Each month we mail the press with a show synopsis and biographies of the cast for each show performing the following month. We do the same for the monthly magazines in advance to meet their print deadlines, this is sent two months in advance.

It is very important to source good pictures from the production companies so that the press can use them in any articles they write; in fact sometimes a picture will inspire an article. Where possible we arrange interviews for the press and radio in plenty of time to make sure they are carried out before the papers' final deadlines (before the show begins). Local press are only usually interested in interviewing someone if they are famous or have a local connection with the area they publish in. This is because they want to make it relevant to their readership. It is important to find out all of these facts to make the most of each opportunity.

Some press and radio are happy to run competitions giving away tickets for a show. The competition is made relevant to the show and gives the production more press/radio coverage for the cost of the tickets. The tickets are normally given away on the first night of a show when not all the seats are sold.

## **Types of Advertising**

Press  
Radio  
TV  
Bus Backs  
Taxi Tops  
Magazines e.g. Primary Times, Unreal  
Leaflet drops (specific postcodes)  
Supermarkets - reverse of till receipts  
Poster sites  
SMS texting  
Email marketing  
Bluetooth

## **Do we do promotions?**

It is important to do promotions but as with any advertising they have to be targeted, relevant and, where possible, the outcomes measurable. This is because we need to be constantly reviewing the marketing that has been carried out for each show. By doing this we can apply what has worked on other shows for maximum results and omit the unsuccessful ones to avoid the same loss of time, money and resources.

We plan promotions for most of our week-long shows with varying forms of media i.e. radio, local press, national press, magazines. We have also built good relationships with other businesses in the area that attract similar audiences (show relevant) i.e. nightclubs, bowling alleys, children's activity centres, hotels etc. All of these are happy to do promotions with the Cliffs Pavilion and the Palace Theatre.

## **What forms of income does the theatre have?**

Catering  
Tickets sales  
Auditorium Hire  
Merchandise  
Programmes  
Theatre Shop  
Ice Creams

## **Finance**

HQs finance department will prepare all the financial estimates for each financial year, work with other departments on planning, produces monthly trading statements, produces show accounts for every event/production, PRS returns, foreign entertainers (tax return) and British Resident tax returns for all shows.

When looking at the financial implications of putting on a show there are various things you need to understand:-

- A show's gross potential = Total value of receipts if all seats are sold (price of each seat, how many seats at each price).
- Anticipated % of sales (allow for concessions)

There are four main types of contract that can be agreed between a promoter and a venue:-

- Hire – venue charges a fixed fee (hirer takes risk)
- Guarantee – incoming company guarantees a fixed sum of money (venue takes the risk)
- 1<sup>st</sup> Call – incoming company only receives actual money receipts up to value of a pre-determined amount (1<sup>st</sup> Call). Other calls can be agreed between the promoter and the venue 2<sup>nd</sup> Call, 3<sup>rd</sup> Call etc. (shared risk).
- Percentage split – venue and promoter gets a percentage of the takings (usually in favour of the promoter). Other costs are then split in relation to the percentage agreed.

### **Who Pays cost?**

#### ***Variable Costs***

PRS (Performing Rights Society) – accounts submit a quarterly return declaring productions and receipts. For each performance a list of music played (set list) should be submitted to PRS on the relevant form so that royalties can be paid to composers.

- 3% of net receipts on live popular music
- Variety performance = 2% net Box Office
- Discounts can be applied for depending on quantity of music in performance
- e.g. Comedian 0.5% royalty or exempt
- Classical Music = 4.8%

#### **Credit Card Commission**

- Covers cost of credit card charges to the theatre.

#### **Marketing**

- Budget for marketing each show is agreed with the promoters.
- Advertising

### Cost of Crew

- Venue will advise hire costs of crew.
- Hirer will advise venue of the amount of crew that is needed
- Discussion between promoters and venue will take place and costs will be agreed in advance of the show; i.e. Stage & Events Staff

### Purchasing of Equipment/hire/piano tunings

Who pays for the above is agreed in a formal contract.

### ***Fixed Costs***

- Salaries – wages permanent full-time and part-time staff
- Cleaning
- Utilities – Gas, Electric and Water
- Repairs and general maintenance to the building
- Staff Uniforms
- Printing and Stationary
- Telephone and postage
- Hospitality
- Licences – PRS, theatre Licences, Local Authority Sunday Licence, Plays Licence, Radio Communications Agency (Radio Mic's and Walkie Talkies) general licences for computer programmes.
- Advertising – brochures
- Theatre Shop – confectionary and drinks
- Rates and Insurances

### **Backstage and Technical**

Southend Theatres have one backstage crew that works at both venues. The crew consists of a Technical and Operations Manager, full-time backstage technicians and a crew of Stage and Events Staff. Experience is invaluable in this area but being motivated, enthusiastic and willing to work unsociable hours is a must. If you can gain these qualities plus a degree in Theatre Studies (sound, rigging) and Electrics 236 you become very employable, but it is extremely important to gain the experience. Other qualifications to gain or courses to attend are pyrotechnics, lighting, sound engineers design course.

As we are a receiving theatre shows come ready packaged and much of the design for lighting, sound and sets is done before the show reaches the theatre. Therefore the promoter needs to provide the theatre with a detailed document listing all the requirements of the show. This is called a "Rider" and includes requirements for get-

in/get-out times, crew calls, equipment, catering, laundry, parking etc. The venue needs to supply the visiting company with a detailed plan of the theatre, listing all the facilities and equipment it offers and the measurements of the stage area.

Once this has been done the Stage and Technical Manager liaises with the visiting company to finalise arrangements. The Stage and Technical Manager then plans the staffing and passes this information onto the crew. The responsibilities for lighting, sound and stage are then split between the staff.

All the crew unload the equipment, wardrobe, sets and props from the lorries on a get-in day and put them in the relevant places. The Southend Theatres and visiting company crew then do the fit-up: rigging lights, building the set onto the stage etc. Towards the end of the fit-up the company will do a sound check and lights will be plotted and programmed into the lighting desk.

For a week-long show a get-in takes place over two days (12 hour days). For a one night show e.g. a concert, it will take six hours to get-in and up, then two hours to get-out. A get-out for a show again depends on the show but usually takes between two and 24 hours. The more equipment and set the longer it will take.

## **Community and Education**

Southend Theatres Community & Education department works over both theatres. It is in charge of running the four Palace Youth Theatres which range in age from 4 to 19, the Summer Youth Project, The Palace Lunch Club, The Palace Writers Group, Parent & Toddler, the work experience programme and other community initiatives.

The department also works with local schools, teachers and other people working in an education environment to make sure the Theatres are offering performances, workshops and talks which fit in with the national curriculum.

## **Do we have disabled facilities?**

We cater for disabled customers in all public areas. Toilets for the disabled are found on the lower ground floor and the ground floor. All floors can be accessed via a lift which has heavily etched keys and voice announcements to assist the blind. An area for wheelchairs is reserved in the main area of seating in the stalls for each show. We provide an infra-red loop system for the hard of hearing and a number of signed performances throughout the year. A few car parking spaces are reserved for disabled patrons in the Cliffs Pavilion car park and flat-floor access is available at the main entrance and from the car park under the building. The 'What's On' brochure with details of both theatres is recorded onto tape and sent out on request to patrons who are blind or with very poor sight. We aim to comply with the D.D.A. as per legislation taking all 'responsible measures'.

## **What are the Health & Safety working practices of the Cliffs Pavilion and the Palace Theatres?**

The same basic Health & Safety rules and regulations apply to every business no matter what type or size. It is the responsibility of all managers and employees to carry out safe working practices to ensure the safety of everyone entering the workplace. The Cliffs Pavilion and the Palace Theatre have a designated person-the Health & Safety Officer- that is responsible for all health & safety matters in both venues, although as with all working environments health and safety is everyone's responsibility.

Training is given to staff on Manual Handling, Risk Assessment, C.O.S.H., and Working at Heights. The theatres have a full Fire & Evacuation procedure, passed and approved by the Fire Brigade, e.g. the building is split into 4 colour coded areas, with staff for each area undertaking regular training.

Fire Exits need to be sufficient to suit the floor space and numbers of patrons permitted. There are numerous exits both theatres based on the above. Within the Auditorium there are two principles relating to seats and exits. These are: (i) no seat can be more than 12 away from an aisle or (ii) 'continental' seating whereby a seat must be within a measured distance from an exit. The Cliffs Pavilion has 80 fire fighting devices, fire extinguishers, 6 fire hose reels and a fully integrated fire alarm system.

Risk Assessment is a method used to identify and record hazard. A basic 'score' chart is used to identify the extent of that risk. Risks fall into three categories:- (i) those that are acceptable (ii) those that need additional control measures i.e. protective clothing or lifting equipment (iii) those that are not acceptable and that particular practice must be stopped.

Within the theatre there are many electrical appliances which all have to be PAT tested by a qualified person on a regular basis.

## Glossary:

**TMA** – Theatre Management

**ABTT** – Association of British Theatre Technicians

**ILAM** – Institute of Leisure and Arts Management

**BECTU** – Broadcasting Entertainment Cinematograph and Theatre Union

**Advance** – payment given on night as part payment of agreed contract fee.

**Artifax** – Event Diary Management Tool

**ASM** – Assistant Stage Manager

**Backdrop** – A screen or curtain lowered in back of scene.

**Boom** – Vertical pole, usually of scaffolding diameter, for mounting lighting instruments.

**Call** – a notification of a working session (e.g. rehearsal call). A request for an actor to come to the stage as his entrance is imminent, formerly by call boy, now by loudspeaker system in the dressing rooms. An acknowledgement of applause (e.g. curtain call).

**Cans** – Headset of earphones with or without boom microphone.

**Contra** – recharge of any moneys spent by venue on behalf of visiting company.

**Dark** – a theatre which is temporarily or permanently closed to the public.

**D.D.A.** – Disability Discrimination Act 1995

**Downstage** – The part of the stage nearest to the audience.

**Flys** – The area above the stage into which scenery can be hoisted out of sight of the audience.

**Fire Curtain** – Made from asbestos or other incombustible material.

**FOH** - Front of House

**Follow Spots** – Spotlights with an operator used to follow actors around the stage.

**Get in**– Unloading a production into the theatre

**Get out** – Dismantling a production and loading it on to transport for removal from the theatre.

**Green Room** – A room where the actors meet and relax.

**Limes** – jargon for follow spots and their operators

**Pyrotechnics** – Bombs, bangs, flashes, etc, usually fired electrically.

**Riders** – Information sheets that tell the venue everything that is required from the visiting company

**Proscenium** – The “entrance” to the stage from the auditorium.

**Tabs** – Originally ‘tableaux curtains’ which drew outwards and upwards, but now generally applied to any curtain including a vertically flying front curtain (house tabs) and especially a pair of curtains which overlap at centre and move outwards from the centre.

**Treads** – Steps, Fixed or movable

**Turns** – Cast

**Upstage** – the part of the stage furthest from the audience.

**Wardrobe** – General name for the costume department, its staff and the accommodation that they occupy.

**Wings** – The technical areas to the sides of the acting area. Also scenery standing where the acting area joins these technical areas.