

DRAMA THEATRE

TECHNICAL & PRODUCTION

INFORMATION

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AUSTRALIA

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The information contained in this document is given in good faith and is believed to be correct at the time of preparation.

While every effort is made to fulfil presenters' requirements from in-house stock, no guarantee is made that the equipment listed will be available for a particular event. Availability is subject to the requirements of the other venues in the Sydney Opera House.

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GENERAL INFORMATION

The Drama Theatre is a proscenium arch theatre, suited to medium scale dramatic, dance and musical productions. The walls are painted black and the floor is carpeted in dark blue. The seats are made of white birch timber, upholstered in orange wool. The auditorium ceiling is painted black and is made of a construction that prohibits any penetrations or attachments. At the commencement of each hire the grid will be totally clear. It must be cleared again at the end of each hire period – due to the lack of storage space lighting and other equipment can be left stacked neatly on the stage

Seating

The maximum seating is 544 in stalls. When the optional stage extension / orchestra pit is in use, the seating capacity is reduced to 475. Entrance to the auditorium is via one main door from the Western Foyer.

Accessibility

The Drama Theatre auditorium is wheelchair accessible via the Western Broadwalk. Two wheelchair positions are available in T row on each side of the auditorium with an associates companion seat for each position. Note that normal seats are removed to create these positions. Removal usually requires 24 hours notice. Front of House staff will assist patrons. The stage is one level below the ground floor. Please discuss special access needs with your Sydney Opera House Production Manager.

Assisted Hearing System

An FM radio transmitter operates within the theatre on a dedicated frequency. Receivers are available from staff in the foyers. A loop system also operates in selected seats in this theatre. Patrons are advised to turn their hearing aid to the T switch to pick up the program.

Plans

Venue plans are available on www.sydneyoperahouse.com or through your Sydney Opera House Production Manager.

Load-in Area

Equipment is brought into the building via Central Passage. The Drama Theatre stage is located one level below (-2.75m). Assistance can be arranged to unload equipment, which is then carried along a curved, carpeted corridor to the venue. There is a 90° turn through a double door (2.25m wide x 2.80m high) onto an electrically operated platform elevator down to stage level. The lift travel limit is approximately 200mm above the stage floor. A portable ramp is used to roll off to stage level. Please discuss your scenery dimensions as early as possible.

The elevator specifications are:

WIDTH	2.80m
SPEED	101mm\ls (<i>constant</i>)
DEPTH	2.50m
LOAD CAPACITY	1520kg (<i>in motion</i>)

Compressed Air

Compressed air is available from a central plant at 690 KPA (100 P.S.I.) with outlets located on each side of the stage.

Vehicle Access

Access for any vehicle must be arranged in advance. Note that exclusion zones operate at certain times when performances are taking place. Vehicle access to Central Passage is normally via the southern door off the Concourse next to Stage Door. Larger trucks enter through the northern door via the Western and Northern Broadwalks. Vehicles must remain within designated areas as instructed by Sydney Opera House staff.

Parking

The Sydney Opera House Carpark adjacent to the complex is operated by Wilson Parking, phone 1800-PARKING. It is not owned or managed by the Sydney Opera House however validation of the performer's parking tickets for a reduced rate can be done just inside Stage Door. There is normally no provision for parking on the Sydney Opera House site.

Height Restrictions

Transport contractors must check to ensure that load heights do not exceed the maximum:

HEIGHT OF CONCOURSE	3.6m <i>safe clearance</i>
CENTRAL PASSAGE SOUTH DOOR	3.4m high x 4m wide <i>safe clearance</i>
CENTRAE NORTH DOOR	4.4m high x 4.5m wide <i>safe clearance</i>

Maximum Loads

CENTRAL PASSAGE FLOOR	9t axle load <i>no overtaking or passing</i> 6t axle load <i>passing allowed</i>
WESTERN BROADWALK	27.5t over 3 axles <i>limited areas only</i> 23.5t on 2 axles
NORTHERN BROADWALK	27.5t over 3 axles <i>limited areas only</i> 23.5t on 2 axles

Transport Schedule

A Transport Schedule is to be provided at least one week in advance, indicating type, height & weight of each vehicle, registration number and driver details. For security reasons, vehicles that have not been booked in may be denied access to the site. Please note that access restrictions apply according to overall site activity and exclusion zones must be adhered to.

Risk Management

- In accordance with NSW OH&S legislation, a comprehensive risk assessment is required during pre-production for all shows and events, and should be presented at least seven days before the event. Our staff can assist with this process.
- Equipment may be subject to safety checks by Sydney Opera House staff.
- All mains-connected electrical equipment requires a current compliance test tag from a suitably licensed person.
- Overhead equipment (including lighting and scenery) must be rigged by a qualified rigger, using appropriately certified equipment.
- Lighting equipment rigged overhead must be secured with a safety chain or similar.
- Scenery and large props must be of a fire retardant fabric or treated with a fire retardant. A certificate of such treatment must be produced on request. Polystyrene, plastic and other such materials that cannot be treated with fire retardant are not permitted.

- Approved drapes must be of a fire retardant fabric or treated with an approved fire retardant and with an appropriate label attached to the drape.
- Compressed air may only be used by suitably trained operators.

Storage Space

Storage space is very limited. Please discuss your needs as early as possible.

The Sydney Opera House takes all care, but no responsibility for the loss or damage of any presenter's property, including personal belongings. Artists are encouraged to refrain from bringing personal belongings not required for the event.

Emergency Exits

As well as the doors located on each side at the rear of the auditorium, emergency exits are located at each side of the stage, down stage of the proscenium, These are available for use by members of the audiences as well as performers. Consequently no technical equipment or scenic element can be placed on the extreme sides of the forestage or in the stairwells. A clear exit path must be maintained at all times.

Smoke Management system

A new smoke management has been introduced to this theatre. It consists of a smoke curtain that is located above the seats in row **E** in the auditorium. In the event of the fire alarm system being triggered, this curtain will automatically lower from the ceiling, stopping 2.1 meters from the floor. This is designed to contain any smoke and allow patrons to leave the theatre without undue delay.

At the same time all the emergency panic lighting will automatically switch on, the smoke exhaust fans located at the top of the stage tower will start and make-up air (sourced from outside the building) will be delivered via the duct located at stage level, immediately down stage of the proscenium, on the prompt (east) side.

NOTE THE SPECIAL CONDITIONS ASSOCIATED WITH THIS SYSTEM:

- No technical equipment or scenic elements should be placed in front of the air supply duct at the side of the stage.
- To ensure that this make-up air can replace the air that is extracted from the stage tower, there must always be at least 15 square meters of open space between the auditorium and the stage at the proscenium. If full size drapes are to be used they must be free to move upstage to allow for the movement of air.
- Before a scaffold is installed for access to the FOH lighting bar that is adjacent to the smoke curtain, arrangements must be made with Emergency Planning & Response Group to isolate the smoke curtain to avoid any damage should the curtain drop onto the scaffold
- No cables should be installed that will interfere with the travel path of the smoke curtain. Any cables installed along the side of the auditorium must either use the special conduit paths above the curtain on the side walls or cross the path of the curtain below the guides that are mounted on the side walls.

If any clarification of these conditions is required, you should contact the Production Safety Coordinator on (02) 9250 7357

STAGE SPECIFICATIONS

Stage Dimensions

The side walls of the proscenium arch are adjustable, giving an opening width from 10.72m to 13.74m. A load bearing concrete wall, 0.25m thick divides the main stage from the rear stage.

WIDTH	proscenium arch <i>adjustable</i>	13.74m <i>maximum</i>
	stage extension / pit	14.63m <i>downstage</i>
	apron	12.82m <i>upstage</i>
	rear stage opening	12.43m
DEPTH	apron to last fly set <i>DSC to line #26</i>	11.33m
	rear stage <i>centre</i>	4.48m
	stage extension / pit	2.76m
HEIGHT	proscenium	4.72m
	maximum drift*	10.20m
STAGE HEIGHT	above auditorium floor	+1.03m

* Note: There is no 'grid'. A solid concrete ceiling sits approximately 400mm above the maximum drift. There are no penetration points and this space includes concrete beams and steel support structures.

Stage Floor

SURFACE	10mm Oregon hardwood
STAGE RAKE	0 degrees (flat)
MAXIMUM LOADING	7.5kPa (500 kg/m ²) – distributed 4.5kN (450kg) – concentrated

STAGE MACHINERY

Revolve

The revolve is comprised of 2 units. The inner and outer units (*or "ring and disc"*) may be operated independently or locked together as one unit. As separate units, they may be operated in the same or opposite direction, at the same or different speed. Maximum speeds are 1000mm/sec for the inner revolve and 750mm/sec for the outer ring or both machines coupled together. This speed is measured at the outer edge of the disk and the inner edge of the ring. Minimum times for one or more than one turn will depend on the scenery load positioned on the revolve as this affects maximum acceleration and deceleration speeds. As the revolve may not have been used for some time it will be necessary to allocate time for the revolve to be tested and maintained before each production where it is required.

RADIUS OF INNER REVOLVE (disc)	4.5m
RADIUS OF OUTER REVOLVE (ring)	6.93m
PAY LOAD OF INNER REVOLVE (<i>in motion</i>)	10 tonnes
PAY LOAD OF OUTER REVOLVE (<i>in motion</i>)	10 tonnes

Traps & Carriages

There are two actor's carriages for use with the stage traps. One carriage can be moved to any one of seven positions across the revolve area, 2m downstage of the centre of the revolve. The second carriage is fixed downstage centre. Access is via a 1.78m wide tunnel under the stage, which extends from PS to OP and branches downstage to the orchestra pit.

One hoist for each carriage (*total of 2*) is electrically operated from the carriage frame.

SPEED	0.61m/s
LOAD IN MOTION	150kg
TRAVELLING RANGE	2.74m

NOTE: It is not possible to use stage traps and the revolve in the same scene. It is not recommended that they be used in the same production

NB. The use of these traps & carriages requires a detailed and targeted risk assessment in line with current legislation.

Stage Extension or Orchestra Pit

Three separate platforms can be moved as one or as individual units. Movement is by means of self locking screw jacks that can be locked at any position between stage level (+1.03m) as a stage extension and storage level (-1.20m) as an orchestra pit. At 0m, the platforms form part of the auditorium floor on which rows A and B sit. The use of the platforms requires the removal of rows A, B and C from the stalls. These seats must be removed from sale at the Box Office. If the platform drop below the level of the auditorium floor safety barriers may be required. The platforms are covered in dark blue carpeted floor panels, which can be removed.

DS WIDTH	14.60m (<i>total</i>)
US WIDTH	12.80m (<i>total</i>)
DEPTH	2.75m
LOAD CAPACITY	500 kg/m ² (<i>each</i>)

House Curtain

The black velour house curtain hangs inside the proscenium on a slight parabolic curve. The flown curtain is operated from various remote positions by the STATE AUTOMATION flying system. The speed is variable up to 1200mm/s.

Note that following the implementation of the Smoke Management system in this theatre, the former steel Safety Curtain has been removed.

Flying System

The venue has both electric winch sets and manual double-purchase counterweight sets. The electric sets are operated by the STATE AUTOMATION STATE Vi flying system which also operates the pin spot winches, the revolves, traps and the wind machine. The safety curtain, stage extension and load-in elevator are all operated from individual control panels. There are limitations in the height of pieces to be flown due to the low grid height.

NOTE: An application for installing temporary rigging must be completed for any temporary rigging requirement (eg personnel flying, pin-spots). Please discuss your needs.

HEIGHT OF GRID FROM STAGE	10.5m
MAIN STAGE DRIFT	10.2m
HEIGHT UNDER 1 ST FLY GALLERY	5.64m
WIDTH BETWEEN FLY GALLERIES	18.9m

Control

The 17 power operated lines are 2, 4, 6, 8, 10, 13, 15, 17, 19, 21, 23, 25, and 26, plus two power operated panorama bars on each side of the stage, orientated upstage / downstage.

The 12 rope-operated double-purchase counterweight lines are 3, 5, 7, 9, 11, 12, 14, 16, 18, 20, 22, and 24.

Up to 10 power operated portable pin-spot winches can be rigged on one of the top galleries and the line run along a head battens secured at the top dead. The fly bar will be out of commission if a pin-spot line is rigged on it.

There is one hand-winch counterweight line – Line 12A and three manually winched rear lines - R1, R2, and R3.

Head Battens

All head battens are straight steel, 17.07m long. A 1.5m length can be removed from each end of Lines 2-24. The battens have a rectangular section, measuring 101x50mm. Lines 25 and 26 have a parabolic curve and are 17.6m long. A tri-truss is permanently rigged upstage of line R3 which is generally used for lighting.

Spacing

The line spacing is not uniform (*check critical measurements on site*):

- lines 2-12 are at 200mm centres
- between 12 and 12A the spacing is 500mm (*12A is not suitable for fly cues*)
- between 12A and 13 the spacing is 400mm
- lines 13-24 are at 250mm centres
- between 24 and 25 the spacing at the ends is 250mm and the spacing at centre is 800mm (*caused by the parabolic curve of bars 25 and 26*)
- between R1, R2 and R3 the spacing is 200mm (*winch up bars, not suitable for fly cues*)

Speed and Loading

All power operated lines are capable of varying speeds up to 1200mm/sec with a load capacity of 350kg.

The pin spot lines have variable speeds up to 400mm/s and can carry a load of up to 100kg.

The counterweight operated lines have a load capacity of 250kg.

The three rear lines have a drift of 8m and are manually winched with a load capacity of 250kg.

Wind Machine

There is an electrically operated wind machine on the top gallery on OP side (*stage right*). The machine is operated by the STATE AUTOMATION system.

STAGING EQUIPMENT

A range of equipment is available, including drapes and Tarkett. Please discuss your needs as early as possible.

KEYBOARD INSTRUMENTS

Hiring of the venue does *not* include the use of any Sydney Opera House keyboards or tuning costs. There is a choice of Steinway 9' Concert Grands and a selection of baby grand pianos (*subject to availability*).

Pitch

All pianos are tuned to standard concert pitch of A = 441 Hz. Only slight variations will be considered. Please discuss your needs as early as possible.

Care

Mechanisms of instruments shall not be tampered with (*or "prepared"*) in any way without permission from the Sydney Opera House. No food or liquid is to be placed on the instruments.

STAGE LIGHTING FACILITIES

Control

The Drama Theatre lighting is controlled by an ETC EOS computerised control system with an EOS Remote Processor Unit tracking backup system. Both systems have 8000 channels and use the ELC DMX over Ethernet system for DMX distribution.

An EOS Net3 Remote Video Interface is installed on stage in prompt corner and an EOS Net3 Remote Video Interface is available for use with designer's monitors at the Production Desk.

For rigging and focussing on stage various Remote Control units are available.

Data

The building has an ELC DMX over Ethernet system. It utilises Artnet to distribute an almost infinite number of DMX universes. In the Drama Theatre it appears in the Control Room, the Dimmer Room, in the stage area and in the stalls. Some points have permanently installed Ethernet to DMX nodes, extra nodes can be installed on request.

Power

All general and dimmed electrical power supplies are 240V AC @ 50 Hz.

Dimmers

The 287 dimmers are BYTECRAFT IDS ULTRA QUAD dimmers rated at 5kW and fitted with 25A circuit breakers.

Dimmers are allocated as follows:

FOH PATCH PANEL	96 <i>including 36 duplicated backstage</i>
STAGE AREA PATCH PANEL	144 <i>including 36 duplicated FOH</i>
HOUSE LIGHTS	7
ORCHESTRA MUSIC LIGHTS	1 <i>duplicated FOH and backstage</i>
REHEARSAL AND WORK LIGHTS	3
PERCHES	24
STAGE FLOOR	48

Non-Dimmed Units

Special switched units (rated at 5kW) are located in the theatre to supply "clean" power that is controlled from the lighting system.

Non-dimmed units are allocated as follows:

FOH PATCH PANEL	6 <i>duplicated backstage</i>
STAGE AREA	12 <i>including 6 duplicated from FOH</i>

House Lights

The main house lights are fluorescent fittings, which have warm white tubes that have been further colour corrected. There are incandescent lights over the aisles and rear crossover. The house lights can be controlled by the lighting desk or a manual system on a highest-takes-precedence basis.

Overhead Lighting Battens

All scenery battens are capable of being used for lighting bars. 2m sections of pre-wired bars may be clamped to the head batten. Multicore cables run off to the OP side gallery to connect with dimmers via the stage area patch panel. *Refer to the section on Stage Machinery for details on battens and load capacities.*

Lighting Positions

Front of House

FOH HATCHES	10 hatches over row G with space for 2 lamps in each
FOH AUDIENCE BAR	over row D
FOH ORCHESTRA BAR	over forestage
FOH NICHES	each side FOH
FOH BOOMS	each side in forestage entrances

All these positions have circuits connecting to dimmers at the FOH patch panel.

Stage Area

PORTAL BRIDGE	Fixed double-deck lighting bridge with spot bar fixed underneath. The crossover has a handrail suitable for rigging pipe and lanterns.
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Circuits here connect with dimmers at the stage area patch panel.

STAGE GALLERIES

Double galleries at the same level as the bridges

PERCH LIGHTING POSITIONS

Suitable for booms and onstage followspots

LIGHTING EQUIPMENT

A comprehensive range of over 350 luminaires are allocated to the venue. This includes 1.2kW & 2kW Fresnels, 1kW PC'S, Par 64's, Cyc lighting and, 650w & 1.2kW Profiles. Suppliers include Strand Lighting & Selecon. As this list is regularly modified and updated please contact the Lighting Department for the latest version.

Followspots

Followspots can be installed in the Interpreters' Booths (at the rear of the stalls) or in the niches each side of the auditorium.

Colour

Colour scrollers are available if required. A full range of LEE FILTERS and ROSCO SUPER GEL is available.

Music Stand Lights

24V sconce lights are available to fit music stands. A dedicated dimmer is duplicated FOH and backstage for use with music stands. This dimmer can be controlled by the lighting desk or by a manual fader on a highest-takes-precedence basis.

Rehearsal and Work Lights

The lamps connected to the 3 rehearsal and work light dimmers can also be controlled from push buttons located in the control room and backstage. This facility is used when the control room is unattended.

Additional Equipment

A range of additional equipment is available subject to the demands of the other theatres. Availability is not guaranteed, so all requirements must be discussed well in advance of the event. Additional equipment can be hired in on behalf of a presenter.

Effects

Smoke and fog machines

A number of smoke/ haze machines are available subject to requirements in other theatres. Any smoke / haze, dry ice machines that are brought into the house must be approved prior to use. A "material safety data sheet" will be required for any machine that has not been previously approved for use within the Opera House. Emergency Planning & Response Group staff must be consulted whenever any smoke, fog or haze effects are used as special precautions must be taken with the automatic fire alarm system.

SOH approved smoke / haze machines are listed in the Production Safety Services Theatrical Elements Register. Use of other machines will be assessed on request.

Strobes

Note that any use of strobes may require warning notices to be displayed in the foyer.

Pyrotechnics, naked flame and lasers

Pyrotechnics, naked flames and lasers may only be used with prior written approval. Your Sydney Opera House Production Manager can assist with submitting an application.

SOUND AND AUDIO VISUAL FACILITIES

Acoustics

The Drama Theatre acoustics are typical of a drama venue, assisted by a low ceiling over the auditorium. Amplification of spoken word performances is not necessary unless for special effect.

Operating Positions

The Control Room is located at the rear of the auditorium behind acoustically isolated windows. The console is a fully digital 96 input EUPHONIX MAX AIR. The control room is also equipped with LCS WILDTRACKS.

The Alternative Position is located at the rear of the stalls. This option requires the physical removal of auditorium seating. These seats must be removed from sale at the Box Office. Please liaise as early as possible should an auditorium operating position be required.

Front of House PA

The auditorium is set up for six-channel surround sound plus subs.

TANNOY S300 proscenium loudspeakers in L-C-R configuration
TANNOY DUAL 18 sub woofers
EAW JF-80 surround speakers

Amplifiers

All amplifiers are Crown MacroTec series.

The following equipment belongs to a house wide inventory and availability is subject to the demands of the other theatres. Please discuss your needs early with your Production Manager.

Large Mixing Consoles

- Yamaha PM5D RH
- Digico D1 Live
- Soundcraft MH4

Small Mixing Consoles

- Yamaha DM1000
- Yamaha 01V
- Midas Venice 160
- Midas Venice 320

Monitors

- D&B Audiotechnik M4
- EAW SM200ih
- EAW SB150hz Subwoofer
- Stereo channels Sennheiser SR2050 in-ear-monitors

Outboard

Compressors

- Manley Stereo Variable Mu Valve Limiter/Compressor
- Summit MPC- 100A Tube Mic pre-amp/Compressor /Limiter
- DBX 160SL Stereo compressors x 3
- DBX 1066 Stereo compressors x 4

Gates

- Drawmer 501 Stereo gates x 3

EQ

- Klark Teknik DN360 GEQ

Effects

- TC Electronics M3000 Multi FX
- TC Electronics D2 Delay
- Lexicon PCM 91 Multi FX
- Yamaha SPX990 Multi FX

Additional Outboard

- Lexicon PCM 80
- TC Electronics 5000 Reverb
- BSS 504 quad gates
- BSS 404 quad compressors

Microphones

A range of Dynamic and condenser microphones from Sennheiser, Shure, Neumann, B &K and AKG. Please discuss your needs with your Production Manager.

Radio Microphones

Multiple Shure UHF-R Wireless System radio receivers with mutable pack transmitters and hand held transmitters with beta58, beta87 and KSM9 capsules.

Playback Formats

LCS WILDTRACK, MATRIX 3, CD, DAT, mini-disc, AKAI DD1000 & S3200, TASCAM DA-88.

Patching

Audio and video patching facilities, tie-lines, and splitters are available to suit production needs.

Video Monitors

Monitors can be supplied or hired in as required. Please discuss your needs as early as possible.

Video Replay

Video replay is possible in DVD, PAL, NTSC 4.43 (USA), NTSC 3.58 (Japan). Other formats can be hired in if required. Our staff can assist in determining the needs of your event.

Projection

Projection equipment including video and overhead can be supplied. Other formats (film, slide) can be hired as required. Because of certain inherent challenges for projection in the venue it is recommended that requirements be discussed as early as possible.

A range of front and rear projection screens and video/data projectors is available.

Additional Equipment

A range of additional equipment is available subject to the demands of the other theatres. Availability is not guaranteed, so all requirements must be discussed well in advance of the event. Additional equipment can be hired in on a presenter's behalf.

RECORDING AND BROADCAST

Recording, broadcast or photography of an event may require a separate Recording Agreement to be made with the Sydney Opera House and may incur a recording fee. A Recording / Broadcast Allowance (RBA) may be payable to technical staff working on the event. Please discuss recording plans as early as possible.

Written permission must be sought before recording an event for any purpose. Archival audio recording (*where no part of the tape is to be used for commercial purposes*) is available on CD/R or DVD/R.

Commercial Audio Recording

A commercial recording of an event can be made from the control room or in the Recording Studio via an advanced optical fibre based network. Multi track digital recording is available on PYRAMIX GENEX or PRO TOOLS. The Recording Studio has a EUPHONIX SYSTEM 5 Digital Console. Further information about the Recording Studio is available at [http://www.sydneyoperahouse.com/uploadedFiles/About_Us/Venues/Content_RecordingStudio_Brochure\(1\).pdf](http://www.sydneyoperahouse.com/uploadedFiles/About_Us/Venues/Content_RecordingStudio_Brochure(1).pdf)

A Recording Agreement must be negotiated with the House and a recording fee is usually payable. In addition a Recording / Broadcast Allowance (RBA) is payable to technical staff working on the event.

Video Recording

A “Commercial Recording” is any recording made for the purpose of sale, broadcast, exhibition or any activity resulting in financial gain for the owner of the recording. A Recording Agreement must be negotiated with the House and a recording fee is usually payable. In addition a Recording / Broadcast Allowance (RBA) is payable to technical staff working on the event.

An “Archival Recording” is a recording made for the sole purpose of documenting technical and performance aspects of a production. Archival Recordings are exclusively for the use of those creative and management employees directly associated with a Company, Artist or the House. Archival Recordings are not intended to create a direct commercial benefit for the owner of the recording, and are not to be used for broadcast, exhibition, distribution or sale in any form. For all Archival Recordings application should be made to the House for waiver of any RBA payments.

Standard format is DVD. Any special requirements should be discussed with your Account Manager.

Broadcast standard recordings can be arranged.

OUTSIDE BROADCAST FACILITIES

There are two OB van points at the northern end of Central Passage: *OB East* and *OB West*. Vehicles up to 4.2 m high and 8m long can normally be accommodated via the north door.

Each van point is equipped with three (3) WILCO outlets, each of 40A 3-phase, and six (6) single-phase 10A GPO, with a total available supply of 100A across all outlets. Both OB points contain video, audio and camera line patch panels to and from the venue, OB point to OB point, and various other areas.

Links can be arranged through TELSTRA or Channel 9 to carry both vision and audio from these points. Further details are available on request.

Presenters are encouraged to examine the OB facilities on-site before committing to an OB design.

Comms to all theatres available on request – 1 weeks notice is required.

Limited OM1 Multimode fibre is available.

COMMUNICATIONS

Closed Circuit Television (CCTV)

A colour image of the Drama Theatre stage is distributed to the Stage Manager’s Desk, Lighting and Sound control rooms, Green Room and foyer; other areas by arrangement.

Stage Manager’s Desk

The Stage Manager's Desk (SMD) is located in Prompt Corner. The desk is fully programmable, and capable of storing a virtually unlimited number of “show files”. The system can be used to broadcast live or pre-recorded announcements to backstage or foyer spaces. There is an automatic message-stacking facility to manage conflict between other venues in the complex when messages are sent to common areas. Facilities include paging, program relay, cue lights and foyer bells.

Headset Communications

A wired master station is installed at the SMD with talkback communication using RIEDEL components to Lighting and Sound control rooms, Dimmer Room, followspots & fly positions. Headset communication is installed at all regular operating positions. Additional headsets can be supplied.

A TELEX radio BTR800 system with up to 8 beltpack headsets is available, with 2 channels interfacing with the RIEDEL system.

BACKSTAGE FACILITIES

Dressing Rooms

The Drama Theatre has 10 dressing rooms. Five rooms located one level above the stage accommodates up to six artists each and includes ensembles with shower and toilet facilities. Five rooms located on a mezzanine two levels above the stage are suitable for 2-4 artists each. The mezzanine dressing rooms share a common ladies and a common gent's bathroom.

Wardrobe Area

The Drama Theatre is equipped with laundry facilities including a washing machine and tumble dryer. Wardrobe racks are available on request.

Green Room

The Green Room is located two levels above the Drama Theatre stage. It includes a cafeteria, a licensed bar, wireless internet connection, and a small games area with a pool table. The Green Room is common to all venues and is for the exclusive use of artists, crew, staff and their guests. All visitors must be signed in at Stage Door and escorted to the Green Room by the host artist.

Rehearsal Rooms

Rehearsal space is very limited across the House, with five major theatres competing for space. Requests should be discussed well in advance of the event. No guarantee is given that any rehearsal space will be available.

SYDNEY OPERA HOUSE STAFF

Staff are covered by the Sydney Opera House Enterprise Agreement (2006), and remain under the direction of the Sydney Opera House at all times.

The Agreement is designed to ensure a safe working environment. For this reason, certain restrictions apply to hours of work. Basic Enterprise Agreement conditions that may affect production schedules include:

- Crew must take a clear half-hour meal break every five hours – please allow 45 minutes in your production schedule for crew to leave the venue, take a break and return
- Crew must have a *clear* ten hour break between shifts
- There are minimum crew numbers for certain tasks, and other Occupational Health and Safety procedures that must be followed
- Generally, presenters will not be permitted to work in a venue without the presence of Sydney Opera House staff

ACCESS AND OTHER CONDITIONS

- All Sydney Opera House Trust staff, members of performing companies, other authorised personnel and all visitors, entering or exiting the House must do so at all times via the Stage Door. The Stage Door is located at the Southern end of the Central Passage off the Concourse (on the ground floor level).
- All visitors must be signed in at the Stage Door, be issued with and wear an appropriate Visitor's pass and be accompanied by their host at all times. It is the responsibility of the Host to escort the visitor to Stage Door when leaving and return the Visitor's pass.
- **Identification cards must be worn at all times**, except by artists when on stage.
- **Access will only be granted to contractors and production staff after attending a Sydney Opera House safety induction.**
- Smoking is not permitted in any of the internal areas, or any of the designated external areas of the House. Smoking, matches, pyrotechnics and other naked flames are prohibited on stage unless written permission is granted.
- Artists and management should keep their particular areas (especially dressing rooms) clean and tidy and secure.
- The movement of persons connected with particular areas must be restricted to those areas. The use of the Central Passage and the Green Room is common to all artists and management.
- The Green Room is for the exclusive use of artists, hirers, Sydney Opera House management and staff and their visitors. Members of the public or press are not permitted to use these facilities.
- No filming, photography or video taping is allowed in the Green Room without special permission.
- No food is to be prepared in dressing rooms, locker rooms or other back of house areas.
- No crockery or eating utensils may be left in any area other than the Green Room.
- No filming, photography, or video taping is allowed on-site unless formal permission has been obtained.
- Pets, including animals to appear on stage are not permitted in the building without special permission in accordance with the regulations.

All artists, staff and managements must observe the provisions of the Sydney Opera House Trust Management By-Laws made under the Sydney Opera House Trust Act, 1998 a copy of which is available from your Sydney Opera House Production Manager.