

# BRIDGE HOUSE THEATRE

Warwick School, Myton Road, Warwick, Warwickshire,  
CV34 6PP, UK



**VENUE TERMS AND  
CONDITIONS and  
TECHNICAL  
SPECIFICATION  
2016-2017**

## HEALTH & SAFETY REGULATIONS

The Bridge House Theatre has responsibilities under the Health & Safety at Work Act 1974 and other legislation for the well-being of its staff, the public and other visitors to the premises. It also has to meet the requirements of the local Licensing Authority.

It is the Visiting Company's responsibility to inform all relevant members of its organisation, including any sub-contractors and helpers, of the following terms and conditions. If there are any queries please contact us as soon as possible for clarification well before the production period.

These terms and conditions form part of The Venue's risk assessment and should be read as a non-negotiable part of the Contract. Further risk assessment will almost certainly have to be provided by the Visiting Company and will be dependent on the specifics of the production.

The Visiting Company will provide a 'responsible person' who will be briefed on The Venue's health and safety procedures and will liaise between The Venue and the Visiting Company in the event of an emergency. This person must be present on site and readily contactable throughout the period that the Visiting Company has access to The Venue.

It is strongly recommended that the Visiting Company create a production file that carries full details of the production. This will help The Venue and the Licensing Authority to satisfy themselves that all of the arrangements for the production are in order and suitably safe.

### **1. WORKING TIME REGULATIONS**

Please note that in accordance with Working Time Regulations 1998, an 11 hour break between working shifts must be scheduled for all members of staff.

Furthermore, suitable breaks must be scheduled within shifts to ensure the health and welfare of all staff. If in doubt as regards any aspect of the working schedule please contact the Technical Manager. All schedules must be agreed in advance.

### **2. NOISE AT WORK REGULATIONS**

Please note that in accordance with the Noise at Work Regulations 1989, the Control of Noise at Work Regulations 2005, and for the benefit and care of all staff and members of the public, The Venue reserves the right to monitor and if necessary limit the sound levels for any given performance.

### **3. WORKING AT HEIGHT**

Only trained Venue staff may have the use of access equipment and work at grid height.

### **4. REPORTING**

Any and all accidents MUST be reported immediately to a member of The Venue staff who will ensure that the relevant personnel are informed immediately, in order that all Health and Safety procedures can be followed. Near misses MUST be reported to the Technical Director of The Venue and to the visiting company's Technical Director / Company Manager.

## VENUE TERMS and CONDITIONS

1. When hiring the Bridge House Theatre, or Warwick Hall, The Visiting Company has the exclusive use of the stage, dressing rooms and auditorium but only for the purpose of agreed rehearsals and performances, and basic lighting, sound and staging facilities for agreed performances. The Venue will endeavour to provide but cannot guarantee access to any of its facilities except during the production period. It is not always possible to schedule rehearsal time in the premises prior to the production period.
2. No access is permitted to the **orchestra pit, lighting grid or control room** in the Bridge House Theatre, without the express permission of The Venue.
3. **Minor repairs and alterations** to scenery, costumes, props and furniture may be carried out in designated areas on the premises with the prior consent of The Venue. If significant use is made of The Venue's spares, equipment or staff a charge will be made to the Visiting Company to recover these costs.
4. **Access:** No unauthorised persons (including friends, parents, and relatives) or animals (except guide dogs) are allowed backstage at any time. Authorisation may be gained only from The Venue. Authorised personnel are allowed access only on the dates and during the hours specified in the Contract or as subsequently agreed with The Venue. It is essential that only performers and crew are backstage after the half.
5. No **flammable items** or packing of any kind may be left anywhere within the premises except as approved by The Venue.
6. **Fire exits and escape routes** must be kept clear at all times. The Visiting Company must not interfere with The Venue's Health & Safety measures. Fire doors must not be wedged open or their closing obstructed in any way.
7. **Smoking** or the use of incense is not permitted anywhere on site, unless the specific written permission of The Venue, and local Licensing Authority is obtained. Company members who persist in smoking on site will be banned forthwith from The Venue. The Visiting Company will be liable for any costs to the venue of infringing this policy.

## FOOD & DRINK

8. Alcohol is not permitted on site at any time, unless part of an event agreed by The Venue. Illicit drugs are not permitted on site. Instances will be reported to the police immediately.
9. Food and drink is restricted to front of house areas or the dressing rooms and may not be consumed in technical areas, on stage, or within the auditorium.

## CHILDREN

10. All rehearsals or performances with children on stage or in the auditorium must have an adequate provision of licensed chaperones to keep order, to take charge of the children in

an emergency and to ensure their welfare at all times. Children under 16 must be supervised at all times. There must be a minimum of 1 chaperone with every 12 children. Failure to comply may result in the performance being cancelled. The licensing of children as defined in The Children (Performances) Amendment Regulations 2000 is the sole responsibility of the Visiting Company.

## **TECHNICAL STAFF**

11. A 'performance' is defined as the period from one hour before curtain up, until 30 minutes after curtain down. In the case of a single or the final performance, or one that is followed by a Get-Out, a 'performance' is deemed to end at curtain down. In both cases, performances should not exceed 5 hours per day, start earlier than 9am, or finish later than 11pm if overtime penalties are to be avoided.
12. The Venue will provide 1 (one) technical member of staff for the duration of a 'performance', who will remain on site throughout, and will be reachable at all times via our radio system. One radio set will be provided to the Visiting Company for this purpose. He or she is tasked primarily to deal with emergencies. It may be possible for this technician to perform a function during the show, such as operating lighting or sound, but this cannot be guaranteed, and must be discussed in advance with The Venue's Technical Director.
13. A 'rehearsal' means any period when The Venue is used to rehearse, get-in, fit-up, tech, dress, or any other non-performance use in connection with the production. This includes any time taken by the venue staff working on the production including preparing and setting up equipment and putting it away at the end.
14. The Venue provides 1 (one) technician for a get-in. There are no restrictions on use of this member of staff who may not, however, be qualified or available to do all the jobs required. Any requirements of this staff member must be discussed in advance with The Venue's Technical Director.
15. The Get-Out will start immediately after the final performance once the auditorium is clear, or sooner if practicable.
16. The Venue reserves the right to set minimum staffing levels both for rehearsals and performances and any additional staff will be charged to the Visiting Company as agreed. The Visiting Company will be asked to countersign a Contra Report detailing the staff hours to be charged.
17. The Visiting Company may bring its own technical staff. However The Venue reserves the right not to allow the Visiting Company's technical staff to use the premises' equipment or facilities if The Venue deems them not competent so to do. The Venue may also refuse a Visiting Company's technical staff, if it has sufficient safety concerns.
18. It is the Visiting Company's responsibility to ensure that The Venue's staff get their required meal and overnight breaks as laid down in their contracts of employment. Any penalty payments will be recharged to the Visiting Company. The Venue will advise when breaks should be taken.
19. All staff provided by The Venue remain under the control of The Venue.

20. Any accident, dangerous occurrence or untoward incident, however it occurred, must be reported to The Venue and be logged in the appropriate accident or incident book. Verbal or physical abuse of (or by) The Venue's staff will not be tolerated.

## SCENERY

21. All scenery, decorations, borders, drapery, gauzes, cloths, curtains and similar decorative hangings must be made of material which is not readily inflammable, or of material which has been rendered and is maintained flame-retardant to the satisfaction of The Venue and the Licensing Authority.
22. On an open stage without a safety curtain scenery made of the following materials is acceptable, subject to any requirements of the Licensing Authority: non-combustible material; inherently flame-retardant fabric; durably-treated flame-retardant fabric; fabrics rendered and maintained flame-retardant to the Licensing Authority's satisfaction by a non-durable process; timber, hardboard or plywood treated by a process of impregnation which meets class 1 when tested in accordance with BS 476-7; timber framing of minimum 22mm nominal thickness; medium-density fibreboard (MDF), plywood or chipboard not less than 18mm in thickness; plastics material subject to special consideration by the Licensing Authority; any other materials approved by the Licensing Authority.
23. The use of plastics or expanded polystyrene must be avoided whenever possible. Decorative items such as statues made of expanded polystyrene must be enclosed by a non-combustible skin of, for example, plastered scrim, Artex or Rosco Foamcoat, and care taken that this skin is maintained undamaged.
24. Plywood and similar boards must be branded with a recognised stamp to certify the standard of flame retardancy achieved. Where the stamp is not visible, certificates must be retained in the Production File. Certificates of the flame retardancy of other materials must be retained in the Production File.
25. The Venue reserves the right to check and test where deemed necessary all scenery for compliance with the appropriate fire standard. The Venue will remove, or render flame retardant at the Visiting Company's expense, any items not conforming to the appropriate standard, since failure to comply may result in the performance being delayed or cancelled.
26. Where very large quantities of scenery are proposed the Visiting Company should consult The Venue in case there are concerns about overcrowding the stage or an excessive increase in fire load. Whilst detailed calculations are unlikely to be required, the acceptable volume of flammable scenery depends upon consideration of a number of factors including the structure of the premises, the fire spread control provisions, the fire-fighting arrangements and the specific risks presented by the performance; all of these factors will determine the Licensing Authority's requirements in any particular case. All scenery and staging must be stable and not likely to collapse once erected other than as an intended effect. The Venue may refuse to allow the erection of any scenery that it considers unsafe unless a certificate issued by an appropriately qualified person, for example a chartered engineer, is provided. This is desirable where the use of scaffolding is proposed.
27. Fixings and fastenings such as hinges or sheet materials to the stage floor by using screws or nails is not permitted, no holes may be cut or drilled in the floor. No other fixings may be made to other parts of the premises without the prior consent of The Venue. Any

re-decoration of the stage or auditorium must be approved by The Venue who will require the previous decoration to be restored to its satisfaction at the end of the production.

28. The stage and backstage areas must not be overcrowded with scenery or other items. All escape routes must be maintained clear and unobstructed at all times.
29. Weight: Individual items of scenery or other equipment exceeding 25kg must have their weight marked on them if they are to be manually handled by The Venue's staff. Ideally the weight of each separate item should be marked on it. Where the decoration of double-sided pieces makes this impractical a note should be available in the Production File. The Visiting Company must provide The Venue with the exact assembled weight of any pieces to be suspended or flown together with details of the distribution of the load. Likewise the Visiting Company must provide The Venue with the assembled weights of any heavy items, including the point loads of any trucks or wheeled pieces.
30. Scenery must not be suspended other than from The Venue's rated points.
31. Any lifting equipment, including drift wires and other lifting accessories brought in by the Visiting Company must be accompanied by documentation of inspection as required by Lifting Operations & Lifting Equipment Regulations (LOLER). This should form part of the Production File.
32. The Venue must approve all rigging and lifting operations before work commences.

## **FLOORS**

33. Sheet materials such as hardboard or plywood laid in direct contact with a structural floor need not be treated flame-retardant. Any carpets and other textile floor coverings and underlays when tested appropriately in accordance with BS 4790 must either not ignite or have the effects of ignition limited to a radius of 35mm on both upper and under surfaces. Appropriate certificates must be retained in the Production File.
34. Where temporary floor surfaces such as sand, soil, turf, wood chippings, straw are to be used, certificates of treatment against fire, biohazard, toxicity as relevant, together with any special operating procedures must be retained in the Production File. A charge may be made for cleaning. Dusty materials such as Vermiculite or flour must not be used as floor coverings.

## **PROPS**

35. Similar considerations of reducing the risk of fire apply to the use of properties and furnishings as to the use of scenery. Where the action does not involve the use of naked flame, smoking, or pyrotechnic effects lesser standards may be appropriate. As a general rule hand-held properties and antique furnishings will be approved without flame retardancy treatment. However The Venue and the Licensing Authority will generally apply the same standards as apply to scenery to large properties, large quantities of furnishings and to items especially constructed for the presentation. Appropriate certificates must be retained in the Production File.
36. Items such as tablecloths, curtains and bedclothes must be flame retardant. Appropriate certificates must be retained in the Production File. Some flame retardancy treatments may cause dermatitis or irritation to sensitive skins; it may therefore be permissible for sheets in

contact with naked skin not to be treated flame-retardant where hazards such as the use of real flame are not present.

37. The Venue may require sight of the risk assessments for props and effects devices and, if deemed necessary, to see them in use under performance conditions before they are used in performance. The use of any substances (liquid or solid) or props with potential likely to permanently mark or damage in-house surfaces or to create substantial dust must be approved by The Venue and, if deemed necessary, be tested under performance conditions.
38. Where real flame is in use it may be necessary for costumes to be fireproofed in which case some form of recognised certification must be retained in the Production File.
39. Only designated dressing rooms or quick-change areas may be used for costume changes. Backstage toilets, showers, corridors, stairwells, and the stage door areas must not be used. This is to ensure that all passageways are kept clear in case of an emergency.
40. Quick-change arrangements must not affect the means of escape or access to fire-fighting equipment

### **LOAD IN / GET IN**

41. The Visiting Company must ensure that a competent person is appointed to supervise the unloading and loading of the truck(s) or wagon(s). All crew will be competent, well rested at the beginning of the shift, and sober. All crew will follow The Venue's requirements for Personal Protective Equipment and will wear protective footwear throughout any loading or unloading. Sufficient breaks must be scheduled. Sufficient crew must be provided or requested of The Venue in advance. If loading/unloading is deemed unsafe as a result of insufficient crew, we reserve the right to delay any unsafe activity until such time as additional crew can be deployed. The Visiting Company will have ensured the truck is safely packed, with no dangerously balanced items at risk of falling and injuring any member of any crew. The Visiting Company will have ensured that boxes, skips and flight cases are safely packed to avoid any unbalanced loads. Weight should be indicated on each item.

### **ELECTRICAL EQUIPMENT**

42. If additional lighting or sound equipment is required, the Visiting Company must arrange for it to be provided and fixed at its own cost. The Venue can arrange such items, but must receive 6 weeks' notice, and may need to suggest alternatives at busy time of year, there is no guarantee we can provide everything you require. All requirements must be discussed with the Technical Director in advance.
43. It is the responsibility of the Visiting Company to ensure that all radio equipment, except that provided by The Venue, such as radio microphones and two-way radios are properly licensed. A copy of all applicable radio licenses should be available in the Production Folder. Where radio microphones are brought in by the Visiting Company in addition to those provided by The Venue, The Venue's equipment will have priority use of all available unlicensed, and shared license frequencies. The Venue will refuse the use of radio equipment that cannot be shown to be licensed, or license free.
44. Any additional electrical equipment, including luminaires and sound equipment, must carry an indication of a valid PAT certificate. The PAT certificate, if not on the equipment, should



be retained in the Production File. A charge will be made if testing of uncertified equipment using either in-house equipment or staff is deemed necessary. The Venue reserves the right to remove from the premises any electrical appliance deemed to be unsafe, or not proven to be safe.

45. Temporary Wiring: All temporary electrical wiring must comply with recommendations of BS7671:2008 or where applicable BS 7909:2008.
46. Luminaires may only be rigged to approved suspension points. All luminaires must be provided with secondary suspensions (safety bonds.)
47. Blackouts: If essential to the production, the low-intensity management lighting in the auditorium area may, with the consent of The Venue, be reduced or extinguished subject to the requirements of the Licensing Authority but the escape route (exit) signs must remain illuminated at all times.

### ACCESS EQUIPMENT

48. The Venue's ladders, may only be used with the consent of The Venue and must be used in accordance with HSE regulations and guidance. Visiting Company personnel may only use access equipment if The Venue is satisfied of their competence.
49. The Venue will require evidence of thorough examination and other appropriate certification before permitting the use of access equipment supplied for or on behalf of the Visiting Company. Any proposal to bring in powered access equipment must be approved by The Venue.

### SPECIAL EFFECTS

50. Special effects include any device or effect that was not included in the original licensing risk assessment for the premises which, if not properly controlled, may present a hazard. The Venue may have to obtain the consent of the Licensing Authority before special effects may be used. All special effects for a production should be set up and thoroughly tested as far as reasonably practicable before the fit up at The Venue. This testing should replicate performance levels and conditions as far as possible. The Licensing Authority may require the proposed effect(s) to be demonstrated in performance conditions before consent can be given and may refuse consent or make specific requirements. As much notice of any proposed effects should be given to The Venue as possible but in any case no less than six weeks. Failure to provide sufficient information will result in late or non-acceptance of the effect even though such non-approval may have a serious artistic implication. After an effect has been demonstrated and approved it must not be altered. The Venue may, at any time, refuse any effect for any reason whatsoever.
51. Only a responsible person who has received appropriate training may operate special effects.
52. The **warning notices** required by clauses 58, 59, 61 and 64 must be conspicuously displayed at all public entrances to the premises (or auditorium, where appropriate) so that the public may read them before entering. Where practicable similar notices should also be printed in any programme. It is the responsibility of The Visiting Company to source and display these notices in a manner agreed with The Venue.



53. Any proposal to use excessively **loud sound effects** or music or **high-power audience lights** must be discussed with The Venue in advance who may require all programmes and pre-performance advertising literature to carry an appropriate warning. Failure to obtain approval from The Venue may result in modification of the desired effect.
54. **Dry ice machines and cryogenic fogs** are only permitted with the consent of The Venue. A full and detailed risk assessment on use of the effect and storage of any consumables must be presented to the venue no less than 6 weeks prior to the production period, and a copy kept in the production file.
55. **Smoke machines & fog generators:** Smoke is the product of combustion and is made up of small, solid particles. Fog is composed of liquid droplets. Apart from as a by-product of the use of pyrotechnics, smoke is rarely used as an effect, whilst fog or vapour effects are used relatively frequently. Most "smoke machines" should more properly be known as "fog generators". Fog or smoke may cause irritation to those with respiratory sensitivity, including asthmatics. The Licensing Authority may require approval of the type of fog generator or smoke machine proposed. Some Licensing Authorities operate an approved list of smoke machines or fog generators and will not consent to other machines unless adequate technical information is provided in sufficient time to enable them to determine whether the type of smoke machine or fog generator proposed is acceptable.
- Documentary evidence of the non-toxicity and non-flammability of the fog or smoke must be retained in the Production File.
  - Smoke machines and fog generators must be sited and controlled so that they do not obstruct exit routes nor cause a hazard to surrounding curtains or fabrics.
  - The volume of smoke and/or fog must be limited so that it does not seriously affect means of escape or obscure escape route signs. The penetration of smoke and/or fog into public areas must be restricted as far as is possible. Ventilation plant must be running while the smoke and/or fog effects are in use.
  - Warning notices must be displayed stating that fog or smoke is used as part of the effects.
56. **Pyrotechnics** including fireworks: Specialist manufacturers supply pre-packaged pyrotechnics, which enable strict control of the quantities of components and the easy safe repetition of pyrotechnic effects. Pyrotechnics supplied specifically for stage use must be used unless the entire effect including the operation is under the direct control of a specialist contractor. The Venue reserves the right to refuse permission to use pyrotechnic effects if deemed unsafe, or the operator(s) deemed not competent to do so. The Venue will require evidence of training of pyrotechnic operators from a recognised body such as the Association of Stage Pyrotechnicians (ASP). An absolute minimum of the ASP's Pyrotechnic Safety Awareness course is required to operate pyrotechnic effects on our premises.
- All pyrotechnics must be used strictly in accordance with the manufacturer's instructions.
  - Additional fire fighting equipment may be required.
  - Pyrotechnics must be confined to the stage area and not be taken into public areas.
  - Pyrotechnics must be fired from an approved key-protected control/ firing box (and never directly from the mains electricity supply.) The key must be kept in the possession of the operator responsible for firing the devices. The control/firing box must only be energised immediately before firing the pyrotechnic devices.

- The operator must have a clear view of the pyrotechnic device and its immediate vicinity from the firing point. This may be achieved by the use of an appropriate closed circuit television system.
- The device must not be operated if there is any risk to anyone. In the event of a misfire the circuit must be switched off until after the performance.
- Maroons must only be used in suitable bomb tanks in safe locations. Warning notices must be displayed stating that maroons operate as part of the effects on the premises.
- Only sufficient pyrotechnic supplies for one performance may be withdrawn from store. At the end of the performance any unused pyrotechnics must be returned to store. The storage arrangements must comply with Clause 66.
- A full risk-assessment of all effects MUST be provided and approved before any devices are delivered to our premises. The Venue reserves the right to refuse pyrotechnic effects for any reason.

57. **Real flame:** Whenever possible an electrical or mechanical effect should be substituted for the use of real flame.

- Real flame must be kept clear of costumes, curtains and drapes. Real flame must be kept out of the reach of the public and must not be taken into public areas.
- The lighting and extinguishing of the flame must be supervised by the Stage Manager, or other nominated person, who must remain where there is a clear view of the flame and easy access to it until it is extinguished. Additional fire fighting equipment may be necessary.
- Any candleholders and candelabra must be robustly constructed, not easily overturned and where practicable fixed in position.
- Hand-held flaming torches must incorporate fail-safe devices so that if a torch is dropped the flame is automatically extinguished. Fail-safe devices must be tested prior to each performance and recorded in the fire log-book.
- Only solid fuel or paraffin may be used. The amount of fuel in torches must be limited to the minimum necessary for the effect. Storage arrangements for fuel must comply with Clause 66.

58. **Firearms:** Guns used on stage should generally either be replicas or deactivated firearms; both types may be capable of firing blanks (provided they are not readily convertible to fire live ammunition.) Firearms that have been deactivated to Home Office standard and certified by a Proof House and replica guns which are not readily convertible to fire live ammunition are not treated as firearms for legal purposes and do not at present require a licence. The same security arrangements must be applied to replica guns and deactivated firearms as apply to licensed weapons. The use of a working firearm, including a shotgun, would require the issue of a Firearms Licence or a Shotgun Certificate as appropriate by the police as well as the consent of the Local Authority. Some firearms, notably automatic weapons and most pistols, are classified as prohibited weapons. The use of any prohibited weapon would require the consent of the Home Secretary and the attendance of a registered firearms dealer whilst such firearms are on the premises as well as the consent of the Licensing Authority.

- Any gun or ammunition must be under the direct control of the person holding the appropriate firearms certificate. Firearms and ammunition must not be left unattended by the responsible person. This does not preclude the use of the firearm by the performer provided it is returned immediately after use to the responsible person.

- All ammunition and firearms including deactivated, replica and imitation firearms must be stored in a robust locked container in a room, which must be kept locked when not in use in a part of the premises to which the public do not have access. The storage arrangements must meet the requirements of the Licensing Authority, where applicable. See Clause 66.
- Firearms must not contain any article or substance that could act as a missile. Blank ammunition must have crimped ends.
- Firearms may only be removed from the store (together with the amount of ammunition necessary for the performance) immediately prior to the performance and must be returned to the store as soon as possible after use. Any unused ammunition must be returned to store. All discharged cartridges and percussion caps must also be accounted for at the end of the performance.
- There must be sufficient rehearsal to ensure that any flame and hot gases are discharged safely.
- Firing mechanisms and barrels must be cleaned and checked before use.
- No firearm may be pointed directly at any person or at any readily combustible material.
- Warning notices must be displayed stating that gunfire occurs as part of the effects.

59. **Weapons:** If the production involves the use of weapons including firearms of any type, toy or replica, the Visiting Company must nominate an armourer, who will be responsible for the safe storage and maintenance of all weapons. The Venue may require to see the weapons in use under performance conditions and reserves the right to refuse use if it deems them or the action unsafe.

60. **Motor Vehicles:** If a production-line motor vehicle is to be used on stage the following rules apply.

- The fuel tank must be drained so as to retain only the minimum quantity of fuel necessary for the action.
- The fuel cap must be (preferably locked) in place.
- The fuel tank must not be replenished when the public are on the premises.
- A drip tray must be provided under the engine when the vehicle is not in use.
- Arrangements must be made to minimise the hazards of exhaust fumes.
- A Duty Fire Officer must be present whilst the public are on the premises. Additional and appropriate fire-fighting equipment must be provided in the proximity of the vehicle. Foam extinguishers will usually be required.
- The storage arrangements of any spare fuel must comply with Clause. 66.
- If a vintage motor vehicle or specially constructed engine is to be used the following additional precautions must be observed:
  - The quantity of flammable liquid in the engine must not exceed 0.3 litre and must be wholly taken up by a suitable absorbent material in a detachable container of an approved type.
  - A screen of metal gauze or other suitable means must be provided between the container and the inlet valve to the engine to prevent backfiring to the container.
  - The exhaust pipe must be carried well clear of the engine.

61. **Stroboscopic lighting effects:** Photosensitive people are particularly sensitive to light. Tests have shown that gazing at stroboscopic lighting may induce epileptic attacks in photosensitive individuals. For this reason stroboscopic lighting effects must operate at the lower frequencies which have been shown to be likely to affect only about 5% of the flicker

sensitive population. The Licensing Authority may require approval of the type of stroboscopic lighting effects proposed.

- Strobes must not be sited on escape routes, corridors or stairs or other changes of level.
- Where stroboscopic effects are used in public areas, the sources must be synchronised and locked off to operate at a fixed frequency outside the band of 4 to 50 flashes per second. This rule may be relaxed for purely momentary effects on stage.
- Warning notices must be displayed stating that stroboscopic lighting operates as part of the effects.

62. **Lasers** produce very intense light beams, which could blind, cause skin burns or even start a fire if used improperly. Even reflected beams can be dangerous. This clause does not apply to Class 1 or Class 2 lasers (such as are used in CD players, bar-code readers, etc. )

- Laser beams must be at least 3 metres above the highest affected floor level at all times and arranged so that they cannot scan onto any member of the public, performer or staff.
- Supporting structures must be rigid to avoid any accidental misalignment of the laser(s). Any mirrors must be securely fixed in position.
- Laser equipment, including mirrors, must be placed out of reach of the public.
- The alignment of the laser installation including any mirrors must be checked on a daily basis.

63. **Storage of special effects and firearms:** Special effects and firearms may only be kept in the Theatre's approved storage area. This includes pyrotechnics, maroons, blank ammunition, petrol, flammable gases and liquids.

- The storage receptacle must be kept locked shut at all times except when withdrawing material from store. The key must be kept under the direct control of the person responsible for the safe storage.
- Quantities must be limited to the practicable minimum necessary for the requirements of the presentation. No more than 0.6 litres of flammable liquid or 2.3kg gross weight of pyrotechnics will normally be allowed on the premises unless kept in a store licensed by the appropriate authority.
- Smoking and naked flame is prohibited in areas where any explosives or highly flammable substances are stored and notices or signs must be displayed both in rooms and on containers to this effect.
- Storage areas and containers must be indicated by the explosive or inflammable symbol as appropriate on the door or lid.
- All ammunition and firearms including deactivated, replica and imitation firearms must be stored in a robust locked container in a room, which must be kept locked when not in use. The police will also require approval of the storage arrangements for any firearms and ammunition.
- When not in use all pyrotechnics must be stored in a suitable container, which may be a metal or wooden trunk, box, cupboard or drawer. All exposed metalwork, including any nails or screws, must be non-ferrous, preferably of copper, brass or zinc, or be otherwise covered with a thick layer of non-ferrous metal, not-easily-ignitable material or paint at least 1 mm in thickness. The opening face of the storage receptacle must carry the explosives symbol together with a sign reading **Danger - No smoking - No naked flame** in letters no less than 25mm high. Storage

receptacles must be resealed and replaced in the main storage receptacle and the main storage receptacle re-locked.

- Only the minimum amount of any explosives or highly flammable substances may be withdrawn from store as is necessary for the particular performance.

# TECHNICAL SPECIFICATION

## GET IN

There are no parking restrictions.

There is access to the yard behind the theatre for vehicles up to a 7½ ton truck.

The loading bay is at ground level and has dock doors of 3.3m (w) x 3.9m (h).

The opening from the loading bay to stage is 3.3m (w) x 3.9m (h) and is at ground (stage) level.

## STAGING AREA

The performance area is 9.2m wide (front of stage) x 9.7m deep (front stage edge to upstage wall)

The width of stage from wing to wing is 13.2m.

The height from stage floor to the underside of grid is 5.6m.

The control room is located at the rear of central balcony: 10m from the front edge of the stage.

An auditorium mixer position can be located at the rear of the Stalls (SR), 9.6m from the front edge of the stage. 12 auditorium seats must be removed from sale to make this position.

Its dimensions are 3m(w) x 1.7m(d).

**POWER:** 1 x 63A 3Φ supply in rear stage.

## BACKSTAGE

Access through the Stage Door is controlled by an entry card system.

Access from FOH to backstage is controlled by key pad door locks.

Dressing Room 1 (SR): Capacity for 12. Shower, toilet, sinks, mirrors.

Dressing Room 2 (SL): Capacity for 12. Shower, toilet, sinks, mirrors.

Both dressing rooms are lockable and fitted with show relay.

Other changing rooms in a nearby building may be available for larger casts.

The Resident Management reserves the right to allocate dressing rooms.

Dressing rooms are to be vacated 45 (forty-five) minutes after the end of the performance.

## HOSPITALITY

(May be provided if arranged in advance)

Tea and coffee making facilities

Washing machine

Spin drier

Iron and ironing board

Sewing machine

Costume rails

A payphone is located in the FOH foyer.

Guest Wifi passwords can be obtained from the Resident Management

## STAGE LIGHTING

### LIGHTING CONTROL

The control room is situated at the rear of the central balcony, with opening windows. Not suitable for wheelchair access. Accessible via steps from FOH foyer or the auditorium at balcony level.

**CONSOLE:** ETC Congo Junior with Master Fader Wing, iFR Rigger's remote and Congo Client programming station with X-keys panel.

**BACK UP:** Strand 520i with X-Connect programming station (available by prior arrangement only).

**DIMMERS:** 96 x 10A Strand LD90, hard wired to outlets around the auditorium. DMX lines to each bridge, SL, and SR facility panels fed from 5 way splitter / patch in control room.

### LIGHTING POSITIONS

The grid is 5.6m above the stage.

Bridge 1	FOH	7.3m from front edge of the stage
Bridge 2	FOH	1.1m from front edge of the stage
Bridge 3	On stage	3.4m -4.9m from the front edge of the stage
Bridge 4	On stage	8.5m from front edge of the stage
Front balcony rail	FOH	3.2m above the stage, 7m from the front edge of the stage
Side balcony rails	On stage	3.2 above stage, (on stage)
Side booms	On Stage	SL & SR wings

### LANTERN STOCK

- 16 Strand SL 12/32 600w Profiles
- 8 Source 4 26 Degree Profiles
- 1 Selecon Pacific 23/50 600w Profile
- 6 Strand T84 1000w Profiles
- 24 Strand Quartet 650w Fresnels
- 12 ETC Source 4 Pars 575W
- 12 Patt 223 1000w Fresnels
- 30 Par 64 (CP62)
- 1 Robert Julliat Foxy FS 700w MSD
- 1 400w UV cannon
- 1 EVL 1500w DMX Strobe
- 2 Rows Traditional Footlights
- 1 Haze machine
- 2 Fog Generator HazeBase Cap
- 1 40cm Mirror Ball, with motor.
- 1 Full White Cyclorama 5.6(h) x12m(w)
- 1 White Sharks tooth Gauze 5.6(h) x 12m(w) stretched
- 1 Black Shark tooth Gauze 5.6(h) x 12m(w) stretched

### LIGHTING CONSUMABLES

A reasonable amount of colour can be provided.

We have a wide variety of stock gobos.

The Venue does not supply any other lighting consumables to visiting companies unless



otherwise agreed. Recharge costs may apply.

## SOUND EQUIPMENT

### SOUND CONTROL

The control room is situated at the rear of the central balcony, with opening windows. Not suitable for wheelchair access. Accessible via steps from FOH foyer or the auditorium at balcony level.

An auditorium mixer position can be located at the rear of the Stalls (SR), 9.6m from the front edge of the stage. 12 auditorium seats must be removed from sale to make this position. It's dimensions are 3m(w) x 1.7m(d).

<b>CONSOLE:</b>	Yamaha 01V96VCM desk, fitted with Audinate Dante network card (40 channels)
<b>FOH SPEAKERS:</b>	4 RCF PA281 mid-hi 2 JBL MRX 528S Sub Woofers
<b>MONITORS:</b>	6 Wedge Monitors
<b>PLAYBACK:</b>	1 Denon Pro CD Player Mac Mini with Q-Lab 2 (full licence) with Audinate Dante virtual sound card

### SOUND CONSUMABLES

Items such as radio mic batteries, tape, blank CDs, etc. can be provided by the venue by prior arrangement. We do not hold large stocks so requirements should be discussed at least 2 weeks prior to the production period. Recharges may apply.

### MICROPHONES

#### Digital Radio Microphones (2.4 GHz)

- 8 Line 6 XDV70 Lavalier Microphones (charges apply)
- 2 Line 6 XDV70 Handheld Microphones

Specific frequency allocations MUST be approved in advance of arrival to avoid clashes with other productions taking place at the same time. The Venue will not permit the use of radio equipment without this advanced detailed notice.

#### Wired Microphones

- 4 AKGD5 Vocal Microphones
- 4 AKGD880 Vocal Microphones
- 2 Shure SM58 Vocal Microphones
- 2 AKGD190E Microphones
- 1 AKGC1000 Microphone
- 1 AKGD112 Bass Drum Microphone
- 1 AKGD550 Bass Drum Microphone
- 4 C2Small Diaphragm Condenser Microphones
- 2 JTS509 Small Diaphragm Condenser Microphones
- 2 AKGC3000 Large Diaphragm Condenser Microphones
- 2 RØde NTG2 Shotgun Microphones
- 2 Beyerdynamic TGX5 Clip-on Dynamic Microphones
- 4 Studiospares Dynamic Cardioid Instrument Microphones

#### Audio show relay system

Full show relay and call system to backstage areas. We have 6 sets of cans available.

# RECHARGABLE COSTS

<b>CINEMA REAR PROJECTION SCREEN</b> 14ft(w) x10.5ft(h)	<b>£25+VAT per session</b>
<b>DATA PROJECTOR</b>	<b>£25+VAT per session</b>
<b>SMOKE MACHINE</b>	<b>£10+VAT per performance</b>
<b>HAZE MACHINE</b>	<b>£10+VAT per performance</b>
<b>LAVALIERE (Lapel) MICROPHONES</b>	<b>£10 +VAT per day per microphone</b> <b>OR</b> <b>£300+VAT for one week for 8 microphones</b>
<b>COLOUR</b>	<b>£5+VAT per sheet</b>
<b>AA RADIO MIC BATTERIES</b>	<b>£8+VAT (Pk of 24)</b>
<b>CYCLORAMA / GAUZE</b>	<b>£40+VAT</b>
<b>ADDITIONAL TECHNICIAN</b> (AND ENHANCED RATE OUTSIDE OF CONTRACTED HOURS)	<b>£28+VAT per hour</b>
<b>ADDITIONAL BAR STAFF</b>	<b>£10+VAT per hour</b>

Other equipment is available for hire.  
Please contact the Technical Director for further information.

Damages – replacements must be paid for in full at current market cost.