

TECHNICAL INFORMATION 2011

Our Ref: \\mystuff\goody\webgoody15

April 11, 2012

Dear Sirs,

I understand that your company is presenting a production at the Civic Theatre in the near future and that you are the person dealing with the technical aspects of this production.

If I have got the wrong person, and the contents of this document are completely useless to you, could you please ;

Forward all the technical info etc to the person who does need it (Company/Production Manager)

Let me know who this person is so that you don't get bombarded with technical questions for the next few weeks.

Thank you for your help- I'm trying not to slaughter too many rainforests this year!

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Adam Nix', written in a cursive style.

Adam Nix

Technical Manager, Darlington Culture

PS Hope you like the new electronic goody pack- print with care because it is HUGE

Dear Sirs

Your company is bringing a show to the Civic Theatre in the near future and you may need this information.

Enclosed please find the Civic Theatre Bumper Fun Goody Pack- hopefully it will contain all the information you require except large scale paper ground plans and other drawings- if you require such things please let me know where to send them.

Could you please send us set, stage and LX plans and a hanging plot (including weights) as soon as possible.

It would be very helpful to me and the Box Office if you could complete and return the enclosed questionnaire as soon as possible- most of the information is fairly standard but some of it (especially the strobe, smoke and gunshot warnings) will obviously be show-specific. Also, we need to know what elements of our equipment you require ASAP- otherwise it may be in one of the other venues when you arrive.

In amongst the Goody Pack you will find a Control of Substances Hazardous to Health assessment form- please make as many copies of it as you need to detail any toxic/dangerous substances that you are bringing with you (aerosol paints, dry ice, floor treatments, wig sprays etc etc etc. Wigs and Wardrobe are usually a happy hunting ground for such things.), and then send us copies of the completed forms as soon as possible (or bring them with you when you arrive).

NOTES:Set- physical problems.

We are a small wee hemp house, which presents its own problems. The other major limitation we have is the safety curtain, which rises to a maximum of 6.23 mtrs (20' for cash), whereas the gallery is somewhat higher than this.

If any part of your show involves actors above ground level (ranging from 10' at the front of the stage to 3' at the back wall) or crucial props at high level or anything else at high level we may encounter a sightline problem- please ring and talk to us about it. Also, large numbers of loudspeakers and/or lanterns on the prosc booms can cause cutoffs, as can any FOH trussing (if hung to light the stage rather than a forestage). IF YOU THINK ANY OF THESE LIMITS APPLY TO YOU, TELL US NOW!!!!- the elevation enclosed is fairly accurate, and (for CAD users) it is available as a DWG file and as a WYG drawing

If you have any queries, please contact me on either 01325 387740 or 07966 347143.

Yours faithfully,



Adam Nix  
Technical Manager, Darlington Leisure & Arts

# IMPORTANT- PLEASE READ THIS

## **RADIOMIKES**

IF you are bringing radiomikes, radio guitar pickups, walkie talkies, radio control gear or any other radio-operated device you must supply licences or evidence of licence exemption before you will be permitted to use them. Latest word from JFMG is that we are allowed to use Channel 69 until Jan 1 2013. Do please note that there is NO licence-free allocation on Channel 38- if you are using Channel 38 you MUST have a licence.

**NO LICENCE= NO RADIO EQUIPMENT!**

## **COSHH**

IF you are touring any sort of substances which have particular storage or handling requirements they will require assessing under the COSHH regulations. If you send us all relevant information in advance of your arrival it will make your getin a lot smoother. **IF YOU DO NOT SEND THIS INFORMATION IN ADVANCE, ANY SUCH SUBSTANCES THAT YOU DO BRING WILL NOT BE ALLOWED INTO THE BUILDING** until they have been inspected and assessed by the Borough Council's Safety Officer-

**THIS CAN TAKE DAYS**

## **ELECTRICAL SAFETY**

Please ensure that any electrical equipment you bring with you to use at this theatre is accompanied by recent test certificates- **not** just a sticky label on the equipment.

**IF YOU DON'T HAVE ANY TEST CERTIFICATES THEN GET THEM NOW FROM YOUR SUPPLIER/HIRE COMPANY.**

IF your equipment is unsafe or undocumented the theatre reserves the right to inspect and repair it at your expense before it is used or to prohibit its use **entirely** while you are at this theatre.

## **RIGGING EQUIPMENT**

Please ensure that all your overhead rigging equipment is designed for the task that you are using it for, is uniquely identifiable, that all load-bearing elements are indelibly marked with their safe working load and that all test certificates are available for inspection at or before the getin.

**IF YOU DON'T HAVE ANY TEST CERTIFICATES THEN GET THEM NOW FROM YOUR SUPPLIER/HIRE COMPANY.**

**IF THEY DON'T HAVE ANY TEST CERTIFICATES THEN GET SOME NEW EQUIPMENT, SINCE WE WILL NOT USE YOUR EXISTING GEAR.**

## **ACCESS EQUIPMENT**

Like every other theatre in the country, we now have to follow the recently released HSE Guidelines regarding the use of Tallescopes. Since our stage is raked we get the short version- the 'scope **MUST NOT** be moved while the basket is occupied. This may increase the time required to focus your show so please allow for that when scheduling your production. We are working on other solutions, if you have found one already please let us know.

Company..... Show.....

Dates.....

Approx running times Act 1.....No of Intervals.....

Act 2.....

Act 3.....

Get-in date ..... Time .....

Orchestra- pit size Large..... Small..... None.....

(NB Our 4' forestage extension requires that Row A be taken out- tell us NOW)

Getoffs (Stage-Auditorium) required? ..... SL/SR Both?.....

No of Music stands required..... (We can provide up to 8 Seecol stands)

Piano required- Clavinova ?..... Other (may cost you) .....

Tunings .....

Sound- are you bringing your own? ..... (Details?)

Radiomicrophones or radio guitar pickups used ? .....

Lighting- are you bringing your own control desk? .....

are you bringing your own lanterns? .....

do you need to use any of our lanterns? ..... Details

are you bringing your own colour? .....

Special FX Used;

STROBES..... PYROS.....SMOKE..... FIREARMS.....

CIGARETTES ..... CANDLES.....

OTHER .....

Merchandising; Space required .....

Sales persons required .....

Technical Staff Requirements;

	Stage	Flies	LX	Sound	Limes	Wardrobe
Get-in and Fitup	.....	.....	.....	.....		.....
Perfs	.....	.....	.....	.....	.....	.....
Daily Maint.	.....	.....	.....	.....	.....	.....
GETOUT	.....	.....	.....	.....	.....	.....

(Numbers for getout should be the same as or more than for getin)

DARLINGTON ARTS COSHH ASSESSMENT SHEET

PLEASE COMPLETE ALL THE SECTIONS IN ORDER FOR AN INITIAL COSHH ASSESSMENT TO BE MADE

(Person completing this form)

Name \_\_\_\_\_ Position \_\_\_\_\_

A) WHO WILL BE USING THIS PRODUCT

-your staff, Civic Theatre staff, a particular person?

Names/Titles \_\_\_\_\_

B) PRODUCT INFORMATION

1) Product name \_\_\_\_\_

2)Manufacturer/supplier \_\_\_\_\_

3)Hazard symbol present (irritant,corrosive,harmful,toxic,very toxic,none)

Please state which? \_\_\_\_\_

4)What type of container is the product stored in? \_\_\_\_\_

5)Where will the product be stored? \_\_\_\_\_

6)How much of the product will you be bringing ? \_\_\_\_\_

C) PRODUCT USAGE

1)Where will it be used? (Stage, dressing rooms, wardrobe/wigs)

\_\_\_\_\_

2)How much is used at each application? (Minimum and maximum usage)

\_\_\_\_\_

3)Duration of each application (5 secs,5 mins, 30 mins, 2 days-please state)

\_\_\_\_\_

4)How often will the product be used? (Once a week, once a day, once an hour etc)

\_\_\_\_\_

5)Is special ventilation required for this product?(If so, please state type)

\_\_\_\_\_

6)What training/instruction/certification is required to use this product (if any)?

\_\_\_\_\_

7)Are you bringing any special handling or other equipment that may be required?

\_\_\_\_\_

8)What type of personal protective equipment is required for working with this product?

\_\_\_\_\_

9)How is the product applied? (By hand, by machine, by cloth,brush,roller)?

\_\_\_\_\_

10)Any other information relevant to the usage of this product?

\_\_\_\_\_

PLEASE MAKE AS MANY COPIES OF THIS FORM AS YOU REQUIRE.  
PLEASE ENSURE THAT THE COMPLETED FORMS ARE RETURNED TO  
DARLINGTON ARTS BEFORE OR ON THE DAY OF YOUR GET-IN

**FAO COMPANY MANAGER**  
**DARLINGTON CIVIC THEATRE**  
 Goody Pack Check List

<b>Document</b>	<b>Suggested Distribution</b>
Elevation 1:100	All Depts
Stage Plan 1:100	All Depts
Equipment Lists-LX, Sound, Stage	Stage, LX
Health & Safety Notes + warnings re radiomikes, COSHH, rigging gear & PAT	All Depts
Contact Staff + outline info	All Depts
Hanging Plot	Stage, LX
Dressing Room lists + notice	Stage Management
Evacuation Drill	All Depts
Radiomic licence	LX (Sound), Stage Management
Scale plan + elevation of fixed sound/lighting at rear stalls	LX, (Sound)
FOH standard LX rig	LX
General Risk Assessments (14 pages)	All Depts
COSHH assessment sheet	All Depts (especially wardrobe, wigs)
Production Check List (TO BE RETURNED)	Stage Management

[The actual distribution is entirely up to you- the suggested would be my minimum)  
 Please sign and return a copy of this sheet (preferably with the production check list) to  
 Darlington Civic Theatre.

'I have received, read, understood and distributed as necessary the information detailed above'

{Signed}..... {Name} .....

{Position}.....

LANTERNS

15 x Source 4 14<sup>0</sup> 750w on main FOH bar permanently rigged  
10 x CCT Silhouette 1k 15<sup>0</sup> in roof slots FOH permanently rigged  
6 x Source 4 26<sup>0</sup> usually in the circle  
6 x CCT Silhouette 1k2 30<sup>0</sup>  
4 x CCT Silhouette 1k 15<sup>0</sup>  
12 x Source 4 36<sup>0</sup>  
34 x CCT Starlette 1k fresnels c/w barn doors  
12 x Iris 1 floods  
24 x Parcans-240v CP62 as standard

FOLLOWSPOTS

2 x Pani HMV1202 at the sides of the gallery (much crossing required), dimming shutters & 6-colour magazine

RIGGING BITS

4 x 18-way IWBs- usually rigged on the 4 winch sets, but moveable if required.  
6 x Strand 4'6" stands  
4 x 20' booms  
6 x Thomas tank traps  
Assorted spigots, boom arms, T-bars, short bits of scaff.  
We have enough hook clamps and colour frames for all our lanterns.

OTHER LIGHTING BITS

A fair few irises for the Sils and Source 4s  
A selection of gobos (from homemade to scrounged), lots of litho plate.  
A good selection of Lee colour.

CONTROL

Strand 530 at rear stalls, 300 channels of software to 120 fixed dimmers via DMX512.  
Software level 2.8.5

DIMMERS

FOH 34 x 2k via patchfield  
STAGE 36 x 2k, 6 x 5k- 5ks only have 15A sockets  
OVERHEAD 48 x 2k, 8 x 5k- 4 x 5k have CEE17 sockets  
MISC: Up to 6 6-packs on perch MSR, additional 36 x 2k may be available on SL fly floor

AUXILIARY POWER

300A TPNE supply via Powerlocks on perch SR (same supply can be swapped to SL flyfloor)  
32A CEE17 SPNE supply SL (usually sound) via RCD  
63A CEE17 TPNE supply SR via RCD  
3 x 63A CEE17 SPNE supply SR on perch via RCD  
13A and 15A general small power sockets all over the stage

## SOUND EQUIPMENT

### CONTROL

Behringer DDX3216

### MIXING POSITION

In open-fronted control room at the rear of the stalls

### OUTBOARD EQUIPMENT

1 x Sony MDS-JE510 Minidisc recorder

SFX Standard on a PC

CD/ Cassette player available AT REAR STALLS ONLY (fixed into equipment rack)

### LOUDSPEAKERS

2 x Martin Wavefront W8VDQ in the stalls } FIXED PA

2 x Martin Wavefront WT2 in the dress circle } FIXED PA

2 x Martin Wavefront WT2 in the upper circle } FIXED PA

12 x Bose 101 (4 at rear of each level fed by delay units) } FIXED PA

2 x Martin S18 subs } FIXED PA

All above fed via Martin DX2 system controller. Visiting companies can link in to any or all of it via male or female XLR on stage or in the control box, we can repatch to accommodate most setups.

2 x Martin Blackline F15 loose, usually used for FX or sidefills

### AMPLIFIERS

4 spare amplifier channels available (in addition to PA amps) for onstage FX, foldback etc.

### SIGNAL PATCHING

20 x balanced lines to SL and SR 3-pin XLR boxes from XLR patchfield at rear stalls.

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### FOR THOSE BRINGING THEIR OWN GEAR

Please check that your control and outboard gear will fit into our control space- drawings enclosed.

The best place for amp racks is DSL or in the orchestra pit or under the stage.

Because of sightline problems, we need to keep your speaker stacks as unobtrusive as possible. Our Martins give excellent coverage in the stalls and good coverage circle and gallery at quite high SPL, under some circumstances we reserve the right to INSIST that visiting productions use them instead of their own FOH boxes. Onstage/backline- bring your own.

The run length for multicores from stage to FOH is approx 48 metres. Any connectors up to 8" across and any cabling up to 4" diameter can use this route.

If you are bringing radiomikes, radio guitar pickups or IEM kit please note that you may not be permitted to use them if they are not type-approved to MPT1345/ MPT1350/MPT1311. The Civic Theatre does NOT have a radiomike licence- if any of your gear is outside the freerange VHF/UHF frequencies then you MUST produce your licences before or on the day of the getin. Documentary evidence of type-approval should also be available at or before the get-in.

Please also be aware that an analysis of sound pressure levels may be made on the dress rehearsal/opening night- results from these may require adjustments to your PA as required by Noise at Work regulations (we have found that even relatively 'quiet' shows can trigger action points, when more detailed analysis of your sound equipment and operating methods may be required)

## STAGE

### FLYING SYSTEM

3-line hemp onto aluminium bars 36' long x 1 7/8" diameter.

Max load on each bar **300lbs (136kg) EVENLY DISTRIBUTED**

2 x tab track available (1 x 36', 1 x 32')

3 x mobile varispeed power winch sets (can be used almost anywhere between bar 3 and 30).

Max speed 1200mm/second, max load 400kgs, single recordable dead. See hanging plot for details.

4 x fixed power winch sets- 200mm/second, 450kg max load, no recordable dead.

Single cleat fly rail SR (multiple deads are difficult)

Clearance between fly floors 38'.

Clearance under fly floors 19'6 US-20'3 DS

Grid height 44'

Max height under safety curtain 20'

See elevation and other documents for details-WARNING-Sightlines can be very iffy from the upper circle.

### RIGGING EQUIPMENT:

Baby tallescope- maximum reaching height 26' CANNOT BE MOVED WHILST OCCUPIED

A-frame ladders (2 x 8', 1 x 10'), a medium and large set of Zarges and a huge (36') extension ladder available.

30 stage weights, 20 stage braces, assorted ironmongery.

Enough conduit for about 15 full-width cloths plus various short lengths.

### MASKING

4 good 8' x 36' serge borders available (5th usually in use as house border)

4 sets 6' x 24' serge black legs

1 x serge full black (36' x 24')

Assorted legs and borders available as upstage or up and down masking.

3 pairs hard maskers (serge covered)- 1 set normally used as tormentors

Black tat in reasonable supply.

### STAGE MANAGEMENT

Colour monitor in corner- stage feed also available in all dressing rooms and crew room.

Prompt desk DSR or DSL. Aux remote available

Q lights to flies, LX, sound, pit, SL(x3), SR(x3), understage corridor

Comms to all areas- 8 comms packs and headsets available. (TP 2-ring 3-wire system)

Calls- Backstage only.

FOH-Bar bells ;3 at beginners, 2 a minute later, 1 a minute later. If clearance not arrived by curtain time, 1 long bell every 2 minutes until clearance or explanation is forthcoming.

Bar warn- 1 push 5 minutes before the interval and end of performance

FOH clearance required at start of performance and after each interval (delivered via telephone on prompt desk)

Tabs operated from DSR at stage level.

### CONTACT STAFF:

Adam Nix            Technical Manager  
Steve Sanderson   Senior Technician  
Alison Rigby       Senior Technician  
Nick Sanderson    Technician  
Andy Stoneley     Technician

### NOTES:

Any electrical equipment brought into the theatre must be maintained and documented as required by the Electricity at Work Acts and general Health and Safety Legislation- any relevant documentation to be made available at or before the get-in. THIS APPLIES TO EQUIPMENT BEING USED IN DRESSING ROOMS AND WARDROBE AND PERSONAL BELONGINGS OF YOUR CAST/CREW AS WELL AS STAGE EQUIPMENT

The Theatre reserves the right to refuse to connect an electrical supply to any electrical equipment deemed unsafe or unsatisfactory by the Theatres' technical staff- any repairs or replacement equipment necessary to the proper presentation of a production to be the sole responsibility of the visiting management.

### HEALTH AND SAFETY NOTES

Various 'pattern' barn doors are appearing on older fresnel lanterns- some of these barn doors have no device to prevent them falling completely off the lantern if they are knocked or become inverted. After several incidents, we will no longer permit the use of this type of barn door UNLESS they are fitted with a safety wire or similar device to prevent them from falling to the ground.

It should go without saying that all lanterns rigged overhead should either be fitted with a safety chain/wire or be securely fixed to a bar (which itself should be fitted with safety chains/wires).

### CONTROL OF SUBSTANCES HAZARDOUS TO HEALTH

In line with current legislation, we are required to keep accurate and up-to-date records of any and all potentially hazardous substances in the theatre, together with handling and emergency instructions. If you are bringing any such substances- special floor-cleaning compounds, dry ice, smoke machines, wig-dressings, aerosol spray paints, any organic compounds- we need to know about them BEFORE or ON THE DAY that you arrive and certainly before they are used. Could you please therefore make as many copies of the enclosed COSHH assessment form that you need and return them to us as soon as possible. It is worth noting, by the way, that the use of solvents of whatever description will generally not be encouraged inside this theatre, since there are now many non-hazardous equivalent products available

### RISK ASSESSMENTS

Enclosed please find copies of the general risk assessments in operation at the Civic Theatre for backstage work. Please forward as soon as possible the risk assessments for your production- especially any unusual rigging/staging operations.

## GENERAL BUILDING SECURITY

For your safety and security, we require that ALL visiting company personnel sign in and out of the theatre at ALL TIMES- this is partly so that we know who is in the building (in case we need to evacuate the place) and partly to keep undesirables out.

To this end, we need a full list of your company personnel touring with the production (including but not limited to cast, musicians, stage and company management, technicians of whatever variety, wardrobe staff, marketing/publicity) at least 2 days before your get in at the theatre. **If you do not provide this your fitup day will be really annoying because every 5 minutes you will be called to the Box Office to identify and vouch for stray cast.**

You and your company members are welcome to wander in and out of your dressing rooms outside performance times (entering and leaving the building via the Box Office between 9am and 8pm) BUT (for shows that are here for more than a day) the stage and auditorium are usually CLOSED until 90 minutes before curtain-up on the first performance of the day. The stage will then be available for use until 10 minutes after curtain-down. The stage and auditorium will usually be CLOSED between shows (unless there is less than 1 hour between curtain down and curtain up on the next show). Any activity on stage or in the orchestra pit or auditorium outside these times MUST be booked as far in advance as possible, MUST be accompanied by a member of Darlington Arts' Technical team and WILL be recharged-current hourly rates available on request. THE ONLY EXCEPTION is usually when Wardrobe need to get at frocks.

## RADIOMICROPHONES

And radio guitar pickups, IEM systems and anything else in Channel 38 or 69  
The Civic does not hold a radiomic licence-if your radiomics etc do not run on the licence-exempt channels (173.800 MHz, 174.100 MHz, 174.500 MHz, 174.800MHz, 175.000 MHz or the UHF licence-free band (863.000-865.000 MHz) then **you must** bring with you copies of your operating licence (or the owners' licence if you have hired the equipment). **Without this documentation you will not be permitted to use your radiomicrophones or other radio transmission equipment.**

## SOUND-PHYSICAL SPACE

As you will see from the enclosed drawings, sightlines on our stage are a problem, especially if you restrict them by having a large PA stack on either side. PA wings are not an option (we don't have a permanent orchestra pit to lose them in), and the safety curtain line MUST remain clear at all times. If you are bringing a PA, please let us know ASAP what size the cabinets are, how many there are, where you are planning on putting them etc etc. If you envisage a sightline problem due to your sound system, please contact us as soon as possible.

Also, your sound position will be in our control area at the rear of the stalls- squeezed in if necessary

## A Swift Precip of Darlington Civic Theatre

### Phone Numbers:

Management	01325 387775	Publicity/Information	01325 348851
Stage Door	01325 387775	Box Office	01325 486555
Fax	01325 368278		
E-mail	firstname.lastname@darlington.gov.uk	Website	<a href="http://www.darlingtonarts.co.uk">http://www.darlingtonarts.co.uk</a>

### Personnel:

Administration & Finance	Hazel Watson, Nicola Craggs, Scott Williamson
Marketing & Information Officers	Sue Wilson,
Box Office Manager	Tim Hollinshead
FOH	Andy Hutchinson, Peter Tate
Technical Manager	Adam Nix
Senior Technicians	Steve Sanderson, Alison Rigby
Theatre Technicians	Nick Sanderson, Andy Stoneley

### Dimensions

Proscenium arch opening 8.63m x 6.23m to iron  
Stage depth (prosc-back wall) 9.39m  
Height to grid 13.30m (lowest point)  
Height under flyfloors 5.75m (lowest point)  
Clearance between fly floors 11.50m  
Wing Widths SR 4.20m (obstructed by perch/stairs)  
SL 4.20m (clear except fly ladder)  
Getin doors SL 2.33m (W) x 3.80m (H), 0.4m above street level

STAGE: Raked 1 in 24, varies a bit thanks to 'Chess', floor sprung wood with MDF surface, suitable for all dance. Stage heated. Getoff treads available either side or centre. Small scene dock USL. Crossover corridor behind back wall. Black masking (soft serge) available, also some hard maskers (also serge). Small tallscope. Safety curtain. Scale stage plans available on request. Yes you can fix to the stage, if using woodscrews you'll need to pilot for depths greater than 30mm (the teak under the MDF is very hard).

### Misc Bits:

#### Orchestra Pits;

Small pit -9.7m wide x 1.90m. Large pit 9.7m wide x 3.80m. Both pits require seating to be removed-if you haven't booked it already it is probably too late. Pit floor flattish (except for 1 step centre for access understage), 1.4m below stage level (0.47m below auditorium level).

PLEASE NOTE: HEADROOM UNDERSTAGE IS VERY VERY LOW. WARN YOUR MUSICIANS.

**Dressing Rooms**-12 available, all with radiators, lights, sockets and (except No 5) washbasins. No 8 (2nd floor) usually used as Wardrobe

**Laundry facilities**- large semiautomatic washing machine, huge tumble dryer, domestic washer and dryer. All in laundry rooms on 2nd floor (NO LIFT) and NO COIN SLOTS (we'd rather you used ours than hump yours up the stairs).

**WiFi** is available for a fee - check with the Box Office for current pricing, if the Box Office isn't open then pay online via PayPal. Connect to CivicBackstageWifi\_x.

## DARLINGTON CIVIC THEATRE HANGING PLOT

IMPERIAL	METRIC	BAR NO	CONTENTS	Kg.	WIZZY WINCH POSITION
28' 6"	8,675	30			
28' 1"	8,550	29			
27' 3"	8,300	28			
26' 10"	8,175	27			Won't fit
26' 1"	7,950	26			
25' 8"	7,825	25			
24' 10"	7,575	24			
24' 5"	7,450	23X			
23' 8"	7,225	W 4			
23' 3"	7,075	23			
22' 7"	6,875	22			
22' 2"	6,750	21			
			<b>ROOF BEAM</b>		
20' 11"	6,375	20X			
20' 2"	6,150	20			
19' 8"	6,000	19			
19' 0"	5,800	18			
18' 6"	5,650	17			
17' 7"	5,350	W 3			
16' 9"	5,100	16			
16' 4"	4,975	15			Won't fit
15' 7"	4,750	14			
15' 1"	4,600	13			
14' 4"	4,375	12			
13' 11"	4,250	11			
13' 3"	4,050	10			
12' 11"	3,925	9			
12' 0"	3,650	W 2			
			<b>ROOF BEAM</b>		
9' 11"	3,025	8			
9' 6"	2,900	7			
8' 7"	2,625	6			
8' 2"	2,500	5			
7' 7"	2,300	4			
7' 2"	2,175	3			
6' 4"	1,925	2			
5' 1"	1,550	W 1			
3' 11"	1,200	1			
2' 11"	900	TABS			Won't fit
1' 11"	575	IRON			3' , 920 mm
-6' 0"	-1,835	ADV			Required between winches

NB DISTANCES ARE FROM FRONT OF FIXED STAGE

**REMEMBER THE RAKE-1:24**

# Darlington Civic Theatre

## DRESSING ROOMS

COMFORTABLE NUMBERS IN DRESSING ROOMS (IN ORDER OF NEAREST TO STAGE)

NUMBER	FLOOR	COMMENTS
4	G	2 people. Toilet next door
3	G	2 people
2	G	2 people
1	G	3 people. Shower
7	1	2 people. Toilet next door.
5	1	20 -Huge room but again no mirrors, sinks etc- also ideal as bandroom
6	1	2 people.
9	2	5 people. Toilet next door. Showers next door
10	2	5 people
11	2	6 people. More possible by adding tables and mirrors
12	2	7 people- more possible by adding tables and mirrors
8	2	6 people. Normally wardrobe-nearest to laundry.

# Darlington Civic Theatre

## DRESSING ROOMS

NUMBER	FLOOR	PHONE	COMMENTS
1	G	5771	
2	G	5752	
3	G	5753	
4	G	5754	
5	1	5755	
6	1	5756	
7	1	5757	
8	2	5758	
9	2	5759	
10	2	5760	
11	2	5760	
12	2	5760	

# Welcome to the Civic Theatre

Just a few things we ask of you;

1) Please, NO fish and chips anywhere in the building, EVER. Also, please DON'T wander onto the stage or into the auditorium carrying food/drink- my staff may be quite rude to you if you do!!

2) Visitors are very welcome, but;

- a) Remember that they, like you, must sign in and out of the building
- b) Please don't let them wander around unaccompanied, especially if they are children of any age.
- c) Don't bring them on stage at ANY TIME without first asking permission from one of the Resident Technical Staff
- d) All visitors must have left the backstage area by the half-hour call

3) Complimentary tickets, when available, will be given out by your Company Manager - if there are none please don't ask theatre staff to let your guests 'watch from the wings' or stand at the rear of the auditorium- the terms of our operating licence prohibit this at all times.

4) The stage is usually CLOSED until 90 minutes before curtain-up. Please stay OFF the stage before this time, and ideally stay OFF the stage UNTIL you are called to the stage

5) Please don't hang towels, flannels, loo roll, cards etc anywhere near the mirror lights - they catch fire rather easily.

6) We must ask that you are clear of your dressing room (and the key returned) by 30 MINUTES after curtain down of the final performance of the day. If you are going to a reception or similar, please take anything you need with you as the dressing room area will be locked by the end of it.

7) The pass door (Stage-Auditorium) must NEVER be used during a performance EXCEPT where the performance requires it. Also please don't prop open the circle and gallery passdoors- it is YOUR property at risk as well as ours if you do. We would also advise you to lock your dressing room when you aren't in it and not to bring valuables into the building.

## ODDS AND ENDS.

You can receive incoming phone calls on the dressing room phones. We won't give out the number though, so it is up to you. The general contact number is 01325 387775. The phone number for each dressing room is on the phone socket.

If you want to make outside calls from the phones in the dressing rooms it will cost you- details on application to the Technical Manager or Venue Manager. Normally, the phones will NOT make outside calls (not even BT/Mercury chargecards.)

Wireless Internet access is available (for a modest fee) in all dressing rooms. Contact the Box Office for payment details etc. (you can pay online if you want but we don't see the cash.....), look for CivicBackstageWifi x access points

If you want to use a TV in your dressing room, plug the aerial lead into the aerial socket on the wall to get a decent picture. If you tune your TV to UHF channel 36-ish (VTR setting) you can see the stage in glorious colour (BUT MAKE SURE your mains TV has been inspected for electrical safety first)

You can turn the Tannoy speaker down (or off) if you want- you will still hear any calls.

Faxes can be received or sent from the General Office (see Duty Manager/Venue Manager) at a cost of £1 per sheet sent or received.

There is a vending machine in the Crew Room -does Pepsi, Tango etc and takes any silver coinage. Feel free to indulge.

If you want to use the tea, coffee, kettle etc in the Crew Room put £2 in the jar (for the week) and don't steal the teaspoon please.

# Civic Theatre Phone System

## **General stuff**

If you want someone to be able to phone you without intervention by our staff, tell them to dial in on 01325 387 and then the last 3 digits of the extension number in your dressing room. Our staff **will not** give out extension numbers for dressing rooms.

**Important Note:** If you are sharing a dressing room please remember that you will be sharing a phone as well- messages are left to the dressing room rather than to a person.

## **Making Internal Calls**

Dial the extension number. Hang up to end the call

## **To call an extension at the Arts Centre or Town Hall;**

Dial the 4-digit number. These calls are FREE!!!.

Town Hall numbers (388xxx) can be accessed FREE as internal calls-dial 2xxx

Arts Centre numbers (348xxx) can be accessed FREE as internal calls- dial 5xxx

## **Making Outside Calls**

Normally you cannot make any outside calls on the dressing room phones (even with a chargecard. If you want the phone opened up for outside calls, please get a form from your Company Manager, complete your bit, make sure they complete their bit then give it to the Admin Manager or any of the resident technical staff .

**DARLINGTON CIVIC THEATRE**

Show: \_\_\_\_\_

**Dressing Room** \_\_\_\_\_

**TELEPHONE AGREEMENT**

**TO RUN FROM** \_\_\_/\_\_\_/\_\_\_ **to** \_\_\_/\_\_\_/\_\_\_

I confirm that I will pay £10 connection charge plus 10p per unit call charges, in respect of the outside line provided to my Dressing Room.

Artiste Name.....

Signature ..... Date .....

I agreed that, if these charges remain unpaid when the contract between Darlington Civic Theatre and the Visiting Management in respect of the above show is settled, they will be added to the contra.

Company Manager .....

Signed ..... Date .....

## **DARLINGTON CIVIC THEATRE EMERGENCY PROCEDURES**

### **ON DISCOVERING A FIRE:**

1) Try and isolate a fire by closing all doors if possible. **Only tackle a fire if there is no risk to yourself.**

2) Raise the alarm by finding the nearest BREAK GLASS POINT and break the glass.

**IF THE FIRE ALARMS GO OFF** (Red flashing lights, 2-tone electronic sounders)

### **1) UNDER PERFORMANCE CONDITIONS (ie less than 1 hour till curtain up)**

Continue as normal UNLESS the performance is halted by the Duty Manager or Duty Technician. PAY ATTENTION to the Show Relay -announcements will be made.

### **IF THE PERFORMANCE IS HALTED**

- { Leave the building by the nearest exit
- { Assemble in the car park next to the church and
- { Report to the senior member of your department or your Company Manager

### **2) AT ALL OTHER TIMES**

- { Switch off all machinery
- { Evacuate the building by the nearest available exit

Assemble in the car park by the disused church and report to the senior member of your department or your Company Manager.

## **DRESSING ROOMS/OFFICES**

**BREAK GLASS POINTS** are positioned (among other places)

- { At each landing of the Stage Door stairs
- { At the back of the Circle
- { At the SR end of the crossover corridor
- { At the back of the Upper Circle.

### **POSSIBLE EMERGENCY EXIT ROUTES;**

- { Down the stairs to the Stage Door and out onto Parkgate
- { (DURING A PERFORMANCE EVACUATION) Through to the back of the gallery/circle and out through the public exits (usherettes will assist)

Down to the Crew Room, through the Crew Room and out of the back door into the back lane.

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Big heavy unstable bits of set to move around the place, flightcases, meatracks, truck bases, all the usual stuff	The sheer action of moving the items	4	4	16	Use all available mechanical aids during fitup at all times (dollies, sack barrows, ramps, ties, enough bodies)	3	4	12	
Unloading from trailers	Sheer weight, the drop from trailer to lane, high stacks on trailer	4	4	16	As above plus trailer ramp to be supplied and used wherever practicable. Extreme care to be taken when lifting/lowering heavy stacked boxes- weights/centres of gravity SHOULD be marked where not immediately apparent. Ensure enough bodies available to handle items.	2	4	8	
As above	Step up from back lane to stage level	4	4	16	Use ramp AT ALL TIMES when loading/unloading through dock door	3	4	12	
As above	Risk of pieces toppling over when onstage	4	5	20	Ensure pieces laid off at sufficient angle to walls and tied off. Ensure free-standing pieces are stable, weight as required, keep pieces out of the path of other bits coming in	1	5	5	
General limited workspace	No clear path through stage-trip hazards galore	4	4	16	'Clear as you go', don't leave stuff lying around unless it has got to be there, make a path to destination BEFORE carrying big heavy pieces	3	4	12	
Wardrobe	Carrying stuff upstairs again gives manual handling problems	4	4	16	If skips are stupidly heavy then part-empty them, if washing machines are full of clothes, water etc then empty them, don't take heavy things upstairs unless they have to go upstairs	3	4	12	
Electrical appliances - lanterns, sound gear, laundry equipment	Electrical items of various descriptions arrive with the show in an un-known state-electric shock hazards	4	5	20	All staff to visually check all appliances as they handle them and alert Chief LX/Tech Mgr to any suspect items. Any testing required for compliance to be charged to visiting company.	1	5	5	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Trailer work-loading/unloading	Old splintered wood, bits of metal sticking out	3	4	12	Gloves to be worn wherever necessary/ sufficient gloves available on site at all times. Discourage staff from running hands along flattage edges. Make sure sufficient light in working areas (trailer, lane, stage) at all times to see potential hazards. Encourage staff to do something about any such hazards that they might spot	2	4	8	
Revolve/truck winches	Usually unguarded machines with drive cables not covered	5	4	20	Ensure all such machinery is fitted with adequate guards before use. Instruct winch operators not to wear loose clothing, long hair tied up, no jewellery. Make sure no junk anywhere near to foul drive mech. / drive cables	2	4	4	
Revolve winches	Spinning revolve when people working on/under/around it	5	5	25	Ensure winch is braked when not required to move. If work in progress, chock the truck/revolve so it cannot move, make sure everyone on site knows work is in progress, nominate 1 person as winch operator- that person ONLY to operate winch under normal circumstances	1	5	5	
Floors	Trip hazard at junction of floor and stage	4	4	16	White mark edges of floors where staff/cast get on and off the floor. Mark safe lanes onstage (tape/carpet)	2	4	8	
Revolves/trucks/moving pieces of set	Trapping hazards when pieces moving- feet/ hands/ any other loose bits	4	4	16	Ensure as far as possible that there is insufficient clearance between fixed and moving bits for feet/hands to become trapped. Where this is not possible, ensure that all persons are well clear when the piece(s) are moving, and that all persons are aware of this potential hazard	2	4	8	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Grid Work	Dropping things through the grid	4	5	20	Only take to the grid tools/things you need- empty your pockets, remove bum bags. Only competent staff to work on grid. No persons to go to grid without permission/instruction from Head Flyman and/or full-time technical staff	1	5	5	
Grid Work	Flying bars moving- could startle or injure staff on grid	4	5	20	Head Flyman and person calling bars in/out to check with grid staff BEFORE moving any bars	1	5	5	
Grid Work-spotlining	Weight of pieces to be spotlined	4	4	16	Make sure that the piece is not too heavy for the number of staff available to haul it out. Make sure at least 1 person per line can tie off to grid.	1	4	4	
Grid Work- general	No natural light- if working lights turned off it gets very dark & increases chances of accident of any sort.	4	5	20	Working lights to be turned off only by instruction/permission of competent persons (full-time staff). Said persons to ensure that no-one will be endangered by switching off working lights. If it is KNOWN beforehand that working light will need to be switched off , grid staff to take and rig locally-controlled working light before commencing task OR grid staff to stop work until working light restored.	1	5	5	

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Grid Work- Tools	Dropping them through the grid onto persons below	4	5	20	All tools used on the grid to be fitted with safety lines, those lines attached to person/structure. Toy boxes to be used for loose fittings, tools etc. Magnetic bit holders to be used in cordless screwdrivers. Only use 1 tool/fixing at a time. Only competent staff to use tools on the grid. Keep area below as clear as possible of people. Where people HAVE to work underneath, they should wear appropriate PPE.	1	5	5	
Step Ladders	Falling off them, overbalancing	4	5	20	Make sure that the step ladder is fully open and that all locking clips are working, used and secured. Follow manufacture's instructions at all times. Make sure all 4 feet are on the ground. Avoid using step ladders without someone at the foot of them. DO NOT use step ladders across the rake without a competent person at the foot of them. Don't overreach. Avoid working to the side of the ladder. Don't stand on the top platform unless there are handrails fitted above it. Don't carry more than 25kg up the ladder at any time. Don't carry more than 4 kg up a step ladder without a competent person footing it	1	5	5	

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Zarges	Falling off them, overbalancing	4	5	20	As for step ladders plus make sure that all locking clips are used on all ladders at all times. Make sure side bars are locked on when in use as an A-frame. Set the ladder height so that you never stand less than 3 rungs from the top of it. DO NOT work above the apex on stage without a competent person footing the ladder. DO NOT carry more than 25kg up the ladder at any time. DO NOT carry more than 4kg up the ladder unless a competent person is footing it. DO NOT use unaccompanied unless you have been fully trained in safe working procedures. Also see below.	1	5	5	
Extension Ladders	Falling off them, foot walking away, top sliding away	4	5	20	Make sure that the structure you are leaning against is strong enough and is stable enough and isn't going to move. Make sure that the ladder is at the correct angle, that both sides are touching top and bottom, that you have a competent person footing the ladder while you are up it. DO NOT try and work from the top rung (you will be too close to the workpiece). If you are using the ladder as a means of access to a platform, make sure that at least 3 rungs are above the platform and that the top of the ladder is secured to the platform as soon as possible. Use grid techniques with any tools, fixings etc. to avoid dropping them on those below.	1	5	5	

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All work at height above people- on ladders, on the grid, on fly floors	Dropping tools/fixings/ work pieces	4	5	20	Use grid techniques at all times- only take the tools you need, use a toolbox or pouch for fittings and tools, wherever possible tools should be secured to the person or structure, only use one tool at a time, keep persons below away from work area and/or alert to what is going on above them.	1	5	5	
Flying- from the flyman's perspective	Rope splinters from sizal lines, tripping over each other, feet trapped in lines, general strain injuries	3	5	15	Install a more user-friendly flying system (counterweight or electric motors)	1	5	5	
Flying- from the flyman's perspective	Rope splinters from sizal lines, tripping over each other, feet trapped in lines, general strain injuries	3	5	15	Use gloves wherever possible. Avoid looking up as you drop bars in (dust from lines drops into your eyes). Always set the lines up so that they are clearly visible before you move any bar or line, make sure all fly crew are aware of where lines are & which set is moving. Don't try and be a hero- make sure that you have enough crew to safely and efficiently move the pieces you are flying. When flying bars in/out in fitups etc, make sure everyone near is aware of bars moving. If persons working in the grid, ensure they are aware of the movement and clear of the lines before the bar is moved.				

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Flying- general fitup mode	Heavy things descending from above, bars fouling on fly floors/ bits of set/ ladders/ other bars, loose items on bars/pieces being flown,	4	5	20	Stage Manager (or other responsible competent person) (SM) responsible for controlling all flying movements during fitup. No flying bars to move without SM's instruction/permission. SM to liase with Head Flyman to control this. SM and Head Flyman to ensure that any staff working on grid are aware of which bar is about to move and are clear of the lines before the bar moves. SM to watch in or out all bars while they are moving. SM/Chief Electrician to check all bars for correct rigging (dogs, shackles, safety chains) while being rigged and before they are flown. All staff to pay attention to moving flying pieces.	1	5	5	
Flying- Show Mode	As above plus risk of hitting scenery, cast etc, low light levels, high noise levels	4	5	20	SM to control all flying as above during setbacks, intervals etc. DSM to control all show cues- DSM and Head Flyman to ensure that no-one and nothing in the way when pieces flown in and out. Head Flyman to be alert to bars hitting flyfloors/fouling other bars. Scene changes behind cloths- SM to communicate with Head Flyman via appropriate signalling methods when ready for pieces to fly in/out. Nothing to move below flat height without SM instruction/permission. Fly floor to be fitted with stage monitor	2	5	10	
Understage work	General lifting problems PLUS restricted headroom giving head injuries, trap injuries and back injuries	4	5	20	Acquire storage space at stage level or make understage deeper and more user-friendly	1	5	4	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Understage work	General lifting problems PLUS restricted headroom giving head injuries, trap injuries and back injuries	4	5	20	Restrict understage storage to items weighing less than 10kg/ infrequently used items. Use dollies on pit shifts for seats and sections. MH training for all staff. Wear appropriate PPE (boots, gloves, bump caps) when working in areas with unprotected beams. Clad beams in foam wherever practicable.	2	5	10	
Handling Long Items- conduit, scaff pole, timbers	Careless movement injuring others, overbalancing, cuts from sharp edges, laid-off pieces toppling/sliding down walls	4	5	20	Use conduit and scaff racks- secure at all times. When this is not possible or practicable , ensure pieces are stable where you leave them - tie them off if they are going to be there for more than 5 minutes Assess the weight of a piece before you try and move it- get help if you need it. Be aware of the length of the piece- when vertical watch for fouling borders/ stretchers/lighting ladders , when horizontal watch for other persons, bits of set, lanterns, walls, doors.....	1	5	5	
Gas Bottles- LPG/Helium/Hydrogen etc	Injuries due to overbalancing /falling, risk of explosion and fire	4	5	20	'Tall' cylinders to be secured vertically to a fixed structure. Any relevant safety and emergency instructions for a particular substance to be posted near cylinders. Use correct fittings (hoses, nozzles etc). Ensure regulator fitted. Inflammable gases- Environmental Health/Fire Safety Officer to be consulted before bottles brought into theatre. If insufficient notice, BANNED. Prop gas bottles- ensure they are completely purged of all gases (BUT DO NOT RISK EXPOSING YOURSELF TO TOXIC GASES IN THE PROCESS).	1	5	5	

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Tallescope work	Injuries due to overbalancing, overreaching	5	5	25	Only competent persons to use the tallescope. Before ascending tallescope make sure that all ladder clips are locked and secure, that platform is in position, that ladder is vertical, that all wheels are locked and that outriggers are deployed and locked. Scope NOT to be moved while occupied	1	5	5	
Pyrotechnics (Pyros) - storage and loading	Injuries due to burns, shrapnel impact, short/long term deafness	5	5	25	Only competent, responsible persons to handle pyros. All stocks to be kept cool, dry and away from naked flame in sealed boxes or locked steel containers. Firing system MUST be specifically designed for the task and incorporate a key lock in the firing circuit- the key should NOT be left in the firing system while it is loaded and unattended. Firing system should be clearly marked to minimize the risk of firing the wrong device and should be designed to avoid as far as possible any in-show replugging. Pyros should not be loaded until the last possible moment (usually the 'half'). When loading pyros, loader MUST remove firing key from system and keep it on his/her person until all pyros are loaded.	1	5	5	

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Pyrotechnics-operating	Injuries to others due to burns, shrapnel impact, short/long term deafness	5	5	25	Only competent, responsible persons to fire pyros. Operator MUST have a clear, unobstructed view of the pyro(s) at the time of firing. If this is not possible then the operator MUST be in direct communication with another responsible person who does have a clear, unobstructed view. Operator MUST ensure that the correct pyro is fired at the correct time. Operator should ensure that the firing key is not left in the firing box when the system is live and unattended.				
Dry Ice- storage	Injuries due to extreme cold, suffocation, explosion	5	5	25	Only competent, responsible persons to handle dry ice. Suitable protective clothing to be worn at all times (heavy gauntlets, long trousers, long-sleeved shirt). Dry ice to be stored in a suitable locked, marked non-airtight container in a well-ventilated area (pref. outdoors).	1	5	5	
Dry Ice- loading	Injuries due to extreme cold, suffocation, explosion	5	5	25	Only competent, responsible persons to handle dry ice. Suitable protective clothing to be worn at all times (heavy gauntlets, long trousers, long-sleeved shirt). Dry ice machine(s) to be loaded as late as possible- only ice required for immediate use to be removed from container. Dry ice to be used ONLY for its intended purpose- DO NOT play with the stuff (eg no pellets in coffee cups, sinks, toilets etc.)	1	5	5	

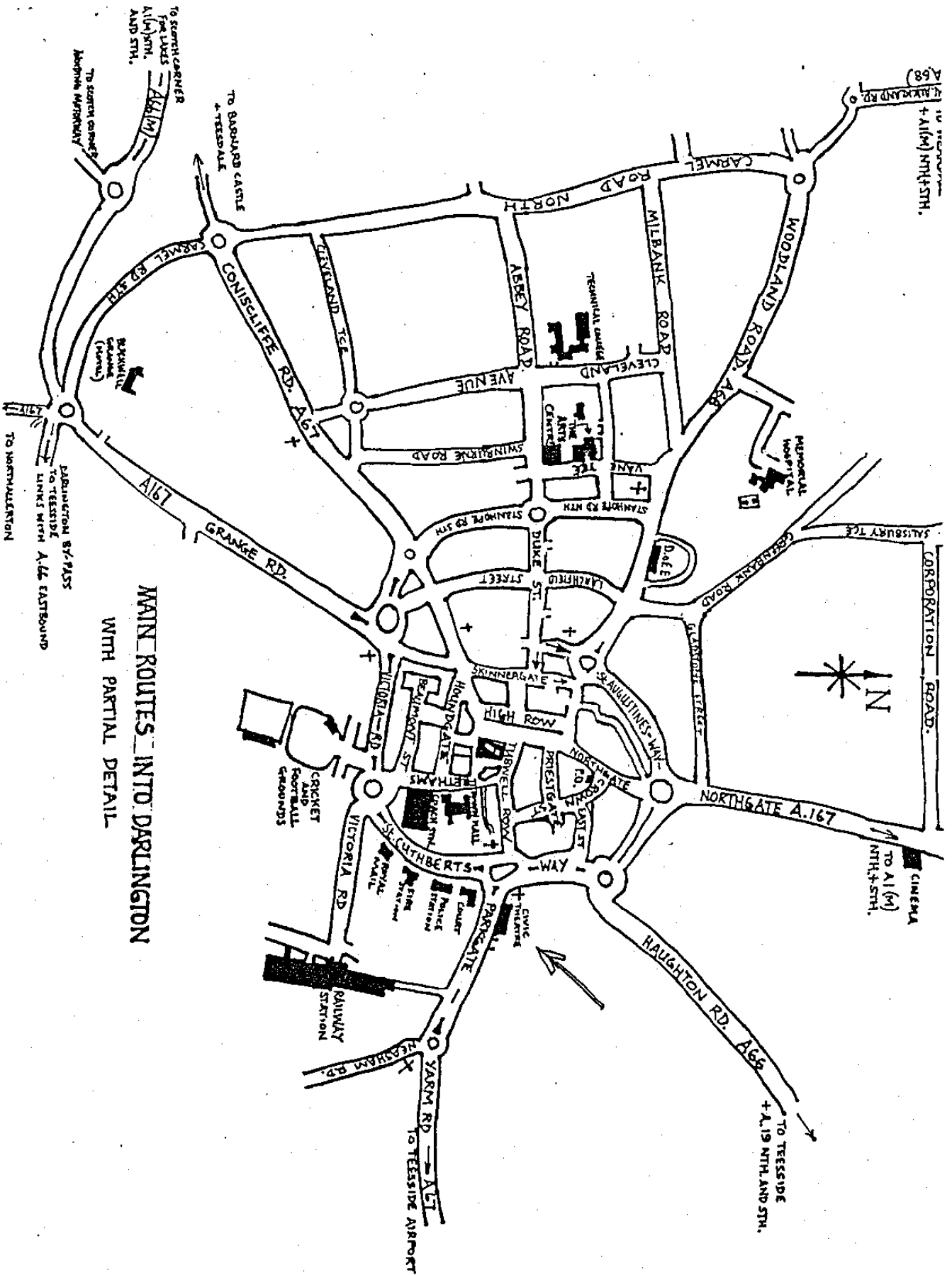
HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Dry Ice- operation	Injuries due to extreme cold, suffocation, explosion, scalding	5	5	25	Only competent, responsible persons to handle dry ice. Suitable protective clothing to be worn at all times (heavy gauntlets, long trousers, long-sleeved shirt). Check operating areas to ensure that no-one will be subjected to excessive CO <sub>2</sub> concentrations when dry ice is used. Stay alert for water/ice spills- have cleaning materials instantly available. AVOID use of portable dry-ice machines where possible (high risk of hot liquid spills). DO NOT stand or have your face directly above machine when loading it. Ensure that while loading machine that the basket is UP/ the pump and fan are isolated. When Big Machine in chairstore in use, CCTV to be rigged to allow remote supervision. Chairstore to be kept LOCKED when machine in use and doors clearly marked to indicate hazard.	1	5	5	
Chainhoists- operation	Trap injuries, things falling from heights, electric shock	5	5	25	Only competent persons to operate, rig, assist with rigging and operating. Operators to read, and understand relevant Safe Working Practices plus manufacturers' instruction book. All precautions in both documents to be observed at all times.	1	5	5	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Firearms, long blades etc-storage	Danger of death, burns, deafness from negligent/accidental discharge,risk of theft	5	5	25	All firearms to be either incapable of firing live rounds or certified as deactivated-certificates to be available with the weapons. Suitable blank ammunition ONLY must be used- said ammunition also to be kept under secure lock and key. Firearms to be handled only by competent authorised persons. Firearms to be kept under secure lock and key while not in use and closely and personally supervised by nominated persons when in use on stage. Firearms not to be removed from the backstage area under any circumstances.	1	5	5	
Flying-rigging	Danger of death from falling things	5	5	25	All suspension equipment to be inspected before use. All wires, ropes etc to be in good condition. All shackles to be rated and max. load on shackle to be 50% of rated load. All dogged joints to be secured by 4 dogs of correct size for wire fitted and torqued correctly. All bottle-screws to have at least 3 turns showing inside the bottle and to be checked weekly. All flown items to have sufficient drifts to spread the load adequately along the bars. All crimped joints to be certified. All wires to be certified. All certificates to be available for inspection. No item to be suspended above audience by less than 3 steel wires. Ropes-only suitable knots to be used, tied and checked by competent persons, rope to be protected from sharp edges by carpet etc.	1	5	5	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Electrical Appliances (Luminaires, Production Equipment)	Electric shock due to damage or wear and tear.			25	<p>All persons handling lanterns and other electrical equipment to perform visual inspection before use. All Arts electrical equipment to be regularly inspected for electrical safety</p> <p>Ensure rigging point is suitable.</p> <p>Ensure equipment is mechanically sound and fit for its' intended use.</p> <p>Attach safety bonds where appropriate.</p> <p>Where 15A connectors are used, do not put fingers between the plug and socket when connecting/disconnecting.</p>				
Orchestra Pit/Forestage	Falling off the stage and into the auditorium or orchestra pit	3	5	15	<p>Front edge of stage to be marked with white tape at all times. When forestage deployed, front edge to be marked as part of build.</p> <p>Rope or other physical barrier to be deployed across proscenium during fitups and at any other time (except during public performances) when persons are working on the stage.</p>	1	5	5	
Luminaires - Rigging And Use	Electric Shock	5	5	25	<p>Conduct a user visual inspection of all electrical equipment whenever you rig or use it. Suspect equipment must be reported to an appropriate person immediately (usually your supervisor). Faulty or damaged equipment must immediately be marked as unsafe, taken out of use and reported to an appropriate person. Using any electrical equipment that has been marked as unsafe may result in disciplinary action being taken against you.</p>	1	5	5	

HAZARD What has the potential to cause harm	IDENTIFIED RISK What could make the hazard cause harm	Likelihood of injury	Severity of injury	Risk Value	PRECAUTIONS TAKEN TO REDUCE RISK	New Likelihood of Injury	New Severity of Injury	New Risk Value	Action Form Issued (REF)
Luminaires - Rigging And Use	Falling / Bits Dropping Off	4	5	20	Ensure equipment is sound, rigging point is appropriate, safety bonds are attached, and colour frames are secure.	1	5	5	
Rigging electrical equipment other than at ground level.	Dropping equipment / Physical injury (falling, straining muscles)	4	4	16	Use rigging equipment (pulleys ropes etc.) and enough bodies to position equipment safely. Wear appropriate fall arrest equipment or climbing harness where required-if you don't know how to use the stuff safely then ASK. Specific areas where fall-arrest gear is COMPULSORY include rigging on prosc booms, rigging above SR fly rail, working over the circle and gallery fronts	1	4	4	
Rigging / focussing / re-lamping , in the Upper Circle.	Falling from unsuitable access equipment	4	4	16	Use access platform designed for use in the auditorium . Technicians must be fully conversant with construction and use. Visitors must be supervised.	1	4	4	
Rigging / focussing / re-lamping , in the Circle	Falling	3	4	12	Use specific ladder for the under-slung bar, wedging the ladder into the ceiling , to prevent slipping.	2	4	8	
Connecting temporary Electrical supplies for visiting companies	Electric shock Fire	5	5	25	Authorised Competent Persons ONLY to connect temporary supplies. Where possible use appropriate CEE or Powerlock connector, check cable rating and fuse appropriately. When connecting to bus bars, ensure interlock is operative and that supply is off. Terminate using correct bolts and torque settings with lubricant if necessary . Check cable rating and fuse appropriately. It is good practice to segregate supplies where possible to ensure safe and reliable operation of all equipment.	1	5	5	

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Scenery constructed from metal, booms, flying bars rigged with double insulated luminaires only.	Electric shock	5	5	25	Metal sets must be earthed , particularly where practicals or other electrical kit are being used. Booms and hemp flying bars with lamps on should be earthed- if you only have PARcans on the boom or bar then it MUST be earthed. Flying bars should be earthed via 4mm cable to the earth blocks installed on both fly floors.	1	5	5	
All electrical equipment	Electric shock	5	5	25	Perform a visual inspection of the equipment including : condition : cable for damage : plug and cord grips. FAULTY EQUIPMENT MUST NOT BE USED. Label and inform responsible person - Duty Electrician.	1	5	5	
Connecting practicals where 'chock block' is to be used.	Electric shock	5	5	25	Ensure that three core cable is used for class 1 (earthed ) appliances, terminations are mechanically sound and electrically correct, and PVC tape is applied in order to provide secondary insulation and strain relief. Terminal block MUST be enclosed in appropriate enclosure	1	5	5	
Cables trailing across the floor - trip hazard.	Falling and scrubbing your delicate little knees.	5	1	5	Cables to be taped or carpeted and taped where they cross walkways/entrances	1	1	1	
Changing Light Bulbs - Upper Circle Front.	Falling into the Circle	2	5	10	Wearing of a fall arrest harness, attached to the safety rails with only sufficient line to allow the task to be undertaken.	0	5	0	



**MAIN ROUTES INTO DARLINGTON  
WITH PARTIAL DETAIL**

TO NORTHALLERTON  
TO TEESSIDE  
LINKS WITH A.16 EASTBOUND

TO SCOTT CARPENTER  
FOR LISTS  
A1(M) NTH.  
AND 5TH.  
TO SCOTT CARPENTER  
ABBEYWAY

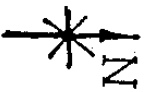
TO BARROUD CASTLE  
& TEESSIDE

TO TEESSIDE  
+ A.19 NTH. AND 5TH.

TO A1(M)  
NTH. 4.5TH.

CORPORATION ROAD.

SALISBURY TGS



GLANVILLE TGS

NORTHGATE A.167

HAUGHTON RD. A66

YARM RD  
TO TEESSIDE AIRPORT  
A167

NESSHAM RD.

RAILWAY  
STATION

CRICKET  
GROUND  
FOOTBALL  
GROUNDS

VICTORIA RD

SKINNERGATE

HIGH ROW

ST. ANNE'S CHURCH

ST. ANNE'S CHURCH

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***Licensing of Touring Groups in Theatres, Concert Halls and Similar Venues***

This note is intended to advise radio users and their equipment suppliers in the correct licensing of temporary installations for travelling groups at fixed sites such as theatres, concert halls and similar venues. The term 'group' is used here to include all types of performers who use radio microphones or talkback.

**Under the Wireless Telegraphy Act, the licence must be held by the person or organisation that operates the equipment.** This person will have the legal responsibility for observance of the licence conditions and must be able to switch off the equipment if required, for example in case of interference. A licence cannot be issued to a building in order that it covers anyone who might happen to operate there.

**For JFMG licences, the licensee will normally be the group or their technical operator.** When a group is travelling to various locations and carrying radio equipment with them, they must have their own licence and obtain clearance and frequency assignments from JFMG for each location visited. (Individual location assignments are not, of course, required for UK Shared radio microphones.)

It is not acceptable for an equipment supplier to remotely hold the licence, since he will have no control over the operation of the equipment. It is, of course, quite acceptable for a supplier to apply for, and if desired pay for, the licence on behalf of the group. But the licence must be issued in the name of a nominated contact within the group and will be sent to that named contact by JFMG.

The only exceptions to this rule are:

PLEASE READ, MARK & DIGEST

If the equipment comprises only hired UK Shared radio microphones accompanied by a SAP3 Permit to Use then the supplier may be licensed for hiring on those frequencies;

If the equipment supplier provides a technician who travels with the group to install and operate the equipment then the supplier may be the licensee;

If the group visits a location whose owner or operator already has a licence covering the frequencies used by the group *and that licensee is willing to take responsibility for conformity with the licence conditions*, then it is acceptable for the visiting group to operate under this licence. In such a case, JFMG must be satisfied (in writing if necessary) that the existing licensee is aware of the visitor's equipment and of his responsibility for it.

**Fees**

The licence fees payable for assignments at each stop on a tour are calculated at the Occasional User tariff, unless the licensee holds Season Tickets. However, if the calculated fee at any location is greater than the Fixed Site tariff, it will be capped at the Fixed Site rate. For example, the Occasional User tariff for a block of radio microphones is currently £40 per 48 hours. But if a group stays at a venue for a week or more, they will only pay the Fixed Site rate of £80.

JFMG Limited  
72 Upper Ground  
LONDON SE1 9LT

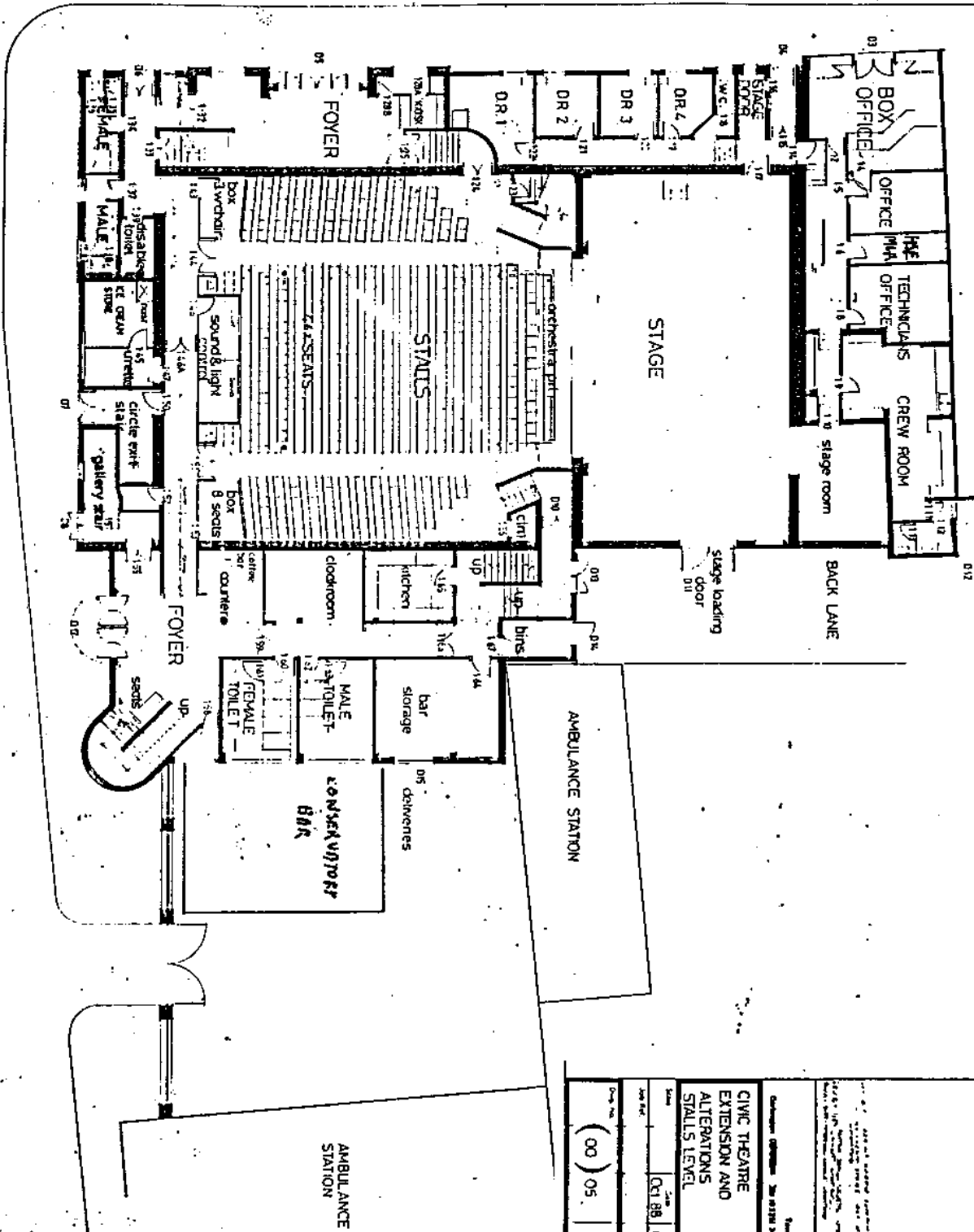
Phone: +44 (0) 171 281 3797  
Fax: +44 (0) 171 737 8499  
e-mail: [admin@jfm.co.uk](mailto:admin@jfm.co.uk)  
Web site: <http://www.jfm.co.uk>

PIN15(2) Licensing of Touring Groups In  
Theatres

Page 1 of 1

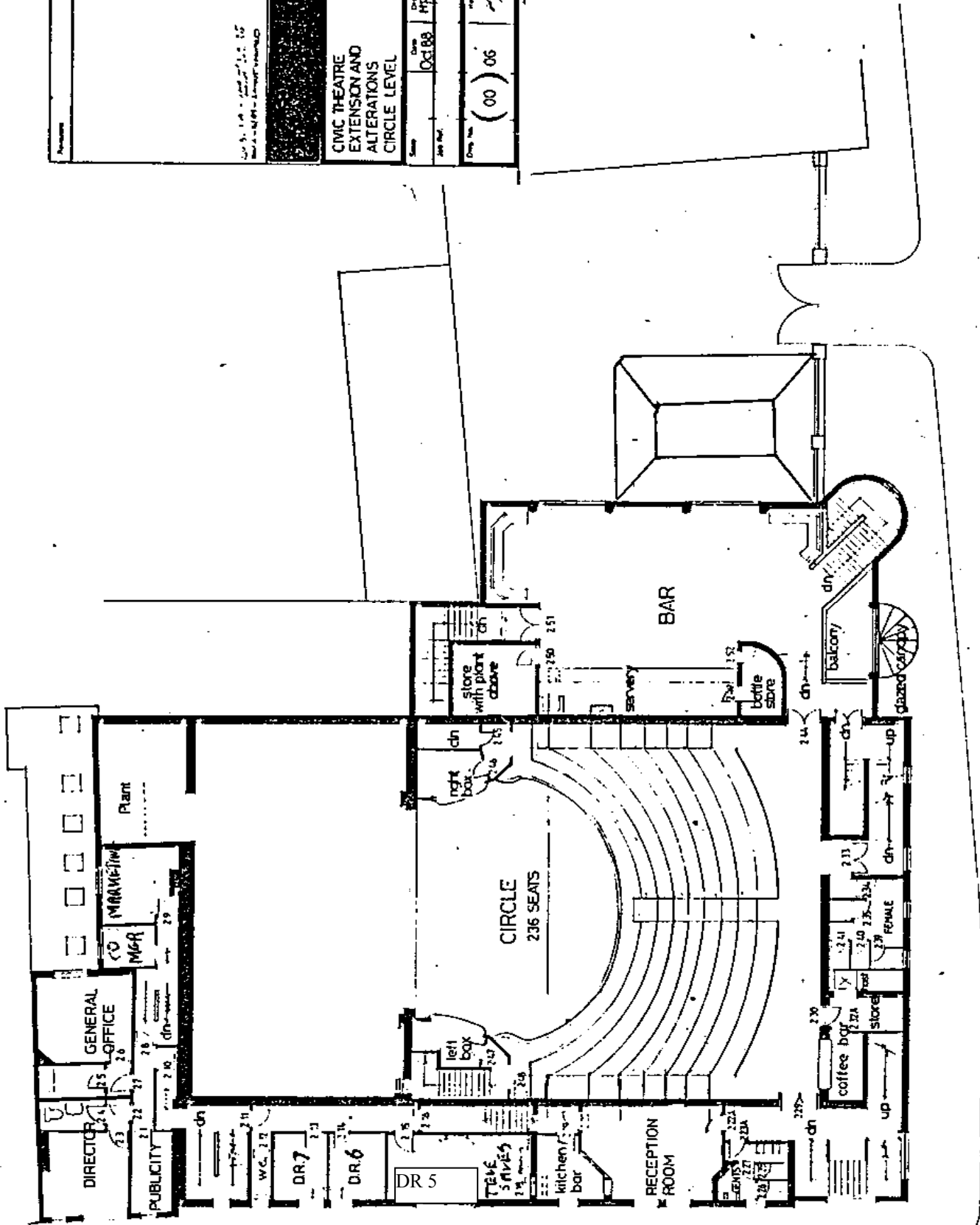
PARKGATE

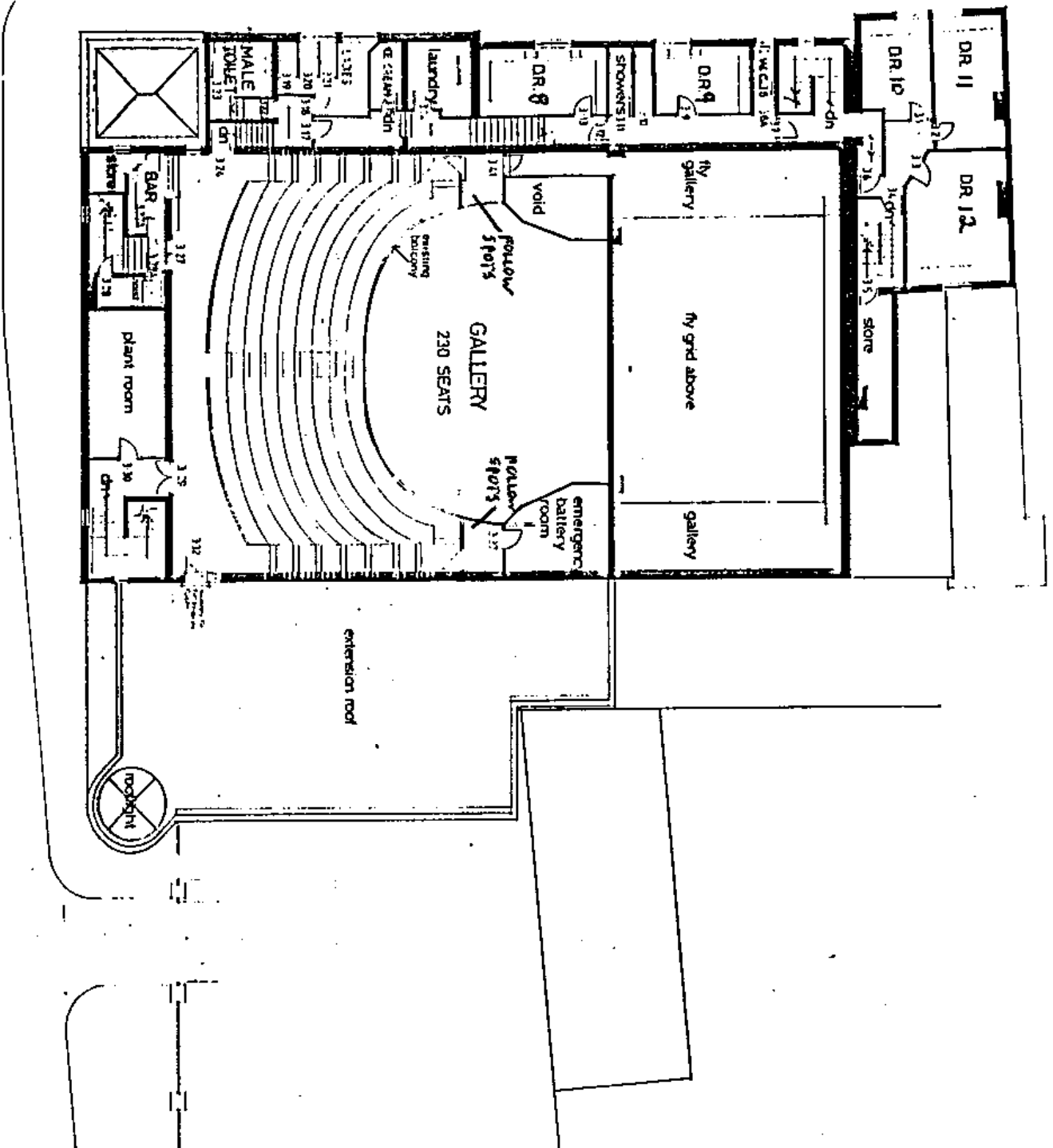
BOROUGH ROAD



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<p>Drawn: [Blank]</p> <p>Scale: [Blank]</p> <p>Date: [Blank]</p>	<p>Checked: [Blank]</p> <p>Date: [Blank]</p>
<p>Drawn No: [Blank]</p> <p>Scale: [Blank]</p> <p>Date: [Blank]</p>	<p>Checked No: [Blank]</p> <p>Date: [Blank]</p>
<p>(00) 05</p>	<p>[Blank]</p>

CMC THEATRE EXTENSION AND ALTERATIONS CIRCLE LEVEL		Date Oct 88	Drawn HZ
Scale 1:50	Date (00) 06	No. 1/1	Rev. 1/1





<p>Project Name: GWC THEATRE EXTENSION AND ALTERATIONS GALLERY LEVEL</p>	
<p>Date: Oct 08</p>	<p>Sheet: 07</p>
<p>Scale: (00) 07</p>	