



Warwick School

Visiting Companies

Theatrical, Musical, & Similar Events

Technical Rider

Important Information

Theatre Manager	Bronwyn Robertson Tel: 01926 776437 email: br@bridgehousetheatre.co.uk
Technical Director	Richard Cooper Tel: 01926 776475 email: rjc@bridgehousetheatre.co.uk
Box Office	Tel: 01926 776438 email: boxoffice@bridgehousetheatre.co.uk
Website	www.bridgehousetheatre.co.uk

FOREWORD

The Venue has responsibilities under the Health & Safety at Work Etc. 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 Licensing Authority. For these reasons the Venue has issued the following Technical Rules. These form part of the contract between the Venue and the Visiting Company and in many cases reflect requirements of statutory regulations. The Visiting Company should ensure that all relevant company members and staff are fully aware of these rules.

VENUE TECHNICAL RULES 2009

Definitions

In these Rules the following words have the indicated meaning:

The Venue is the organisation engaging the Visiting Company or letting the Visiting Company use the premises. The Venue is Warwick School. The Venue comprises many different areas, e.g. The Bridge House Theatre, Guy Nelson Hall, Music Department, Pyne Room, marquees on our grounds, outdoor stages, etc. These rules cover any theatrical, musical, or similar production activity, including but not limited to; plays, concerts, lectures, workshops, prize givings, awards ceremonies, religious ceremonies & celebrations, festivals, dances, balls, and parties, taking place in any area of our facilities.

The Visiting Company is the organisation, group or individual intending to use the premises for the Production. The Visiting Company is

(Visiting Company)

The Licensing Authority is the authority having jurisdiction, this may be the local Council, the Fire Authority, the Health & Safety Executive (HSE), the Police, etc.

The Production is the event or performance intended to take place in The Venue's premises. The Production is known as

(Production)

Which is to be performed at The Venue on

(Date of Performance)

The Production Period starts at the beginning of the get in and ends at the finish of the get out.

Health & Safety, Fire, and Licensing Regulations

1. The Venue is subject to Health & Safety, and Licensing Regulations. The Venue requires the Visiting Company and all persons associated directly or indirectly with the Visiting Company or the Production, whether or not they be members/employees of the Visiting Company, to comply with the Venue's Technical Rules as detailed in this document, and all legal and licensing requirements for the premises. It is the Visiting Company's responsibility to inform all relevant members of its organisation, including any sub-contractors and helpers, of these rules. If there are any queries please contact the Venue as soon as possible for clarification well before the Production Period.

Production file

2. 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 satisfy themselves that all of the arrangements for the Production are in order and safe. The file should contain as appropriate:
 - All licences required for the Production (as distinct from the premises)
 - Detailed method statements for the Production's construction and operation including flying plot and ground plan
 - Certificates of flame-retardancy
 - Full details of any special effects including risk assessments (which may form part of the Production's general risk assessment)
 - Assessments under the Control of Substances Hazardous to Health Regulations (COSHH) of substances used in the Production
 - Temporary Structure Inspection Certificates
 - Electrical safety, including Portable Appliance Testing (PAT), certificates
 - Details of any special electrical power requirements and connection facilities. Any connection to a venue provided outlet other than 13A/15A must be discussed with the Venue. All generator powered systems must be discussed with the venue.
 - Copies of electrical inspection certificates to BS7909:2008 or BS7671:2008 as appropriate.
 - Copies of Radio licences required for items such as radio microphones, two-way radios, radio controlled devices, etc.
 - Details of chaperone arrangements for young people, copies of any required performance licenses and permission to perform notices.
 - Certificates of insurance covering all members of the public, employees (professional), members (amateur), for all activities on our premises. Special notice should be provided for special risk activities such as the use of pyrotechnics.
 - A copy of the Production File should be sent to the venue upon request and be accessible to the venue at all times whilst the Visiting Company is on site.

Technical Meeting

3. A technical meeting must be arranged between the Visiting Company and the venue. The Visiting Company must contact the venue at least 6 weeks prior to the date of Production to schedule a meeting unless already contacted by the venue. At this meeting, the following items will be discussed.
 - Design of production, please provide plans detailing all scenery, flown items, and company provided equipment.

- Details of all special effects, such as pyrotechnics, weapons, motor vehicles, atmospheric effects, lasers, etc.
- Details of floor coverings, and painting.
- Schedules of get ins, rehearsals in the venue, get outs, and any other times you wish to occupy the venue, other than performances.
- Duties you wish venue staff to perform during get ins, or performances as detailed in clauses 15 and 17.
- Details of any extra equipment you wish the venue to arrange. This will result in a quote being issued within 10 working days.

Technical Facilities

4. A list of what is supplied, what can be provided at additional cost and arrangements for consumables such as colour, microphone batteries, etc. will found in Annex A. The Visiting Company will be asked to countersign a Contra Report detailing the consumable items used.

Permitted use

5. When hiring the Bridge House Theatre, or Guy Nelson Hall, The Visiting Company has the exclusive use of the stage, dressing rooms, the 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.
6. No access is permitted to under-stage areas in the Guy Nelson Hall, and orchestra pit in the Bridge House Theatre, without the express permission of the venue.
7. Minor repairs and alterations to scenery, costumes, props and furniture may be carried out in designated areas in the premises with the prior consent of the venue. If significant use is made of the Theatre's spares, equipment or staff a charge will be made to the Visiting Company to recover these costs.
8. 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 mentioned in the Contract or as subsequently agreed with the venue. It is essential that only performers and crew are backstage after the half.
9. No flammable items or packing of any kind may be left anywhere within the premises except as approved by the venue.
10. Smoking is not permitted anywhere on the site at any time. Company members who persist in smoking on site will be banned forthwith from the venue. The Visiting Company shall be liable for expenses incurred through the actions of their members.
11. Smoking or the use of incense is not permitted in any area, unless the specific written permission of the Venue, AND local licensing authority is obtained. The Visiting Company will be liable for any costs to the venue of infringing this policy.

Food and Drink

12. Alcohol is not allowed backstage, on stage, at stage door, or in the auditorium at any time, unless part of an event agreed by the venue. Illicit drugs are not allowed on site.
13. Children: All rehearsals or performances with children on stage or in the auditorium must have an adequate provision of licensed chaperones to keep order at all times, 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 at least one chaperone with every 12 children. This is the law; 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 for Performances and Rehearsals

14. 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. In effect, this means playing time should not exceed 2.5 hours excluding interval(s).
15. The Venue provides one technical member of staff for 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 there 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 the technical meeting (see 3. Technical Meeting)
16. 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.
17. The Venue provides 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 at the technical meeting (see 3. Technical Meeting).
18. The Get-Out will start immediately after the final performance once the auditorium is clear, or sooner if practicable.
19. 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.
20. 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.

21. It is the Visiting Company's responsibility to ensure that the Theatre'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.
22. All staff provided by the venue remain under the control of the venue.
23. 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 Theatre's staff will not be tolerated.

Scenery

24. 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-retarded to the satisfaction of the venue and the Licensing Authority.
25. 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-retarded fabric; durably-treated flame-retarded fabric; fabrics rendered and maintained flame-retarded to the Licensing Authority's satisfaction by a non-durable process; timber, hardboard or plywood treated by a process of impregnation which meets class I 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.
26. 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.
27. 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.
28. 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 retarded 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.
29. 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.

30. 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.
31. 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 redecoration 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.
32. The stage must not be overcrowded with scenery or other items. All escape routes must be maintained clear and unobstructed at all times.
33. 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 Theatre'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 (or estimated if so agreed at the Technical Meeting see Clause 3) 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.
34. Scenery must not be suspended other than from the venue's rated points.
35. 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.
36. The Venue must approve all rigging and lifting operations before work commences.

Floors

37. Sheet materials such as hardboard or plywood laid in direct contact with a structural floor need not be treated flame-retarded. 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.
38. 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

39. 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.

40. 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.
41. 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.
42. 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.
43. 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 (unless by prior arrangement); this is to ensure that all passageways are kept clear in case of an emergency.
44. Quick-change arrangements must not affect the means of escape or access to fire-fighting equipment.

Electrical equipment

45. 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 at the technical meeting (see 3. Technical Meeting).
46. 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.
47. 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.

48. Temporary Wiring: All temporary electrical wiring must comply with recommendations of BS 7671:2008 or where applicable BS 7909:2008.
49. Luminaires may only be rigged to approved suspension points. All luminaires must be provided with secondary suspensions (safety bonds.)
50. 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

51. The Theatre'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.
52. 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

53. 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. Examples include the use of dry ice machines, cryogenic fogs, smoke machines, fog generators, pyrotechnics and fireworks, real flame (including smoking and the use of incense,) firearms, motor vehicles, strobe lighting, lasers and animals (including birds, fish and reptiles) as part of the performance. 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.
54. Only a responsible person who has received appropriate training may operate special effects.
55. 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.
56. 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.

57. Dry ice machines & 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.
58. Smoke machines & fog generators: Smoke is the product of combustion and is made up of small, solid particles. Fog is composed of liquid droplets. This difference is important. Apart from as a by-product of the use of pyrotechnics, smoke is rarely used as an effect, whilst fog or vapour effects are relatively frequent. 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.
59. 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 operated 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, no matter how severe the artistic effect.

60. 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 firefighting 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.

61. 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 Council. 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.
62. Weapons: If the Production involves the use of weapons including firearms of any type, toy or replica, the Visiting Company must nominate an armorer, 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.
63. 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.
64. 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.
65. 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.

66. Storage of special effects & 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.

Annex A - Technical Description

I. Bridge House Theatre

1.1 Lighting Equipment - included in hire

- ETC Congo Jnr with Master Fader Wing, iRFR Rigger's remote and Congo Client programming station with X-keys panel. OR
- Strand 520i with X-Connect programming station (available by prior arrangement only)
- 96 x 10A Strand LD90 dimmers 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
- Luminaire Stock
 - 24 x Strand SL 12/32 600w Profiles
 - 1 x Selecon Pacific 23/50 600w Profile
 - 6 x Strand T84 1000w Profiles
 - 28 x Strand Quartet 650w Fresnels
 - 4 x Strand Cadenza 2000w Fresnels
 - 12 x ETC Source 4 Pars 575W
 - 12 x Birdies (assorted lamps)
 - 1 x 400w UV cannon
 - 1 x EVL 1500W DMX Strobe

1.2 Lighting Consumables

- Some pre cut colour stock is available in the filing cabinet at the top of the control room stairs which may be used by visiting companies. No colour should be cut from rolls without the consent of the venue, which may be charged for.
- Spare lamps for all lanterns are stored in the dimmer room and should be requested from the technician on duty, or duty manager.
- The Venue does not supply any other lighting consumables to visiting companies unless otherwise agreed.

1.3 Sound Equipment - included in hire

- Yamaha 01V96VCM desk, with MLAN 16 channel I/O card to mac running Q-Lab (Enhanced Audio and Pro Midi licenses). ADA8000 dedicated to radio mic inputs. Total 24 inputs, 13 Outputs. OR
- Soundcraft KI-16+4 OR
- Allen & Heath GL2800 32 channel + FX rack containing; SPX990; Midiverb III; 2 x Duel Channel Compressor/gates; 4 channel compressor; 4 channel gate; 8 channels 31-band graphic EQ. This option will be at extra cost, please contact us for details.
- FOH speaker system, 2 x RCF PA281 mid-hi, 2 Turbosound TXD215 subs, powered by RCF and Yamaha amplifiers, XTA processing.
- 1 x Denon Pro CD Player
- 2 x Denon Pro Mini-disc Players
- 2 x Wedge Monitors (up to 8 available by prior arrangement at extra cost)

1.4 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.

1.5 Power

- 1 x 63A 3 Φ supply in rear stage.

1.6 Ground Plans

- Scale drawings are available for download from our website, www.bridgehousetheatre.co.uk, in the Technical Information section.
- Printed scale drawings are available from the theatre office for a fee of £30 for a complete set.

2. Guy Nelson Hall

2.1 Lighting Equipment - included in hire

- Zero88 Fat Frog
- 48 x 10A Strand Permus dimmers

2.2 Sound Equipment - included in hire

- Soundcraft E12 mixer
- Speech reinforcement / Light playback PA only

2.3 Power

- 1 x 63A 3 Φ approximately 2m from stage right wall in dimmer room.
- 2 x 32A 1 Φ stage left wall.