



## Technical Specification 2018

The theatre does not guarantee that ALL equipment listed below is available and working. Please check with at least 4-weeks notice if there is anything critical (for example, if every single source-4 in stock is required) and checks can be made on their working status.

### Stage

All measurements are for reference only. Should you wish to take more accurate measurements, please contact the theatre manager to arrange a site visit.

Depth	9.49m
Width	Wall to wall 16.31m Proscenium width 12.3m
Height	Grid height 9.8m Bars fly out to grid height
Clearance under US overhang	4.3m
Clearance under SR fly floor	DS 3.38m; US 3.12m
Top of fly rail	6.43m
Apron to house tabs (red curtains)	3.29m
SL wing wall to proscenium	1.27m
SR wing wall to standard opening	2.45m
Stage surface	Harlequin Vinyl floor (permanently installed) "Clean" removable Harlequin vinyl floor available for hire
Rake	None
Crossover	Upstage behind tabs (underneath overhang) & back-stage dressing room
Overhang	Behind the upstage black curtain & SR wing. Nothing can be rigged here. Can be used for storage, or as a crossover

Drilling into the stage is **not** permitted. Please note that stiletto shoes, tap shoes, scenographic elements with sharp edges, chairs/tables with sharp/metal legs, lighting equipment with barn doors left on stage floor can easily damage the floor. **Damage to the floor will be charged back.** Please ensure all items on stage will not damage the floor, or are protected in some way to prevent damage. Corporate clients may wish to lay carpet. Site visits are encouraged if at all unsure.

Quick change and costume storage areas cannot be setup in corridors or anywhere other than dressing rooms, as all corridors are designated fire escapes.

### Masking and Drapes

- > Full up-down masking of wings permanently installed (see plan for wing space)
- > Black serge borders: 5 (13m x 2.3m)
- > Black serge legs for stage: 10 (8m x 2m)

- > Black split curtain for midstage (manual operation): 1
- > Black split black for upstage (manual operation): 1
- > No cyclorama
- > House tab curtains protrude 1m on to stage. Legs can be hung on Bar 1 to mask.

Any alterations to the above setup must be restored by the company as part of the get out. The theatre cannot guarantee the positions or availability of masking prior to arrival.

### Stage Access Equipment

- > 14 rung combination Zarges with extension which must be operated with two people. The visiting company may be required to assist the venue-technician if ladder use is required.

### Additional Stage Equipment

- > 1x set of treads for stage access from auditorium, set centre stage
- > 8 x French Braces available
- > Stage weights (approximately 12)

## Flying

**Live flying during performance is not possible or permitted.**

All bars are drill operated winches, to be operated by the venue-technician only.

No.	Position from front edge (approximate measurement)	Position from back edge (approximate measurement)
Advance Bar**	2.4m	7.1m
House Tabs	3.3m	6.2m
Bar 1	3.0m	6.6m
Bar 2 (LX 1, 12 channel)*	3.4m	6.1m
Bar 3	3.9m	5.7m
Bar 4	4.7m	4.8m
Bar 5 (LX 2, 12 channel)*	5.1m	4.3m
Bar 6	6.2m	3.4m
Bar 7	6.6m	2.9m
Bar 8	7.2m	2.4m
Bar 9 (LX 3, 6 channel)*	7.6m	1.9m
Bar 10 (cannot be used)	7.9m	1.6m

\*IWBs are rigged on these bars as part of the default house rig. These positions cannot be guaranteed by the theatre prior to arrival.

\*\* Advance bar use must be requested in advance, due to restricted access to winch.

**Winch bar safe working load** 250 kgs evenly distributed

Any changes to the above setup must be reset as part of the visiting company's get out.

## Power

1x 63a 3-phase DSR 5-pin socket

1x 32a Single-phase DSR 3-pin socket

1x 32a Single-phase DSL 3-pin socket

2x 16a Single-phase control room left and right 3-pin socket

1x 32a Single-phase control room left (in use for sound processor etc) 3-pin socket

## Lighting

### Lighting Control

ETC Gio 4k  
ETC Element(1024 outputs, 250 channels, 40 subs. Network card non-functional so unavailable for use as networked backup)  
1 x router for use with smartphone app

### Dimming

CCT Regal dimmers (108 channels, 2.4 K per channel)

### IWBs

30 circuits are available from the stage left fly floor and feed 3 IWBs hung on 3 winch bars:  
LX1 - 12 circuits,  
LX2 - 12 circuits, and  
LX3 - 6 circuits (half length IWB)

See additional generic bar plan below for further details.

**House Lights** are operated via a separate dimmer control and are not DMX operable. They are controllable from prompt corner DSL and the central control room.

## Lantern Stock

Fresnels	5x Strand Alto 2k fresnels (4 with barn doors) 10x Selecon Rama 1kw Fresnels 7x CCT Starlette 1kw Fresnels
PCs	3x CCT Starlette 1kw PCs
Profiles	9x Source Four 15/30 zoom profiles ( <u>fixed</u> position BRIDGE 2) 2x Source Four 25/50 zoom profiles ( <u>fixed</u> position BRIDGE 2) 10x Source Four 36 degree profiles 3x Selecon Rama 650w profiles
Parcans	30x Par 64 CP62
Accessories	Assorted lengths of 15a TRS (very limited supply) Several lengths of socapex with 15a fan in/outs 10x grelco (approximately) 2x B-size gobo holder for Source Four Zoom (check availability)

>Lantern stock listed is subject to serviceability. The theatre cannot guarantee the availability of all items listed.

>There are no followspots in house. Followspot positions are available in the control gallery left and right. Both have 16amp supply. Source 4's cannot be used as followspots.

>Source 4 Zooms on bridge two form the FOH rig. **These lanterns are permanently fixed with cable permanently installed and are NOT available for use elsewhere.**

>There is no 'standard rig'. Lighting rig will depend on the previous event, so please arrive expecting to spend at least 4-hours rigging and focusing light for your event. Pre-rigs can be arranged via the Theatre Manager and are subject to a minimum callout of 4-hours with two technicians.

### Also available for hire

1x Le Maître MVS haze machine  
1x 15" mirrorball with motor (15a)

All hires are subject to availability and service charge. Please contact hires@invisiblelightuk.com with four weeks notice.

## Sound

The in house Meyer PA is extremely adaptable and is sufficient for most incoming companies. It provides excellent coverage of vocals suitable for conference and theatre. Bands and musical production may choose to enhance the PA with additional equipment, however a site visit would be advised to test the system beforehand, as it is usually sufficient to deal with demand.

<b>Control</b>	1 x Yamaha QL5 digital mixing desk. 4 outputs for house PA: <ul style="list-style-type: none"><li>&gt; Left &amp; right output to main UPAs</li><li>&gt; Mono output to front fill UPMs</li><li>&gt; Mono output to UPS subs</li></ul>
<b>PA</b>	2x Meyer Sound UPA-1P L/R 2x Meyer Sound UMS-1P subwoofers 2x Meyer Sound UPM-2P slip fills 4x Meyer Sound UPM-1P front fills
<b>Monitors</b>	2x JBL JRX100 (JRX112M) passive monitors(2 channels available)
<b>Processing</b>	Xilica XP4080
<b>Playback</b>	1 x Minijack lead
<b>Microphones</b>	<b>The theatre does not stock microphones</b> 1 x Shure SM58 for use in control room only
<b>Microphone Stands</b>	<b>The theatre does not stock microphones stands</b>
<b>Patching</b>	Either via Dante system, or analogue patch bays as described: 5 patch boxes spread around stage provide 53 XLR Male/Female circuits. 8 reserved for house PA.
<b>Patch leads</b>	22 available for use (links from desk to PA are permanently installed/not to be removed without express written permission).

Audio stock listed is subject to serviceability. The theatre cannot guarantee the availability of all items listed.

## Patching and Comms

Prompt Desk	Available upon request. Position DSL only House light control (DSL only) 12x Q light channels.
Comms	Canford Tecpro MS721 Master Station 7x Tecpro dual circuit belt packs with headsets
Relay and Paging	Backstage and FOH paging from prompt desk Backstage and FOH paging from control room Backstage show relay Audio playback to foyer
Dante	2 x 80m Cat6 running from control to stage
CAT 5	The embedded patchable system rarely works, as cable lengths are over 100m. Please supply own CAT5 cable.

There are multiple patching positions for XLR, SpeakON, CAT 5, BNC, DMX and comms conveniently located throughout the theatre. Sound inputs and outputs from stage to control room can be patched according to requirements.

All stock listed is subject to serviceability. The theatre cannot guarantee the availability of all items listed.

## Harlequin Dance Floor

A permanent Harlequin dance floor is installed and cannot be removed. **ANY damage will be charged for.**

Please note the following conditions:

- > Absolutely no sharp edged shoes (stilettos) or props (tables with hard edges), or any thing else that may damage or mark the floor.
- > Cleaning charges will be levied for any marks created from white soled trainers, or for any other marks or stains.
- > Charges will be levied for any damage, up to and including replacement. Companies should ensure that insurance extends to the floor if damaged.

If there is a risk to the floor, removable rolls Harlequin floor can be laid over the top:

4 pieces of 2m x 10m harlequin dance floor reversible black/grey are available. The downstage piece is cut to match the edge of the thrust. Black dance floor tape will be provided. Please allow time and budget for the laying down and the rolling up of the floor. It can take up to 2 hours for two technicians to lay the floor, please ensure that your schedule allows for two technicians before and after your event. Alternatively, the floor can be laid prior to your event (may be subject to additional charge). This is subject to theatre availability and cannot be guaranteed.

- > It is recommended that the floor be allowed to lay flat to rest for at least an hour before taping.
- > Please request the floor at least four weeks in advance from the Theatre Manager to guarantee staff availability and dance floor tape in stock.

## Dressing Rooms

Dressing Room No.	Location	Capacity (approx.)
1 (wheelchair accessible)	Ground, behind stage	10
2	Lower Ground	12
3	Lower Ground	8
4	Lower Ground	4

The Shaw Theatre has four Dressing rooms. Dressing room 1 is located at stage level with accessible toilet; The remaining three dressing rooms are below stage level, each of which has a toilet with shower. Additional backstage toilets are also located at lower ground level. Show relay and paging are available to all dressing rooms and backstage corridors. **Corridors cannot be used as quick change or storage areas.**

## Cable

The theatre stocks a limited amount of TRS and XLR cable. Visiting companies are recommended provide their own, as required. Please ask for more details.

## Laundry

1x standard domestic washing machine  
2x standard domestic tumble dryers

Laundry facilities listed are subject to serviceability. The theatre cannot guarantee the availability of all items listed.

## Access

Roller shutter with secondary timber doors and cable trap. Access via Weirs Passage, behind the adjacent Pullman St. Pancras Hotel. 7.5T van maximum – tail lift recommended for ease of access of 1m (approx.) from ground level. Dock Doors may only be open during load in and load out and **cannot not be used before 0800 or after 2300** due to council licensing. Loading outside of these hours must be done via the front of the theatre by arrangement with The Pullman St. Pancras Hotel.

<b>Dock doors</b>	Width 2.4m Height 4.4m
<b>Clearance height through dock</b>	3.33m
<b>Height to dock doors from street level</b>	0.91m

## Storage

All empty cases must be stacked in the wings or taken and stored off site after fit-up.

## Noise at Work Regulations 1989

We are required to comply with these regulations, in order to do so we reserve the right to monitor levels at events and to insist on reductions in levels if we deem necessary.

## Pyrotechnics, Smoke Machines, Naked Flame, COSHH.

Please provide any details of pyrotechnics, smoke effects or the use of naked flame at least 14 days in advance, so appropriate authorisation may be obtained.

Details of all substances falling under the COSHH regulations must be provided at least 14 days in advance.

The management reserve the right to disallow the use of any pyrotechnics / lasers or effects, if in our opinion they may be unsafe.

## Electrical Equipment

All electrical equipment must be PAT tested, in good condition, with appropriate protective circuits and must be wired in accordance with the current IEE wiring regulations.

Equipment and staff must comply with the Electricity at Work Regulations 1989, in particular in respect to the use and testing of Portable Appliances and certification produced for inspection.

DO NOT bring equipment which does not comply with the above. The duty technician may require testing of any equipment that does not appear in good order or shows no certification and a charge for this service may be levied. We reserve the right to disallow the use of any electrical equipment, if in our opinion they may be unsafe.

## Staffing

### Creatives and Crew

Invisible Light can provide designers, production electricians, sound engineers and other technical crew. Please contact the theatre manager for current rates, with notice of at least 4-weeks

### Duty Technician

One duty technician from Invisible Light must be onsite whenever any person from the production company intends to use the theatre. This is a mandatory requirement and is provided to the production company at no extra charge. Charges are different for corporate clients, please check with your sales executive.

**The theatre must be vacated during lunch and dinner breaks and will be locked.** This can be avoided by requesting a second Invisible Light technician to stagger breaks. Charges will apply.

**Student and some other semi-professional productions will require a mandatory crew of two Invisible Light technical crew, for safety reasons.**

*Please note that the duty technician can assist in certain aspects of the show, but is primarily onsite to oversee health and safety standards, proper use of the space and house equipment, and damage limitation. They can help set up lights and sound, so long as this does not prevent them from overseeing the aforementioned supervision. There will be times during the residency when the technician is busy performing venue maintenance and administrative tasks, so please do not expect them to be a reliable part of your production team. If you require lighting and sound desk operators, additional staff can be provided (at least four weeks notice is advised).*

### Aggression or Abusive Behaviour

Invisible Light provide and train client focussed crew who are willing and driven to deliver exceptional standards of customer service. The Shaw Theatre is an extremely adaptable space, but it is not a technically modern theatre, and as such, preparations for production can be more challenging than expected and can lead to frustration. Verbal aggression, including passive aggressive, sarcastic, derogatory or rude remarks towards staff are not tolerable, and will result in an cessation of all work within the theatre until the matter has been resolved with the Theatre Manager. Please resist taking out any frustrations on frontline staff. Should a problem arise, the Duty Theatre Manager will always be on hand, and the duty technician will always go above and beyond to help. All clients are offered evaluation forms within the Producer's Guide which help to monitor and maintain the highest standards, and your feedback is encouraged. Alternatively, you can contact [joe@invisiblelightuk.com](mailto:joe@invisiblelightuk.com) or the Theatre Manager directly.

### Producer's Guide

A guide is available from Invisible Light and the Theatre Manager with extra detail about the Shaw Theatre, including the recommended scheduling of your event, health and safety guidelines and other important information.

**The Producer's Guide is essential reading as it outlines the theatres rules for get ins/outs including resetting information, as well as additional critical safety information. Please ask for your copy if it has not been received.**

Additionally, please note:

- There is no standard lighting rig at the venue, you should plan your lighting design accordingly including scheduling time (at least 3 or 4-hours for two people. See Producers Guide).
  - Pre-rigs can be arranged in advance with the Theatre Manager at additional cost, subject to theatre availability.
  - Hour long breaks must be scheduled between the hours of 1200-1400 and 1700-2000 **(The theatre must be vacated during these times, and will be locked)**
  - If your show needs more than basic lighting and includes sound playback or microphones, you will need additional technical staff. This can be arranged by the Theatre Manager at additional cost.
  - During your get out:
    - All large items of rubbish (eg scenography or props) must be taken away.
    - All tape marks must be removed from the stage floor. Additional charges will be levied for any tape marks leaving residue on the stage floor.
    - Stage floor must be swept clean. Additional charges will be levied for excessive mess left behind.
    - Control room areas must be left clear of rubbish.
    - Any changes made to the sound rig must be reset.
    - Any changes to standard bar setup of IVBs and masking must be reset.
- Failure to comply with any of the above will result in additional charges levied.**

### **CAD and PDF Plans**

Available upon request:

- A2 and A3 scale in PDF and Vectorworks format (see below image)
- AutoCAD DWG (source unknown, no liability taken for accuracy)
- Patch panel location document (not to scale)
- 15-amp circuit location document (not to scale)

**All items on this spec are subject to availability and serviceability. Please notify us of your requirements at least four weeks in advance to help us ensure that we can accommodate your needs.**



