

Great Hall *at The Leys*

Theatre Technical Information

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GENERAL NOTES

Great Hall operates as a 'dry hire' venue, so hirers must provide all necessary crew to set-up and run the event in a safe and professional manner. Please ensure that sufficient time is allowed in your schedule for the get-in, fit-up, lighting focus, sound check, and rehearsals, as well as ensuring that the get-out is carried out in an efficient and timely manner after the final performance.

We will provide a Duty Technician to be on duty at all times while the building is operational during the hire period, subject to reasonable working hours and breaks. The Duty Technician is responsible for the security, safety and operational state of the building, as well as advising and assisting with our technical systems during the fit-up period. We are not normally able to assist with any unloading, lifting, carrying, building, carpentry, painting, rigging, focusing, plotting or operating the show, unless specifically agreed in advance as part of the hire contract.

Unless stated to the contrary, all equipment and facilities listed in this document will be made available in accordance with our Standard Terms (subject to unexpected equipment failure or other circumstances beyond our control).

Please provide all plans / schedules to the Theatre Manager at least 7 days in advance, including a Production Risk Assessment and Construction Plan (Fit-up Method Statement). We can supply a template for these, if required.

Arrangements for the delivery and collection of equipment or scenery must be agreed with the Theatre Manager in advance. It may not be possible for equipment to be stored on site before or after the letting period.

Please provide all tools and materials required for the production build, as we cannot guarantee to make available any items from our workshop.

All crew are required to watch/listen to a briefing before the start of the hire period, before any work can be carried out on stage. During the get-in/get-out, all crew must wear appropriate footwear (e.g. hard-capped shoes or boots), head protection if required, gloves if required, and a high-visibility vest.

Please ensure that all persons involved with the fit-up are aware of this information. Further information can be found in the 'Hire Information Pack' available from our website.

Great Hall

at The Leys

AUDITORIUM & SEATING

AUDITORIUM DIMENSIONS (FLAT FLOOR)	
Width (wall to wall)	15.25m
Width (between floor heaters)	14.8m
Depth (from stage to partition wall)	10.05m
Height (under circle)	2.95m
Height (to Tension Grid ceiling decoration)	7.68m
Height (to Tension Grid mesh)	7.91m
Total floor area	153m ²

SEATING CAPACITY (THEATRE SEATING)	
STALLS	
Main section – raked seating (Rows A-F)	129
Seating pit (Rows AB-AD)	63
Seating pit (Row AA*)	19
Stalls total (excluding Row AA*)	192
Stalls total (all rows)	211
CIRCLE	
Main section (Rows CA-CE, Seats 11-30)	94
Side blocks (restricted view for some events)	32
Circle total (all seats)	126
TOTALS	
Grand Total (excluding Row AA & side blocks)	286
Grand Total (excluding Row AA*) – Standard arrangement.	318
Grand Total (all seats)	337

*** n.b. Row AA is very close to the stage, so we prefer to omit this row, making total capacity of 318.**

Wheelchairs

- **Stalls:** 2 positions nominally (all of Row A can be removed if required); reduces seats by 3 for each wheelchair, depending on overall configuration.
- **Circle:** For safety reasons we cannot normally accept wheelchairs in the Circle; please enquire for further details.

Note that these seats will not be removed unless notified in advance for each performance. Please ensure that your Box Office is aware of this.

See seating plan below.

Seating Pit / Forestage

Use of the pit is optional and can be arranged in various configurations. Unless otherwise agreed in advance, the forestage will be configured in seating format for all lettings (flat floor, unless time and resources allow the pit to be stepped – please enquire if this is essential for your event).

Stage extensions or alternative seating layouts will reduce seating capacity. *This must be agreed before tickets go on sale.*

Removable Seats (Sound Mixing Desk)

11 seats at the rear of the main stalls section are removable to allow for optional technical equipment (e.g. sound mixing console). *This must be agreed before tickets go on sale.*

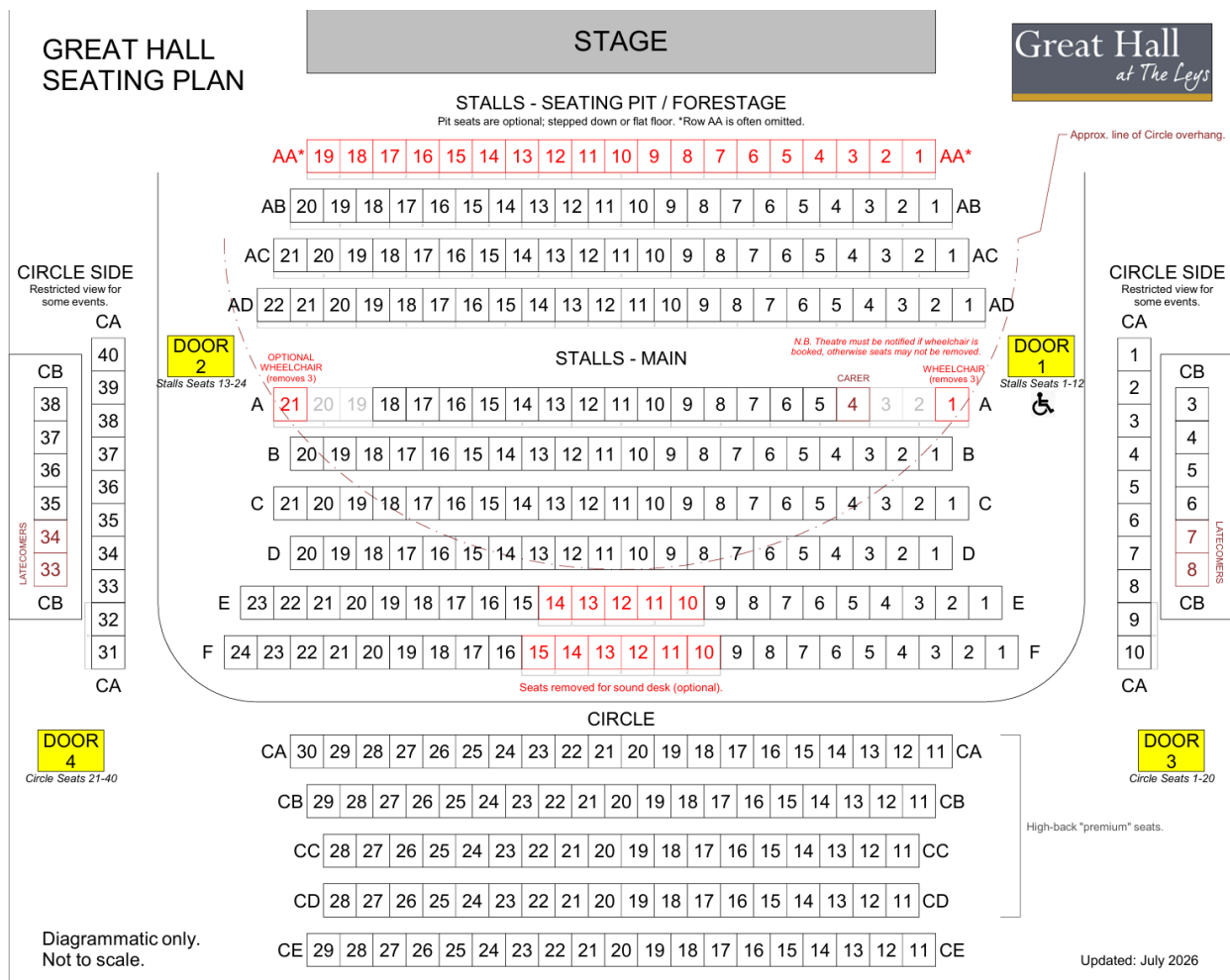
Latecomers

We recommend holding off-sale a number of seats near to each auditorium entrance to allow for latecomers.

Usher Seats

There is a fold-down seat for the ushers at each entrance to the auditorium (these cannot be sold or used by the audience).

SEATING DIAGRAM



For larger PDF version, please visit www.theleys.net/theatre-tech to download.

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BACKSTAGE FACILITIES

Visiting companies have full use of the 'backstage block', which includes the large backstage area behind the stage, Dressing Rooms 1 & 2, Green Room, and toilets & showers (see below). Additional facilities are available by arrangement (in accordance with the Hire Contract).

BACKSTAGE ROOMS & FACILITIES

Dressing room capacities shown in brackets as a guideline.

Backstage

- Large backstage area immediately behind the stage.
- 'L'-shape room, measuring approximately 11.8m x 3.7m in one direction and 9.3m x 4.1m in the other direction (not all space is clear due to storage of Leys equipment and scenery).
- Audio & video relay (audio to a portable loudspeaker via patch panel). No paging.
- Facility Panel with intercom, audio and ethernet connections.
- Loading bay (see 'Get-In' dimensions under 'Stage' information).

Dressing Room 1 (6)

- Located at stage level, directly off the Backstage area.
- Make-up for 6 persons.
- Wash basin.
- Shared wheelchair-accessible toilet/shower room.
- Audio relay and paging.

Dressing Room 2 (5)

- Located at stage level, directly off the Backstage area.
- Make-up for 5 persons.
- Wash basin.
- Shared wheelchair-accessible toilet/shower room.
- Audio relay and paging.

Green Room (6+)

- Often used as crew rest room.
- Located backstage on the 1st floor mezzanine (stair access only).
- Make-up for 6 persons.
- Wash basin.
- Kitchen area with sink, small fridge, microwave, toaster and kettle.
- Television.
- Toilets & shower room adjacent.
- Audio relay and paging + video relay to TV.

Continued overleaf.

Drama Classroom 1 'G31' (20)

- Located on 2nd floor (access via stairs or lift), can be converted into large temporary changing room.
- Space for approx. 20-30 performers.
- Audio relay and paging.
- Video relay to TV in lobby outside of room.
- Toilets & shower on floor above.

Drama Classroom 2 'G32' (20)

- Located on 2nd floor (access via stairs or lift), can be converted into large temporary changing room.
- Space for approx. 20-30 performers.
- Audio relay and paging.
- Video relay to TV in lobby outside of room.
- Toilets & shower on floor above.

Drama Classroom 3 / Rehearsal Studio 'G33' (20+)

- Located on the 2nd floor adjacent to G31 & G32, this is a rehearsal / warm-up space (9.6m x 6.9m). It can also be used as another temporary changing room, band room or green room.
- Audio relay and paging.
- AV links to the Theatre (2 audio in, 2 audio out, 2 video lines, Ethernet).
- Toilets & shower on floor above.

Dance Changing Room (15)

- Located on the 3rd floor (access via stairs or lift).
- Changing for approx. 15 persons.
- 3 wash basins and shower room.
- Toilets & additional shower room adjacent.
- Audio relay and paging.

Costume / Wardrobe Room

- Access restricted to designated backstage / technical staff only, by arrangement.
- Located on the 3rd floor near to changing room.
- Washing machine, tumble dryer & ironing board.
- Sink.
- Audio relay and paging.
- Please provide your own costume rails and any washing materials as required.

Drama Studio (30+)

- Located on the 2nd floor, the Middleton Studio is a 'black box' performance and rehearsal space, approx. 10m x 10m.
- The Studio can be used as a warm-up / rehearsal room, or another changing room for large numbers.
- There are no dedicated backstage toilets on this floor. The accessible toilet for the Circle is located adjacent to the Studio (shared with audience).
- Temporary audio relay with paging is possible, plus video relay to TV.
- *Subject to additional hire charges for performance events.*

Dance Studio (30+)

- Located on the 3rd floor, this is a dance rehearsal space (12m x 8m) with sprung floor, mirrors and ballet barre. **There is no show-relay to this room.** Outdoor shoes are not permitted.
- Toilets and shower shared with the changing room on same floor.

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STAGE

SECTION CONTENTS

- STAGE INFORMATION
- FORESTAGE / PIT
- FLYING & OVER STAGE
- TABS & SOFT MASKING
- STAGE DECK / ROSTRA
- POWER

STAGE INFORMATION

The stage is flat, hardboard on ply, painted black.

Screw fixing is permitted, but larger holes are not.

Hirers must not paint the stage. We suggest using pre-painted boards or a floor cloth to save time if you'd like the floor to be part of your scenic design (for Hirers to provide).

The Proscenium Arch must not be painted or damaged in any way. Fixing to the front of the proscenium arch is also not permitted.

The stage is an open stage. There is no safety curtain, and there are no house tabs.

Maximum weight loading is specified as 7.5kN/m² but in reality we have no way to test or verify this. Observations suggest that any load on the downstage front edge of the stage should be kept to a minimum (approximately in line with the proscenium arch).

Doors are located Mid-SL and USR, plus a pass door into the auditorium at DSR.

A large backstage area is located immediately behind the stage, with loading doors to the stage and outside. There is a separate workshop, but this is reserved for Leys School use.

Cable traps are provided up/down either side of the stage, and 3 small cable traps at the front edge. Cable access is possible under the front of the stage.

We have a small stock of stage weights, braces, timber treads, clamps, etc.

Stage scenic guidelines:

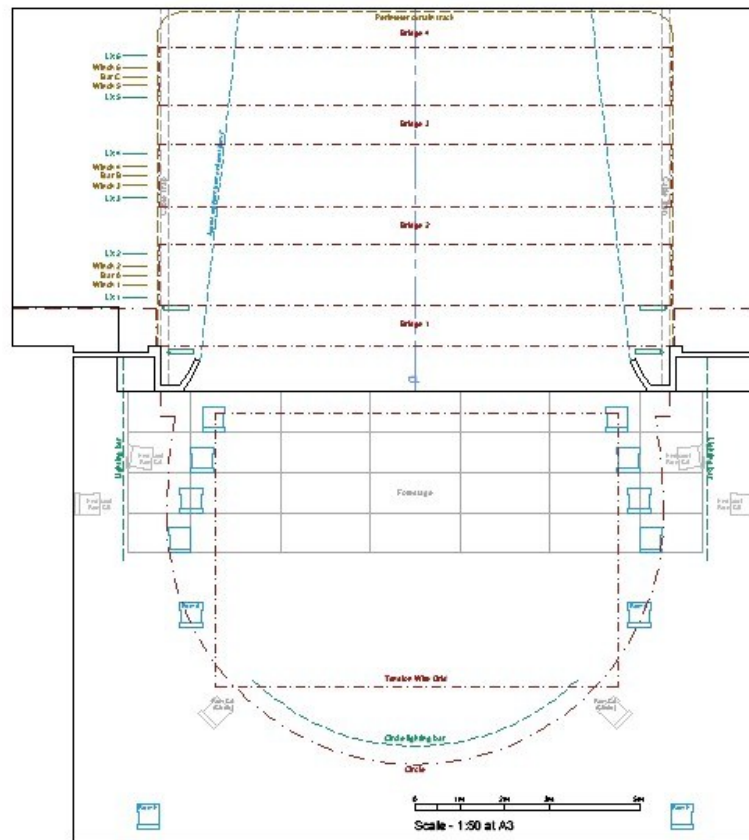
- ✓ You can screw into the stage as necessary to secure scenery for safety and stability, within reason.
- ✗ Do not paint or excessively mark the stage floor.
- ✗ Do not paint or screw into the Proscenium Arch.
- ✗ Do not paint the forestage/pit section.
- ✗ No large holes.

USING THE STAGE FOR DANCE

The stage floor is solid and slightly uneven in parts due to general wear-and-tear. Many dance companies have used the bare floor, but Hirers must make their own choice / risk assessment regarding the use of the stage for dance.

We don't have any roll-out dance floor.

STAGE PLAN



**THE LEYS - GREAT HALL
GROUND PLAN**

Some dimensions of this drawing are approximate.
Layouts designed for clarity. Measurements should be verified on site.

Stage Ground Plan For larger PDF version, please visit www.theleys.net/theatre-tech to download.	PDF DXF
Auditorium & Stage Plan (original architectural drawing) Please ask the Theatre Manager.	DWG
Auditorium & Stage Section (original architectural drawing) Please ask the Theatre Manager.	DWG

STAGE DIMENSIONS	
Width (wall to wall)	16.7m
Width (proscenium opening)	9.6m
Width (fly gallery to gallery)	11.4m
Width (SL wing)	Approx. 2m
Width (SR wing)	Approx. 3.3m
Depth (front of stage to rear wall)	8.55m
Depth (assumed setting line to rear wall)	7.8m
Height (stage to proscenium & technical bridges)	5.6m (lowest point)
Height (stage to grid between 'slots')	9.85m
Height (stage to first / second handrail of bridges)	Approx. 6.60m / 7.10m
Height of stage riser (from hall level)	0.6m
Height of stage riser (from seating pit in 3 rd stepped position)	0.9m
Total floor area (stage)	143m ²
Approx. area (performance space)	75m ²
Max. weight load	7.5kN/m ²

GET-IN DIMENSIONS

- Main dock door (loading bay) = 2.2m W x 3.5m H (1m above roadway).
- USC scenery door = 3m W x 3.5m H – note that this must remain closed during the performance.
- USR door = 1.25m W x 2.01m H.

Alternative external access via workshop or passenger lift (standard doorway with steps/ramp).

- Lift internal dimensions = 2m L x 1.18m W x 2.07m H. Max load = 1000kg.
- Lift door = 1.09m W x 2.05m H.

VEHICLE ACCESS

- Gate width = 4.9m.
- Narrowest roadway point = 4.2m.

It is not permitted to park at the loading bay for longer than is required to load / unload.

Please liaise with the Theatre Manager if planning to bring anything larger than a 3.5t truck, as special arrangements will need to be made.

FORESTAGE / PIT

The forestage consists of 28 sections of [RAT SpeedDeck](#) rostra, which can be re-configured to hall height, stage height, stepped down for seating, or removed completely for an orchestra pit.

Unless otherwise agreed in advance, the forestage will be configured in seating format for all lettings (see note on Page 3). Use of the forestage for anything other than seating will reduce the seating capacity, which must be agreed before tickets go on sale.

The deck surface is matt black to match the stage, but has a thin aluminium trim. The decks must not be painted directly, but can be covered with minimal fixing if required.

The orchestra pit is 0.8m depth from the auditorium (1.4m depth from the stage). The pit floor is hard concrete. Hirers may wish to provide their own carpet or flooring if required for acoustic or aesthetic reasons.

The pit guard rail consists of a temporary scaffold rail with a spare border cloth attached.

PIT DIMENSIONS

- 12.8m x 3.6m, consisting of panels 2m x 0.9m and 1.3m x 0.9m.
- Legs provided to step down each row in 0.1m increments.
- Legs provided for up to 7 decks to be raised to stage height (at least 1 deck must be secured to the front of the stage using the bolts and clamps provided).
- Other configurations will need custom legs (not provided).
- Max. pit depth (from auditorium level) = 0.8m with all decks removed.

FLYING & OVER STAGE

There is a system of bridge walkways above the stage, which allows easy and safe access to the lighting positions and flying equipment.

There are four bridges across the stage, with three 'flying slots' in between, which are the full width of the stage. The systems are primarily designed for suspension and ease of rigging. Full-height scenic flying is not possible.

Main lifting equipment:

6 no. Tuschler LiftIt PW BGV-C1 motorised winches with ladder bar, SWL 450kg. Operated from either SR tech gallery or DSR. Only 1 hoist can be operated at a time, fixed speed.

N.B. Whilst these hoists are relatively fast and quiet, they are not designed for operation during a performance (although it can be done with suitable covering action / music).

Use of the winches must be considered carefully in conjunction with the requirements for lighting and masking.

- Bar length = 11m.
- Maximum-height out dead = 9.1m (visible height approx. 5.7m, leaving 3.4m clearance).
- Minimum-height in dead = 1m.
- Space between bars = Varies, approx. 200mm clearance.

In addition:

3 no. manually-operated 'hemp' bars (11m), SWL 100kg, tied-off on SR tech gallery. Normally reserved for border cloths. See next page for positions.

OVER STAGE ARRANGEMENT**FROM D/S TO U/S:**

	Standard Rig:	UDL:
Proscenium arch	Border cloth	n/a
BRIDGE 1		
LX Bar 1 (fixed, 6.3m)		300kg
Winch Bar 1		450kg
Manual Bar A	Border cloth	100kg
Winch Bar 2	Projection screen (removable)	450kg
LX Bar 2 (fixed, 6.55m)		300kg
BRIDGE 2		
LX Bar 3 (fixed, 6.3m)		300kg
Winch Bar 3		450kg
Manual Bar B	Border cloth	100kg
Winch Bar 4	Tab track	450kg
LX Bar 4 (fixed, 6.55m)		300kg
BRIDGE 3		
LX Bar 5 (fixed, 6.3m)		300kg
Winch Bar 5		450kg
Manual Bar C	Border cloth	100kg
Winch Bar 6		450kg
LX Bar 6 (fixed, 6.3m)		300kg
BRIDGE 4		
Tab track (under bridge, 5.5m)	Cyclorama cloth	n/a

The cyclorama track is not rated for suspension.

TABS & SOFT MASKING

There are no house tabs (and no track for these).

- **Mid-stage tabs:** 1 pair black tabs (6m drop) on demountable track to suspend from a winch bar (usually Winch #4 but can be moved to any winch bar). Hand-pulled from SL.
- **Side soft masking & perimeter track:** Black legs running US/DS in a permanent track at either side of the stage, 2m sections. This track extends across the back of the stage, so the side legs can be pulled to the back if required. Track height = approx. 5.5m.
- **Additional legs:** 4 no. 1.5m W x 6.75m H black soft legs, to be hung as required from bars or bridge handrails.
- **Borders:** 4 no. black border cloths to suit the stage (1 is semi-permanently tied to the front bridge immediately behind the proscenium arch; the other 3 are on fly bars A-C).
- There are also permanent border cloths to mask the Tension Wire Grid and above the Proscenium Arch. These must not be removed.
- **Cyc:** 1 no. white cyclorama cloth, 5.5m drop x 12m width. This can be removed if not required, but must be re-hung at the end of the hire period (during the Get-Out). This job requires the use of a ladder and someone with a good head for heights.

ADDITIONAL DRAPES

None of these are suitable for the full height of the stage, but can be used for additional masking / under deck / behind doorways / etc.

- 4 no. Black legs, good condition, 4m H x 2m W. Ties. Chain.
- 1 no. Black cloth, reasonable condition, 2.6m H x 2.6m W. Ties. Chain.
- 1 no. Black cloth, reasonable condition, 2.7m H x 2.3m W. Ties. Chain.
- 12 no. Black curtains, good condition, 2.75m H x 2m W. Clips (not ties). Chain.
- 2 no. Old border cloth, tatty, approx. 0.8m H x ~4m W each. Ties.
- Various other colour cloths & black tat.

VARIABLE ACOUSTICS

The theatre is equipped with facilities to vary the acoustic environment for theatrical performances or music. In concert format, the border and leg cloths must be removed to expose acoustic reflection panels, and special curtains are opened at the sides of the auditorium at high-level. Usually the theatre staff will arrange this.

STAGE DECK / ROSTRA

30 no.* LiteDeck heavy-duty rostra units, 2m x 0.8m (**n.b. non-standard size**).

*** N.B. During the summer (July/August) at least 12 units are unavailable due to other events taking place at The Leys. Please confirm availability in advance.**

These deck panels can be used to create multi-level stage platforms and walkways, including choir tiers or instrument risers. They are not suitable for forming ramps or other irregular shapes. Each deck section requires 4 legs and must be locked together with adjacent decks when used at the same height. Decks at different heights can be secured together with straps, clamps or additional bracing. Decks can overlap with the use of shorter legs. Decks are usually painted black (not guaranteed), but can be painted as required, as long as they are re-painted black at the end of the hire. Screw fixing is permitted. Any staples or nails used for attaching side panels or masking must be removed after use.

Please note that these decks are heavily used and not in pristine condition.

The deck must be carried, assembled and dismantled by strong able persons with an appropriate risk assessment and the use of appropriate PPE. An additional charge will be levied if you require our technicians to set-up / strike the deck for your event.

These are not compatible or interchangeable with the SpeedDeck used for the forestage.

LEG LENGTHS

LiteDeck Leg/Riser System (For stages exceeding 950 mm in Height)												LiteDeck Leg System (For stages up to 950 mm in Height)											
2470 mm	2280 mm	2090 mm	1900 mm	1710 mm	1520 mm	1330 mm	1140 mm	950 mm	760 mm	570 mm	380 mm	190 mm											
13 Steps	12 Steps	11 Steps	10 Steps	9 Steps	8 Steps	7 Steps	6 Steps	5 Steps	4 Steps	3 Steps	2 Steps	1 Step											
2470 mm	2280 mm	2090 mm	1900 mm	1710 mm	1520 mm	1330 mm	1140 mm	950 mm	760 mm	570 mm	380 mm	190 mm											
Leg Height:	2445 mm	2255 mm	2065 mm	1875 mm	1685 mm	1495 mm	1305 mm	1115 mm	925 mm	735 mm	545 mm	355 mm	165 mm										
Step Ht:	13	12	11	10	9	8	7	6	5	4	3	2	1										
Step Unit Code:	LD-SUM13	LD-SUM12	LD-SUM11	LD-SUM10	LD-SUM9	LD-SUM8	LD-SUM7	LD-SUM6	LD-SUM5	LD-SUM4	LD-SUM3	LD-SUM2	N/A										

DECK HEIGHT LISTED. ACTUAL LEG LENGTH IS 25mm SHORTER.

- Size '1' – 12 no. legs, 190mm (only required where decks overlap).
- Size '2' – 48 no. legs, 380mm **Not available during July/August.*
- Size '3' – 80 no. legs, 570mm
- Size '4' – 48 no. legs, 760mm
- Size '5' – 24 no. legs, 950mm
- Size '6' – 24 no. legs, 1140mm
- Size '7' – 24 no. legs, 1330mm
- Size '8' – 32 no. legs, 1520mm
- Size '9' – 8 no. legs, 1710mm
- Size '10' – 40 no. legs, 1900mm
- Size '11' – 8 no. legs, 2090mm
- Size '12' – 4 no. legs, 2280mm

- 6 no. bolt-on handrails, 2m length. **Not available during July/August.*
- 16 no. bolt-on handrails, 0.8m length. **Not available during July/August.*
- 2 no. modular step unit, up to 3 treads (max height = 570mm) or can be combined for 6 treads (max height = 1140mm), with handrails. Can only be used in conjunction with a section of LiteDeck at the same height. **Not available during July/August.*

LiteDeck recommends the use of additional bracing / fixing for heights above 1m. We have a small stock of general scaffold tube and clamps.

TIMBER TREADS

We have various timber treads (may require painting / touch-up), built to suit some of our standard deck heights:

- 2 no. for deck height '10' (1.9m) - 1.66m H x 1m W. Requires 2 no. '8' legs each.
- 1 no. for deck height '8' (1.52m) - 1.33m H x 0.8m W. Requires 2 no. '6' legs.
- 1 no. as above, 1.2m W. Requires 2 no. '6' legs.
- 2 no. for deck height '5' (950mm) - 735mm H x 800mm W. Solid base.
- 2 no. for deck height '3' (570mm) - 355mm H x 800mm W. Solid base.
- 2 no. for Auditorium Row AB to Stage - 675mm H x 800mm W. Solid base.
- 2 no. for Auditorium hall level to Stage - 400mm H x 1m W. Solid base.
- Other smaller units / various states of repair.

POWER

Technical Facility Panels are located at various locations around the theatre with twin 13A RCD-protected power outlets for both Technical Power and Audio-Visual Power, plus connections for LX and Sound/AV, etc.

There are also dedicated power outlets (Powercon) for loudspeakers and the LED house-light fixtures.

ADDITIONAL POWER OUTLETS

- Downstage-left: 63A 1Ø Tech + 32A 1Ø AV
- Downstage-right: 63A 3Ø Tech
- Technical gallery stage-right: 63A 3Ø Tech
- Backstage dock: 32A 1Ø General
- Rear hall (seating): 32A 3Ø Tech
- Follow-spot position 1: 16A 1Ø Tech
- Follow-spot position 2: 16A 1Ø Tech
- Technical gallery - Auditorium left: 16A 1Ø Tech
- Technical gallery - Auditorium right: 16A 1Ø Tech
- Middleton Studio: 32A 1Ø Tech
- Sandy Woods Room: 32A 1Ø General
- Dance Studio: 32A 1Ø General

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LIGHTING

The use of special effects such as naked flames, pyrotechnics, firearms, strobes, lasers or certain types of fog machine is at the sole discretion of the Theatre Manager. *Please advise us as soon as possible if intending to use any special effects.*

Please provide all plans / schedules to the Theatre Manager at least 7 days in advance.

Colour gel, gobos and other consumables are not provided.

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- TEMPORARY BOOMS
- FOLLOW SPOTS
- LANTERN STOCK
- HOUSE LIGHTING
- DIMMERS
- CONTROL
- DMX
- HOT POWER
- ADDITIONAL EQUIPMENT

IMPORTANT NOTE!!

Limited use of fog/haze

We require a sensible limit to be imposed on the intensity and duration of the use of haze/fog effects. This is to prevent a known issue of haze/fog dissipating around the building, which can trigger the Fire Alarm. Depending on the type of machine, you must not exceed 30% output continuously, or up to 100% output for short bursts only.

We reserve the right to restrict the use of haze/fog if too much is escaping into backstage and front-of-house areas!

STANDARD RIG

As a busy multi-purpose venue, we provide a 'Standard Rig' for all lettings (unless otherwise agreed in your contract). For concerts and other smaller events, this will provide sufficient general stage coverage with basic atmosphere. The Standard Rig consists solely of LED fixtures for maximum efficiency and flexibility.

Additional fixtures can be added from our stock or hired in. Changes to the Standard Rig (by negotiation only) must be put back during the get-out, unless agreed, or additional charges may be applied. Fixture addressing must not be changed. Lenses, fixture mountings, etc, must not be changed without permission.

The Standard Rig must not be moved - with certain exceptions and conditions:

- Use of LED fixtures for side booms: - for which we recommend re-rigging the LED par fixtures from over the stage, and/or using the spare fixtures (see full stock list below).
- The 6 x Chauvet F415FC fresnels on the proscenium booms can be very useful elsewhere, so can be re-rigged if required (but must be returned at the end of the hire period).
- All fixtures can be moved a small amount for focusing if required, as long as the overall rig layout stays intact.
- ***Please negotiate if you have any special requirements.*** We can sometimes be more flexible to suit certain circumstances – e.g. if you have worked with us before, and/or if your rigging time allows.
- **It is your responsibility to focus the entire rig. We cannot guarantee that the Standard Rig will be focused appropriately on arrival.**

The Standard Rig can easily be supplemented with additional hired-in equipment, and/or our additional LED and conventional lantern stock from the list below, which must be rigged & focused by you/your crew during the hire fit-up period to suit your design.

LIGHTING PLANS	
Lighting Layout – general overview of lighting positions. For PDF version, please visit www.theleys.net/theatre-tech to download.	PDF DXF
Standard Rig Plan For latest PDF version, please visit www.theleys.net/theatre-tech to download.	PDF
Detailed Facility Layout – use this if you want to allocate circuits in advance, or to check where specific connections are available. <i>Please ask the Theatre Manager.</i>	PDF

We can also share our ETC console base file on request (see below for 'Control').

LIGHTING POSITIONS

Notes for Lighting Designers:

Front-of-house cover is fairly standard, either from the Tension Wire Grid or Technical Gallery side bars. There is also a bar on the front of the Circle, and two short bars in the Stalls either side of the proscenium (slips). Upstage front light to the very back of the stage is not possible from the tension wire grid; better to use the side gallery bars or LX1/booms.

The bridge walkways over the stage are excellent for safe access and focusing, but can be restrictive for over-stage lighting positions, depending on the requirements for flying and masking. Usually a compromise is made with positioning of borders and scenery. It is vital to liaise with the Set Designer / Stage Manager.

Generally, LX1, LX3 and LX5 are the bars that we use most. LX2 and LX4 are mounted at a higher level on the DS side of the bridges (no upstage angle), so are limited to specials and back light. LX6 is used for cyc / back light. Over-stage bar heights are shown on the Lighting Layout plan.

The vertical booms on stage either side of the proscenium are useful for upstage, as well as side lighting.

When designing your rig, please bear in mind that most of our LED kit uses daisy-chained power and data cables. The maximum available cable length is 5m, so try to keep fixtures on each bar no further apart than 4m as a rough guide. Each LX bar has its own daisy-chain, fed from the non-dim circuit at the end of the bar. The maximum number of fixtures per daisy-chain will depend on the fixture type, but must be no more than 12 per bar. The second non-dim circuit for each bar can be used for extensions to booms or moving lights. Likewise for DMX outlets.

Please enquire for further advice. A site visit is recommended well in advance.

A note about Prolight/Chauvet fixtures and LED colours: Inevitably with these "entry level" professional fixtures, there are some colour variations between fixtures as the LEDs heat up and age. However, we feel that this is manageable in order to provide sufficient affordable equipment.

MOVING LIGHTS

We don't provide any moving lights. You will need to make your own arrangements to provide extra equipment.

Maximum individual lantern weight on the fixed bars (LX1-LX6) is nominally 10kg. Moving lights and other heavy equipment must be rigged on the winch bars. These can be secured once in place to prevent any swinging if necessary.

FOH clearance for the Tension Wire Grid is ~0.7m between the IWBs and mesh. Larger moving lights will fit on the handrail behind FOH Bar 4, or on temporary rigging (but not on the IWBs). Moving lights over the Tension Wire Grid will need to be lifted/carried into place.

TEMPORARY BOOMS

There are 4 no. suspended 'drop booms' from the bridges, using clamps on the handrails; drops to a height of about 3.2M from the stage (to bottom of boom). These are semi-permanently fixed according to the Standard Rig plan.

We have 4 tank traps for creating additional free-standing vertical booms at stage level.

If you are using booms or other stage-level lighting equipment, please fully consider the placement of these in your risk assessment and rehearsal briefings. We have received a notable number of accident reports for performers running into lighting equipment, particularly during dance shows.

FOLLOW SPOTS

There are two follow-spot positions at the rear of the auditorium at the technical level, with a dedicated 16-Amp supply to each. Mounting brackets are installed, so separate stands or spigots are not required. Follow-spots are not provided.

LANTERN STOCK

These lanterns will cover most needs, but we do not provide any moving lights. Hirers will need to make their own arrangements for providing additional equipment as required.

N.B. If hiring or bringing additional lanterns, please remember that Great Hall uses 16-Amp outlets, not 15-Amp.

We have a reasonable stock of 16A and DMX cables. Larger shows with many moving lights, booms or floor fixtures may need to provide extra cables.

Changing of our fixtures' address / mode is not allowed.

QTY.	TYPE (Highlight = used in Standard Rig)	POWER	LENS	DMX MODE	NOTES
PROFILE					
12	Prolights Eclipse HD2 (warm white) LED zoom profile	230W	6 no. 15°-30° 6 no. 25°-50° Note 1	1 ch. mode	Gel 190 x 190. Gobo size B. Note 1a
6	Prolights Eclipse HD (warm white) LED profile	200W	26° Note 1	1 ch. mode	Gel 160 x 160. Gobo size B.
6	Prolights Eclipse FC (RGB+Lime) LED profile	200W	50° Note 1	5 ch. mode	Gobo size B.
6	Prolights Eclipse TU (warm white) LED profile	150W	19° or 26° Note 2	1 ch. mode	Gel 160 x 160. Gobo size B.
12	ETC Source 4 profile	750W	26° Note 3	n/a	Gel 160 x 160. Gobo size B.
FRESNEL / PC					
6	Chauvet Ovation F-915FC RGB-AL (full colour) LED Fresnel with motorised zoom	260W	n/a	17 ch. mode	c/w barn doors.
6	Chauvet Ovation F-265WW (warm white) LED Fresnel with motorised zoom	230W	n/a	5 ch. mode	c/w barn doors. Gel 190 x 190.
6	Spotlight FN LED 200WW-UD (warm white) LED Fresnel	200W	n/a	1 ch. mode	c/w barn doors. Gel 170 x 170. Note 4
6	Chauvet Ovation F-415FC RGB-AL (full colour) LED 6" Fresnel with motorised zoom	125W	n/a	17 ch. mode	c/w barn doors.
14	Strand Cantata PC	1kW Note 5	n/a	n/a	c/w barn doors. Gel 185 x 185.

6	Selecon Acclaim F	650W	n/a	n/a	c/w barn doors. Gel 125 x 125.
LED PAR / WASH LIGHT					
12	Prolights StudioCOB FC (RGB) LED washlight	150W	30° Note 6	5 ch. mode	c/w barn doors. Note 6
12	Prolights LumiPar 12H Pro (RGBWA+UV) 12x12W LED Par	100W	25°	8 ch. mode	Note 7
8	LEDJ Slimline 7QS (RGBA) 7x5W mini fixture	45W	25°	4 ch. mode	For special use only. 13A plug top.
PARCAN					
12	Par 64 (CP62)	1kW	n/a	n/a	Gel 250 x 250.
3	Par 64 Floor / Short-nose (CP88)	500W	n/a	n/a	Gel 250 x 250.
6	Par 16 Birdie (LED) with base	5.5W	36°	n/a	Note 8
CYC FLOOD					
6	Altman SpectraCyc (RGBA) LED Flood	100W	n/a	Mode '608' - 10 ch.	Covers full cyc.
3	CCT Minuette Cyc flood	300W	n/a	n/a	

(Note 1) - Lens tubes are interchangeable for HD & FC units. 6 of each type available: - Zoom 15°-30°, Zoom 25°-50°, Fixed 26°, Fixed 36° & Fixed 50°. Lanterns must be de-rigged to change lens. The Zoom lens tubes require the barrel section to be changed as well, so please don't change these unless absolutely essential. **Lens tubes not to be changed without permission.**

(Note 1a) - The Eclipse 15-30 profiles have been adjusted to sit half way on their bracket to allow the long lens tube to fit above the tension wire grid. This means there is restricted tilt angle.

(Note 2) - These lens tubes are NOT interchangeable with other fixtures. 6 each of 19° and 26° lens tubes available for these fixtures only.

(Note 3) - 6 no. 19° lens tubes also available. Prolights lenses can also be used (note 1) & vice versa.

(Note 4) - Requires direct power (13A), not via Sensor racks. Use in clusters or on a single bar for ease of cable runs. We don't use the 'universal dimming' function of these fixtures (Sensor RCDs will trip).

(Note 5) - Mix of 1kW & 1.2kW lamps.

(Note 6) - Excellent wash light for general coverage. RGB-only (not white). 6 no. 15° lens also available. Lens can also be removed for 60° wash. Must be de-rigged to change lens. (We've noted that some visualiser software displays these fixtures with fairly narrow par-like beams. In reality, they provide a good wash with the standard 30° lens so should not need changing.)

(Note 7) - Parcan-equivalent, but not as bright. Useful for strobe & UV. Often used on side booms as well as overhead.

(Note 8) - Can be used with the Sensor dimmers but don't expect perfect dimming!

GOBO HOLDERS

- 6 no. Eclipse (size B)
- 18 no. Source 4 (size B) - also fits Eclipse.

HOUSE LIGHTING

GDS/ETC ArcSystem warm-white house lights.

Fully dimmable multi-channel LED system, controlled from master panels either DSL or in the Control Room, or from the lighting desk. 'Show Mode' disables white lighting and operates blue safety lighting in the wings, technical galleries, lobbies, backstage and control room.

The house lights must be controlled according to our specification (see 'Control' below for patch list).

DIMMERS

240 circuits around the theatre, with 16-Amp socket outlets and/or Socapex 6-way outlets. See Lighting Layout for arrangement of IWBs.

ETC 'Sensor 3' dimmers, with:

- 78 dual 3kW modules (156 channels)
- 21 dual 3kW Non-dim relay modules (42 channels)

Modules can be swapped around (in pairs of channels) to suit the lighting design.

For our Standard Rig, the following non-dim addresses should always be 'parked' at full:

Universe 1 - **49, 54, 75, 89, 103, 117, 131, 145, 158, 170, 211, 235 & 239.**

Universe 3 ('blues') – 501, 502, 503, 505 & 506 (+ 504 @ 0%).

Additional circuits may be required to suit your rig (subject to change).

CONTROL

ETC 'Ion XE 20' with 2,048 channels.

Unless otherwise configured, the dimmers are patched to channels 1-240 and the house lights to channels 1001-1024. Our LED Standard Rig is patched to channels 241-362.

The offline editor for our console can be downloaded from [ETC](#). We are currently operating Version 3.3.4 (December 2025).

Please refer to our [DMX Fixture Patch](#)* and [House Lights Patch](#)* when creating your show file. *We do not allow re-addressing of our fixtures.*

The control desk operates over Ethernet (ETC Net 3).

USING YOUR OWN CONTROL DESK:

A portable ETC Input Node allows another control desk to connect to our dimmers and house lights (via a single universe). There is a special [Patch for the DMX Node](#)*.

Your desk must be capable of at least 3 universe outputs (1 to connect to our dimmers and house lights via the node & 2 to connect to our LED equipment in the rig). A fourth universe will be required for any of your own fixtures.

There are no DMX inputs in the Control Room, so you will either need to provide suitable Ethernet outputs/distribution from your console, or use our DMX nodes (with ArtNet protocol). Please discuss with the Theatre Manager in advance.

**** If these links are broken, please ask the Theatre Manager for a copy.***

DMX

DMX outlets (5-pin XLR) are available around the theatre, terminating at a patch panel in the Dimmer Room. The lighting system operates via ETC Net 3, which can also be patched around the theatre.

The dimmers use DMX Universe 1 exclusively. The house-light system uses Universe 3. Universes 2 and 4 are assigned to the Middleton Studio and must not be used.

4 no. 10-way DMX splitters are provided for outputs around the theatre, using Universes 5, 6, 7 & 8 (see normal allocation below). **When using our LED rig, please use Universe 7 or 8 for your own equipment to avoid having to re-address our fixtures.**

In addition to the ETC system, we have 4 no. portable Expanse 2-way Ethernet/ArtNet nodes, which can be configured for specific requirements, either as inputs or outputs.

RDM is not available through our patch system and splitters.

UNIVERSE	ALLOCATION
1	Dimmers.
2	n/a
3	House / working lights.
4	n/a
5	Patch panel (10-way splitter) – allocated to LX1, 3 & 5 + Booms.
6	Patch panel (10-way splitter) – allocated to LX2, 4 & 6 + FOH.
7	Patch panel (10-way splitter) – allocated to stage level & visiting equipment.
8	Patch panel (portable 10-way splitter available) – spare / visiting equipment. <i>(At present, if the Middleton Studio is being used, this output is not available for the main theatre.)</i>

HOT POWER

Most facility panels have twin 13A RCD-protected outlets for Technical Power.

The non-dim Sensor modules can be used (in pairs of channels) at any outlet where controlled hot power is required. The Standard Rig includes sufficient provision for non-dim supplies to our LED fixtures.

It is also possible to use the AV Powercon outlets on some facility panels to supply single LED fixtures only (where non-dim outlets are unavailable).

Additional temporary power outlets:

- Downstage-left: 63A 1Ø
- Downstage-right: 63A 3Ø
- Technical gallery stage-right: 63A 3Ø
- Follow-spot position 1: 16A 1Ø
- Follow-spot position 2: 16A 1Ø
- Technical gallery - Auditorium left: 16A 1Ø
- Technical gallery - Auditorium right: 16A 1Ø

ADDITIONAL EQUIPMENT

Hirers are welcome to bring any additional equipment as required, provided that it meets all required safety standards (including current ISIT/PAT for electrical equipment) and is compatible with our systems.

Arrangements for the delivery / collection of equipment must be agreed with the Theatre Manager. It may not be possible for equipment to be stored on site before or after the letting period.

ADDITIONAL EQUIPMENT TO HIRE FROM THE LEYS:

- Le Maitre MVS haze machine - £45 per week + VAT, or per refill if fully used.
- JEM ZR25 smoke machine - £20 per week + VAT, or per refill if fully used.
- Theatre projector – POA / from £150 per week + VAT, depending on expected use.

These can be added to the overall Hire Contract, by advance agreement only. Prices subject to change.

Great Hall *at The Leys*

SOUND

11 seats at the rear of the main stalls section are removable to allow for optional technical equipment (e.g. sound mixing console). *This must be agreed before tickets go on sale.*

Please provide all plans / schedules to the Theatre Manager at least 7 days in advance.

SECTION CONTENTS

- MAIN P.A.
- SOUND PLANS
- MIXING DESK
- MICROPHONES
- RADIO MICS - IMPORTANT INFORMATION
- ADDITIONAL EQUIPMENT
- INDUCTION LOOP

MAIN P.A.

Semi-permanently installed:

- 4 no. EM-Acoustics EMS-121X full-range loudspeakers, covering stalls & circle (*Stalls left / Stalls right / Circle left / Circle right*).
- 6 no. EM-Acoustics EMS-51 compact loudspeakers, for fill & delays (*Circle side left fill / Circle side right fill / Circle rear left delay / Circle rear right delay / spare or front left fill / spare or front right fill*).
- 2 no. EM-Acoustics EMS-115C sub-bass loudspeakers (*Stalls left / Stalls right*).
- 3 no. EM-Acoustics AQ-3 Quad Amplifiers (4 x 775W), installed in the Dimmer Room with loudspeaker patch.

In addition:

- 2 no. DAD Fusion 12P loudspeakers, for centre fill (stalls & circle), suspended above auditorium.
- 2 no. DAD Fusion 12P loudspeakers, for stage foldback (1 either side of proscenium, facing stage).
- 1 no. DAD DP4004 Quad Amplifier (4 x 650W), installed in the Dimmer Room, for above.
- See also 'Additional Equipment' on Page 27.

This PA will be adequate for most theatrical needs. Hirers may require additional loudspeakers, depending on the design. For musicals, we often install temporary front-fill speakers and use the rear-fill speakers as a vocal delay for extra clarity. The mixing desk can be configured to suit multiple outputs as required.

The system is controlled by an Allen & Heath iDR-8 (no user access). In normal theatre mode, this provides L & R with sub-bass crossover. 'Extended mode' provides separate inputs as required, such as a mono sub-bass feed and vocal-fill feeds. All our EM loudspeakers must be routed through the iDR8 and use the EM amplifiers only.

AUDIO OUTPUTS					
Output	To Device	Loudspeakers	Output	To Device	Loudspeakers
iDR MODE 1 (Theatre Normal)			iDR MODE 5 (1-to-1 patch) ¹		
1 (L)	iDR in-1	Left (combined)	1	iDR in-1	Stalls (Left)
2 (R)	iDR in-2	Right (combined)	2	iDR in-2	Stalls (Right)
3	DAD Amp in-1	Centre Top (Stalls)	3	iDR in-3	Circle (Left)
4	DAD Amp in-2	Centre Top (Circle)	4	iDR in-4	Circle (Right)
5	DAD Amp in-3	Stage Foldback (Left)	5	iDR in-5	Circle Side Fill (L)
6	DAD Amp in-4	Stage Foldback (Right)	6	iDR in-6	Circle Side Fill (R)
iDR MODE 3 (Theatre Extended)			7	iDR in-7	Circle Rear Fill (L) ²
1 (L)	iDR in-1	Left (Stalls & Circle)	8	iDR in-8	Circle Rear Fill (R) ²
2 (R)	iDR in-2	Right (Stalls & Circle)	9	iDR in-9	Subs LPF ³
3 (M)	iDR in-3	Subs LPF	10	iDR in-10	Front Fill ³
4	iDR in-4	Front Fill	11-14	DAD Amp (as Mode 1 & 3)	Centres & Stage Foldback
5	iDR in-7	Circle Rear Fill (L) ²			
6	iDR in-8	Circle Rear Fill (R) ²	15-18	QD4480 Amp (see 'Additional Equipment')	Rear Effects (see 'Additional Equipment')
7	DAD Amp in-1	Centre Top (Stalls)			
8	DAD Amp in-2	Centre Top (Circle)			
9	DAD Amp in-3	Stage Foldback (L)			
10	DAD Amp in-4	Stage Foldback (R)			

¹ For advanced users only. Additional equipment required.

² Delayed in iDR. Unfortunately, we currently have 1 dead amplifier channel, so it's likely that these fills will have to operate as a mono feed.

³ Alternative option to run 2 separate sub channels using 9 & 10, then using a spare amp input for the front fills. This increases the overall outputs by 1. Must be manually re-patched in amp rack (by the Theatre staff only).

Loudspeaker outlets (Speakon) can be found on selected Facility Panels around the theatre. An alternative system exists for self-powered loudspeakers, consisting of switched power outlets (Powercon).

A conventional audio patch (3-pin XLR) is provided around the building, including 12 sends and 6 returns to/from the Control Room.

Most Facility Panels also have a dedicated twin 13A RCD-protected outlet for Audio Visual power.

A 32A single-phase temporary power outlet is located DSL for additional AV equipment.

SOUND PLANS	
Loudspeaker Layout – general overview of PA positions. For PDF version, please visit www.theleys.net/theatre-tech to download.	PDF
Detailed Facility Layout – use this if you want to check where specific connections are available. <i>Please ask the Theatre Manager.</i>	PDF

MIXING DESK

Allen & Heath SQ-6 digital mixer with remote mix racks (see below), linked via Ethernet cable. 48 input channels & multiple mixes (maximum 40 remote inputs & 20 outputs).

We will prepare the desk in a suitable base state for your requirements, but it's worth familiarising yourself with the layout using the 'SQ MixPad' editor. We also recommend [TheatreMix](#) (with your own laptop). For complex shows, you will need to allocate time for setting-up and programming the desk as required.

SQ MixPad can be downloaded from [Allen & Heath](#). The console is currently operating Version 1.6.1 (June 2025).

USING YOUR OWN MIXER

N.B. If you wish to bring your own console, then you will need to consider how to connect it. We only support Cat5e patching (Cat6 possible to DSL/Tech Gallery). There are only 4 audio inputs/outputs at the central mix position in the auditorium (and 2 of these are used for show relay). If analogue connections are required, then it is very likely that you will need to bring a suitable multicore snake to run around the auditorium or Circle front.

MIX RACKS & PHYSICAL I/O		
<i>Inputs</i>	<i>Outputs</i>	<i>Location / Notes</i>
MAIN MIX RACK (AR2412)		
24 no. XLR	12 no. XLR	Usually installed in the Dimmer Room with the audio patch panel, but can be moved onto stage or elsewhere if required. Linked to the console via network patch.
EXTENSION RACK (AR84)		
8 no. XLR	4 no. XLR	Permanently installed in our radio mic rack. Linked to the main rack via network patch.
PORTABLE REMOTE RACK (AB168)		
16 no. XLR	8 no. XLR	Can be used anywhere. Linked to the console via network patch instead of the AR2412, or linked to the main rack instead of the AR84 (n.b. cannot daisy-chain more than 2 units – e.g. AR2412+AB168 or AR2412+AR84 or AB168+AR84).
CONSOLE		
24 no. XLR + Talkback mic. 2 no. L & R jack	14 no. XLR 1 no. A & B jack 1 digital AES	As well as the local I/O, the console is fitted with a DANTE card, offering an additional 64 I/O channels via a Dante network (not provided).

MICROPHONES

It is likely that additional microphones will be required for complex shows, particularly musicals. Hirers will need to make their own arrangements for providing additional equipment as required.

- 3 no. Shure Beta-58 vocal mics.
- 2 no. Shure SM57 general purpose mics.
- 8 no. Behringer C-2 mini instrument condenser mics.
- 2 no. Behringer C-4 mini pick-up condenser mics.
- 1 no. AKG D112 kick drum/bass mic.
- 3 no. AKG C418 drum clip-on mics.
- 4 no. AKG C1000S condenser mics.
- 2 no. AKG C3000 large diaphragm condenser mics (*by prior arrangement only*).
- 2 no. Beyer general purpose condenser / shotgun mics.
- 4 no. Passive D.I. box.
- 2 no. Stereo passive D.I. box.
- 12 no. Boom mic stands.
- 2 no. Low mic stands.

We have a reasonable stock of XLR microphone cables.

Batteries and other consumables are not provided.

RADIO MICS - IMPORTANT INFORMATION

N.B. Our radio microphones are only provided when specified in the Booking Contract.

These are not included as standard.

For small-scale requirements only, and selected regular clients by negotiation, we have 8 x Sennheiser EW300 receivers with 8 x belt packs and 2 x handheld transmitters (only 8 channels can be used simultaneously).

Headsets / head-worn mics and batteries are not provided.

We are licensed for the operation of up to 12 radio mics on Channel 38 (UHF) - but please note, we only have 8 receivers. If using additional radio mics, we strongly recommend either hiring Sennheiser EW100/300 units to ensure compatibility with our system, or use an entirely separate system to suit your needs.

Important: We have a Shared Frequency licence for 12 channels in Channel 38. It is not possible to operate more than 12 channels in this range without risk of interference. Additional dedicated channels are available to purchase on a temporary basis from Ofcom.

Due to their fragile nature, we are not able to supply any headsets or body/lavalier mics for our system, so you will need to make arrangements to purchase or hire your own. Suitable 'cheap' products for Sennheiser packs (3.5mm locking jack) are [Pulse MIC-500LJ](#) or [Pulse MIC-3000LJ](#) from CPC.

We don't have any spare belt packs or mic heads, and we don't supply replacement batteries.

Our standard frequencies are listed overleaf.

Licenced Radio Mic Frequencies			
606.500 MHz	607.375 MHz	608.000 MHz	611.000 MHz
611.400 MHz	613.275 MHz	606.875 MHz	608.425 MHz
609.325 MHz	609.775 MHz	610.475 MHz	612.000 MHz

If you need to change the frequencies of our radio mics, please ensure that they are returned to the original frequencies during the Get-out.

ADDITIONAL EQUIPMENT

- 1 no. RCF HD10-A powered loudspeaker, with rigging bracket and clamps – *Useful for additional foldback or on-stage effects.*
- 2 no. Tannoy T12 loudspeakers – *Spare for stage foldback / effects.*
- 2 no. Yamaha P3500S amplifiers (2 x 350W) – *1 used for Tannoy T12s, can be patched in Dimmer Room.*
- 4 no. DAS 'Factor 5' small monitor / fill loudspeakers – *often used as rear-surround effect speakers (semi-permanently rigged to the side/rear of the audience at Stalls and Circle level).*
- 1 no. Inter-M QD4480 amplifier (4 x 80W) – *for the DAS monitors, patched in Dimmer Room.*
- 1 no. Inter-M M1000 amplifier (2 x 330W) – *Spare.*
- 1 no. Active 8-channel D.I. box (flight-cased).

Hirers are welcome to bring any additional equipment as required, provided that it meets all required safety standards (including current ISIT/PAT for electrical equipment) and is compatible with our systems.

Arrangements for the delivery / collection of equipment must be agreed with the Theatre Manager. It may not be possible for equipment to be stored on site before or after the letting period.

INDUCTION LOOP

The auditorium is fitted with an induction loop system for hard-of-hearing patrons. This operates automatically via the show relay system. **(Note – As of January 2024, there is a fault with this system which may mean that the induction loop is left switched off. Please enquire for latest details.)**

The show relay microphones permanently use 2 no. audio inputs on Facility Panel TFP209 (circle front) which must not be removed.

Great Hall *at The Leys*

PROJECTION / VIDEO

PROJECTION

Digital Projection E-Vision Laser 10K WUXGA (1920 x 1200) - laser projector, 9500 ANSI lumens. Semi-permanently mounted on the Circle LX bar (not to be moved). Lens options provided for stage screen or cyclorama. HDMI/SDI input via the theatre's BNC patch system (to Control Room), or directly from below at the Sound Mixing position (HDMI direct cable).

Use of this projector is by prior agreement only. Subject to additional charges, depending on expected level of usage (POA).

Users are responsible for producing all content and providing suitable playback equipment (e.g. laptop). Audio output can be patched to the sound desk.

The wide lens option allows full coverage of the cyclorama cloth, but users will need to be able to mask / stretch content within their playback system.

Projection screen, 4m x 3m front/rear surface – usually suspended from Winch Bar 2 (removed if not required).

VIDEO DISTRIBUTION

72 no. BNC video tie lines around the theatre, terminating at a patch bay in the Dimmer Room with a 4-channel video distribution system.

The stage camera feed uses 3 of the distro channels, leaving 1 spare channel with 5 spare outputs for a conductor camera or similar. There is usually a monitor facing the stage on the Circle LX bar.

The camera and projector feeds use both of the only BNC connections at the FoH mix position/Circle Front (an unfortunate error by the original installers for the number of BNC connections at this panel!). We have some BNC-RJ45 adaptors available.

Great Hall *at The Leys*

STAGE MANAGEMENT

STAGE MANAGEMENT

There is no permanent Stage Management console, but facilities can be provided at an appropriate location as required. DSL or the Control Room are our usual prompt positions (DSR is also possible).

CUE LIGHTS

Some Facility Panels have outlets for a cue-light system (4-pin XLR), terminating at a patch panel in the Dimmer Room. No other equipment is provided.

TECHNICAL INTERCOM

Wired system: Tec-Pro 2-channel system, with outlets around the theatre (both channels available at all locations). Uses 5-pin XLR connectors and cables, but we also have 3-pin jumpers for single-channel belt packs.

10 no. dual-channel belt packs with headsets (3 usually in Control Room).

Wireless system: Hollyland Solidcom C1 Pro wireless headset system, with Master Hub (no access). This is also connected to the Tec-Pro wired system, with access to one ring only (Ring 'A').

8 no. headsets (n.b. *by arrangement only*; at least 2 headsets are always required for Leys staff use).

PAGING & AUDIO SHOW RELAY

The paging microphone allows front-of-house and back-of-house calls, which can be made from DSL, DSR or the Control Room. Additional paging mics are located in the Box Office and the Theatre Office (as well as the Middleton Studio) – these cannot be relocated.

Back-of-house loudspeakers are fitted in all dressing rooms, green room, changing rooms, wardrobe, control room and drama classrooms (but not in the Dance Studio).

Front-of-house loudspeakers are fitted in the main entrance, foyer reception room, café area and Trumpington Gallery (circle foyer).

Paging & show relay is controlled by an Allen & Heath iDR-4 (no user access). The show relay system also feeds the induction loop (see Page 27).

SHOW RELAY CAMERA

A camera facing the stage is semi-permanently installed on the Circle LX bar, which feeds monitors at key locations around backstage, via the video patch (see Page 28). This uses 1 no. video input on Facility Panel TFP209 (circle front).

An infra-red emitter (operated via the Lighting system) allows the camera to work in blackout.

Permanent monitors are located at DSL, DSR, Technical Gallery SR, Backstage, Control Room, Green Room and the Theatre Office. The stage feed is also sent to monitors outside the Drama classrooms and in the Middleton Studio, via network adaptors.

Additional cameras and temporary monitors (not provided) can also be placed at any Facility Panel with spare video (BNC) connections.

End of main theatre information.

Great Hall *at The Leys*

MIDDLETON STUDIO

SECTION CONTENTS

- STUDIO DIMENSIONS
- SEATING LAYOUT
- STAGE & ACCESS
- LIGHTING
- SOUND
- VIDEO DISTRIBUTION
- STAGE MANAGEMENT
- SOFT MASKING
- ROSTRA

STUDIO DETAILS

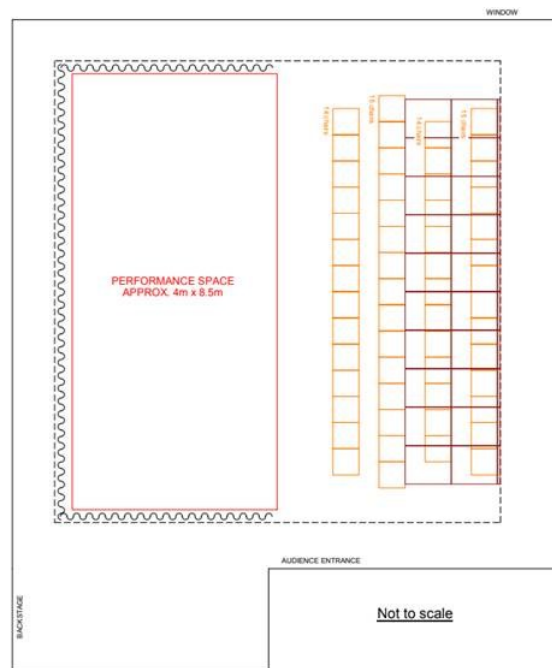
The Middleton Studio is a 10m x 10m 'black box' studio theatre, suitable for intimate performances, rehearsals, audio recording or small film projects.

STUDIO DIMENSIONS	
Studio floor	10.7m x 10.7m
Performance space (between galleries)	8.3m x 7.8m
Height (to grid)	4m
Height (under technical gallery)	2.1m
Backstage alcove	4.2m x 2m
Total floor area	122m ²

SEATING LAYOUT

The Studio can be set in any configuration required, using loose chairs, with or without the use of rostra to create raised seating areas. Seating capacity is usually around 50-60 comfortably. Maximum capacity is 100.

Typical Layout overleaf.



Performance space approx. 4m x 8m.

Audience capacity = 56, or 52 with centre aisle.



STAGE & ACCESS

The usable performance space is approx. 8m x 8m between the technical galleries (see above for full dimensions) – to include the audience.

The Studio floor is ply on flex battens, with a permanent matt-black dance floor surface. **Screw fixing / painting is not permitted.**

The exact size of the performance area will depend on the seating layout. *This must be agreed before tickets go on sale.*

The Studio is located on the first-floor upstairs, with lift access. Goods must be carried upstairs or fit in the passenger lift.

- Lift internal dimensions = 2m L x 1.18m W x 2.07m H.
- Lift door = 1.09m W x 2.05m H.
- Max load = 1000kg.

LIGHTING

HOUSE LIGHTING

Various configurations of white working lights are available, as well as dimmable house-lights in the foyer / lobby area. In the Studio itself, 4 no. dimmable LED floods provide house lighting, to be rigged to suit the seating arrangement. These require a non-dim supply to each.

All house / working lights are controlled from the master panel in the Control Room or from the lighting desk. Presets can also be recalled from a wall-mounted fader panel in the Studio. 'Show Mode' disables the user outstations and white lighting, and operates blue safety lighting in the wings, lobbies and control room.

DIMMERS

72 circuits around the Studio, with 16-Amp socket outlets. The majority of the circuits are on a fixed overhead lighting grid (see **Studio Grid Layout**). The perimeter of this grid can be reached from the technical gallery which surrounds the room. The centre of the grid requires ladder access, for which there is a Zarges ladder.

ETC Sensor 3 dimmer rack, with:

- 19 dual 3kW modules (38 channels)
- 5 dual 3kW Non-Dim relay modules (10 channels)

Modules can be swapped around (in pairs of channels) to suit the lighting design. Additional modules may be available from the main theatre, if not in use.

CONTROL DESK

ETC Element with 250 channels and touch-screen monitor.

The dimmers are soft-patched to channels 1 - 72 and the house/working lights to channels 73 - 86 (see [Studio Patch](#)*). It is usual to operate from either the control room or the technical gallery.

**** If the link is broken, please ask the Theatre Manager for a copy.***

DMX

DMX outlets (5-pin XLR) are available around the Studio, terminating at a patch panel in the Dimmer Room. The lighting system operates via ETC Net 3.

The dimmers and house lights use DMX Universe 4 (soft-patched to the lighting desk), with Universe 2 available for patching to fixtures in the Studio. Universes 1 and 3 are assigned to the main theatre and must not be used.

HOT POWER

Most Technical Facility Panels have twin 13A RCD-protected outlets for Technical Power.

The non-dim Sensor modules can be used (in pairs of channels) at any outlet where controlled hot power is required.

There is also a 32-Amp single-phase outlet in the N.E. corner of the Studio.

See overleaf for Lantern Stock.

LANTERN STOCK

Hirers will need to make their own arrangements for providing any additional equipment as required.

N.B. If hiring additional lanterns, please remember that Great Hall uses 16-Amp outlets, not 15-Amp.

QTY.	TYPE	WATTS	LENS	DMX	NOTES
PROFILE					
4	Selecon Acclaim Axial 18/34 profile	600W	18°-34°	n/a	Gobo size M (4 holders available)
6	Strand Prelude 16/30 profile - N.B. poor condition / no shutters.	650W	16°-30°	n/a	Gobo size B (6 holders available)
FRESNEL / PC					
10	Spotlight FN LED C100-WW (warm white) LED Fresnel	100W	n/a	1 ch. mode	c/w barn doors.
7	Strand Quartet F	650W	n/a	n/a	c/w barn doors.
6	Strand Quartet PC	650W	n/a	n/a	c/w barn doors.
LED PAR / WASH LIGHT					
6	Prolights StudioCOB FC (RGB) LED washlight	150W	30°	5 ch. mode	c/w barn doors.
PARCAN					
6*	Par 64 (CP88)*	500W	n/a	n/a	See * note below.
6	Par 64 Floor / Short-nose (CP88)	500W	n/a	n/a	
FLOOD					
2	CCT Minuette flood	500W	n/a	n/a	

** Not available during July/August due to other events at The Leys School (semi-permanently kept in another venue).*

Additional lanterns may be available from the main theatre, if availability allows.

Colour gel, gobos and other consumables are not provided.

SOUND

4 no. DAD 'Live 10' loudspeakers; usually arranged one in each corner of the Studio on the technical gallery.

1 no. DAD 'Live 18SA' sub loudspeaker (powered); usually on the Studio floor.

The system is controlled by an Allen & Heath iDR-4 (no user access) with 2 no. DAD DP1000 amplifiers to match the loudspeakers, installed in the Studio Dimmer Room.

Loudspeaker outlets (Speakon) can be found on selected Facility Panels. An alternative system exists for self-powered loudspeakers, consisting of switched power outlets (Powercon).

Most Facility Panels also have dedicated twin 13A RCD-protected outlets for Audio Visual use.

MIXING DESK

There is no permanent mixing console allocated to the Studio, but it is currently home to our older Allen & Heath GLD digital console.

We also have an Allen & Heath MixWizard 14:4:2 - can be used in any location with sufficient inputs / outputs on the Facility Panels (usually operated from the technical gallery).

A conventional audio patch is provided around the Studio (3-pin XLR). This includes 4 sends and 4 returns to/from the main theatre.

MICROPHONES

It is unlikely that microphones will be required in the Studio, but a limited stock is available, shared with the main theatre (see Theatre stock list).

Hirers will need to make their own arrangements for providing additional equipment as required.

VIDEO DISTRIBUTION

16 no. video outlets around the Studio (BNC), terminating at a patch bay in the Dimmer Room with a 4-channel video distribution system. This is required for the Show Relay system.

2 no. BNC links to the main theatre.

STAGE MANAGEMENT

The venue is small enough not to require conventional Stage Management facilities, but comms and paging can be provided at an appropriate location if required.

TECHNICAL INTERCOM

Tec-Pro 2-channel system, with outlets around the Studio (both channels available at all locations). Uses 5-pin XLR connectors, but we also have 3-pin jumpers for single-channel belt packs.

Belt packs and headsets are shared with the main theatre; limited quantity.

CUE LIGHTS

Some Facility Panels have outlets available for a cue-light system (4-pin XLR), terminating at a patch panel in the Dimmer Room. See main theatre info for further details.

PAGING & AUDIO SHOW RELAY

The paging microphone allows separate front-of-house and back-of-house calls, which can be made from the Control Room.

Back-of-house loudspeakers (shared with the main theatre) are fitted in all dressing rooms, green room, changing rooms, wardrobe, control room and drama classrooms.

Front-of-house loudspeakers (shared with the main theatre) are fitted in the main entrance, foyer reception room, café area and Trumpington Gallery (studio foyer).

Paging & show relay is controlled by an Allen & Heath iDR-4 (no user access). The show relay system also feeds an induction loop for hard-of-hearing patrons.

SHOW RELAY CAMERA

A camera is semi-permanently rigged in the Studio, which feeds monitors in the Control Room and technical gallery, via the video patch.

SOFT MASKING

There is a track around the performance space, at handrail level of the technical gallery (3.34m H). There are sufficient black tabs to cover the full perimeter in 4m sections. A gap must be maintained at all times for the audience exit.

ROSTRA

Stage Rostra

The removable top decks are reversible: either matt black or varnished timber. These light-weight rostra can be used to create multi-level platforms. Painting / screw fixing is not permitted.

- 6 no. Stage Systems Q-Build 750 x 750 x 277.5 height.
- 6 no. Stage Systems Q-Build 750 x 750 x 500 height.
- 2 no. Stage Systems Q-Build triangular sections, 277.5 height (black deck only).

Audience Rostra

These units are carpeted for use only as audience seating rostra.

- 10 no. Stage Systems Q-Plus 750 x 900 x 277.5 height.
- 10 no. Stage Systems Q-Plus 750 x 900 x 500 height.
- 10 no. handrails for above.

Layout must be agreed in advance before tickets go on sale.

End of Studio information.