

DANCECITY

Dance for the North East

Technical Specification

[Dance City Virtual Tour](#) (highly recommended for familiarisation)

Auditorium:

Space for up to a maximum of 240 on raked seating.
Lower half of rake is retractable.

Wheelchair spaces are on the first row (removable seats), with additional space on 1st floor balconies. The view from the balcony partially obscured when proscenium legs are used. There is no FOH control position in our standard setup.

Stage:

The stage is a flat, sprung floor with no raised stage/edge. There are many options for stage layout including promenade style.

- Width:** 15m (wall to wall)
10m (with wing legs)
- Depth:** 9m of dancefloor to back wall.
10m (with wings and US blacks)
Accommodating good sightlines to the dancefloor limits the depth to about 8.5m
- Floor:** Harlequin Reversible Black/Grey/White dancefloor over Junkers Merbau Flooring on UnoBat 62+ Sprung Flooring.
- Please note:** Any shoes that could damage or leave marks will not be allowed on the dance floor.
No structures or substances that may cause damage or marking will be allowed.
No fixing of any kind is allowed into the wooden floor.
Any damage caused to the floor (either the wooden or vinyl) by the company for any reason, could leave the company liable for replacing the whole dancefloor.
Spreader pads should be used underneath heavy loads such as ground support systems.

Grid Height: 6.5m to underside of bars. 6m max scenery height.

Maximum Scenery Weight on floor: 150kg per point (a point being 100mm x 100mm)

Please note: Access is via Tallescope model 50524 (Max. Height 9.5m, Min Height 5.8m) or 12-Rung Zarges Ladder (Max. Height 7.09m).
In accordance with current AAP instructions for Tallescope use, the Tallescope may only be moved with a person in the cage with two ground crew present, one of which is trained in the rescue procedure. However, the Tallescope can also be used in static configuration with two users present, with the ground staff having been trained in the rescue procedure.

Rigging: Overstage lighting truss lowers for rigging access.

The LX bars and pipes are suspended under a mother grid. This grid is in turn suspended from 6x 0.5t CM Loadstars which allow for rigging from the floor. There are three pickup points across the US and DS ends of the truss.

Whilst this system is capable of taking a significant load, the position of the points does mean it is possible to overload some of them. The USC point in particular is very vulnerable.

As it is impractical to work out loadings from a plot, although a best guess is possible in most cases, a system of wireless load cells have been attached to the pickup points. If a point is overloaded, mass will have to be removed from the system before lifting will be allowed. Currently the available load on USC point is 300kg, with the other points all being greater than this.

Drapes: 4 sets 1.8m wide Black Wool Serge Legs on swivel bars
1 Full-width pair Black Wool Serge Backdrop Curtains
1 Full-width White Filled Cloth Cyclorama

Get-In: Via double doors (2.8m wide x 2.75m high) on Temple Street to dock at side of stage, then through dock doors onto stage left.

Crew: A standard contract without amendment provides 1 technician for 8 hours. Please be sure in advance that the call is suitable for the production.

Please note: Moving an occupied Tallescope requires two people at the bottom, one of whom is trained in the rescue procedure. This may mean additional persons are required on your call. For static configuration see note above.

Promenade Stage/Double Size Studio:

The theatre can be set up for promenade style performances by retracting the lower rake of bench seating. It is still fully sprung throughout and the floor finish can be the natural wood or black Harlequin. In this configuration the maximum available floor area is 15m x 16m with a capacity of up to 600, but this is dependent upon the occupancy level in the rest of the building and the set layout.

Backstage & Production Facilities

Full backstage crossover corridor with reduced lighting level (independent blues)

Dressing Rooms all on same level as stage and close to stage

Dressing Room 1: Large dressing rooms (26m²) with 2 showers, 4 sinks and one toilet in each, with dressing table space and mirrors for 6

Dressing Room 2: Accessible dressing room (11m²) with shower, sink, toilet and mirror

Dressing Room 3: Smaller Dressing room (9m²) with 2 sinks and dressing table space and mirrors for 4

Dressing Room 4: Same as Dressing Room 1

Wardrobe: Sink, Washer, Dryer, Iron and Ironing Board available in dedicated wardrobe room, near dressing rooms

Production Office: Phone, Fax and Internet access available to Company Manager in Technical Office (off Control room) or in the main admin office.
 Wi-Fi is available throughout most of the building and the theatre. Its SSID is "DCPublic" and the password is "dconline".

Scenery/Staging Equipment

- 10 12.5kg stage weights
- 6 2x1m StageDex rostra (250mm legs)
- 2 1x1m StageDex rostra (250mm legs)
- 2 1x0.5m StageDex rostra
- 14 Light duty handrails for above. Only suitable for rails on seating risers, not standing.

Audio

- 1 Yamaha TF1 digital console (V3 software)
- 2 RCF TT1A active mid/full range (main L&R)
- 2 RCF 8004 active subs (main L&R)
- 2 Community STS26B Full Range Loudspeakers used for audience fill
- 2 QSC RMX 1450 Amplifier
- 1 QSC RMX 2450 Amplifier (Legacy PA)
- 2 DBX Driverack PA
- 2 RCF full range HD32A monitors
- 12 Analogue audio lines from stage
- 4 Analogue audio Tie-Lines
- 2 Yamaha TIO Dante stage boxes. 16 lines and 8 returns each patchable via PC.
- 1 CD player

- 2 Audix OM5 Vocal dynamic wired microphones
- 1 Shure SM58 Vocal dynamic wired microphone
- 1 Shure SM57 Amplified instrument microphone
- 1 Audix ADX51 Small diaphragm condenser
- 2 Sennheiser EW100 radio mic sets c/w handheld, lapel or headset.
- 2 EMO stereo DI boxes
- Various mic stands

Lighting

- 1 ETC Ion XE20 Lighting Desk (V3.0.1.2 software)

- DMX outputs available at high and low level via splitter and DMX patch panel
 We generally operate on one universe.

- 96 Ways 2.5k Strand LD24 dimming outlet on 15a Sockets
 - 60 above stage
 - 8 stage level US
 - 12 FOH 1
 - 10 FOH 2
 - 6 FOH booms
- 24 Strand LD90 non-dims outlet on 15a Sockets
- 6 Strand Act 6 dimming outlet on 15a Sockets (House Lighting)
- 8 Zero 88 Alphapack 3-channel dimmers (Onstage booms)
- 8 Switched independents onstage outlet on 13a Sockets (from box) on one circuit.
- 16 Locally switched 13a outlets onstage on 2 circuits
- 1 63A 3ph located on US wall.

- 14 Selecon Axial Zoom 600w 18-34° Profiles

- 6 Selecon Axial Zoom 600w 24-44° Profiles
- 5 Selecon Pacific Zoom 800w 18-34° Profiles
- 6 Selecon Pacific Zoom 800w 24-44° Profiles
- 20 Selecon Compact 1k Fresnel w/ barn door
- 9 Selecon Compact 1k PC w/ barn door
- 4 CCT Minuette 500w PC
- 4 Selecon 4-Cell LUI 1k Cyc Flood
- 4 Selecon 4-Cell LU 1k Cyc Groundrow Flood
- 20 Par 64 w/ CP61 (NSP) or CP62(MFL)
- 6 Strand Coda 500w Flood (4 are used for House Lighting)
- 8 2m Wheeled Booms
- 8 Birdies with GU10 lamp 50W 35deg
- 9 Chroma-Q 16-frame Scroller* fits 1k Fresnel or PCs
- 1 Unique2 Hazer (fluid used may be recharged)

*House Scroller colour is as follows:

- | | | | |
|----|-------|-------|-----------------|
| 0 | Clear | | |
| 1 | Lee | 201 | Full CT Blue |
| 2 | Lee | 711 | Cold Blue |
| 3 | Lee | 165 | Daylight Blue |
| 4 | Lee | 116 | Med Blue Green |
| 5 | Lee | 119HT | Blue |
| 6 | Lee | 181HT | Congo Blue |
| 7 | Lee | 058 | Lavender |
| 8 | Lee | 052 | Light Lavender |
| 9 | Lee | 328 | Follies Pink |
| 10 | Lee | 147 | Apricot |
| 11 | Lee | 009 | Pale Amber Gold |
| 12 | Lee | 101 | Yellow |
| 13 | Lee | 026 | Red |
| 14 | Lee | 156 | Chocolate |
| 15 | Lee | 327 | Forrest Green |

Plans Enclosed

Groundplan.pdf shows general stage layout and position of Black Wool Serge Legs on swivel clamps.

Lightingplan.pdf shows truss and lighting bar positions, and fixture positions for the general rig.

Video

- 1 Epson L1405U laser projector, c/w standard lens.
This will fill the cyc at with a 9m width HD image. SDI, HDMI VGA input from control room
- 1 Mac Mini running Qlab 4
- 1 Denon Blu-ray player

Comms

Communications headsets are provided in the control room, stage left and stage right. An additional headset may be used in any of these locations.

General

- Curfew:** Load out of equipment from the venue must be completed by 23:00. Unfortunately, this isn't negotiable as this is a license restriction.
- Housekeeping:** Please keep spaces clean and tidy and leave them as you would expect to find them. You can help us manage our waste responsibly by ensuring that recycling goes into the appropriate blue bins around the building.
- Dance City have a minimal number of towels which the company are welcome to use, but we'd recommend companies supplying their own.
- Water:** Dance City can supply tap water in reusable glass bottles which are stored in the backstage fridge. There are also chilled water fountains in the public spaces where company members can refill reusable water bottles.

Regulations

Fire and Safety officers are entitled to inspect the premises at any time without notice. Any scenery on stage or stored in the scene dock must be constructed entirely from materials accepted by the Tyne & Wear Fire and Rescue Service for use on Open Stages. e.g: Non-combustible or inherently non-flammable material, timber, hardboard or plywood rendered flame resistant by a process of impregnation accepted by the Tyne & Wear Fire and Rescue Service, durably flameproof fabrics, self extinguishing plastics or other materials having flame resistance acceptable to the Tyne & Wear Fire and Rescue Service.

Any electrical equipment brought into the Theatre must comply with current regulations issued by the Institute of Electrical Engineers and must have had a recent Portable Appliance Test, where applicable. Please note that Dance City reserves the right to refuse to allow electrical equipment to be use if there is any doubt to its safety, even if in a current PAT schedule. The responsibility for the repair and subsequent testing of any equipment not belonging to or supplied by the venue remains with the visiting company.

The use of Pyrotechnics and special effects, including smoke machines, smoke pots, maroons, strobe lighting, confetti, lasers, dry ice, naked flame, electric heaters or other effects, must be accompanied with a risk assessment and outline of use submitted to the Technical Manager at least 4 weeks prior to the first performance. Please note that permission may not always be granted for the use of effects.

Green Rider

Dance City supports the green initiative pioneered by [Julie's Bicycle](#) whereby visiting productions are expected to work towards the industry and Dance City's advice in implementing green initiatives.

Our main initiatives with regards to theatre productions are:

Theatre Lighting:

- Theatre lighting will only be used when technical production work is taking place, so rehearsals and classes using the theatre will take place in working light
- Only in exceptional circumstances will theatre lighting be used to warm the space. Where possible, a schedule of when the dancers will be in the space should be provided to Dance City before the start of your time here so we can schedule the heating efficiently

- The working lights should also be used sparingly. For example, if an extended break is taken from the theatre space, we would also expect some of the working lights to be turned off to a minimum lighting level
- If the theatre lighting rig is left unattended and in operation unnecessarily, the kWh of this wasted energy may be calculated and recharged to the company

Heating:

- The theatre has a very efficient underfloor heating system, and while it does take a little while to get to the desired temperature, once it reaches this temperature the heat is kept at stage level meaning that it's not necessary to heat the whole volume of the space
- Where possible, provision of the performers schedule in advance will help us have the space's temperature ready for their arrival
- During winter the dock doors to the stage should be kept closed to prevent the cooler air getting into the theatre space

Waste:

- While Dance City has a recycling collection service, the responsibility of removing and appropriately disposing of a production's WEEE waste remains with the visiting company
- This includes used batteries and broken electrical equipment

Travel:

- In order to reduce the amount of vehicles being used to travel to Dance City, company member's journeys should be planned to include public transport and car/van share wherever possible. Dance City's location provides access to a considerable amount of accommodation within walking distance
- This approach would also apply to how a production travel plan can help reduce the carbon footprint, with domestic air travel being an absolute last resort as a transport option. Our close proximity to Newcastle Central Station makes train travel an excellent option

Misc:

- Helium must be strongly justified where no alternative is possible at Dance City
- The environmental impact of any chemicals used should be considered
- Water based or very low VOC paint should be considered on set items etc

Contacts

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