

MERCURY

Mercury Theatre Tech Spec & Production Pack



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Updated November 2024


The information contained in this pack is subject to change and should be used in consultation with the **theatre's Technical and Production departments.**

The Mercury Theatre has recently undergone a large scale capital refurbishment and aspects of this technical specification are subject to change as we get to grips with the new systems.

Whilst every effort has been made to ensure this document is current please note that this document is provided under the agreement that it is subject to change.

Should you have any questions regarding the information contained in this document, please do not hesitate to get in touch.

Where possible we will endeavour to provide the most up to date information.



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Welcome



Welcome to the Mercury Theatre, we look forward to hosting you and your production and hope that we can make it as enjoyable and as smooth as possible.

Please read through the following production pack and do not hesitate to get in touch with any members of the Production department should you have any queries. On our technical page you will find DWG plans of the Main House, DWG files of the studio will follow soon. You can also find a copy of the Mercury theatre Health and Safety policy, please read ensure the visiting company manager has read this prior to their arrival.

We do ask that you send your own technical requirements to the theatre at least six weeks in advance of your arrival, our Technical Manager will then have the opportunity to discuss with you anything that might arise from this and we can work with you to ensure we maintain the highest production standards.

Due to the difficult access for articulated vehicles we ask that you specify clearly in your technical rider what vehicles you will be bringing, and all arrival times. Any articulated vehicle requires our technical team to assist in the reversing of the vehicle to our building and for drivers that have not visited us before, this can take up to an hour (experience dependant) due to traffic and the narrow street. We normally average 20 minutes to park articulated vehicles.

You will find a kit list of all our sound and lighting equipment in this pack, if you would like to use equipment not covered by this list please contact us. We can also arrange to hire additional equipment on your behalf at competitive rates.

There are some facilities and equipment that will be subject to an additional charge to cover ongoing maintenance/running costs or additional staffing. Please contact the Technical Manager to discuss the recharges that might be payable for your production or event.

We hope you find everything you need and we look forward to hosting you soon.

Many thanks,

Mercury Theatre Production Department



Contacts

Theatre Address

Mercury Theatre
Balkerne Gate
Colchester
Essex
CO1 1PT

To access the theatre using SatNav, use the postcode CO1 1NF

Production and Technical Staff

Production Manager – Jeremy Naunton

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Technical Manager – Emily Holmden

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Technical Department – technical.admin@mercurytheatre.co.uk

Senior Technician P/T (Stage) Roger Mills Lewis

Stage Management Department – sm@mercurytheatre.co.uk

Company Stage Manager P/T – Rebecca Samuels -

rebecca.samuels@mercurytheatre.co.uk

Workshop

Deputy Workshop Manager – Harriet Wheatley

Wardrobe

Wardrobe Manager – Corinna Vincent

corinna.vincent@mercurytheatre.co.uk

01206 245 506

Assistant Wardrobe Manager – Chantelle Cox

General Information

The Mercury is an artistic powerhouse in the East – a vital, vibrant, welcoming centre of culture for the people of Colchester, Essex and beyond.

The theatre takes its name from the Roman messenger god, Mercury. It was Mercury's task to connect the people with the gods, and so, in keeping with our name, connection is at the heart of everything we do.

We connect through the live event, the shared experience. The award-winning theatre that we present electrifies, transforms and enriches the lives of our community. We reinvent old stories and conjure up bold, new ones. Stories that reach out and touch our audience, stories from fresh voices that demand to be heard, stories that enable us to see through the eyes of other people and identify and empathise with one another.

We connect with the diverse communities that surround us through our participation programmes, which celebrate creative potential by providing people with everyday opportunities to be artistic and innovative.

How to find us

Driving

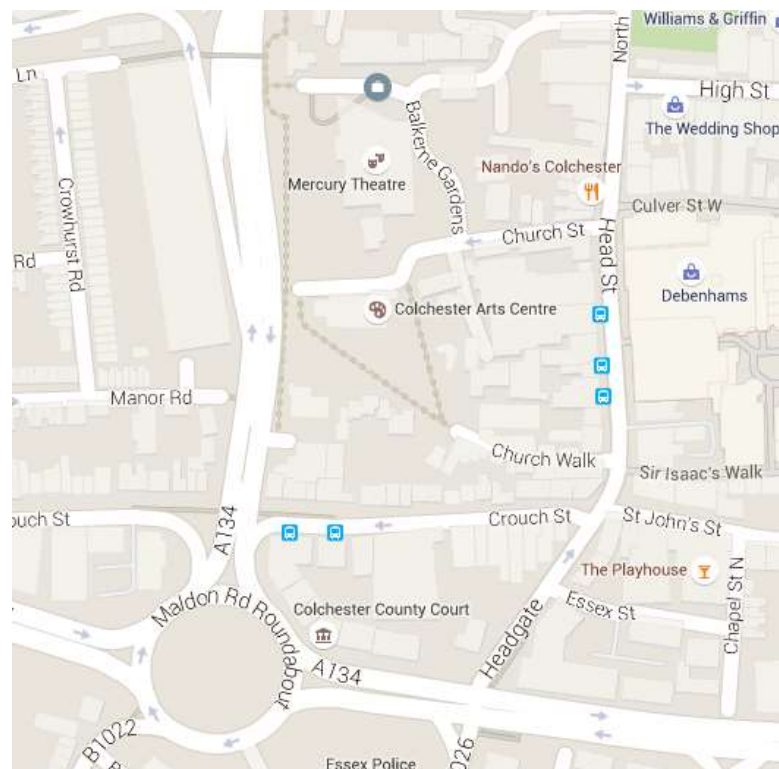
The Mercury is only a 5-minute walk from Colchester Town Centre with great local bus links and is within walking distance of both Colchester North and Colchester Town station.

The nearest car park to the theatre is St Mary's Car Park (CO3 3AA).

Please allow plenty of time to find a space as car parks do get busy at peak times.

Train

We are only an hour from Liverpool Street railway station by train. There are trains every hour to and from London. Walking from the station takes around 20 minutes



Taxis

Five Eights 01206 588 888

Panther Cabs 01206 654 654

Bus

Our closest bus stop is on Head Street (outside the Odeon) – postcode: CO1 1NH.

Access

Access to the theatre for vehicles is a left turn from Head Street into Church Street, a *very narrow street with shops and bars either side.*

Please inform us within your technical rider what size vehicle you are bringing as we are required to marshal any vehicle larger than a long wheelbase van to ensure the safety of pedestrians, buildings, and of course your incoming production.

If you are touring an articulated lorry this requires four members of Mercury Theatre staff to ensure the safety of all involved, and is mandatory for all articulated lorry deliveries and collections. Please make sure that you consider this when scheduling your crew call for get ins/outs. Due to the narrow streets and the difficulties around our access it can take up to an hour to park an articulated vehicle, again please allow this time in your scheduling. Any concerns regarding this then please do not hesitate to get in touch with our Technical Manager.

Parking

Articulated lorries cannot be left on site unless you are with us for a single day only. Anything smaller than a 45' articulated lorry may park at the venue during the duration of your stay subject to agreement from the Mercury. Please ensure you inform us if you require parking.

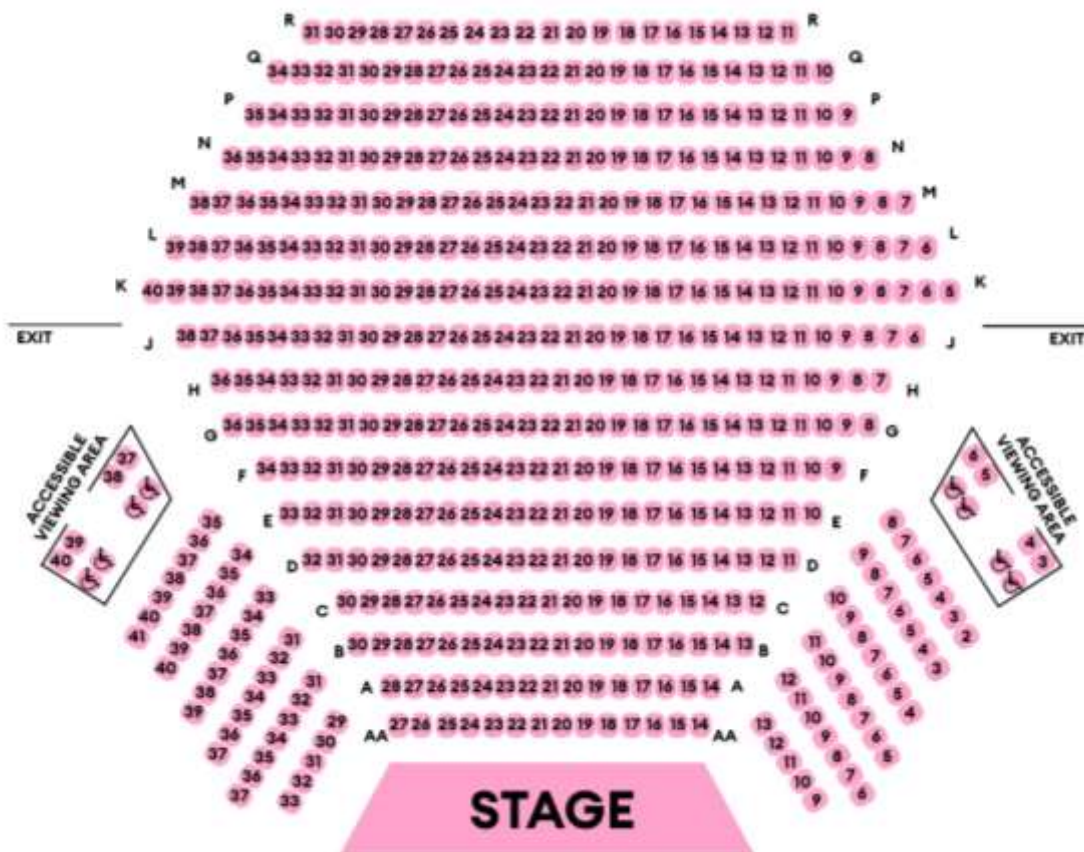
We cannot accommodate cast/crew parking on site, please use St Mary's car park, a two-minute walk away from the theatre.

Any Vehicles left in the Mercury Theatre Loading Bay MUST have their keys placed in the secure key box in the Production Office to allow for them to be moved as required.

Main House

Auditorium Information

Our Main House auditorium has a maximum capacity of 530 seats, over a single tier raked auditorium. Either side of our auditorium we have our slip position seats, please discuss any sight-line issues you may feel we will encounter due to these seats.



If you require an auditorium mixing position this will take up seats:

R18-25 (inc) and Q19-26 (inc).

The use of a sound desk in the auditorium should be discussed with our Producers at the contract stage but also made very clear when you send through your technical rider. Any rider where it is not expressly mentioned that a sound desk is required in the auditorium will have the seats put on general sale for audience members.

Prompt Desk, Comms, and Show Relay

Prompt Desk is located DSL. This cannot be moved to the Control Room. From here you can make backstage calls, FOH announcements as well as cue lights and comms.

There are twenty-two Cue-Light channels operated from the Prompt Desk and there are positions all around the stage on our facilities panels to run Cue Lights from. We can also run cue lights to scenery and substage.

Our Prompt Desk has HD colour and Infra-Red cameras.

HD colour video feeds of the stage are in the following positions permanently and cannot be moved:

- Prompt Corner
- MSL Wing
- DSR Wing
- Pit
- Control Room (Infra-Red only)
- Fly Floor, US and DS
- Green Room
- Bar

Audio show relay is in all dressing rooms and the Green Room. We do have facility to project the main house video feed in the Studio with sound as well.

We have wireless comms available on request. There are 6 HME Clearcomm belt-packs and headsets available.

Stage Dimensions

We have a flat stage. The stage top is plywood with a layer of 6mm hardboard painted black. Through the centre of the stage we have five removable modules to allow for traps/hatches from the pit below.

Crossover is Upstage, with no off-stage route.

Depth to the back wall:

11.8 metres with pit covered

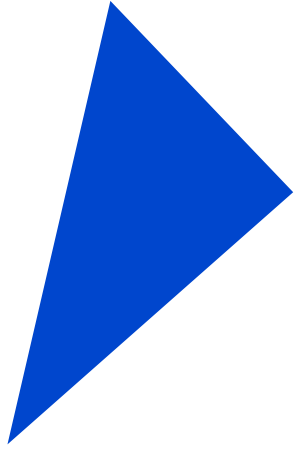
10.7 metres with pit open

Prosc. Height 5.732 metres

Wing space SL 3.00 metres Dependant on masking

Wing space SR 1.00 metres Dependant on masking.

Flying



Grid Height	13300mm
No. of C/W Bars	14 Double purchase bars
Max weight limit	200Kg
House Tabs	Navy blue house tabs. Please note lanterns cannot be rigged on bridge 1 if House Tabs are being used due to the noses of lanterns fouling the line of the tabs.

Please note due to the design of the stage. Each C/W bar is a different length.

C/W No.	Bar Length	SWL
FOH Tabs	8315	-
1	8340mm	200Kg
2	8950mm	200Kg
3	9760mm	200Kg
4	10480mm	200Kg
5	11160mm	200Kg
6	10490mm	200Kg
7	9800mm	200Kg
8	9100mm	200Kg
9	8430mm	200Kg
10	7750mm	200Kg
11	7050mm	200Kg
12	6360mm	200Kg
13	5680mm	200Kg
14	5000mm	200Kg



Lighting

Control

ETC Apex 5 (24,000 channels)

-With touch-screen monitors, accessories and wireless network access.

ETC Nomad running on Mac Mini

- Used as tracking backup.

ETC fader wing, 2x10

Three universes of DMX distribution

Universe 1: Dimmers, House Lights and Independents.

Universe 2: Standard Rig

Universe 3: Distributed for moving lights and effects at stage level and auditorium.

Further universes may be achieved, however should you require this, it should be discussed in advance with the Technical Manager.

Power

Power Supplies 63A 3ø supplies located DSL and DSR.

32A 3ø Supplies Located USL and Pit

125A 3ø Supply Located Scene Doc

32A 1ø Supplies Located DSL and DSR

13A sockets throughout theatre including dedicated sound supply.

Distro 63A 3ø to 18 ways at 16A 1ø distro. Permanently located on SR at fly floor level and fed from DSR 63a 3ø supply.

63A 3ø to 3 ways of 63a 1ø distro. X1 63a to 32a Jumper Available. If additional power convertors are required, please organise with the technical manager prior to arrival.

Cabling

13A extensions

15/16A TRS cable

32A 1Ø Cable (limited stock)

Socapex cable and spiders.

Selection of IWBs with Socapex connections.

Selection of jump cables and 15A/16A splitters.

All of our lanterns, IWB's, patch panels, socapex spiders etc are all on 15a.

Should you be touring 16a dimmable fixtures please ensure you provide enough 15a-16a converters for your rig.

If you require use of our 63A 3-phase supplies or our distro please notify us at least six weeks in advance to help us make sure we can accommodate your needs.

Dimming

ETC Coloursource - 306 ways of 1 kw dimming
- 4 ways of 5kw dimming

ETC Sensor3 – 24 ways of Non Dim power

Main House Lantern Stock

Profiles

30 ETC Source4 750w Back Ends

40 ETC Source 4wrd II 3200k

Lens'

6 ETC Source4 14° lens

24 ETC Source4 19° lens

30 ETC Source4 26° lens

30 ETC Source4 36° lens

8 ETC Source4 50° lens

4 ETC Source4 Zoom 750w 25°-50°

3 ETC Source4 Zoom 750w 15° 30°

Intelligent

- 8 Martin Mac Aura XB
- 20 ETC ColorSource V Spot (Back End only, refer to Lens stock for options)

PARs

- 30 Par64 CP62 Black (CP60/61 on request in advance, CP62 fitted as standard)

Fresnels and PCs

- 30 ETC ColorSource V Fresnel (Barn Doors and ETC Oval lens Par conversion)

Other generic lanterns

- Various 230v P16 birdies (*available on request*)
- Various 12v P16 birdies (*available on request*)

Followspots

- 2 Robert Juliat Victor 1800w (*to be recharged*)

Effects

These items are subject to availability and may be recharged.

- 2 Look Solutions Unique 2.1 Haze machines (Request in advance and do incur charge)
- 2 Look Solutions Vipers Smoke machines (Request in advance and do incur charge)
- 1 Pea Souper Mini Fogger (Request in advance and do incur charge)
- 2 Look Solutions Tiny CX Smoke machines (Request in advance and do incur charge)
- 3 Magic FX Swirl Fans
- 5 3 x Mirror Balls (2x small, 1x medium)

Accessories

- 20 Source Four Top Hats
- 10 Parcan Top Hats
- 30 500mm De-rigs

- 9 Wheel based Tank Traps
- 10 B-Size Gobo Holders
- 10 Iris'

Notes about Lighting

If you would like to use equipment not covered by this list, please contact us as we do have a stock of miscellaneous lighting equipment. We can also arrange hire equipment at competitive rates.

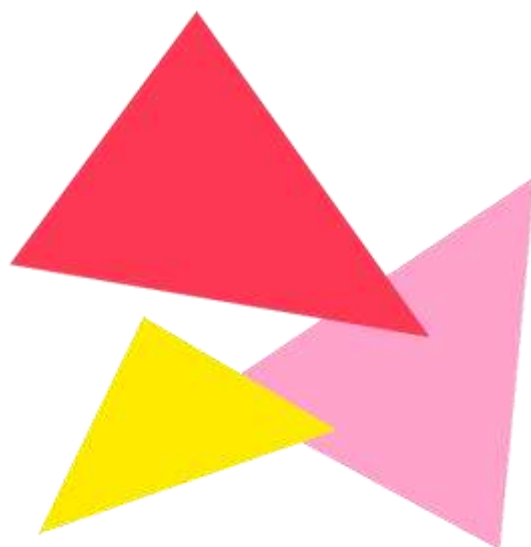
Please note there are times when some of the equipment listed here is unavailable for use. Please contact us with your requirements six weeks in advance of your visit so we can do our best to ensure the equipment you wish to use is available.

Please check our side elevation as all three of our FOH bridges have limits to their coverage of the stage. The lighting towers in the auditorium have a minimum rigging height due to proximity to audience members. 'Tower 3' (the furthest from the stage) has additional restrictions due to our accessible viewing area. If you would like details or advice, please contact us.

A permanent ladder position for stage booms is provided behind the proscenium. flats DSL and DSR.

Lanterns rigged on FOH Bridge 1 or Counterweight Bar 1 obstruct the line of our House Tabs, preventing their use. Where shows are overplaying or during 'one-nighter' weeks, it may not always be possible to offer house tabs due to lanterns rigged for the other shows.

We have facility panels throughout the theatre providing outlets for dimmable channels, independent channels, DMX, effects, working lights, 13A power, comms and cue lights.



Sound

General Information

For shows that require an auditorium mixing position, please ensure you inform the Technical Manager at least six weeks in advance of your visit in order that the required seats are not sold.

Our line arrays are very powerful and designed to fill the space whether it be for a presentation talk, a play, a musical, or a band. Please discuss your requirements with the Technical Manager or Sound Technicians if you have any further questions. We do advise that for performances that tour their own system you check our system first before unloading yours from your vehicle as we may save you time and lifting!

Permanently Installed System:

Controlled Buy Yamaha MRX7-d

Presets available for system

Left & Right - Meyer M1D Array (5 units per side)

Front Fills - Meyer UPM1 (6 units in total)

Centre- Meyer UPA 2 P (2 Units)

Subs – Meyer 600 HP (2 units in total)

Delays – Meyer UPA 2 P (3 units L/R/Centre)

Surrounds – EM 61s (2 per side 2 rear)

Control:

1 Digico SD12T

1 Digico DQ rack

1 Digico A168 expanded

Additional Speakers

These items are subject to availability and may be recharged

4 EV SX200 (2 with flying frames)

6 Tannoy V8 (6 with flying frames)

8 JBL Control 1 (various flying frames and rigging)

3 Community CSX35-S2

4 Alto TX208

2 dB Technologies DVX D12hp

Amps

- 4 Carver PM700 (8 channels in total)
- 3 Crest V650 (6 channels in total)
- 1 Samson Servo 300 (4 channels in total)

Playback

These items are subject to availability and may be recharged

- 1 MacMini with Qlab v5 (Complete with tracking back up)
- 1 Mac Studio with Qlab V5 (Video Playback)
- Dante Virtual Sound Card
- Autograph Dante Redundant switch

Tie-Lines

- XLR Tie lines around stage and in the pit, fully-patchable to desk input looms at control room or FOH mixing positions.
- Patchable Speakon tie lines to facility panels around the theatre for foldback or effect speakers.
- Cat6 patch to all facility panels
- Multimode Fibre available at certain Facility panels and patchable to FOH position

Microphones

These items are subject to availability and may be recharged

- 5 Shure SM58
- 1 Shure SM58 Beta3
- 4 Shure SM57
- 1 Shure SM57 Beta3
- 1 Shure 55SH
- 5 AKG SE300B (3 AKG CK92 Capsules)
- 1 AKG CK91
- 3 AKG C451EB
- 3 AKG CK98 (Rifle/Shotgun Capsule)
- 2 AKG Perception 170
- 3 AKG CK8 (Rifle/Shotgun Capsule)
- 3 Audio Technica AT Pro 44
- 1 LD Systems D1011
- 1 Sennheiser E602
- 1 Shure PG52 (Kick)
- 3 Shure PG56 (Snare/Tom)
- 2 Shure PG81 (Overheads)
- 4 Sennheiser K6 ME66
- 3 t.Bone MB85

Radio Mics

These items are subject to availability and hire charges

20 Sennheiser EW300 G3 Receivers
20 Sennheiser EW300 G3 Beltpack Transmitter (Lemo)
2 Sennheiser EW300 G3 Handheld Transmitter
2 Shure GLD Wireless Handhelds and Receivers

18 x Double Ear-Hook Headset Microphones (Lemo)

Other

We carry a selection of DI boxes and mic stands, please ask for details.

Audio/Visual

Projection equipment is subject to availability and hire charges. Please ensure the Technical Manager has your requirements to ensure the equipment is available for your use.

Projector:

Panasonic PT-REZ12BEJ 12000 ANSI Lumens Projector WUXGA

Screen

14' x 10' Fast-fold screen. Can be flown or freestanding with Front or Rear Projection surface.

Video Playback

Mac Studio Qlab 5 Video Licence,

contact the Technical Department to discuss your requirements.

CCTV Cameras and Monitors

A HD colour and Infra-Red cameras are permanently installed at rear of auditorium provides a stage relay feed to the prompt desk, fly floor and green room.

Additional CCTV cameras and monitors may be available for hire.

A Digital recording can be made from our Colour Camera feed, to be agreed in advance, and only with the correct licensing permissions.

Video Distribution

Additional video equipment is subject to availability and recharges

Patchable video tie-lines (BNC) throughout the theatre.

BNC Video splitter.

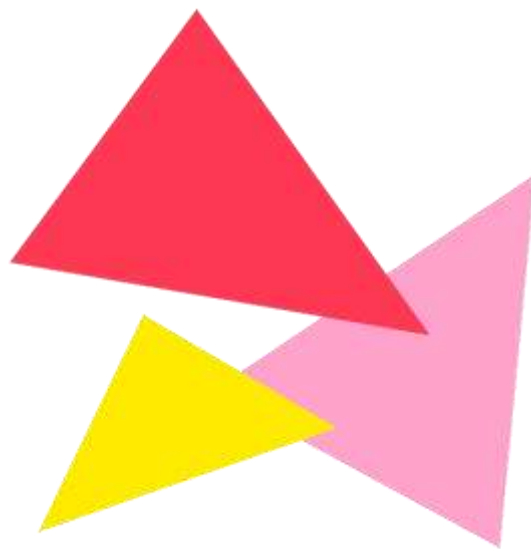
VGA and Composite Video Cabling and adaptors.

Orchestra Pit

We have an Orchestra Pit sub stage available for use during visiting productions or hires. The use of this space must be agreed in advance.

Our Orchestra pit can accommodate up to 12 musicians. The first 1 metre of the stage floor consists of removable panels to open up the front top of the pit. Rostra are available to raise musician heights. Please discuss use of the Orchestra Pit with the Technical Manager.

Access to the pit is via stairs USC, or DSR.



Dressing Rooms

All our dressing rooms are on the ground floor, with step free access to the stage. Each dressing room has lit mirrors, rails, sinks, network points, WiFi, and are lockable by coded access.

We have ten dressing rooms in total which are able to accommodate the following:

Dressing Room	Capacity
DR 1	1 Performer
DR2	1 Performer
DR3	1 Performer
DR4	1 Performer
DR5	3 Performers
DR6	3 Performers
DR7	3 Performers
DR8 – <i>available on request</i>	3 Performers
DR9 – <i>available on request</i>	3 Performers
DR10 – <i>available on request</i>	3 Performers. NB: DR10 does double as our Wardrobe fitting room, and therefore is not available unless requested.

Wardrobe Facilities

Washing machine, dryer and Pro press steam iron available by prior arrangement. Should you require a Dresser or Wardrobe assistant for your production please discuss this at the contract stage to ensure we can provide the appropriate staffing levels you require.

Internet Access

There is wireless internet access available in the auditorium and backstage areas. Please find “Mercury Public”, there is no password but you must agree to the Terms and Conditions before being given access.

We do not have a dedicated company office, but on request can arrange use of our computer network for internet and printing.

We do have the Ability to Patch a Fast hardwired Internet feed to any position within the Stage Should the show Require It.

Health & Safety

Risk Assessments

Any production visiting the Mercury must have accurate and current risk assessments for their production and surrounding activities such as get-in/out etc. You will be asked to supply these to the Technical Manager when discussing your technical requirements.

Mercury Theatre staff will ask for risk assessments for all activities they deem necessary to require documentation. Please co-operate with any requests as they are only made to ensure the safety of all involved.

At the start of you get-in, the Senior Technician leading your get-in will ask for a briefing to be carried out where the following will be discussed:

- Staff introductions and roles/responsibilities
- Fire exits
- Toilets/Welfare arrangements
- First Aiders
- Vehicles and access
- Method of fit-up
- Areas of the fit-up that require particular attention due to weight, work at height, increased danger of any sort.
- Ensure all staff have appropriate and fit for use PPE.

During any form of construction we ask that all staff wear high-visibility clothing and should any work be carried out at height, staff below should wear protective headwear.

We operate a system of warning beacons to notify staff of the level of work being carried out and therefore potential hazards to be aware of:

- Amber: Construction work is being carried out. Items of set, lighting, sound, or AV may be being flown. Staff are using ladders and/or tallelescope access equipment. High visibility clothing, steel toe-capped footwear must be used in Amber mode.
- Red: Higher level of construction work is being carried out, with greater risks to safety. This includes but is not limited to: Work in the grid or overhead. There may also be openings within the stage that pose fall risks. All staff in Red mode must wear high visibility clothing, steel toe-capped footwear, and protective headwear.

PPE is mandatory and is available to borrow should you not supply your own.

All copies of the Mercury Theatre's risk assessments are available upon request.

Pyrotechnics and Naked Flames

All requests for the use of pyrotechnics or naked flame must be made in writing and accompanied by an appropriate risk assessment six weeks in advance of your first performance with us.

The Technical and Stage Management departments will remove all effects from any performance if advance notice has not been sought. They will intervene in a performance and stop further effects being used if the rules on effects are contravened.

This is for the safety of our audience, your company, and for the venue itself. We ask for your cooperation in this matter.

Weapons

UK law is very strict on the use of imitation and replica weapons and at the Mercury Theatre we take the use of any weapons in a performance very seriously.

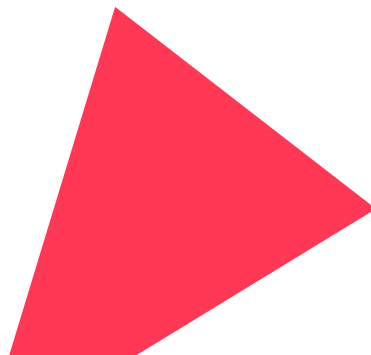
If your performance contains **any form of weapons**, such as; guns, pistols, knives, swords, blades, scythes, axes, or **any other item that can be perceived as a weapon in the eyes of the law**, we must be notified of their use in advance.

If your production contains weaponry, we require the following rules to be adhered to:

- Mercury Theatre is to be notified no less than six weeks prior to the performance of any use of weaponry in a production.
- Risk assessments are to be sent in advance with technical rider/information.
- Information about the license holder for the gun (if hiring an imitation weapon).
- If the gun is blank firing then **a registered armourer must be present at all times when the gun is being used.**
- A lockable gun cabinet must be supplied and used.

Toy guns and knives are still classed as weapons. Anything that has the appearance of a weapon and can be perceived by the audience to be a weapon – is a weapon. Therefore, the above rules apply and must be adhered to.

Mercury Staff will remove all non-agreed, and non-supervised weapons until such time that the paperwork is supplied and all steps have been taken to adhere to regulation.



Truck Move Methodology

Due to the difficult access for articulated vehicles we ask that you specify clearly in your technical rider what vehicles you will be bringing, and all arrival times. Any articulated vehicle requires our technical team to assist in the reversing of the vehicle to our building and for drivers that have not visited us before, this can take up to an hour (experience dependant) due to traffic and the narrow street. We normally average 20 minutes to park articulated vehicles.

Please find below our methodology which **must be adhered to whenever moving HGVs.**

Before commencement of task:

- All staff to be appropriately trained in the risks and hazards of this task.
- All staff to be wearing PPE consisting of steel toe-capped footwear, high-visibility vests/jackets.
- Communication radios must be used. They must be tested and a communication channel agreed upon.
- The staff must be briefed by the Senior staff member leading the manoeuvre.
- The time and day of the manoeuvre affects the busyness of the traffic and public, this must be included in the briefing and in the risk assessment.
- Technical Manager liaises with haulage company in advance, notifying them of the procedure and that they are to wait on Head Street for instructions and for traffic to be cleared.
- Under any circumstance, no HGV's are to attempt this manoeuvre unsupervised.

Beginning the manoeuvre:

- A barrier fence is placed by the Stage Door walkway to prevent pedestrians entering the Loading Bay during the manoeuvre.
- Senior staff member meets driver on Head Street and verbally explains the procedure and manoeuvre.
- Risks and hazards are explained to the driver.
- An agreed language of "Stop stop stop" for any hard stop of the vehicle is given.
- The driver is given a radio on the same channel as the marshals.
- The marshals remove the bollards on Culver Street West/outside Halifax.
- Four marshals are placed accordingly:
 - One at the front of the vehicle looking to the rear, in clear view of the driver
 - Two at the rear looking to the front

- One on traffic on Head St, then moving to the rear once truck is fully into Church Street.
- The marshals wait for a break in traffic, and the traffic marshal stops traffic on Head Street, before the traffic lights – to allow room for the manoeuvre.
- The HGV pulls forward and drives down Culver St West, and begins to reverse towards Church St
- The cab is required to almost jack-knife to get past Halifax and align the trailer on Church St.
- Great attention is paid to the corners of the two buildings either side of Church St. Should the vehicle be too close, the manoeuvre is abandoned and restarted.
- At all times, the traffic marshal is assessing the traffic build-up on Head St. Should the traffic volume become too great, and the manoeuvre is clearly not going to be completed in enough time, the driver is asked to abandon the manoeuvre by pulling into Culver St West to allow traffic to pass.
- Traffic may become frustrated at the waiting time, and the traffic marshal must also consider this when stopping traffic. Should drivers become irritable, the manoeuvre may have to be temporarily abandoned to ensure safety of other drivers.
- The driver may also need to exit the manoeuvre and drive around to come back up Head St for a better alignment/angle to begin with. In this instance, all traffic is released and the process starts again.
- All pedestrians are asked to not cross Church St during the manoeuvre. Any that wish to continue their journey are asked to cross at the appropriate crossings and continue via an alternative route.
- Once the trailer and the tractor are aligned and are reversing up Church St, all pedestrians are cleared to the sides for safety.
- The traffic marshal releases traffic on Head St to continue, and then joins the front marshal.
- The vehicle reverses up Church St, and temporarily stops with the end of the trailer within the gates of the Mercury loading bay. This is to allow the marshals to open the trailer doors, in order that the trailer can be parked as close to the wall as possible.
- Once doors are opened, the trailer is reversed and parked close to the wall.
- Traffic cones and orange barriers are placed around the front of the trailer, denoting the working area of the vehicle.
- Bollards on Culver St West and Halifax are replaced in the same configuration.

To remove HGV from Church St:

- As before, marshals are stationed in the following locations:
 - Traffic marshal on Head St
 - Marshal at front of vehicle, looking forward
 - Marshal at rear of vehicle, looking forward
 - Marshal to side of vehicle, observing pedestrians.

- The marshals remove the bollards on Culver Street West/outside Halifax.
- The traffic marshal moves to Head St and waits for a break in traffic and stops all vehicles turning left into Church St.
- Church St is cleared of all vehicles and allows for safe passage for the HGV to begin the manoeuvre.
- A radio signal is given to the front marshal who, in turn, asks the driver to begin the manoeuvre down Church St.
- The driver is instructed to not make the left turn onto Head St until radio clearance is given from the rear marshal informing them that it is safe to turn without striking either building on the corner of Church St.
- The traffic marshal stops all traffic on Head St to allow the HGV to emerge completely.
- The HGV completes the turn, with the front marshal observing the distance between the tractor and the Halifax building.
- The driver exits Head St via North Hill.
- The Traffic marshal releases traffic on Head St.
- Bollards on Culver St West and Halifax are replaced in the same configuration.

Throughout the manoeuvre, radio communication is maintained at all times. Should traffic build-up be too great then the manoeuvre must be stopped and re-started once traffic has subsided.

Any requests from the Police or Local Authorities must be complied with. The Mercury Theatre enjoys a strong relationship with the Local Authorities and in order for this to continue, we must work with them to comply with local regulations.

Any damage to buildings, vehicles, etc, is the responsibility of the haulage company and the driver should report it immediately to their superior for investigation and reporting to the insurance companies. **The Mercury Theatre does not, and cannot accept liability for any damage during the manoeuvre. The marshals are there to assist with the procedure, but the final responsibility rests with the driver.**

This procedure methodology must be given to all staff that undertake this task. The Technical Manager must be informed of all manoeuvres occurring, and the staff that are marshalling. All incidents during the process are to be reported to the TM at the earliest opportunity.

This methodology is reviewed annually and updated where necessary.