

ST CATHERINE'S SCHOOL, BRAMLEY



125th Anniversary Halls Auditorium Technical Specification

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TECHNICAL SPECIFICATION

Anniversary Halls Technical Specification

STAGE INFORMATION and DIMENSIONS

Proscenium:

Proscenium Width	9.65m	Can be increased to 14.65m by folding Prosc Panels
Proscenium Height	5.6m	

Playing Area:

Depth (Fixed Edge to most US Hemp Flybar)	9.65m	
Max Width	11.6m	
Min Width	8m	
Apron Depth at Centre Line	1.71m	Curves away to 0m at Extreme SL/SR
Apron Width	7.5m	

Orchestra Pit:

The Orchestra Pit is constructed by removing the Apron Stage. It can also be made larger by removing Seating Row AA. Doing so is labour intensive and requires considerable advance notice.

The Orchestra Pit seating can also be totally removed, resulting in a totally flat playing surface.

Stage Surface: Natural Sprung Timber Floor.

Flying:

Max Bar Height	8.7m	
Min Bar Width	9m	
Max Bar Width	11m	(NB. Some bars will not reach full height at this width)
Max Height clear of Acoustic Panels	6.8m	Acoustic Panels are suspended in a vertical position over the stage and are flown out fully by default. This height is the max height for items that will not fly past these panels.
Hemp SWL	100kg	
Flybar SWL	270kg	

Any significant point or overall loads should be discussed as early as possible.

Flying Lines:

12 Drill-Driven Flybars	9-11m Wide	
Bar 12	11m Wide	House Tab Pelmet
Bar 11	9m Wide	Projector/Overstage Foldback
Bars 3, 7, 10	9m Wide	Working Light/Concert Platform Fixed S4 Par Wash
Hemp 1-5	9-11m Wide	Soft Black Serge Borders
Recommended Max. Cloth Size	10m x 6m	

Get-In:

Dock Door Dimensions	3.4m x 2.25m	
Vehicle Access	Off Street	Maximum Vehicle Size, 7.5t. If you require a larger vehicle, please confirm in advance.

Stage Management:

Prompt Desk situated DSL with:
 2x Show Relay TV Monitor
 14 Channel CueLight System
 Backstage/FoH/Studio PA
 2x Cans Circuits

Dressing Room: 1 Dressing Room with approx. 12 Positions.
 Containing: 2x Sinks, Show Relay

Drama Studio: For larger productions, the Drama Studio can function as a holding area/green room.

Shower, Wardrobe and Kitchen facilities available by request.

HANGING PLOT

BAR	Distance from Fixed Edge (m)	Distance from Fixed Edge (ft,in)	SWL (KG)	Notes
Fly 12	1.37	4'6"	270	Pelmet permanently fixed.
Hemp 1	1.86	6'1"	100	
Fly 11	2.12	6'11"	270	Projector and Foldback.
Fly 10	2.56	8'5"	270	Concert/Working Light Platform
Fly 9	2.93	9'7"	270	
Hemp 2	3.37	11'1"	100	
Fly 8	4.33	14'2"	270	
Fly 7	5.01	16'5"	270	Concert/Working Light Platform
Fly 6	5.42	17'9"	270	
Hemp 3	5.88	19'3"	100	

BAR	Distance from Fixed Edge (m)	Distance from Fixed Edge (ft,in)	SWL (KG)	Notes
Fly 5	6.77	22'2"	270	
Fly 4	7.6	24'11"	270	
Fly 3	7.92	25'11"	270	Concert/Working Light Platform
Hemp 4	8.37	27'5"	100	
Fly 2	9.26	30'4"	270	Projection Screen
Fly 1	9.52	31'2"	270	
Hemp 5	9.65	31'8"	100	

LIGHTING KIT LIST

LANTERNS:

TYPE	QTY	MODEL	NOTES
PROFILE	8	ETC S4 25°- 50° 750W	
	6	ETC S4 19° 750W	
	6	ETC S4 26° 750W	
	6	ETC S4 36° 750W	
FRESNEL	8	ADB 1200W EUROSPT F	
PAR	26	S4 PAR 750W	Fitted with Strand LightPack Dimmers
FLOOD	12	SELECON LUICYC FLOODS	
FOLLOWS	2	Robert Juliat Buxie	
STROBE	1	MARTIN ATOMIC 3000	
MOVERS	2	SolaFrame 750	

MISC KIT:

LOOK SOLUTIONS Viper NT Smoke Machine
LOOK SOLUTIONS Unique 2 Hazer

CONTROL:

ETC Ion XE 20 Lighting Console

NOTICE: ALL DIMMABLE CIRCUITS IN THE AUDITORIUM AND STUDIO ARE 16A SOCKETS

SOUND KIT LIST

PA:

SL/SR Full Range Speakers: 4x EM Acoustics EMS-152
Centre Full Range Speakers: 2x EM Acoustics EMS-122
Sub-woofers: 2x EM Acoustics i-12
Delays: 2x EM Acoustics EMS-81
Front Fills: 4x EM Acoustics i-2

AMPS:

SL/SR Cluster: QSC PL380
Centre Cluster: QSC PL340
Sub-Bass: QSC PL340
Delay: QSC PL325
Front Fills: QSC RMX 1850HD

CONTROL:

Roland M400 Console
 2x Genelec 8050A

PLAYBACK:

Mac-Pro Based Qlab Show Control.
 8x8 MOTU 8M Audio Interface
 Roland R1000 48trk HD Recorder/Player
 Tascam MD-CD1 CD/MD Combination Player

MICROPHONES:

12x Sennheiser EW300 G3 Radio Mic Kit (12x Beltpack, 2x Handheld)
 4x SM58
 4x SM57
 3x PCC160
 4x AKG C 391B
 2x Rode NT1A
 2x Rode NT5
 1x AKG Drum Set Big II (D112, 4x C518, 2x C1000S)

MISC KIT:

XLR Cabling (2m-20m Lengths)
 2x K&M Boom Stands
 2x K&M Short Boom Stands
 Assorted Mic Stands.

Auditorium Modes

Assembly Mode

Assembly Mode is the default state of the Auditorium. It allows for the largest amount of stage space and light to enter the hall naturally. In this mode, the Folding Proscenium Panels are fully folded away, and the Wings are aligned to form a solid wooden surface.

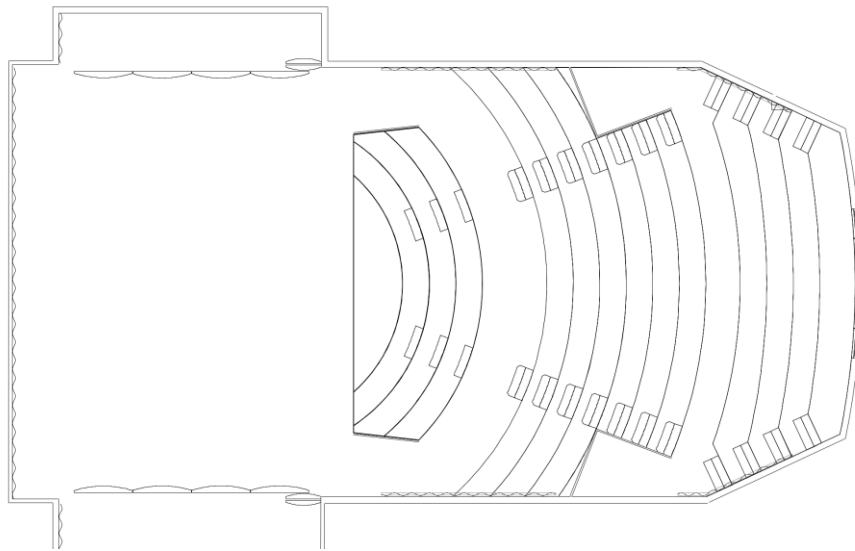


Figure 1: Assembly Mode.

Recital Mode

Recital Mode is the smallest of the Music Modes. It is designed to reinforce small groups and soloists positioned at the front of the stage and apron. Eight Rolling Acoustic Panels are brought into the space and positioned in a soft curve, mirroring the seating. Also, Overhead Acoustic Panels C are flown in and angled downwards. This setup effectively reduces the size of the stage forcing more sound outwards.

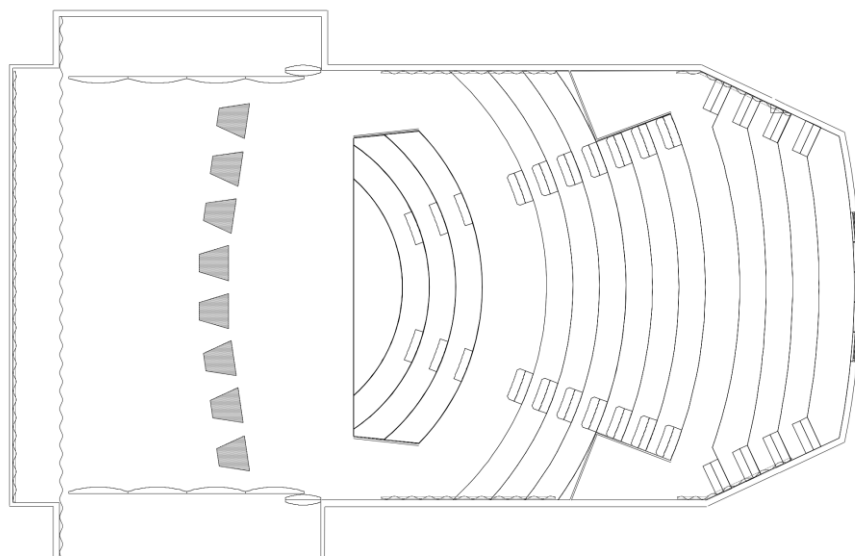


Figure 2: Recital Mode

Concert Mode

Concert Mode is the default Music Mode, it is formed by the Rolling Acoustic Panels and the Overhead Acoustic Panels B and C. The exact positioning of the Rolling Panels is flexible to allow for a variety of different sized ensembles and orchestras.

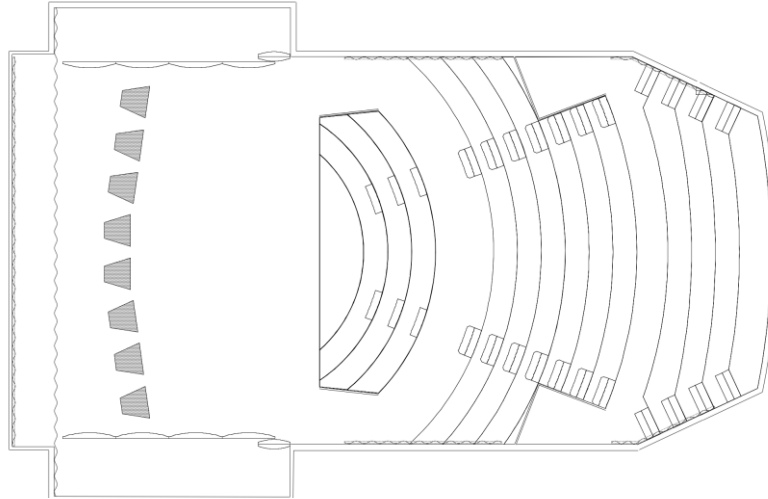


Figure 3: Concert Mode

Large Concerts

For large concerts, sacrifices in acoustic panel positioning have to be made to account for the increased scale of the performances. This is important when factoring in the Choral Risers, which take up a large section of stage space. Overhead Panels A can be deployed at a sharp angle to help focus the sound from the stage outwards.

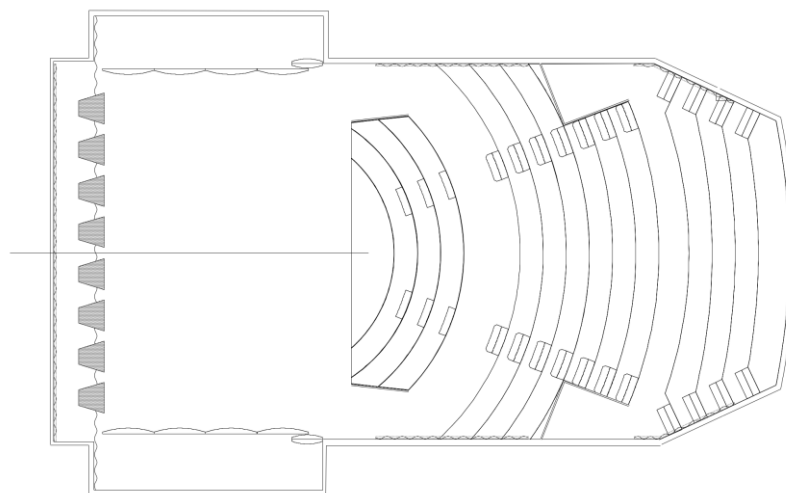


Figure 4: Large Concert Mode

Theatre Mode

Theatrical Productions have the most variety in terms of stage layout. The basics of Theatre Mode involve the removal of all Overhead Acoustic Panels to their Grid positions. The Proscenium Panels unfolded and the Wings are rotated to be Black facing, and then driven on-stage using the Translation Chain Drive on the Gantry. The exact positions of all of these elements vary based on the needs of the individual production. One important caveat is that if the Front of House Curtain is to be used, the Proscenium Panels must be fully unfolded to keep the curtain track clear of obstructions.

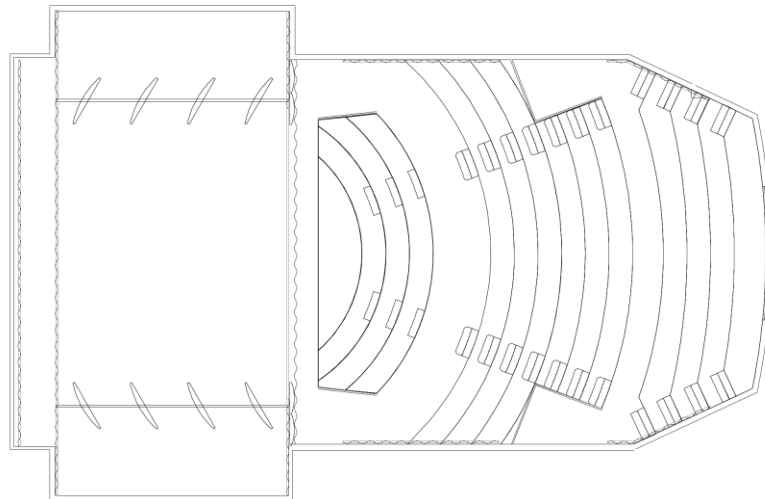


Figure 5: Theatre Mode (Basic)

Orchestra Pit Modes

Full Orchestra Pit Seating and Stage Extension

This is the default mode of the Orchestra Pit. It is made up of all three rows of Orchestra Pit Seating, and the Apron Stage Extension fitted to Stage Level.

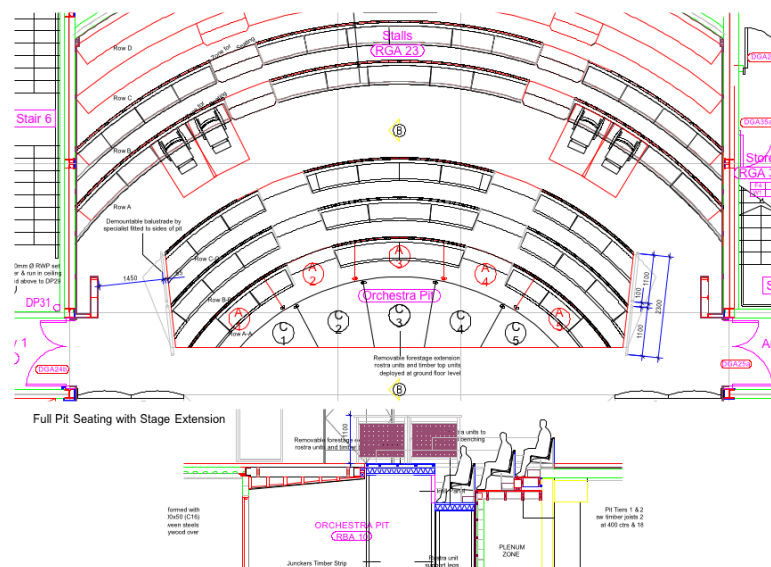


Figure 6: Orchestra Pit Default

Small Orchestra Pit Mode

Small Pit Mode is made by removing the Apron Stage Extension and infill panels. A curved handrail and kickplate array is installed to protect Row AA. This mode is suitable for Musical Theatre pieces with orchestras of no more than 15 performers.

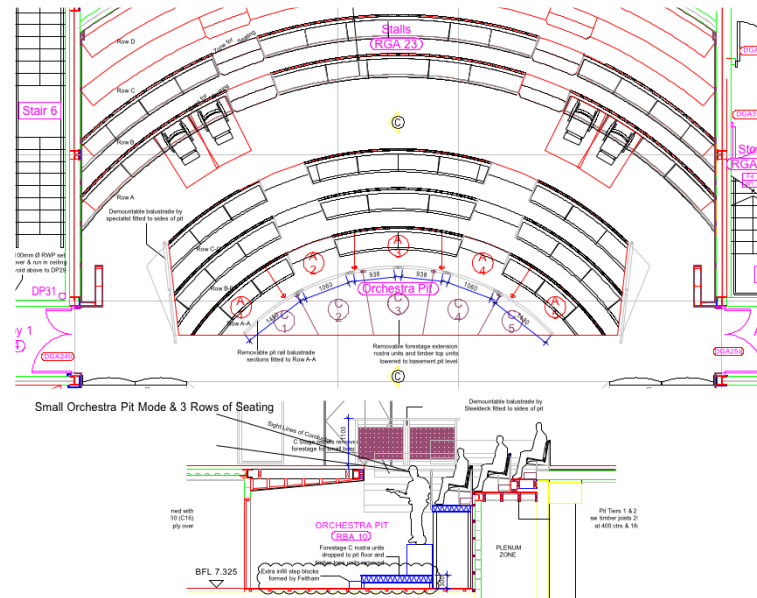


Figure 7: Small Pit Mode

Large Orchestra Pit Mode

Large Pit Mode is built by removing both the Apron Stage Extension and the decks beneath row AA. This reduces the seating capacity of the Auditorium by 18 seats, but provides space for up to 25 Musicians in the Pit.

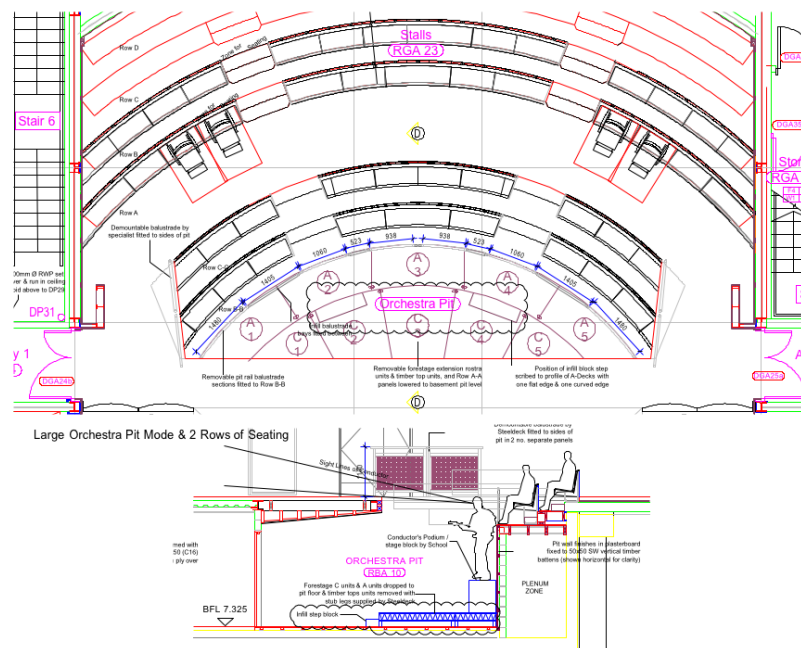


Figure 8: Large Pit Mode

Technical Plans and Drawings

- This section will contain and In-House produced Ground and Rig Plans of the Auditorium in its Default Mode.