



# Technical Specifications

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**CONCERT HALL (FORM 2)**

## INTRODUCTION

One of the finest venues in the country, renowned for its outstanding acoustic, Fairfield's 1794-seat Concert Hall plays host to many events every year.

A wide range of world-famous ensembles and soloists perform as part of Fairfield's annual International Orchestral Season, while just some of the other varied artists and events which grace the stage include stars of popular music, ballet, opera, ice shows, cabaret, large staged productions, major comedy performers, films, graduation ceremonies and many conferences for companies.

The Concert Hall stage can accommodate a full symphony orchestra and has choir seating for 250 singers behind the stage, which are also available as audience seating. The choir seats can be curtained off to provide a back drop to the stage. Equipped with a full range of lighting and sound technology, the Concert Hall is an attractive venue not just for concerts, but for events of all kinds, including product launches, ceremonies and conferences.

The Concert Hall is comprised of a raked auditorium with fixed seating and a stage in 15 sections on lifts, which can be easily adjusted to accommodate events such as entertainment, conferences, ceremonies, sporting activities and presentations. Stage sections can be raised or lowered from floor level to, a maximum of three feet above normal stage level.

## CREW INFORMATION

Fairfield Halls has a resident technical staff, and a committed team of experienced Casuals. Two technicians are provided as standard (Lighting Operator and Platform Manager). These roles are location specific as they form part of our evacuation procedure. As well as being the primary technical representative, the Platform Manager is provided to facilitate get-ins, fit-ups and get-outs. During the show they may have other duties to perform away from the stage, so cannot be guaranteed to be present at all times. We would recommend the use of a dedicated crew member for time dependant tasks or cues during a performance. Further staff can be provided at an additional cost, including a sound engineer and additional crew to assist you with get-in, fit-up and get-out.

## TECHNICAL PROVISION

Whilst we offer a range of lighting and sound equipment included in the hire fee, should you wish to hire further equipment you will find our rates extremely competitive.

This brochure contains a basic list of the Concert Hall's equipment and our hire charges. Please contact us for further details.

### FOR FURTHER TECHNICAL INFORMATION, CONTACT:

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## CONCERT HALL DIMENSIONS

Height to underside of truss at parked position:

<b>FRONT</b>	: 9.15M
<b>BACK</b>	: 9M approx

From front of <b>(10668mm)</b> platform ( <i>extension platform</i> ) to front of main truss	= 3.55M
From front of <b>(88392mm)</b> platform ( <i>normal A+B in</i> ) to front of main truss	= 1.4M
From rear of main truss to front of 12" box truss	= 6.6M
Distance from front of choir stall wall to front of rear of 12" box truss	= 1.3M
From back of cinema box to front 12" box truss	= 1.4M
From back section of the main truss to rear of the 12" box truss	= 1.1M
Width of back truss	= 9.15M
Height of underside of back truss ( <i>parked - out dead</i> ) to platform at normal height	= 9.25M
Front - visiting 1 ton point to floor	= 12.87M
Height from underside cinema box out dead to platform	= 9.85M
Length of cinema screen box	= 14.05M
Back of cinema box to rear of MAIN truss (on the back section)	= 3.6M
Back of cinema box to the back of the MAIN front truss	= 3.5M

**SEE APPENDIX 1- 4 FOR PLATFORM PLANS.**

## PLATFORM

The platform is made up of 15 riser units that vary the platform height from auditorium level to 3' above. The main platform depth is 29'(using 12 risers) with an extension to 36' (platform extension loses 2 rows of seats and the decision on depth should be made at booking).

Within the main platform depth, nine of the risers are configured in three rows and are able to adjust in height above the main platform height. The front row goes up to a maximum of 4' above auditorium level, the second row to a maximum of 5' and the rear third row goes up to a maximum of 6'.

Behind the platform are the choir stalls with 250 seats for audience or performers. These can be hidden by hanging a black tab suspended from the truss mother-grid.

**LOAD IN:** This is via a LIFT. The dimensions of this are 5'10" wide x 6'8" high x 13'3" long SWL 2 Tonne

## SOUND

**INCOMING COMPANIES / HIRERS HAVE THE USE OF THE FOLLOWING WITHOUT CHARGE  
(SUBJECT TO CONTRACT/RIDER):**

**3 LEAD MICS : 1 X MIXER : FOH AMPS AND SPEAKERS : 1 PAIR MONITOR : 1 X CD PLAYER.  
(SOUND ENGINEER NOT INCLUDED, PLEASE CONTACT TECHNICAL MANAGER FOR DETAILS)**

**ALL OTHER EQUIPMENT IS SUBJECT TO HIRE CHARGE, PRICES ARE GIVEN AT  
THE REAR OF THIS BROCHURE AND ARE SUBJECT TO AVAILABILITY**

**NOTES:** Fairfield Halls hold radio microphone licenses for the standard frequencies and channel 38. Any other frequencies brought in will not be allowed unless a valid licence is shown. Because we are a multi auditoria venue all frequencies should be supplied in advance to ensure no clashes between spaces.

### SYSTEM CONFIGURATION

The main PA is a flown stereo line array system comprising 2 hangs of ten d&b Q1 speakers with four d&b 27A-SUB each side hung directly behind the line array speakers. There are also under and over balcony delays each consisting of four d&b E6 speakers and two d&b E8 side fills either side of the platform. The eight private boxes each have their own d&b 5S Speaker. When the choir stalls are in use a further five d&b E6 speakers hung from the mother truss can be used to cover this area. When needed, six d&b E6 speakers are available for front fill 27A-SUB and two B2-SUB can be added to supplement the eight flown subs.

### AMPLIFICATION AND CONTROL

The main systems utilises a mixture of d&b D12 and D6 amplifiers and processing is controlled via a rack mounted PC running d&b R1 software.

The main system can be controlled via the house Yamaha M7-CL 48 channel console. Default configuration is eight matrix outputs and the monitoring via eight mix outputs, with further mixes available for additional monitoring and/or effects. The console is patched via Ethersound to three Yamaha SB168 digital stage boxes with flexible analogue patching via a number of XLR patch bays.

### MONITORING

Monitoring consists of four Crown XTi4000 two channel amplifiers with four Logic LM15 and 4 Martin Audio LE400 monitor wedges which are controlled from front of house.

### TOURING

A touring console can be patched in via the Yamaha DME64N mix engine. Various configurations are available from a single mono input to a full eight way matrix and eight monitor mixes.

**PLEASE NOTE: A MONITOR DESK AND SPLITS ARE NOT PART OF THIS SPECIFICATION.  
IF A SEPARATE MONITOR DESK IS REQUIRED PLEASE CONTACT US TO DISCUSS  
YOUR REQUIREMENTS.**

We have a reasonable selection of microphones from Shure, Beyer, AKG, Sennheiser and Crown including SM58, SM57, M201N(C), PCC160, ATM25, D112, C451, C535EB, CK 8 and MKE40-3.

We have the facility available to record acoustic concerts straight to CD-R or Minidisc and we can make more complex recordings. Charges will vary according to the complexity of the job. We can also arrange for copies to be made at an additional charge.

## COMMUNICATIONS

We have a single channel Tec-Pro comms system consisting of a base station and numerous belt-packs. As part of the patching system there are outlets in most places where a headset could be needed. The system is Clear-Com compatible and we have a mixture of ASL and Tec-Pro packs and headsets.

## LIGHTING

### CONTROL AND DIMMING

The lighting in the Concert Hall consists of a Strand 520i controlling 156 dimmers, eight of which are 5kW circuits and the rest being 2.5kW. The system is soft patchable and partly hard patchable. Ethernet patching with nodes enables control via DMX from various locations.

### FRONT OF HOUSE

Two towers comprised of 14 x 1kW CCT Sil15 and a balcony front position with 12 x Source 4 14° profiles. There is an advance lighting bar of 8 x PAR64.

### OVERHEAD

Two trusses, front and back. The main front truss has a mixture of lanterns consisting of 32 x PAR64, 6 x Source 4 15-30° Zoom and 6 x CCT Starlette 2kW fresnels. The back truss has 28 x PAR64, 2 x Source 4 25-50° Zoom and two sets of ACLs.

For orchestral/choral concerts and recitals we have 40 x 750w Source 4 PARnel in the canopy to provide a diffuse open white wash.

### LANTERNS AND EQUIPMENT

Most of the lanterns we have are permanently in the rig as access to most of the trusses are limited. The rig is designed to provide a four-colour wash, an open white orchestral wash and some profile specials.

Follow spots: 2 x 2kW Xenon Super Trouper.

Two haze machines are available at a total charge of £60.

NB. In addition to the standard rig, further equipment may be used from our stock, subject to hire fees (from £10 per day per unit).

**APART FROM STANDARD RIG, ALL UNITS ARE SUBJECT TO AVAILABILITY.**

**SEE APPENDIX 5 FOR STANDARD LX PLAN.**

## CINEMA EQUIPMENT

### PROJECTION

35mm projection is handled by a 4Kw Xenon Victoria 5 projector with Widescreen, Academy and Cinemascope lenses either fed from the projector or from a Westrex tower.

16mm projection is by a Bauer 1.2Kw Xenon projector which has a zoom lens.

### SOUND

Sound is processed by Dolby A (CP55) and Dolby SR (SRA5) both of which have surround sound capabilities. The surround speakers are 20 x KEF speakers driven by H&H M900 amplifiers.

### SCREEN

The retractable front projection screen is 35ft wide at maximum. Other screens and projection systems are available by prior arrangement.

## RIGGING

Load bearing points and positions above the platform are as follows : -

### FORESTAGE

Three steel eyes, 1 tonne each, located through holes in sound canopy above the edge of the forestage 45' (13.716m) above the platform floor. The two outer points are 20' (6.096m) either side of the central point.

### MIDSTAGE

The in-house T2 truss is suspended by six 2 tonne points; three at the front, and three at the back. Touring trusses may be suspended underneath the in-house truss via Spanset & shackle.

### UPSTAGE

Three steel eyes, 1 tonne each, located in the back of the sound canopy 39' (11.887m) above platform floor. Motor hook may be pulled through and attached directly onto eye.

NOTE: REAR OF PLATFORM IS ONLY 35' (10.668M) WIDE. 40' (12.192M) TRUSSES EITHER HAVE TO BE SHORTENED OR MANUALLY PULLED DOWNSTAGE WHEN RAISED.

### AUDITORIUM

There are four 1 tonne points, two either side for flying sound above the front of the platform.

There are two 1 tonne points either side of the auditorium above seating Row F.

Additional suspension points may be rigged throughout the auditorium by bridaling the steel structure in the roof. **(SUBJECT TO A STRUCTURAL ENGINEERS AGREEMENT).**

## POWER

The power supply is located downstage right through a trap 15' (4.572m) understage.

Available are:

TPN 200A Power Lock, TPN 125A Cee-form, TPN 63A Cee-form,  
TPN 32A Cee-form, TPN 16A Cee-form.

SPN 32A Cee-form, 3 x SPN 16A Cee-forms.

#### **Separate sound supply**

TPN 125A Cee-form, TPN 63A Cee-form, SPN 63A Cee-form

Or

SPN 63A Cee-form Stage left











