

# THE **FARQUHAR** AT UVIC

## Venue Information (Last Updated October 2023)

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## GENERAL INFORMATION

### Overview:

Part of the Farquhar Auditorium's attraction is due to its unique architectural design. Built as part of the Jamie Cassels Centre complex designed by the Wade Williams Partnership of Victoria, the Auditorium is the first "surround" hall built in Canada. The prime objectives of the facility's design were to provide good acoustics and sightlines from all seats. These objectives were successfully met, evidenced by the Auditorium's national reputation as an acoustic venue.

### History:

Hugh Ernest Farquhar (1910-1984) was educated at the Victoria Provincial Normal School, the University of British Columbia and the University of Alberta. He taught in elementary and secondary schools, then at Victoria Normal School and Victoria College. In 1963, Dr. Farquhar became a professor in the Faculty of Education at the new University of Victoria.

After an early retirement he returned in 1971 as Dean of Education. In 1972 he accepted the Presidency. One of his greatest contributions was the planning and development of the Jamie Cassels Centre and Auditorium, which he envisioned as the hub of the University's student, administrative and cultural life.

The Auditorium's doors first opened to the strains of Beethoven's 9th Symphony, performed by the University of Victoria School of Music Orchestra and Chorus, on September 28, 1978. Since that acclaimed performance, the Auditorium has been graced by numerous classical and contemporary artists, all of whom were attracted by its reputation as an intimate, versatile, and acoustically pure hall.

Successful performances by artists such as Oscar Peterson, Yehudi Menuhin, B.B. King, Chris Cornell, The Bare Naked Ladies, Ben Hepner, Spirit of the West, Paul Anka, Ani DiFranco, Jazz at Lincoln Center Orchestra, Ladysmith Black Mambazo and David Foster have proven to be unique and pleasurable experiences for audiences and performers alike.

### Contact information:

Administration:	(250) 721-6561
Fax line:	(250) 721-8997
Box office:	(250) 721-8480
Production office:	(250) 721-8512
Client Production Office:	(250) 472-4996
Website:	<a href="http://www.uvic.ca/auditorium">www.uvic.ca/auditorium</a>
Mailing address:	Farquhar Auditorium Jamie Cassels Centre, University of Victoria PO Box 3025, Stn CSC Victoria, BC Canada V8W 3P2
Courier Address:	Farquhar Auditorium Rm. B103 Jamie Cassels Building, 3800 Finnerty Road, Victoria, BC Canada V8W 5C2

### Administration:

Director	Ian Case	<a href="mailto:iancase@uvic.ca">iancase@uvic.ca</a>	(250) 721-7632
Client & Audience Services Manager	Debra Fitzsimmons	<a href="mailto:dfitz@uvic.ca">dfitz@uvic.ca</a>	(250) 721-6561
Manager of Production Services	Mike Figursky	<a href="mailto:mfig@uvic.ca">mfig@uvic.ca</a>	(250) 721-8512
Ticket Centre Coordinator	Ian Pears	<a href="mailto:ticketcoordinator@uvic.ca">ticketcoordinator@uvic.ca</a>	(250) 721-6383
Front of House & Production Services Coordinator	Maggie Chapin	<a href="mailto:farqfoh@uvic.ca">farqfoh@uvic.ca</a>	(250) 472-5591

## DIRECTIONS & LOADING INTO THE VENUE

### Directions From the Swartz Bay Ferry Terminal or Airport:

- Coming off the ferry you will be on Highway 17 South, stay on it about 20km (12.5 miles). From the Airport Terminal, follow the signs to Highway 17 South stay on it about 13km (8 miles).
- Take the MCKENZIE AVE exit toward HWY-1 / NANAIMO / TRANS CANADA HWY.
- Take the MCKENZIE AVE EAST ramp (almost right away).
- Turn LEFT onto MCKENZIE AVE. and go straight about 5.5km (3.5 miles).
- Turn RIGHT onto FINNERTY RD (you are at UVic).
- You have to turn right onto Ring Road. The first building on your left is UVic Centre (3 flag standards in front). The Loading Doors/Stage Entrance is the first left past the front parking loop (down a little hill and you are here). If you miss it the first time around, keep going in the left-hand lane and you will see the campus and come back around (Ring Road is a circle).

### Directions From the Nanaimo Ferry Terminal:

- Coming off the ferry follow the signs to Highway 1 South, stay on it about 105km (65 miles).
- Turn LEFT onto MCKENZIE AVE. and stay on it about 5.5km (3.5 miles).
- Turn RIGHT onto FINNERTY RD (you are at UVic).
- The Auditorium is located on the campus of the University of Victoria, on the 'inside' of RING ROAD. RING ROAD is a one-way street that circles the campus. The Auditorium is part of the Jamie Cassels Centre (four flag standards in front).
- The first building on the left coming onto RING ROAD from FINNERTY RD is the Jamie Cassels Centre.
- The Loading Doors/Stage Entrance is accessible via the first left past the front parking loop (down a little hill on a service road, and you are here). If you miss the service road entrance, keep going in the left-hand lane and you will see the campus and come back around (Ring Road is a circle).

### General Directions From Within Greater Victoria:

- Find your way on to MCKENZIE AVE. and travel east.
- Turn RIGHT onto FINNERTY RD (you are at UVic).
- The Auditorium is located on the campus of the University of Victoria, on the 'inside' of RING ROAD. RING ROAD is a one-way street that circles the campus. The Auditorium is part of the Jamie Cassels Centre (four flag standards in front).
- The first building on the left coming onto RING ROAD from FINNERTY RD is the Jamie Cassels Centre.
- The Loading Doors/Stage Entrance is accessible via the first left past the front parking loop (down a little hill on a service road, and you are here). If you miss the service road entrance, keep going in the left-hand lane and you will see the campus and come back around (Ring Road is a circle).

### Loading Distance From Stage:

- Less than 4.5m (15') from truck to S.R. wing, 7.0m (25') to stage.

### Important Dimensions:

- The exposed exterior loading zone will accommodate a 13.7m (45') semi trailer.
- Loading door dimensions: 2.4m wide by 2.1m high (8'x7').
- Interior loading area dimensions: 5.1m wide by 4.7m high (16'8" X 15'6").
- Stage access doors - maximum dimensions: 2m wide by 2.1m high (6'6"w x 6'9").

### Notes:

- Loading doors are ground level with direct stage access.
- Limited bus parking may be available by advance arrangement.
- An "Auditorium Zone" permit is required for any vehicle in the loading area longer than 15 minutes. There are two spaces available, each able to accommodate one vehicle up to 5-ton-truck-size. The passes can be arranged for and picked up through the Auditorium.

## AUDIENCE CHAMBER & FRONT OF HOUSE

### **Venue Capacity** (Seating Layouts are available for download on our website):

- 1051 without 'Choir' Seats.
- 1228 including 'Choir' Seats.

### **Lobby Capacity** (The Lobby Ground Plan is available for download on our website):

- 300 for functions & receptions.
- Note that this number presumes an open floor plan, without tables, displays and the like, which can considerably reduce the Lobby's capacity.

### **Seating Breakdown:**

- Main Floor: 587 seats plus 8 special access positions (left and right, both next to the booth and at the cross-aisle).
- Balcony: 456 seats plus 177 'Choir' Seats. Note that 'Choir' seats circle the back and sides of the stage.

### **Seating Holds:**

- The venue typically holds 12 house seats, plus 12 mobility seats in reserve.
- Use of a rental or touring sound system infrequently requires some holds near the stage for obstructed sightlines, and 5-10 seats immediately in front of the booth at the back of the Main Floor for production equipment.
- If speakers are flown or high-stacked in a left/right configuration, additional holds may be required in due to obstructed sightlines.
- Additional holds may need to be arranged for video camera positions, etc.
- Special Access areas are never available for production equipment.

### **Seating Layout:**

Following what is known as a 'continental' seating plan, the Auditorium's Main Floor seats are placed in unbroken rows. Each row has been spaced one foot farther apart than is conventionally done to allow for ample legroom and comfort. The seating in the single surround balcony is broken into smaller, angled sections none being greater than twelve seats, affording patrons the best possible view of the stage. The longest distance to the stage from any seat in the house is twenty-four metres (seventy-nine feet).

### **Ticket Centre:**

- Regular Hours: • Monday - Friday, 9:30am - 4:00pm.
- Performance Days: • Monday - Friday, 9:30am - performance start time.
  - Saturday & Sundays - two hours prior to performance start time.
  - The Box Office remains open thirty minutes after the performance's scheduled start time.

### **Front of House Staff:**

- Box office attendants, ushers, ticket takers, concessionaires, and coat check attendants are provided. Merchandise sellers are available by prior arrangement.

### **Typical Performance Times:**

- 2:00 or 2:30 p.m. for matinees and 7:00 or 7:30 or 8:00 p.m. for evenings.

### **Typical Intermission Length:**

- 20 minutes.

### **Hearing Assist System:**

The auditorium is equipped with a Listen Technologies FM transmission system with 12 separate headsets that can be provided upon request to patrons who need aural assistance. This system is fed a mix of over-stage microphones and program material from the audio console.

**Lobby-Related Equipment:**

- 8, chrome display easels.
- 14, 1.8m x 0.8m (6' x 2'6") folding tables available with clothes and skirts (use is billed back to user). Note that the use of more than six tables in the lobby must be arranged for in advance visa vi audience flow and fire regulations.
- 1, pedestal lectern, blonde oak finish - shared with the stage.
- 2, large, matching lecterns oak finish - shared with the stage.
- 1, portable sound system - see details under "Sound".
- 1, 55" TV, with Computer, AV & Audio inputs (typically used for closed circuit display of events per clients' request).
- 1, 90" TV, with Computer AV & Audio inputs (typically used for digital signage, but can be used for closed circuit display of events per clients' request).
- Lobby public address system includes recall bell, paging microphone, ability to play pre-recorded messages and send 'program sound' to both the upper and lower lobby.
- Ability to send closed-circuit video and audio to the backstage areas and the lobby from the Auditorium.
- The Lobby is equipped with wireless Internet connectivity.

**Notes:**

- The concession / coat check area is never available for client use.
- Concession food and drink are allowed in the audience chamber.

## STAGE

**Dimensions** (Ground Plans & Elevations are available for download on our website):

- Stage width: nominal 16.5m (54'0").
- Stage depth: nominal 12.2m (40'0").
- Ceiling height over the stage is set by an adjustable acoustic cloud treatment 6.1m - 8.5m (20' - 28').
- Clear height of permanent house audio cluster: 8.4m (27'6").

### Rigging Information:

- Total line sets: 0 - The venue does not have a fly tower.
- Rigging can be done from a number of locations over the stage and audience chamber, typically from the 0.2m (8") round steel, or 0.12m (5") box steel beams in the venue's ceiling and catwalk structure. These beams are able to hang up to 905kg (2000lbs) per point, up to 1810kg (4000lbs) per beam, 9500kg (21,000lbs) over the stage area.
- Contact the Technical Director well in advance regarding any rigging requirements.

### Stage Floor:

- Maple, stained dark brown.
- Screws, nails, nor anything of the like may penetrate the surface stage floor.

### Stage Equipment

#### Draperies:

- Legs: none.
- Borders: none.
- Backdrop panels: 2, 7m x 7m (24' x 24') black commando cloth, flat. Typically dead-hung on stage across the back of the stage (masks the choir seats and the organ).
- Cyclorama: none.
- Main Curtain: none.
- Please note: Yes, the venue is a large, open space.

#### Risers:

- 12, Staging Canadell platforms 1.2m x 2.4m (4' x 8'). With legs available at 0.2m, 0.4m, & 0.6m (8", 16", & 24").
- 2, sets of stairs to +0.4m (+16") for use with the risers.
- Chair stops, & railings are also available for the risers.
- Note that the venue does not have choir risers in its inventory.

#### Chairs & Stools:

- 80, Rat Stands Opera orchestra chairs.
- 6, black stools, 0.76m (30") high.
- 2, light-brown stools, 0.76m (30") high.
- 2, light-brown stools, 0.61m (24") high.

#### Lecterns:

- 1, pedestal lectern, blonde oak finish.
- 2, large, matching lecterns blonde oak finish.

#### Tables:

- 6, 1.22m x 0.61m (4' x 2').
- 3, 0.75m x 0.5m (30" x 20").

#### Ladders:

- 1, Aluminum, multi-purpose CSA Class 1, 6.4m (21') extension / 3.7m (12') stepladder.

#### Miscellaneous:

- 4, Blue carpet runners (typically used for graduations and other ceremonies).
- 2, hand trucks, 225kg (500lb) capacity.
- 2, flat 4-wheel dollies.
- Mop and bucket, brooms, wet/dry vacuum, dust mop, and push broom.

## ORCHESTRA & RELATED EQUIPMENT

### Conductor's Podium:

- 1, 0.9m x 1.2m x 0.25m (3' x 4' x 10").
- 1, Manhasset double-wide music stand.

### Chairs & Stools:

- 80, Rat Stands Opera orchestra chairs.
- 6, black stools, 0.76m (30") high.
- 2, light-brown stools, 0.76m (30") high.
- 2, light-brown stools, 0.61m (24") high.

### Music Stands:

- 18, Manhasset #48 (with 1, Manhasset music stand cart).
- 50 Manhasset #84 (with 2, Manhasset music stand carts).

### Music Stand Lights:

- 40, Mighty Bright LED Orchestra Lights (additional music stand lights may be available by advance arrangement).

### Pianos:

- 1, Yamaha G1, 5' Baby Grand: located in the "Warm-Up Room". Not available for on stage use without prior arrangement.
- 1, Steinway Model D, 9' Concert Grand: available on request, additional charges apply.
- Unless otherwise requested, the pianos are tuned to A440.

### Piano Tuner:

- House tuner as arranged through the Manager of Production Services.

### Orchestra Pit:

- The stage apron is removable to reveal an orchestra pit. That being said, the last time this was done (according to our corporate memory) was in the early 1980's. Setting up the Orchestra Pit (as the story goes) involved a crew of eight to twelve folks for what was described as a very long day. Likewise, restoring from the Orchestra Pit was described as a very involved (and expensive) process.
- If there are any plans to use the Orchestra Pit, please inform the venue in advance of confirming or booking your event, such that the logistics and expenses can be accounted for.

## **BACKSTAGE (Ground Plans are available for download on our website)**

### **Dressing / Backstage Rooms:**

- Two dressing rooms at stage level, equipped with make-up lights and mirrors, fixed coat racks. Each can accommodate between eight & twelve people comfortably.
- Men's and women's restroom facilities at stage level, each with a single shower.
- Men's and women's restroom facilities at balcony level.
- Green Room at stage level, complete with lounge seating, and fixed coat racks.
- A 'Warm-up Room' with a baby grand piano, located on the balcony level.
- Note that it is not unusual to have the Green Room and/or Warm-up Rooms used as additional dressing room space or for catering.
- All backstage areas are carpeted, save for the wings.

### **Laundry Facilities & Equipment:**

- No washers or dryers on site. The closest laundromat: Squeaky's Laundromat, 3601 Shelbourne Street, (250) 721-2420 (drop-off service available, suggest advance contact).
- 1, Industrial steamer.
- 1, Prosumer iron and ironing board.
- 4, Rolling coat racks, each with 20 fixed hangers.

### **Catering Facilities & Equipment:**

- No food service facilities on-site.
- 10, 1.8m x 0.8m (6' x 2'6") tables shared between the Green Room and Warm-up Room.
- Advance access to the venue for catering services must be arranged for and scheduled with the venue.
- **NOTE:** All "for the public" catering must be arranged through UVic Food Services as a matter of University Policy. This is not negotiable. UVic Catering can be contacted at (250) 721-8433.

### **Client Production Office, Telephone and Internet:**

- There is a Production Office available with two work areas, a phone line and an Ethernet hub. Both PC & Mac Ethernet connection directions are posted in this office.
- Wireless internet is available, with network, user name and password posted in the Production Office.
- Both levels of backstage are equipped with wireless Internet connectivity.
- Telephone line use is billed back to the client. Use of a calling card is highly recommended.

### **Stage Management Equipment:**

- Stage Manager's station is located in the SR Wing (clear-com, paging and CCTV monitor)
- The enclosed "Recording Room" at the back of the main floor may also be used.
- The open Production Booth at the back of the main floor may also be used.

## LIGHTING & ELECTRICAL

### Control Location:

- Lighting control is located in the Production Booth (not enclosed) at the rear of house, main floor.

### Dimmers:

- Electronic Theatre Controls Sensor +
  - 2 @ 20 amp at rear of stage (repeat in catwalks).
  - 10 @ 20 amp at each side of stage (two of which repeat Stage Left and Right).
  - 64 @ 20 amp throughout catwalks (most in use with the House Hang in place).
  - 4 @ 20 amp Constant Current (Non-Dims) in the catwalks

### Control:

- ETC (Electronic Theatre Controls) Ion console with:
  - 2 x 20 fader wing
  - 2 x 10 fader wing

### Houselights:

- Operation from the Production Booth and from the Stage Manager's station in the SR Wing.
- Full fade operation split into the following channels:
  - Main Floor: control is split into Centre and Sides
  - Balcony: control can be split into Centre and Sides
  - Choir: control can be split into Back and Sides

### Lighting Inventory & House Lighting Hang (House Hang is available for download on our website):

- **LX1** - 16, Chauvet Colorado 2 Zoom Tour fixtures, each with barn doors and RGBW colour mixing.
  - 6, Source Four 36 Degree (iris) @ 750 watts (Back Specials).
  - 1, Source Four 26 Degree (iris) @ 750 watts (Organ Special). \*\*
  - 2, Strand SL26 Lekos (dedicated to "UVic" gobo projection).
- **LX2:** - 6, Source Four Ellipsoidal: 2 @ 36, & 4 @ 50 Degrees, @ 750 watts (Back Break-up Gobo Wash).
- **LX3:** - 2, Source Four 36 Degree (iris) @ 750 watts (Down Centre Top Specials).
- **SR LX:** - 8, Chauvet Colorado 2 Zoom Tour fixtures, each with barn doors and RGBW colour mixing.
  - 5, Source Four 36 Degree (iris) @ 750 watts (Stage Right Specials).
- **SL LX:** - Mirrors the SR LX above.
- **LX4:** - 4, Source Four 36 Degree @ 750 watts ("Extended Choir" Front Washes). \*\*
  - 2, Source Four 26 Degree @ 750 watts (Audience Area Q&A Specials). \*\*
- **LX5:** - 9, Source Four 19 Degree (iris) @ 750 watts (Front Specials).
  - 2, Source Four 26 Degree (iris) @ 750 watts (Front Specials).
  - 2, ETC Lustr X8 26 Degree (iris) (Front Specials).
- **LX6:** - 15, ETC Lustr X8 19 Degree (Front Washes, Break-up Gobo Wash)
  - 6, Source Four 14 Degree @ 750 watts (Front Cool Wash)
  - 6, Source Four 19 Degree @ 750 watts (Front OW Wash)
- **Side Lighting:** - 10, Chauvet Colorado 2 fixtures, 5 fixtures per side. Each with 30-degree lenses, barn doors and RGBW colour mixing.

\*\* Circuited and patched if/as required.

Note that most of the Lekos are gelled with R114, R119, or R132 (frost variations).

### Balance of Lighting Inventory:

- 2, Source Four 26 Degree @ 750 watts.
- 2, Source Four 19 Degree @ 750 watts.
- 6, Source Four Parnels @ 750 watts.
- 13, Chauvet Colorband PiX LED Strip Lights (RGB, 3 to 36 DMX Channels)

**Note:** the Auditorium does NOT have follow spots in its inventory. Please see notes next page.

**Accessories & Hardware:**

- Gobo holders for most Source 4 Ellipsoids.
- 4, Iris Kits for Source Four Ellipsoids.
- Safety cables for all instruments, and relevant accessories.

**Colour Media:**

- Roscolux: a fair selection of colours in stock in cardboard frames or sheets.
- Lee/Other: very limited inventory.

**Connectors:**

- NEMA L5-20, 20 Amp twist-lock ground (TLG).
- NEMA L5-15, 15 Amp U-Ground.

**Electrical Cable:**

- 300m+ (1000'+), various lengths 12 gauge cable TLG.
- 150m+ (500'+), various lengths 14 gauge cable U-Ground.
- 20, 12-gauge TLG two-fers.
- 8, U-Ground Female to TLG Male adaptors.
- 13, TLG Female to U-Ground Male adaptors.
- 8, Hammond U-Ground power bars (4, 6, & 8 plugs).
- 6, U-Ground Cube-Taps.

**Follow Spots:**

- None in inventory, can be rented in per client request.
- Set-Up Location: Rear of balcony in the seating area. Throw to Down Stage Centre: ~24m (~80'). This location does remove between 20 and 36 seats from the sellable inventory, depending on how many spots will be used and where they are to be positioned.

**Auxiliary Power & Notes:**

- 2, 50amp, 1 phase (14-50R receptacles) available offstage right.
- 1, 50amp, 1 phase (14-50R receptacle) available in orchestra pit (under the stage).
- 1, 200 amp (Cam-Lok, N&G Reversed) service is available. Licensees must also provide the necessary Temporary Power Permit.
- All touring & rental equipment and conductors **must** be certified by an authority recognized by the British Columbia Safety Authority (i.e. CSA, ULC, ITS, etc).

**Electrical Distribution Panels:**

- None.

**Lighting Notes**

- Any significant alterations to the House Hang must be discussed with the Technical Director in advance. This is in order to ensure that we are best able to service your event in a timely and most cost-effective manner.
- The House Hang is based around full-stage washes, with a bunch (20+), easy-to-access (no ladders/lifts) specials.

## Projection / Video Equipment & Services

### Projector Location:

- Rear of the Main Floor of the Auditorium, behind the Production Booth. Projection booth distance to screen: 30.4m (100').

### Projection Equipment:

- 1, projection screen, dimensions: 4.5m x 6.1m (15'x 25'). Fixed location, up stage centre above the wall that separates the stage from the choir seats.
- 1, 2500 Lumen DLP projector (additional charges apply). Note that this projector needs to be set-up on stage / downstage centre for use on the Auditorium's screen.
- 1, 10,000 Lumen DLP projector (additional charges apply). Note that this projector is permanently mounted in the projection booth.

### Video Equipment:

- Amplified coax runs enable closed circuit AV to be sent to monitors backstage. This feed can also go into the lobby on the 90" monitor (only if specifically requested/permited).
- 3, Panasonic AGCX 350 Cameras.
- 1, 21" iMac (for streaming).
- 1, 24" Confidence Monitor.
- A vast array of SDI, HDMI, CAT6, & RG6 cabling and the requisite splitters and amplifiers, and switchers, and monitors, and stuff to goes along with video... Much of it is BlackMagic Designs, Kramer, or Crestron.
- 2, 2m (6') HDMI Cables that our audio guy passionately said we needed a year+ ago, but are still in their original packaging.

## Streaming/Video Recording Options & Info

### In-house we are able to provide:

- A one camera shoot (archival, full width of the stage, no close-ups/camera movement).
- A two camera shoot (full width of stage plus close-ups/camera movement and live switching).
- Streams are set up as "private" to avoid a "lock-down" that can happen on some platforms.
- Recordings: the video recording will be ready to hand off in about ten minutes after the show has completed on an SD Card. MP4 (H264, 1080p/30FPS) is the format we record in.

### Expense implications:

- Base rate of \$200.00 per camera (includes SD Card of the Recording).
- Streaming: 2 hours of advance prep time: \$100 (Setting up stream keys, placeholders, etc).
- One camera stream would involve one staff member at \$50/hour.
- One camera record does not require a dedicated staff member.
- Two camera stream/record would involve two staff members each at \$50/hour.
- For the two camera option, clients are welcome to provide their own operator for camera two. There will be practice time available day-of event.

### Streaming as a pay-per-view:

- For streaming there is also a pay-per-view option.
- **Contact the Ticket Centre as soon as possible** if you want to pay-per-view your stream.
- This is set-up through our ticketing system and website.
- Folks "buy a ticket to the stream".
- They are emailed the link and stream password.
- Ticketing surcharges for PPV are \$1.00 per order.

## AUDIO

### Control Location:

- Audio control, processing & playback is located in the Production Booth (not enclosed) at the rear of house, main floor.
- Touring and/or rental FOH consoles are set up in the in the Production Booth, with the House Equipment being removed as required.

### FOH Mixing Console:

- Mixing Console:
  - Digico SD10 Surface with Core 2 Software
  - 2x SD Racks (Redundant Fiber Optic Loop)
    - Stage: 56 XLR Input / 56 XLR Output
    - FOH: 32 XLR Input / 32 XLR Output

### Processing Equipment:

- All dynamic processing, FX engines, and graphic EQ's used are implemented from within the Digico SD10 console

### Speaker System:

- 3, EAW UX8800 signal processors. Entire speaker system aligned and tuned using SIA's SMAART.
- Centre Cluster comprised of 3, Eastern Acoustic Works KF750's and 3, Eastern Acoustic Works KF755's powered by 4, Powersoft K2 Amplifiers.
- 4, Eastern Acoustic Works NT59 full-range speakers hung in pairs left & right.
- 4, Eastern Acoustic Works UB22Z full-range speakers for extreme side balcony coverage if/as required, powered by 1, Crown CT400 amplifier.
- 12, 20cm (8") Radian 5208 coaxial front fill speakers mounted in the apron of the stage powered by 1, Electrovoice CT800 amplifier.
- 6, Electrovoice ZX1 Speakers for audio coverage into the choir section seats if/as required (Fed by a Matrix Buss).
- 4, Eastern Acoustic Works JFNT56's & 4, NTS250's for stage stacks.

### Monitor System:

- 1, Midas Siena 400 Monitor Console
  - 40 Inputs & 16 Mix Outputs
- 4, Klark Teknik DN360B equalizers (additional DN360's are sourced locally with ease)
- 1, BSS DPR404 quad compressor / de-esser.
- 1, Klark Teknik DN514+ quad gate.
- 1, TC Electronic M2000 effect unit.
- 4, Electrovoice P1200 amplifiers.
- Monitor Cabinets:
  - 2, Electrovoice Sx80 speakers (permanently mounted on stage: Centre Left and Right).
  - 4, Electrovoice SX80 speakers (discreet spot fill if/when needed).
  - 12, EAW Microwedge MW12 speakers.
  - 3, Electrovoice SxA250 speakers.
- **Note:** Yes, we can and have done six mixes from FOH... not easy, not fun, but we have done it.

### Playback and Recording:

- CDR/SSD/SD: 2, Tascam SS-CDR 250N (playback & record, one used as primary, one as backup).
- Mac Mini with QLab.
- Mac Mini with Cockos Reaper DAW fed by Motu Madi 64 (up to 32 i/o @ 96 kHz for multitrack recording, playback and/or virtual soundcheck).

**Microphones:**

- 6, AKG 535 EB (cardioid condenser).
- 4, Crown PCC160 (cardioid supercardioid).
- 2, Crown PZM-30GPB (hemispherical condenser).
- 6, RODE NT1-A (cardioid condenser).
- 1, RODE NT4 (stereo cardioid condenser).
- 10, RODE NT5 (10 cardioid condenser caps & 4 omnidirectional condenser caps).
- 1, Shure Beta 52a (dynamic supercardioid).
- 6, Shure Beta 57a (dynamic cardioid).
- 6, Shure SM57 (dynamic cardioid).
- 8, Shure Beta 58 (dynamic supercardioid).
- 5, Shure Beta 98a (cardioid condenser), with drum-clips.
- 1, Electrovoice RE20 (dynamic cardioid).
- 2, Schoeps CMC6 Amplifiers with 2, **MK5 Capsules** (switchable: omni or cardioid). These are **typically hung DSC in a \_\_\_\_\_ pattern for recording**
- 12, Channels of Lectrosonics Venue 2 Wireless (537.60 – 607.95 MHz) consisting of:
  - 2, Six channel receivers, passive LPDA-style antennas
  - 12, HHA handheld transmitters with
    - 12, Shure Beta 58 capsules.
    - 6, Shure KSM9 capsules.
  - 8, SSM beltpack transmitters with:
    - 8, Countryman E2 over-ear, short boom headset, (hypercardioid condenser) with 8 headbands for dual-ear set-up, mic on right side.
    - 8, Countryman B3 subminiature lavalier microphones (omnidirectional condenser).
    - 8, mic/line-in cables for (XLR connector).
  - 2, SMQV beltpack transmitters (TA5F) with:  $\frac{1}{4}$ " adaptors for instruments.
  - 8, DPA 4099 (supercardioid condenser) with
    - 2, Clips for Bass (BC4099)
    - 2, Clips for Cello (CC4099)
    - 2, Clips for Piano (PC4099)
    - 4, Clips for Violin/Mandolin (VC4099)
    - 4, Clips for Sax/Trumpet (STC4099)
    - 4, Clips for Acoustic Guitar (GC4099)

**Miscellaneous Sound Equipment:**

- 50+, 3-pin XLR Cable 2.0m - 23.0m (6' - 75') lengths.
- 20+, NL4 (2 wire) monitor cables, various lengths.
- Microphone Stands
  - 18, K&M Tripod Stands black with Telescoping Arms
  - 10, K&M Round-Base Stands black with Telescoping Arms
  - 4, K&M Tripod Stands (short) black with Telescoping Arms
- Direct Boxes (DI's)
  - 4, Klark Teknik DN100, active DI's.
  - 2, Radial Pro DI's.
  - 2, Radial Pro D2, Stereo DI's.
  - 6, Behringer DI100, active DI's.
- 1, ClearCom, eight station, one channel, hardwired intercom system.
- 20, Motorola SL300 two-way radios (469.55 & 469.65 MHz), typically reserved for staff.

**Snake & Splitter:**

- Cable Factory 40 + 8 returns, passive two-way split, located DSR under the stage.

**Portable Sound System:**

- Rack-mounted system typically for receptions and the like outside of the Auditorium (lobby).
- This system can and has been used to support warm-up acts when required.

#### **Audio Notes:**

- The entire system (including the Klark Teknik pieces) is wired pin 2 hot.
- About the room (for what it is worth):
  - The hall's design is entirely based around projecting any sound on the stage, out into the Audience chamber. Someone talking in a normal voice on stage can be clearly heard at the back of the balcony without any amplification.
  - It takes very little to fill the room with sound, and very little extra after filling the room to highlight its "sensitive acoustic auralization" ... (got that one from an architect). Amplified stuff that is consistently over 95-ish dBA at the console can make the room sound really muddy.
  - The RT60 of the room broadband is about 2 seconds. That being said the room really likes to hold on to low frequencies (125 Hz and below).
  - The notes above are FYI, and are things to keep in mind, rather than to imply any "rules" about amplified sound in the venue . . . except . . . no, we can't put more bagpipe in the monitors.

### **USE OF HAZARDOUS MATERIALS & SPECIAL EFFECTS DEVICES**

- Government of Canada legislation requires that the use of "controlled" products comply with the rules under WHIMS - Workplace Hazardous Materials Information System. Controlled products include: Compressed Gas, Flammable and Combustible Material, Oxidizing Material, Poisonous and Infectious Material, Corrosive Material, Dangerously Reactive Material.
- Substances such as explosives, radioactive materials, and tobacco are covered under separate regulations.
- It is also important to note that many special effects devices (like, but not limited to, smoke, haze, fog, and pyrotechnics) have very specific legislation and requirements with respect to their use in public facilities.
- Please discuss any plans you have to use any of these materials or items with the Technical Director at least six to eight weeks in advance of your date(s).

### **RADIO FREQUENCIES IN USE**

- Wireless Microphones: B1-Band, 537.600 - 614.375 MHz.
- Radios: 469.55 & 469.65 MHz (licensed).
- Hearing Assist: 216.00 MHz.
- Wireless DMX: 2.4 GHz (encrypted).

### **AUDITORIUM STAFF**

- All venue staff are employees of the University of Victoria.
- The venue operates within the jurisdictions of CUPE 917, CUPE 951, and the PEA.
- Box Office, Front of House and Production Staff are arranged for and scheduled by the Auditorium's Administration. Staffing levels are based on a booking's requirements and the safe and timely facilitation of those requirements.