



Scottsdale Center for the Performing Arts
VIRGINIA G. PIPER THEATER
TECHNICAL INFORMATION

arts
scottsdale



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Please see additional links on website for DWG and PDF versions of lighting plots and section views of the theater.

I.GENERALINFORMATION

Scottsdale Center for the Performing Arts
7380 East Second Street
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EmergencyNumbers

Scottsdale and the Phoenix metropolitan area use “911” to dial emergency services.

Time Zone

Arizona lies in the Mountain Standard time zone, and does not recognize day-light savings time.

Hotel and transportation

Please contact the Artist Services Manager.

Scottsdale Center for the Performing Arts (SCPA) is three blocks away from Scottsdale Memorial Hospital. Periodically and without warning, a HELICOPTER will fly low, directly over the SCPA traveling to and from the hospital. It is loud and will pass in approximately eight (8) seconds.

SCPA is within walking distance of many restaurants including: The Orange Table (Café), Los Olivos (Mexican), The Blue Moose (Bar & Grill), The Jewel of the Crown (Indian), AZ-88 (American) and RA (Sushi). Most have “to-go” capability.

II. FACILITY & POLICIES

A) Dressing Rooms

Dressing rooms are located below stage level. They are accessible by stairwells from stage right and stage left and by passenger elevator ("A" level) on stage left.

#1	Star	Max (3) persons	(1) Toilet – (1) Shower	100 sq. ft.
#2	Star	Max (3) persons	(1) Toilet – (1) Shower	75 sq. ft.
#3	Star	Max (3) persons	(1) Toilet – (1) Shower	70 sq. ft.
#4	Chorus	Max (12) persons	(2) Toilet – (2) Shower	200 sq. ft.
#5	Chorus	Max (12) persons	(2) Toilet – (2) Shower	200 sq. ft.

*A-level dressing rooms are accessible to wheelchairs. For ease in access, dressing room #2 is recommended for occupants in wheelchairs and is outfitted for ADA compliancy.

*No more than fifty (50) people are permitted on the dressing room level at any given time. This includes performers and all backstage assistants. This policy is enforced according to Fire Safety Code, established by the Scottsdale Fire Marshall.

*Dressing rooms #1 and #2 are accessed through the green room.

*Dressing rooms #4 and #5 are separated by a movable partition creating one large room when convenient.

B) Green Room

The green room is located below the stage level which is the cross-over hallway. There is an analog telephone in the green room for local outgoing calls only.

C) Wardrobe

A small laundry facility is available on the dressing room level equipped with a washer, dryer, steamer, iron, ironing board and folding table.

D) Stage Manager

The stage manager's station is located off stage right. It is equipped with video and audio monitors, along with house light control and main curtain control.

III. LOADING INFORMATION AND STAGE ACCESS

A) Loading Dock Access

Parking vehicles in the loading dock area is not allowed. The loading dock is an official route of access to the stage for the fire department. Therefore, trucks must vacate the area immediately after unloading. No vehicles are allowed to park in the dock during performances. Also, all vehicles using the loading dock must be readily available to vacate the dock area at any time.

Truck or trailers to be parked in the theater vicinity: Since leaving the vehicle in the dock is not an option, SCPA must pre-arrange with local lots for temporary truck and trailer parking. Advance notification and arrangement are required.

B) Location

The loading dock entrance is located on the northwest corner of Drinkwater Boulevard and Second Street. There is a locked gate at the top of the dock. The loading dock will accommodate up to a single 53' truck only and is accessed by a long, narrow tunnel. It is also very steep with an approximate grade of 20 degrees.

C) Tunnel

Length	260'-6"	79.25 m
Width	13'-6"	4.11 m

C) Dock door dimensions

Height	13'-6"	4.11 m
Width	12'-0"	3.66 m

D) Dock

Height	3'-5"	1.04 m
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E) Maximum truck height

Height	14'-0"	4.27 m
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F) To the stage

From the dock, the stage is accessed through a passage/storage area with two 90-degree turns. A 10' (3.05 m) wide clearance is typical through the passage but not always available. Please advance with the Production Manager about loading in large items.

IV. ADVANCE NOTIFICATION and SPECIAL ATTENTION

The following items (A–J) require advance notification with Production Manager to ensure that appropriate time and resources are available to meet production goals. Some items maybe allowed or may need specific certification etc. Please advance with the Production Manager ASAP if you will be using anything below:

A) Use of Pyrotechnics

1. Any flame (open or enclosed) including candles and incense.
2. Any explosive equipment or material.
3. Sparklers and other hand-held fireworks.
4. Smoke- or fog-producing equipment, including cigarettes/cigars/pipes.
5. Use of cigar or cigarettes in a live performance.
6. Use of fire-arms onstage.

Note: Fire regulations in metropolitan Phoenix are some of the strictest in the nation. Advance notification is required. Posted permits, on-site demonstrations to a fire marshall, or a manned fire watch are all possible requirements. All fees for permits or personnel will be the responsibility of the user, unless otherwise agreed to in writing with the SCPA.

B) Use of Dangerous Materials

1. Toxic and/or flammable substances, including paints may not be stored in the facility.
2. Painting of any kind is not allowed on-stage.
3. Non-flame-proof scenic elements, i.e. fabric, wood, plastics, etc.
4. Gasoline-powered vehicles.

Gas tanks of cars/motorcycles brought into the building must be drained (to no more than ¼ tank or five gallons, whichever is less), secured and sealed. Battery cables must be disconnected and secured. Cars/cycles may not be driven under-power onto the stage.

C) Photography/Recording

Policy: Photography, videography and all other recording within SCPA facilities are not permitted without the artist's and SCPA's advance permission.

For any public performance or rehearsal with audience, camera positions are restricted to areas of non-egress and must conform to ADA accessibility laws and requirements. All camera positions must be approved by technical staff. Technical staff and box office must be consulted before "killing" seats for camera positions.

D) Use of Special Stage Effects and Decorations

1. Glitter, confetti, "snow", sand, water and oils, etc. spread throughout the building, are extremely hard to remove, create hazards and can permanently damage the stage.
2. Helium balloons can damage aerial equipment and are not permitted in the theater.
3. Please allow plenty of time to rig banners or other signs, balloon drops, etc. Additional personnel may be required. Prior notification is required.
4. Lasers or other potentially harmful projection or scenic devices must be pre-approved. Appropriate signage must be posted for performances and may need to be produced at the expense of the user.

E) Scenery and Props

1. All scenery, props and decorations must be fire-retardant.
2. We do not have storage facilities and therefore may not be able to accept early delivery of equipment, nor can it be stored at the termination of the event. All scenery and equipment must be removed from the building immediately following the event.

F) Sound and Lighting Consoles

1. The lighting console may not be moved from the control booth. Those wishing to use a different console or position may do so if they provide their own compatible with our lighting system.
2. The sound console is located within the seating area at the rear of the house. This is the primary mix location. If an additional stage monitor console is used, it is typically located off-stage right.
3. All alternate mix/control positions must be cleared by technical staff.

G) Crew Calls

SCPA crews are professional, scheduled 14 days in advance for 40-hour weeks which can include working on several different shows. The full-time technical staff is very versatile, with members having specific talents, including audio, lighting, rigging, etc.

*Persons other than SCPA staff expected to operate SCPA equipment must receive certification training by SCPA. This will not negate the requirement for SCPA staff on a production: house crew must always be present.

H) Animals

Service dogs and/or performance animals only please. Please provide information regarding animals prior to arrival.

I) Visitors

Programming coordinator and/or the facility representative must have prior notification of any non-essential persons wishing back stage or dressing-room access. For safety and aesthetic reasons, visitors are not permitted to walk from the audience onto the stage at any time. Actors/performers are also strongly advised not to break the proscenium post-production until the house is clear of patrons. Work being performed onstage may not allow for visitor access.

J) Additional Policies

1. Blocking exits, fire extinguishers, fire hoses or electrical panels is prohibited.
2. NO food or beverages are permitted onstage, backstage or in the house. Artist food can be organized through artist hospitality and with catering and place in A-level green room.
3. Use of wheelchair accessible aisles and exits for technical equipment is prohibited. Please inquire for clarification.

V. CARPENTRY & RIGGING

A) Seating

The Virginia G. Piper Theater at SCPA is an 853-seat proscenium theater. The fixed seat count is 811, leaving 42 loose seats in box seating and locations with ADA compliancy. Located at the top of the house to either side of the entry portals are two (2) "Directors" seating boxes that house five (5) loose chairs each. These seats are not "sell-able" but are ideal for additional operating positions.

B) Proscenium

The proscenium is defined by a structural wall header and cheek walls or "hard proscenium."

C) Vertical Dimensions

1. Stage deck to house floor (front row) -3'-0" -0.91 m
2. Stage deck to proscenium 26'-0" 7.92 m
3. Stage deck to SR entry arch 11'-0" 3.35 m
4. Stage deck to SL fly gallery (8' overhang) 15'-0" 4.57 m
5. Max trim scenery batten 32'-0" 9.75 m
6. Stage deck to grid beams 34'-0" 10.36 m

D) Stage Width

1. SR wall to SL fly rail (rail extends 3' off SL wall) 83'-0" 25.30 m
2. Maximum opening of portal legs (sliders) 60'-0" 18.29 m
3. Minimum opening of portal legs (sliders) 50'-0" 15.24 m
4. Minimum opening of legs 40'-0" 12.19 m
5. Typical stage opening (legs) 40'-0" 12.19 m
6. Wings: SR fabric edge to wall 13'-0" 3.96 m
7. Wings: SL fabric edge to fly rail 10'-0" 3.05 m

E) Stage Depth

1. Z-Line to back wall 30'-0" 9.14 m
2. Z-Line to cyc 28'-5" 8.53 m
3. Z-Line to up-stage traveler (typical) 25'-1" 7.62 m
4. Z-Line to mid-stage traveler 15'-1" 4.57 m
5. Z-Line to grand drape 1'-1" 0.30 m
6. Z-Line (Zero-line) 0'-0" 0.00 m
7. Z-Line to edge of fixed apron (on center) 4'-0" 1.22 m

Note: Dimensions in this section reference the "Zero-line," an imaginary line running along the upstage edge of the proscenium 4 feet from the edge of the stage.

F) Throw Distances

1. Center line at proscenium to cat 1 36'-3" 10.98 m
2. Center line at proscenium to cat 2 60'-10" 18.32 m
3. Center line at proscenium to cat 3 70'-10" 21.37 m
4. Center line at proscenium to cat 4 85'-5" 25.92 m
5. Center line at proscenium to box booms 44'-7" 13.43 m
6. Center line at proscenium to coves 73'-4" 22.26 m
7. Center line at proscenium to balcony rail 84'-8" 25.63 m

F) Stage Floor

The stage deck is a Robbins Bio-Channel Classic floor system. The sleepers are encased in steel channels and padded with neoprene bushings. The deck is comprised of two layers of $\frac{3}{4}$ " plywood, skinned with masonite and painted black. Down rigging and lagging into the deck are possible, however, any holes left must be doweled, filled and painted before next performance. Advance notification and arrangement must be approved with Production Manager to insure the proper time available to repair the stage. Maximum load on stage deck is 250 lbs. /sq. ft.

VI. LINESET SCHEDULE

Lineset#	Rigging Layout	FEET	METERS	WEIGHT (lbs)	Max Trim off deck	Notes
*	Portal Legs	-1'-0"	-0.30	MAX		
38	Portal Header	0' 5"	0.13	1000	27'0"	Hard-framed header
*	Main Curtain - motorized	1'-1"	0.33	MAX	clears Pro	Braille Curtain
1	1st Border	1'-9"	0.53	600	27' 0"	59'W x 5'H
2	1st Legs	2'-5"	0.74	400	7' 0"	25'H x 10'W
21	1st Orch Shell	3'-1"	0.94	MAX		Cannot be moved
3	1st ELEX	4'-5"	1.35			
4		5'-1"	1.55			
5		5'-9"	1.75			
6		6'-5"	1.96			
7	2nd Border	7'-1"	2.16	600	27' 0"	59'W x 5'H
14	2nd Orch Shell	7'-9"	2.36	MAX		Cannot be moved
8	2nd ELEX	9'-1"	2.77			
9	2nd Legs	9'-9"	2.97	400	7' 0"	25'H x 10'W
10		10'-5"	3.18			
11		11'-1"	3.38			
12	3rd Border	11'-9"	3.58	600	27' 0"	59'W x 5'H
13	3rd Orch Shell	12'-5"	3.78	MAX		Cannot be moved
15	3rd ELEX	13'-9"	4.19			
16		14'-5"	4.39			
17	MS Traveler/3rd Legs	15'-1"	4.60	MAX	7' 0"	"59'W x 25'H (bi-part) Cannot be moved"
18	Roll-drop Screen	15'-9"	4.80	MAX		Cannot be moved
19	4th Border	16'-5"	5.00	600	27' 0"	59'W x 5'H
20	4th Orch Shell	17'-1"	5.21	MAX		Cannot be moved
22	4th ELEX	18'-5"	5.61			
23		19'-1"	5.82			
24	4th Legs	19'-9"	6.02	400	7' 0"	25'H x 10'W
25	5th Border	20'-5"	6.22	600	27' 0"	59'W x 5'H
26		21'-1"	6.43			
27		21'-9"	6.63			
28	5th ELEX	22'-5"	6.83			
29		23'-1"	7.04			
30	6th Border	23'-9"	7.24	600	27' 0"	59'W x 10'H
31		24'-5"	7.44			
32	US Traveler/5th Legs	25'-1"	7.65	MAX	7' 0"	"59'W x 25'H (bi-part) Cannot be moved"
33		25'-9"	7.85			
34	6th ELEX - cyc	26'-5"	8.05			
35		27'-1"	8.25			
36		27'-9"	8.46			
37		28'-5"	8.66			
break						
39	Cyc	29'-9"	9.07	800	27' 0"	59'W x 25'H

Notes: This lineset schedule indicates typical house configuration. Advance notification and clearance are required should changes be desired. Measurements reflect true rigging layout in reference to the proscenium. Lineset numeration reflects the muling of several linesets and as a result not all sets are in line with the rail.

THIS IS NOT A FULL-FLY HOUSE. Fly-system is DOUBLE PURCHASE. Maximum pipe weight is 1400 lbs and maximum arbor weight is 2800 lbs. Flying pipes out of weight is not acceptable.

ALL battens max out trim or "grid" at 32'. Please note varying heights for max out trim of specific soft and hard goods such as legs and orchestra shells. Also note that all soft goods, aside from bi-part travelers are sewn flat/without fullness. Our Orchestra Diva Shells are 60' length and hang at 26' below batten while at max grid.

Proper industry standard and rated rigging hardware is required for all scenery and items hanging overhead. SCPA has limited stock in hardware; please contact the Production Manager for coordination.

VII. STAGE LIGHTING

A) Console

Primary: ETC Gio 4k with FADW (2x20) fader wing.

(2) built-in 12.1" Touch Screens

(2) External 19" Touch Screen

Supports Net3, Net2, Artnet and Avab UDP Outputs

iRFR and iPad support available

Secondary: ETC Ion 2000 with an FADW (2x20) fader wing.

Storage: ETC Express - 240 control channels, 600 cue memory capacity.

RFR: Wireless handheld for Ion only

Peripheral: 6 x ETC Net3 Gateways (two-port)

Note: The control booth is located approximately 86' (26.21 m) from center line on the proscenium.

B) Dimmers/Circuits

ETC Sensor+ Racks: DMX/ ETCNet3 DMX compatible over Ethernet

The house is engineered with a dimmer-per-circuit system. There are (512) circuits located throughout the theater: (200) located throughout the FOH and (312) overstage.

FOH:	Cat 1	36
	Cat 2	36
	Cat 3	36
	Cat 4	24
	Cove HR	12
	Cove HL	12
	Box Boom HR	18
	Box Boom HL	18
	Balcony Rail	12
Stage:	SR Elex gallery	240 – 40 socapex drops
	SL Loading gallery	24 – 4 socapex drops
	DSR wall box	6
	DSL wall box	6
	USR wall box	18
	USL wall box	18

C) House Plot (See drawings)

A house lighting plot is maintained to handle most of the typical user requirements. Advance notification is necessary if alterations to the house plot need to be made. Additional labor may be needed for alterations and restore.

D) Company Switch

400 amp 3-phase power terminated in cam-lock. Switch is located in the SR electrics gallery, 22 feet above the deck in the USR corner.

E) House Lights

House lights are controlled through a PARADIGM system. They can be controlled from stage right, control booth and the house sound mix location. House lights can also be soft patched into lighting console.

F) Tech Table

A tech table can be setup mid-house with production clearcom, remote lighting console, voice of god and typical conveniences.

G) Lighting Instrument Inventory *inventory represents house plot dispersion

FOH	141	ETC Source Four (750w) bodies
STAGE	65	ETC Source Four (750w) bodies
	90	ETC Source Four PAR EA (750w) w/ full lens kit
BOOMS	32	ETC Source Four (575w) bodies
STOCK	45	ETC Source Four (575w) bodies
	1	5 degree
	66	10 degree
	18	14 degree
	61	19 degree
	70	26 degree
	95	36 degree
	12	50 degree
PAR/CYC	12	ETC Source Four PAR EA (750w) w/ full lens kit
	45	PAR 64 (1k) (WFL, MFL, NSP, VNSP variety)
	20	8" Fresnels (1k)
	10	Altman FC-1 Cyc units (1k) – gangs of three (house hang)
	20	Altman Spectra CYC 100
	5	Altman 3 Skycyc units (1k) – gangs of three
	3	Altman Skycyc units (1k) – single unit
	5	MR-16 Zip Strip 8' (4-circuit) (5 cells per circuit)
	2	MR-16 Zip Strip 6' (3-circuit)

H) Intelligent Lights

- (4) GLP impression X4 Wash
- (4) GLP VOLS/LICHT Spot
- (4) Martin Mac Viper Profile

I) Follow Spots

- (2) – Lycian Superstar Short 1.2k (1200w lamp) followspots

J) Other Lighting Equipment

- (8) – Boom plates and varying lengths of boom pipe (8', 10', 12').

K) Hazers

- (1) DF-50 Hazer
- (1) Antari High Output M5 Fog Machine

L) Power Breaker Box

- (1) 200 Amp 3 Phase w/
- (27) 20 Amp Edison Circuits

VIII. VIDEO/PROJECTION EQUIPMENT

A) Roll-Drop Projection Screen

*Permanent Roll-Drop Screen located on line set #18

Stewart Ultramatte 130 with Cineperf 24'1" W x 13'6.5" H (diagonal measurement: 27'7.5") Aspect Ratio 1.78:1

* Rear Projection Screen

Da-Lite Da-Tex Rear Projection Screen with Fast and Fold / Da-Tex Complete 40521

Screen 21'5" W x 16'4" W (diagonal measurement: 27') Aspect ratio: 1.33:1

B) Video

- Titan 1080P – 700 10k lumens – permanently mounted in control booth
- Eiki Projector 6500 lumens
- NEC NP-PX700W 7000lumens with NP082L lens, located in the atrium. Advance notification and permission is required for relocation, setup and testing. Please contact the Production Manager.
- Barco Digital Cinema Projector DP2K-20C DCP Projector with Alchemy lamp TLD+Lens (4.17 - 6.95:1 WUXGA) located in the Control Booth on a Barco pedestal with touch panel. Please notify the Production Manager and Audio/Video Engineer for more details
- Barco ImagePRO-II with dual output and audio including Barco #R9004668 Audio Barco #R9801123 BME AURO 11.1 Audio Processor AP24- Barco Alchemy package
- REAR PROJECTOR:
 - 1 Barco HDXW12 HDX W12 Rear Projector, including TLD+ Lens #R901400B1
 - 1 Barco TLD+ Ultra Lens 0.8 - 1.16 R9801414
 - 1 BarcoHDX Lamp 2.5 KW + House R9864130
- Folsom Presentation Pro Video Switcher (7 inputs, 2 outputs, audio out)
- 2 Tascam DVD players
- OPPO BluRay (BDP-93)

C) Projection locations

Projection is possible from several locations within the house and backstage.

For certain applications, in-house equipment may not be appropriate. To discuss possibilities, please contact Production Manager.

D) Closed Circuit Video

- A reference video camera in the rear of the auditorium may be viewed from a monitor at the stage manager's console, the green room and in the atrium.
- Infrared Cam with a static shot of stage is available

E) Control/operation

Operation can be setup onstage, in the Lighting/Control Booth or at FOH.

F) Throw Distance

The throw distance from the Titan 1080P-700 (control booth) to the roll-drop screen is 101'-9" (31.01 m) on center line.

IX. SOUND SYSTEM

A) Speaker Systems

The audio system is a flown line array design, with additional coverage provided by a front-fill system and a center cluster. The system can reach 130 db SPL A weighted slow at the mix position. While the system can reach 130 db, there is an enforced SPL limit within the Virginia G. Piper theatre of 99 db to 101 db. This limit is at the discretion of the AV Supervisor. While the Virginia G. Piper Theater currently has no enforced SPL limit we ask that all shows be mixed at a reasonable level for the comfort of our patrons, and as not to interfere with other productions that may be occurring within the building. House technical staff reserves the right to determine appropriate levels.

Main Theater Sound System

L'Acoustics Kara Line Array, 2-way Modular WST enclosure (6 boxes flown per side)

L'Acoustics SB18 subwoofer cabinets (2 flown per side)

- All powered by L'Acoustics LA12X amplifiers

Front Fill Speakers

EAW JF80 near field speakers placed on the downstage lip of the stage (5 boxes)

- Front fill powered by an EV P900RL amplifier

Center Cluster

L'Acoustics ARCS Wide 2-way Constant Curvature WST enclosure – flown center (4 flown)

- All powered by L'Acoustics LA4X amplifier

B) Surround Sound System

8 L'Acoustics 108P Self-powered coaxial loudspeaker: 8" LF +1.5" HF diaphragm

8 L'Acoustics ETR*-2 adjustable U bracket: 8XT-108P-MTD108a

4 L'Acoustics ARCS Wide 2-way Constant Curvature WST enclosure 30 degree x 90 degree

L'Acoustics LA4X US amplified controller with PFC 4 x 1000 W/8 Ohms Ethernet network. AES/EBU. US version

C) Stage Power

Isolated 200 amp 3 phase power available off-stage right – terminated in Cam-lock.

D) Front of House Equipment

Console

AVID VENUE SC48 Digital Mixing Console

- 24-bit/48kHz Digital Mixing Console
- VENUE Software Ver. 3.1.1
- Capable of 48 analog mic/line inputs and 32 analog line outputs
- Can be configured for 16 aux sends, 8 groups, or variable groups (24 bus), 8 mono matrixes (linkable up to 4 stereo matrixes)
- VENUE Pack 4 Plug In Bundle
- WAVES GOLD Plug In Bundle
- ECx Ethernet Control Enabled

FOH Notes

The FOH console feeds several house components and zones.

L/R, Center, Subs, Front Fills, SM (Stage Manager Hot Spot), and atrium are all separate outputs. Currently the Subs are on an Aux Send, the Center Cluster, Front Fills, SM, and atrium feeds are all on separate outputs.

These can be configured by the House Head Audio Engineer to meet any requirements.

- 2 Stereo Matrixes are always setup for CD Record (Tascam SS-CDR200) and Video Sends, but can be configured to meet any requirements.
- 2 Stereo CD Players (Tascam 500B) are patched directly into the FOH SC48 using 4 analog inputs.
- 1 Sony E12 Mini-disc player with auto pause
NOTE: there is no cassette deck in-house. One may be supplied or rented, prior arrangement is required.
- An 1/8"/3.5mm stereo cable for iPod/iPad/MP3 Player is always patched into the analog 2-Track inputs of the FOH SC48 Console.
- FireWire for ProTools is patched for anyone carrying a ProTools rig
- The FOH Talkback Microphone is always patched into the Talkback Mic input of the console
- A footswitch is connected to the SC48 and can be configured for user preferences.
- CD Players
- 2- Tascam 500B
- 1- Tascam SS-CDR200 (CD Record)

PLUG-INS:

VENUE Pack 4 Plug In Bundle

Engineers traveling with personal plug-ins must make prior arrangements with the House Head Audio Engineer

E) Audio Lines

Main house snake is a 40 input, 12 returns, with two transformer splits.

*For further details please contact House Audio Engineer.

F) Stage Monitor System

Console

AVID VENUE SC48 Digital Mixing Console

- 24-bit/48kHz Digital Mixing Console
- VENUE Software Ver. 3.1.1
- Capable of 48 analog mic/line inputs and 32 analog line outputs
- Can be configured for 16 aux sends, 8 groups, or variable groups (24 bus)
8 mono matrixes (linkable up to 4 stereo matrixes)
- VENUE Pack 4 Plug In Bundle
- ECx Ethernet Control Enabled
- Monitor System Notes
- Our Monitor position is located Stage Right

Speakers

- 8 EAW SM200 (2" HF x 12" LF) Bi-Amped
- 2 EAW SM200iv (2" HF x 12" LF) Bi-Amped
- 4 EAW JH15 (1.4" HF x 15" LF) Bi-Amped
- 2-QSC KW122 Powered Speakers

- 4 Electro-Voice ZXA1 (1.25" HF x 8" LF) Self Powered
- 4 Meyer UPA – Bi-Amped permanently hung over stage (2- stage right & 2- stage left)
- Bi-amp mixes (Crown Macrotech and Microtech amplifiers with dbx DriveRack Processing)

NOTE: A full, on-stage monitor mix set-up is only possible from stage right, due to location of power and audio snake.

G) Primary Mix Location/Sound Booth

The primary house-mix location is available within the seating area at the rear of the house. It is approximately 77' (23.47 m) from the proscenium just to the house right side of center line.

H) Wireless Microphones Systems

- 5 Shure UHF-R Wireless receivers
 - ☒ 2 Shure UR4D J5 UHF-R Dual Channel Receivers
 - ☒ 2 Shure UR4D G1 UHF-R Dual Channel Receivers
- 10 Shure UR2 Handheld Transmitters with SM58 Capsules (4 J5 & 4 G1)
- 3 Shure Beta 58 Capsules & 1 KSM9 Capsule for UR2 Handhelds
- 8 Shure WL184 SuperCardioid Lavalier Microphones
- 2 Sennheiser MKE2 Omni Lavs (black)
- 2 Shure WL 50 Omni Lavs (black)

I) Microphones/DI's

Microphone Inventory

2	AKG 414 ULS	large diaphragm condenser
2	AKG 414 XLS	large diaphragm condenser
4	AKG 451B condenser	
1	AKG D112	large diaphragm dynamic
3	Audio Technica AT8533	condenser
1	Barcus Berry Piano Pickup	
2	Beyerdynamic M-88	dynamic
2	Beyerdynamic 201	
4	Crown PCC-160	phase coherent cardioid (boundary type)
2	Crown PZM-30D	pressure zone microphone (boundary type)
1	DPA 4061	
5	DPA 4099 (with all various DPA Clips and Mounts)	miniature super cardioid condenser
2	Electro-Voice RE20	large diaphragm dynamic
1	Electro-Voice RE410	
1	Electro-Voice RE510	
3	Electro-Voice ND 468	dynamic
1	Neumann KMS-105	super cardioid condenser
2	Sennheiser 906	dynamic
3	Sennheiser 904	dynamic
5	Sennheiser MD421	dynamic
1	Shure BETA52	large diaphragm dynamic
12	Shure SM57	dynamic
4	Shure BETA57	dynamic

9	Shure SM58	dynamic
2	Shure SM58S	switch dynamic
9	Shure BETA58	dynamic
8	Shure SM81	condenser
1	Shure BETA91	half-cardioid condenser
4	Shure Beta98S (with drum and stand mounts)	condenser
1	Audio Technica AT4071a Shotgun	
1	Crown PZM Small	pressure zone microphone (boundary type)
1	DPA Piano System	
4	Shure 98A	cardioid condenser
3	Shure KSM 141	condenser
2	Shure KSM 32	cardioid condenser
1	Shure 55SHII	

DI's

9	Countryman Type 85 Direct Boxes (Active)
5	Whirlwind Director Direct Box (Passive)
4	Whirlwind PCDI
6	Whirlwind IMP-2 (Passive)
1	Radial JDI (Passive)
2	Radial J-48 Direct Box (Active)
1	Radial J-DI Stereo Direct Box (Passive)
3	Radial ProDI Direct Box (Passive)

J) In-House Com System

Wired Com

2	ClearCom substation: dual channel
10	Single-Channel Belt packs
4	Dual-Channel Belt packs
14	Headsets
2	Handsets (phone-style)

X. PROPS & ADDITIONAL EQUIPMENT

A) Pianos

9' Steinway D Concert Grand - New York (used on VGP stage only)

Yamaha upright P22 SAW (used in Green Room and stage)

NOTE: House-certified piano tuner must be used. SCPA will coordinate tuning upon request. Prior arrangement to use the upright piano on stage must be made with Production Manager.

B) Stage Risers

12 Wenger 4' x 8' adjustable to 8", 16", 24" height

C) Dance Floor

Rosco Adagio Tour Dance Floor - 6 Rolls @ 6' x 50'6"

Rosco Performance Dance Floor - 5 rolls @ 6' X 60'

Harlequin Reversible Grey/TV White - 5 rolls @ 6'6" x 49'2"

NOTE: Use of shoes and equipment that may cause damage beyond normal "wear and tear" to dance floors is prohibited.

D) Music Stands

40 Manhasset music stands

10 Wenger plastic music stands

E) Chairs

7 Brown fabric orchestra chairs

4 Black vinyl stools with chrome legs (bar height)

75 Black vinyl/black metal chairs

8 Black director's chairs

8 Black wooden bar stools (29" high)

3 Black wooden padded stools with backs

XI. SEATING CHART

