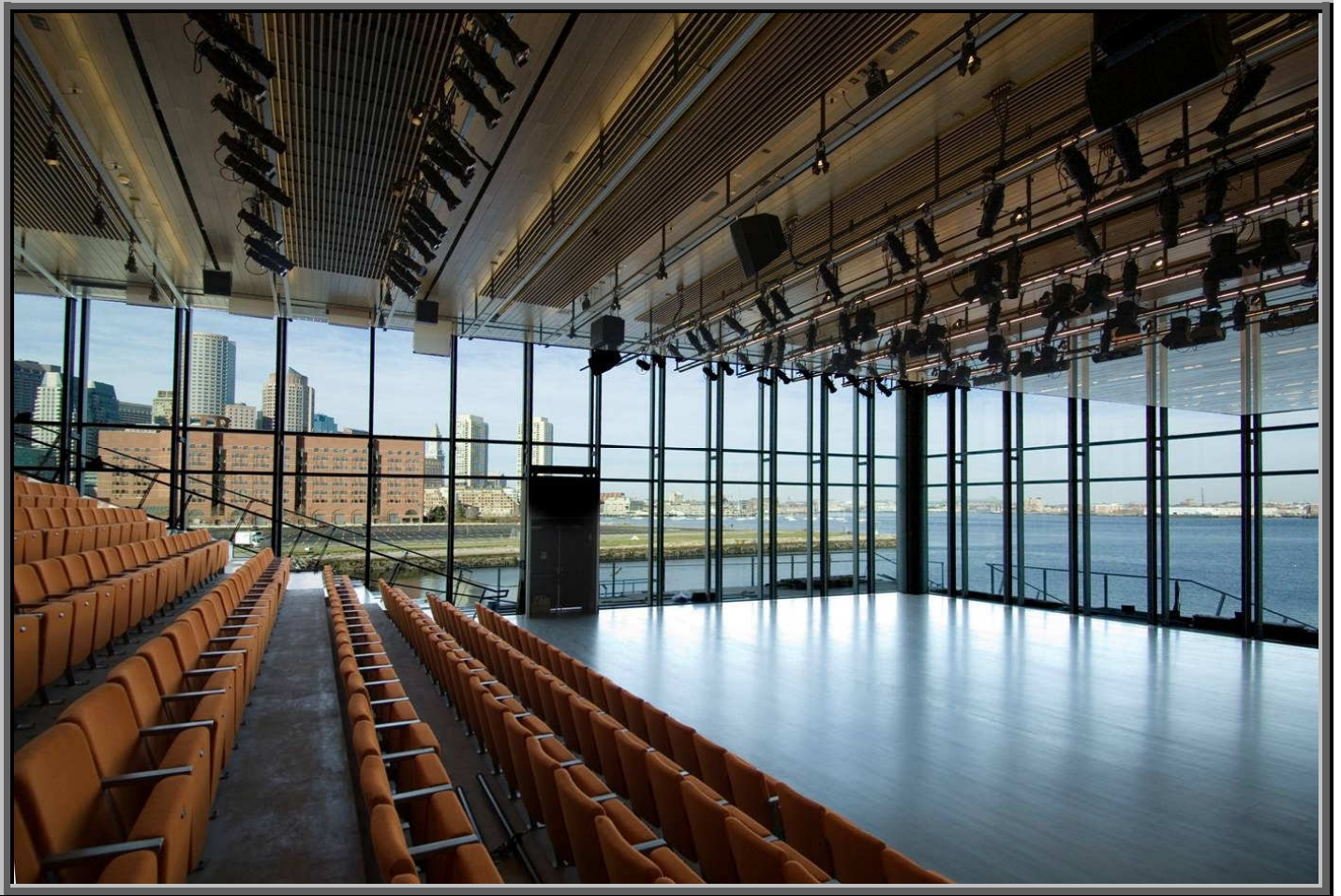


*THE INSTITUTE OF CONTEMPORARY ART  
BARBARA LEE FAMILY FOUNDATION THEATER*

# **PRODUCTION SPECIFICATIONS**



**REVISED 9/9/2008**

# F.A.Q.:

<b>ADDRESS</b>	<b>100 NORTHERN AVE. BOSTON, MASSACHUSETTS 02210</b> (SEE MAP ON PAGE 15)
<b>PRODUCTION MANAGER</b>	MAGGIE MOORE
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<b>ASST. PRODUCTION MGR.</b>	SAMUEL G. BETTS
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<b>SP. EVENT PROD. COORD.</b>	JILL COLEMAN
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<b>THEATER CAPACITY</b>	325 with options for Handicapped
<b>APPROX. PERF. DIMENSIONS</b>	50'w x 45'd x 21'h
<b>BACKSTAGE FACILITIES</b>	(2) Chorus dressing rooms, (1) Star dressing room, (1) Common area/green room. There is no specific area for incoming production management. Wireless internet available.
<b>WASHER &amp; DRYER</b>	(1) new Washer & Dryer, in ICA P.M. office
<b>LOADING DOCK</b>	Single truck, max 53', Street level, with 8'x8' 10k lbs dock lift
<b>LIGHTING BASICS</b>	(7) over-stage, (7) F.O.H fixed electrics each with hardwired circuit boxes. Rep plot consisting of approx (160) units. Strand 520i driving (192) strand 2.4k dimmers, (35) true non-dims, & house light dimmers. There are (10) additional 4x600w dimmers, over-stage, via ETC SmartBars.
<b>AUDIO BASICS</b>	7.1 Surround capable via all hardwired EAW cabinets, including left & right clusters with flown subs. driven by either a Dolby cinema audio processing system or Midas 400 40x8x4x3 mixing console. A battery of microphones available.
<b>VIDEO BASICS</b>	(2) Kinton 35mm projectors, (1) Pro DSX 12k lumen video projector, (1) Proxima 5500 Lumen projector, & (1) 22'x10' Permanently mounted projection screen. Various monitoring and routing capabilities. Projection capabilities for: VGA, Betacam, DVcam, DVD, VHS, Live feed, etc.
<b>CONTROL BASICS</b>	AMX Control system consisting of (2) permanently mounted and (1) wireless touch panel interfaces. Integrates Houselights, Shade systems, projection systems, etc.
<b>RIGGING BASICS</b>	(7), 40' 1250 lb capacity 5-pick, winched soft-good battens, spaced every 6', starting at plaster line. The battens are individually operated by J.R. Clancy control system,

## Important Note:

*These technical specifications are subject to change. For specific questions of any kind please contact ICA Production Management in advance of preparing for your show. Thank you.*

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## General Information:

The Institute of Contemporary Art, ICA, is located in a new building on the Boston waterfront, designed by architects Diller Scofidio & Renfro. It contains 18,000 sq ft of contemporary art exhibition space, a café, a museum store, and 325-seat theater. The intimate setting and glass walls of the theater provide a spectacular view of Boston Harbor and make it an exciting space for performances.

The main entrance to the theater is on the third floor at the back of house right. There is also a door on the 2<sup>nd</sup> floor, downstage left, which is primarily used for exiting following performances. There is one emergency exit to the outside, downstage right, adjacent to the bottom of the house left aisle.

The theater at the ICA has a house of fixed, "stadium-style", seating for 325 and is considered an "end-on" or "box" theater; meaning that the first row of seats is on the very downstage edge of the performance space. There is no fixed proscenium. The seating capacity includes six handicapped seats, in Row "A", which, when utilized reduce non-handicapped seating to 319. Additionally there is limited space for extra handicapped or non-fixed seating on the 3<sup>rd</sup> floor level, house right of the control/projection booth.

The playing area measures roughly 50'x 50' and has a bio-channel sprung floor covered with "Santa Maria" hardwood that is stained gray. The upstage, stage right, and house left walls of the theater are floor to ceiling glass. The windows along each of these walls have (3) architectural shade options; full blackout, translucent, and acoustic which can be operated, via an automated control system, from a number of locations. The shades are grouped in (3) sections, upstage wall, stage right wall, & house left wall.

## Access & Loading Information

There is a small private drive that comes to the building off of Northern Ave. There is one loading dock located adjacent to the private drive just past the public entrance. The dock sits at a 45 degree angle and can accommodate a truck up to 53'. This requires the driver to back down a long driveway with a 90-degree turn in it.

The loading dock is not elevated from street level; however there is a floor lift at the dock that is 8'x8' with a rated capacity of 10,000 lbs. Due to fire lanes, vehicles may remain in the dock only when actively loading or un-loading, unless prior arrangements have been made with ICA Production, ICA Facilities, and ICA Security.

The equipment path from the [street level] loading dock involves passing through (3) doors; the smallest of which is 6'w x 10'h and then travel up one floor by one of (2) elevators or stairs. The small elevator door measures 3'6"w x 8'h with a clear interior space that measures 8'6"w x 8'd x 10'h. The larger elevator, which is mostly glass, has a door which measures 8'w x 10'h, and a clear interior of 16'w x 9'd x 10'h.

### ***Important Note: Loading Dock /Parking***

*There is no free parking available on-site. However there is a very limited number of free places to park cars or trucks on Northern Avenue, as well as a number of 4-hour parking meters on surrounding streets. Additionally the ICA is surrounded by large parking lots that charge a daily rate of \$10-\$12.*

### ***Important Note: Enforced equipment movement policies***

- Elevators must have freight pads in place before equipment is moved.
- Only large, clean, semi-hard rubber or pneumatic casters are allowed on finished floor surfaces without protective Masonite sheeting in place.
- An ICA security officer must be present while the loading dock is open.
- Due to storage constraints, equipment that is being shipped or delivered without accompanying personnel must be scheduled with ICA production management.

# Performance Facilities:

## Stage Specifications & Surface covering:

The playing area is an irregular trapezoid-like shape with no elevation change between the stage floor and the first row of seats. The depth is constant while the width increases from up-stage to down, but only on stage right. Typically, performers enter the stage via (2) large doors up-stage left. These doors lead to the “Bridge” a short glass hallway that connects the green room to the stage. The Bridge can be blacked out; using a shade system similar to the glass walls of the theater, and often becomes an extension of “backstage” during performances and events.

The stage surface is a Robbins Bio-Channel™ sprung-floor covered in ½” Santa-Maria hardwood with a medium gray stain and a semi-gloss finish. Being that the space gets used as a corporate event space, the condition of the floor – both visually and structurally – is given high regard.

### *Critical Stage Dimensions:*

- |  |           |
|--|-----------|
| <input type="checkbox"/> Upstage wall to first row of seats (minus egress) | ---42’3”  |
| <input type="checkbox"/> Upstage wall to “plaster line”                    | ---37’3”  |
| <input type="checkbox"/> Wall to wall width inside blackout shades         | ---51’1”  |
| <input type="checkbox"/> Wall to wall width at “plaster line”              | ---54’ 5” |
| <input type="checkbox"/> Finished floor to finished ceiling                | ---24’2”  |
| <input type="checkbox"/> Finished floor to bottom of fixed electrics       | ---21’9”  |

### ***Important Note: FLOOR ALTERATIONS***

*Because of the sprung floor, the surface of the floor cannot be painted or altered including screwing, bolting, or fastening to it in any manor.*

## Power Tie-in:

There are (2) 100A, 3-phase disconnects with standard Cam-Lock connections (Black, Red, Blue, White [neutral], and Green [ground]) and internal lugs for bare-end tails. The tie-ins are located on the upstage left wall, in the “niche”. One has the same isolated ground as the house audio system and is mounted approximately 4’ above the stage floor. The non-isolated tie-in is mounted approximately 7’ from the stage level.

## Podium Box/Trough Connectivity

There is a cable trough that runs in the stage floor the length of the rear wall and up both stage right and stage left walls (refer to the technical drawings for greater detail). In the trough, located upstage right and upstage left, there are (6) dimmable circuits and (2) true non-dim circuits. Additionally, there are audio connection panels in the trough; down stage left, down stage right, and upstage center. Each audio connection panel contains a number of microphone lines, tie lines, com lines, and speaker patch points, as well as a 20a 120v Edison quad box that is on the same isolated ground as the rest of the audio system. Along the down-stage edge of the playing space there are three floor boxes, usually utilized for podium applications, which may contain microphone, VGA, cat5, computer audio, and/or (1) Edison circuit.

## Back Stage, Dressing Rooms, and Production Spaces:

There are no traditional backstage areas. Nor is there a dedicated visiting production office; however the entire building is Wi-Fi blanketed with printers for use by visiting companies. There is a common space backstage that acts as a green-room, office space for the ICA production department as well as some flexible space for incoming production staff, and is often used for wardrobe and hospitality. The green room is equipped with a small kitchenette including a microwave and a small refrigerator, and (2) small couches.

Off of the green-room; there are three dressing rooms - A, B and C. Each dressing room is equipped with counters, mirrors, lights, seats, full bathrooms with handicapped accessible showers, and intercom/paging stations. Dressing rooms A and B have capacities of 6 persons. Dressing room C is rated for 3 people, and is usually considered the “star” dressing room.

### ***Important Note: Storage***

*There is very limited storage available at the ICA. Storage of big scenery or props, copious amounts of empty/unused cases, and sometimes even large numbers of idle performers/technicians can be tricky and often requires conversations with ICA Production Management prior to arrival.*

## *Performance Facilities: (cont.)*

### Projection Booth, Control Booth, and Control System:

The light/sound and projection booths are located at the back of the house on the third floor, and are independently sound isolated. The projection booth is accessible either via (4) steps or a wheelchair lift. Housed in the Projection booth are (2) 35mm projectors, (1) 12,000 lumen digital projector, as well as all video routing and control equipment including the Dolby™ digital audio processor. The projection booth contains its own independent cooling system for the projectors. The Control booth houses the lighting board, lighting data management, an AMX automated controls touch panel, and a majority of the house audio system processing.

### Wardrobe:

There is no specifically designated wardrobe area; however there is a washer and dryer located in the ICA Production Manager's office. The ICA has an inventory of clean towels, hand towels, and wash clothes; however for companies that require a substantial amount of these materials please contact ICA production management to confirm the most current quantity on hand.

### *Additional Wardrobe Equipment:*

- (1) Jiffy steamer
- (1) Ironing board
- (1) Iron
- (2) 5' long costume racks (*some assembly required*)
- (2) 6' long costume rack (*some assembly required*)
- (1) Small Sewing Machine

### Soft-goods:

There is a full compliment of legs, borders and a black traveler all made out of JB Dante 25 oz. flame retardant black velour, with no fullness. There is also a black sharks-tooth scrim and a bleached white muslin cyclorama.

### ***Important Note: Flame Certificates***

*Any, and all, soft-goods are subject to approval by the Boston Fire Department. This may require submitting a 12"x12" sample of the actual material and may take up-to (3) weeks for verification and certification. If for any reason they do not pass the Boston Fire Department's safety standards they will not be allowed.*

### *Soft-goods inventory:*

<i>( H x W )</i>	
<input type="checkbox"/> (10) Legs	21'6" x 10'
<input type="checkbox"/> (1) Leg (for DSL)	23' x 12'
<input type="checkbox"/> (1) Leg (for DSR)	23' x 20'
<input type="checkbox"/> (2) Legs	21' x 8'
<input type="checkbox"/> (2) Legs	21'-10" x 4'
<input type="checkbox"/> (2) Black traveler panels	21' x 24'
<input type="checkbox"/> (1) Black sharks-tooth scrim	21' x 44'
<input type="checkbox"/> (1) White seamless cyclorama	23' x 42'
<input type="checkbox"/> (3) Borders	4'9" x 42'
<input type="checkbox"/> (1) Border	5'9" x 52'
<input type="checkbox"/> (1) Border	24" x 42'

## Performance Facilities: (cont.)

### Additional Performance Facilities Equipment:

- (1) Genie lift AWP-20 (battery operated w/ 20' mast and short outriggers)
- (2) Scaffolding set capable of reaching to ceiling
- (2) 6' fiberglass ladders
- (2) 8' fiberglass ladders
- (1) 12' fiberglass ladder
- (1) 28' extension ladder
- (1) 12' Fiberglass A-frame (Trestle) Ladder w/ 12' extension & rolling base
- (1) Large Presentation Lectern (ADA compliant)
- (1) Small Reading Lectern
- (4) Tables, black fixed height 30" x 8' x 29"
- (2) Tables, black fixed height 30" x 6' x 29"
- (2) Tables, black fixed height 18" x 8' x 29"
- (4) Tables, black fixed height 18" x 6' x 29"
- (6) 42'x63" Rosco dance floor - black/gray reversible Total area: 42' x 31'6"
- (4) 8' Dance Barres (double sided) (*some assembly required*)
- (8) Music Stands
- (12) Music Lights
- (8) Musician's Chairs
- (1) Wooden Stool

### Additional Chairs:

The ICA has a large number of black plastic (non-folding) chairs. Although they are not for the sole use of the production department, often there are plenty enough around for all to use. However other departments may be looking to use them simultaneous to a performance or event. Should a company require a specific number of chairs, please contact ICA production in advance to secure their availability.

# Lighting & Rigging:

## General Information:

The ICA utilizes a rep plot which must be restored at the end of each event or run of performances. Any changes to the rep plot need to be discussed in advance with the ICA Production Management. There is a Strand 520i fully programmable lighting controller which drives (192) Strand 2.4k dimmers distributed throughout the theater. There are an additional (35) true non-dim circuits, as well as (10) 4x600w ETC SmartBar dimmers which are used to accommodate the rep plot circuitry.

While the house dimmers, non-dims, and houselights all fit on (1) universe of DMX-512 with room to spare, there is a second DMX universe powering only (52) channels of the SmartBar dimming system, leaving (460) channels of unused DMX in the overhead. This DMX can be tapped into via (3) DMX nodes overhead and (1) node in the stage left niche.

## Positions:

The "grid" is composed of parallel pipes which run east to west at intervals of 6', and are fixed in position with the bottom of the pipe being 21'9" from the deck. For the height of the F.O.H electrics is 23' from the stage level. There are pipes connecting the electrics, running up stage-down stage 22' left and right off from center. Although these can be used as lighting positions, their intended purpose was to be an attachment point for (10) removable floor to "grid" side lighting booms ((5) left, (5) right). For more detail please refer to the technical drawings or contact ICA production management.

## House Lighting:

There are fluorescent up-lights that reflect off the ceiling and incandescent down-lights which together comprise the house light system. These can be controlled from the light board or the AMX touch screen control system. The touch screens are located upstage left, in the sound/light booth, and there is a portable screen that typically lives in the projection booth.

### ***Important Note: Houselights on Fixed Electrics***

*Mounted 6" out from the upstage side of each fixed electric, and running the entire length of the pipe, parallel to it, is a permanently mounted fluorescent house-light. This will obstruct the both ability to "yolk out" fixtures on the upstage side of electrics and span across the top of the fixed electrics.*

## Programming Notes:

The control for the lighting system is a Strand 520i complete with (2) 17" flat panel monitors, keyboard, and printer (the manual can be downloaded at: <http://www.strandlighting.com/US/Index.htm>). There isn't an easy off-line editing system available for this system, especially when trying to adapt a show written on other lighting platforms. Many users have printed cues and then had to re-write the show on the Strand. The possibility exists that an outside console could be connected to the 520i and run a show given only one universe of DMX is needed. From there you could patch any of the other universe dimmers into that one universe giving (512) channels of control over (2024) DMX channels.

## Control & Dimming Equipment:

- (1) Strand 520i (w/ (2) 17" Monitors, Keyboard, HP laser-jet printer)
- (192) Strand 2.4k dimmers
- (35) Non-dim circuits (switch only, no SCR in line, 20a 120v 60hz output)
- (41) House Light Dimmers
- (13) ETC SmartBar 4x600w dimmer stick (10 of which are utilized as a part of the rep plot)
- (4) Ethernet to DMX nodes (3 overhead, 1 at stage level)

## Rep Plot Inventory:

- (112) ETC Source 4 Bodies capped @ 575w
- (4) 50° Lens Tube, ETC Source 4
- (49) 36° Lens Tube, ETC Source 4
- (48) 26° Lens Tube, ETC Source 4
- (11) 19° Leko, ETC Source 4
- (20) 8" Strand 2000w Fresnels
- (6) ETC Source 4 PAR MFL (alternate lenses available)
- (16) L&E 3 circuit broad cyc lights

## Lighting & Rigging (cont.):

### Additional Lighting & Related Accessories:

- (14) ETC Source 4 Bodies Capped @ 575w
- (2) 50° Lens Tube, ETC Source 4
- (12) 36° Lens Tube, ETC Source 4
- (18) 26° Lens Tube, ETC Source 4
- (9) 19° Lens Tube, ETC Source 4
- (2) ETC Source 4 Zooms (25°-50°)
- (2) ETC Source 4 PAR MFL (alternate lenses available)
- (6) Altman PAR 64 (500w or 1000w)
- (2) 8" Strand 2000w Fresnel
- (200) 6.25" Color-frames
- (12) 7.5" Color Frames
- (50) 10" Color-frames
- (200) Standard theatrical C-clamps
- (20) Mega Clamp style C-Clamp
- (50) 10"x11.5" Color-frames
- (50) 18" Single T Side-arms
- (12) 12" single T Side-arms
- (8) 24" double T Side-arms
- (22) Barn-doors for 8" Fresnels
- (24) 6.5" Donuts
- (16) "A" size template holders
- (2) "A" size Glass template holders
- (16) "B" size template holders
- (2) "B" size Glass template holders
- (12) 6.5" Top Hats (fully flocked)
- (12) Iris (Source 4)
- (16) Floor trunions for Broad Cys
- (16) Hanging yolks for Broad Cys
- (1) Ground-row masking [(5) sections @ 2'h x 8'w for a total of 40'w] currently not painted.

### Cabling:

**Please Note:** Cable quantities may vary by (+/-) 2 or 3 cables depending on the most recent breaks/repairs. If your specific needs are close on any particular type/quantity of cable, it is recommended that you consider renting extra/spares.

- (25) 5' stage-pin extensions
- (20) 10' stage-pin extensions
- (45) 15' stage-pin extensions
- (40) 25' stage-pin extensions
- (20) 50' stage-pin extensions
- (25) Stage-pin Two-fers
- (2) 25' Socapex 6-circuit multi-cable
- (3) 40' Socapex 6-circuit multi-cable
- (3) 60' Socapex 6-circuit multi-cable
- (6) Socopex 6-circuit stage-pin break-ins
- (8) Socopex 6-circuit stage-pin break-outs
- (1) Socopex 6-circuit Edison break-ins
- (1) Socopex 6-circuit Edison break-outs
- (2) 15' 5-pin DMX
- (2) 25' 5-pin DMX
- (5) 50' 5-pin DMX
- (1) 75' 5-pin DMX
- (1) 100' 5-pin DMX



## Lighting & Rigging (cont.):

### Rigging, Stage Hangings, and Overhead Obstructions:

The ICA has no fly loft. There are (7) winched battens at 6' intervals on the stage. These are the same battens used for hanging soft-goods. There is a maximum trim height of 23' 1". However, if there are spanner pipes from one electric to another over the batten the trim height is reduced to 21'6"+/-. Each batten has a working rating of approximately 1250 lbs., spread evenly over 5 aircraft cable lift lines (each lift line rated at approximately 250lbs.).

The ICA also has (1) 40' bi-parting aluminum traveler track with 3' of overlap at center and a 2' operator run-off on stage left. The track is usually stored on the #6 winched batten.

There is a 24'x13' movie screen that descends from the ceiling approximately half way up-stage from plaster-line, as well as black velour masking that tracks on from its USL storage area. When the screen and masking are in place together, the total width is approx. 40' and extends floor to ceiling. Both the screen and the masking are computer controlled via the AMX automated control system.

There is also an "event curtain" that lands directly in front of the first row of seats, separating the audience seating from the stage to create a squared-off event space. This curtain is constructed of a similar material to the scrim/sun shades along the walls, and extends floor to ceiling – wall to wall.

On the 1<sup>st</sup> front of house electric, there are non-moveable speaker positions at center and approximately 18' left and right of center. Additionally there are two assisted listening infrareds emitters, one flanking the stage right speaker cluster, and on centered between the center and stage left speaker clusters.

Between the 2<sup>nd</sup> and 3<sup>rd</sup> electrics there is a series of pipes that span between the structural supports for the two electrics. One of these pipes is the home of a lighting fixture for specific ICA use. This unit is not to be moved, with out a complete restore to position, color, circuit, and focus. Additionally there are (5) 19deg fixtures on the 5<sup>th</sup> FOH electric which are for ICA purposed; these units can not be re focused or re circuited in any way. Use of these units for any reason must be coordinated with ICA Production Management.

Due to the layout of the seating relative to the fixed front of house lighting positions; access to the electrics can be cumbersome. Quite often, the preferred method for working on the F.O.H. electrics is to erect a tower of our scaffolding with staggered legs (on large casters), which will fit in between the rows of seats.

### Rigging:

- (16) 21' 1 1/2" Steel Pipe Schedule 40
- (40) 7' 1 1/2" Steel Pipe Schedule 40
- (15) 3' 1 1/2" Steel Pipe Schedule 40
- (8) 1-1/2" blk. Pipe coupling
- (40) 90 deg. Rigid cheese
- (50) Swivel cheese
- (10) 50lbs steel base for booms
- (6) Bottom Pipe Sections 21'
- (10) 1" couplers for bottom pipe
- (6) Bottom Pipe Sections 3'
- (2) 100' Foot 5/8" Show-braid Black line
- (10) Ring tops for booms

### Auxiliary Lighting Equipment\*\*\*:

\*\*\***Please Note:** There are rental fees associated with this equipment. Please contact ICA Production Management for pricing and availability.

- (12) High End Systems Color Command
- (1) High End Systems Color Control (power supply)
- (1) High End Systems Single Universe USB>DMX Widget
- (1) High End Systems HOG III PC Software (for Widget)

# Audio, Comm., & Control:

## General Information:

There are speakers permanently hung from the ceiling at center, left and right on the first FOH position, with subwoofers also mounted in the left and right clusters. In addition there are (8) speakers mounted around the perimeter of the room for use with film surround sound that can be patched into.

All house audio system processing equipment (non-adjustable) is housed in the sound/light booth at the back of the theater. The house audio system amplifiers are located in a mechanical closet across from the green room. This is also where the speaker patch panel is located. The house mix location is typically house left in line with the second to last row of seats. This position has the show mixing and processing equipment.

There are microphone, comm., tie-lines, and speaker patch points at various points throughout the theater, please refer to the circuit layout portion of the technical drawings, or ICA production management, for exact locations

## ***Important Note: Speaker Patching***

*There are only 8 amp channels that can be patched to be monitors or for additional speakers. This requires either un-patching some of the surround speakers or utilizing the portable amplifier rack, should extra amp channels be necessary.*

## ***Show Mix/Processing:***

- (1) Midas Verona 400 (40x8x4x3)
- (1) 12/8 Raxxess Equipment Rack
- (1) Shure ULX-S4 Wireless Mic Receiver
- (1) Tascam CD-01U CD Player (Auto Pause)
- (1) Denon DN-C550R dual CD recorder
- (1) Klark Teknik DN504 Plus 4-channel Compressor/Limiter
- (2) Klark Teknik DN360B Equalizer
- (1) Lexicon MPX-1Digital Effect
- (1) TC Electronics M2000 Digital Effect
- (1) Beyer DT-250-80 Headphones
- (1) Marantz PMD-500 Compact Flash Stereo Recorder

## ***House System Amplification:***

- (5) QSC CX302 Amplifier
- (2) QSC CX702 Amplifier
- (2) QSC CX1102 Amplifier

## ***Speakers:***

### Center Cluster:

- (3) EAW MQM-DF Loudspeaker

### Left and Right Clusters:

- (2) EAW MK2264e Loudspeaker
- (2) EAW SB150P Sub Woofer

### Surround sound:

- (8) EAW CR72i Loudspeaker

### Lobby:

- (27) Tannoy CMS-50 ICT-30 Loudspeakers with baffle

## *Audio, Comm., & Control (cont.):*

### *Aux., Effect & Monitor Speakers:*

- (2) EAW UB12SE Loudspeaker
- (2) EAW UB12SE Yokes
- (6) EAW JFX88 Loudspeaker
- (4) EAW JFX88 UB Yokes
- (3) EAW SM200iH Floor Wedge
- (2) JBL MRX500 15" 2-way Loudspeakers
- (2) JBL MRX500 18" Subwoofer
- (2) Speaker Mounting poles for Sub woofer
- (4) Universal Speaker Stands

### *Microphones & Accessories:*

#### Microphones & Direct Boxes: (all mics store with their clips)

- (1) Shure ULX-S4 Wireless Mic Receivers (Floating)
- (2) Shure Beta 58 Wireless Hand Held
- (1) Shure Beta 87 Wireless Hand Held Condenser
- (2) Shure ULX Body-Pack Transmitters
- (2) Shure WL93 Omnidirectional Capsules
- (2) Shure (???) Unidirectional Capsules
- (2) Countryman E6 Head-worn capsules (beige/nude)
- (4) Shure SM57
- (3) Shure SM58
- (2) Shure Beta 58A
- (2) Shure PG81 Condenser
- (1) Shure Beta52a
- (2) Shure Beta 87A
- (3) Audix D4 Instrument Microphones
- (2) Sennheiser MD421
- (2) Shure MX393/S (boundary mics)
- (2) Shure MX202 B/C (overhead mics)
- (2) WWD Hot Box Direct box
- (2) Radial Pro Direct box
- (2) Behrenger Direct Boxes
- (1) Electro-Voice RE20

#### Stands:

- (10) 36" Tripod mic. Stands
- (4) Heavy weight bases (large triangular)
- (11) Standard Weight Bases (medium round)
- (12) 36" - 60" Straight sticks
- (3) 12" - 30" Straight sticks
- (2) Kick Drum/ Short Stands (w/ Arms & Bases)
- (6) 32" Boom Arms
- (6) 36" Telescoping Boom arm
- (8) 24" Telescoping Boom arm
- (4) Atlas MAC-1 Multi adapter clamp
- (2) WWD CLRN10 Stand gooseneck

## Audio, Comm., & Control (cont.):

### Cable:

**Please Note:** Cable quantities may vary by (+/-) 2 or 3 cables depending on the most recent breaks/repairs. If your specific needs are close on any particular type/quantity of cable, it is recommended that you consider renting extra/spares.

- (15) 20' XLR Cable
- (10) 30' XLR Cable
- (6) 50' XLR
- (2) 50' 8-way XLRm-> XLRf snake
- (2) 50' 9-way Sub-Mult Snakes w/ Stage Box
- (6) 50' NL4 Speaker Cable
- (14) 25' NL4 Speaker Cable
- (12) 10' NL4 Speaker Cable
- (6) 2' NL4 Speaker Cable

### Auxiliary Audio Equipment\*\*\*:

**\*\*\*Please Note:** There are rental fees associated with this equipment. Please contact ICA Production Management for pricing and availability.

#### Processing Rack:

- (1) 6 space equipment rack
- (3) Alesis Nano-Verb
- (1) DBX 1046 (Quad) Compressor/Limiter
- (2) DBX 231 Dual 31-Band Graphic EQ

#### Mixer / Drive Rack

- (1) 10 sp rack w top mount mixer rack
- (1) Soundcraft Spirit M-12 16x2 mixer
- (1) Marantz PMD-500 Compact Flash Stereo Recorder
- (1) Shure ULX-S4 Wireless Mic Receiver
- (1) Denon DN-C550R dual CD recorder
- (1) Rack Rider RR-15NL Power Conditioner
- (2) Rack Mount Dual Littlelite w/ Dimmer
- (1) Crown XS-700 Power Amps
- (1) 2-Space Rack Drawer

#### Portable Amplifier Rack - A

- (1) 12-space equipment rack
- (1) DBX-223 2-way/3-way Crossover
- (2) QSC RMX1450 Power Amps
- (1) 2-Space Rack Drawer

#### Portable Amplifier Rack - B

- (1) 12-space equipment rack
- (1) Behrenger 4-ch Mixer
- (1) Rack Shelf
- (1) Crown XS-700 Power Amp
- (1) 3-Space Rack Drawer

## *Audio, Comm., & Control (cont.):*

### **Intercom and Live Room:**

There are (12) clear-com belt packs with plug in locations in the sound/light and projection booths, USL, at the house mix location, in the green room and each of the dressing rooms. There is a microphone permanently mounted on the #3 FOH electric that can feed into the intercom system for room monitoring.

#### *Intercom:*

- (12) Clear-Com RS-601 Remote belt pack
- (12) Beyer DT-108.28 400B Headset, single muff
- (1) Clear-Com HS-6 Handset

#### *Live Room Microphone:*

- (1) Shure VP88 Stereo mic
- (1) Benchmark MPS-400/2005 Microphone preamp
- (1) Oxmoor MDA-26T Distribution amp

### **Assisted Listening System:**

The ICA is equipped with an assisted listening system, as per A.D.A. requirements. The transmission, via infrared, feeds the sound from the ceiling mounted microphone, amplifies it, and transmits back to the audience member's receiver.

#### *Hearing Assistance/Audio Description:*

- (1) Sennheiser SI-1015/NT and rack mount IR modulator
- (2) Sennheiser SZI-1029 (-W) IR emitter, white
- (2) Sennheiser AX5 (W) -IR Emitter mount, white
- (12) Sennheiser RI-250-J Headset, squelch, jack
- (4) Sennheiser EZT 1011 Neck loop
- (1) Sennheiser L151-10/NT 10 unit battery charger

### **House Audio System Processing & Computer Control:**

- Ergo2000inc. Computer monitor, mouse, trackball
- XTA DP224 Processor
- XTA DP226 Processor
- EAW MM12SE Speaker system
- Crown K-1 Amplifier
- Oxmoor 4x4T Distribution amplifier
- Oxmoor MDA-16T Distribution amplifier
- Aphex 720 Limiter
- Wohler AMP1A w/ rack mount Speaker with amplifier & rack mount
- TOA M-900MKII Modular mixer
- TOA M21S Remote preamp module
- TOA S-04S Chime generator module
- Mackie DX810 Digital processor
- Oxmoor DCA-2T Remote volume control attenuator
- Oxmoor RC-16 Remote volume control

### ***Important Note: House Audio System Adjustability***

*Most of the additional audio processing and computer control items are not user adjustable.*

## *Film and Video:*

### **General Information:**

The ICA has both 35 mm projectors and a video projector. Both systems are permanently mounted in the projection booth. In 35 mm we are capable of formats including 1.37, 1.66, 1.85 and 2.39 cinemascope. Frame rates can be 16, 18, 20 or 24 fps. In video we are capable of projecting via computer, Betacam, Betacam SP, Betacam SX, MPEG IMX, and digital Betacam, compact DVCAM and DVD.

The projection screen and masking are controlled via an AMX control system. The screen is located between the 3<sup>rd</sup> and 4<sup>th</sup> electric and is 24' x 13'. The masking for the screen stores upstage left and tracks in to frame the screen.

### ***Important Note: Projectionist***

*The ICA's permanent projectionist is the only operator authorized to operate the film and video projection, unless prior arrangements for an outside qualified person to operate. However it is at the discretion of the ICA production manager whether or not the house projectionist is required for supervision.*

### ***Film & Video Equipment:***

- (2) Kinson 35 mm film projectors
- (1) HIGHLite Pro 12000 DLP video projector.
- (1) Sony J30 Compact player with i.link interface. Plays large or small-size.
- (1) Sony DSR11 compact DVCAM video recorder
- (1) Extron ASM-482 8x2 scaling matrix switcher.
- (1) Dolby CP-650D digital 5.1 cinema audio processor.

### **Video monitoring:**

There is a ceiling mounted dome camera linked to video monitors in each of the dressing rooms, the green room, the booths and the security desk. The camera is controllable via a joystick mounted in the projection booth. There is one 27" monitor mounted in each of the booths, the green room and also in all three dressing rooms, for viewing stage activity.

### **Important Note:**

*These technical specifications are subject to change.  
For specific questions of any kind please contact ICA  
Production Management in advance of preparing for  
your show. Thank you.*

