Please direct all enquiries to Production Services
phone 978.546.7391 x 130
email: scott@rockportmusic.org
www.rockportmusic.org

The information contained in this document is given in good faith and is believed to be correct at the time of preparation. While every effort is made to fulfill presenters’ requirements from in-house stock, no guarantee is made that the equipment listed will be available for a particular event. Availability is subject to change due to the requirements of Rockport Music.

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GENERAL INFORMATION

SHALIN LIU PERFORMANCE CENTER

The Shalin Liu Performance Center (SLPC) is a new concert and performance space hall with state-of-the-art acoustics and breathtaking ocean views. The SLPC was built by Rockport Music for the Rockport Chamber Music Festival which has presented chamber music of the highest caliber since 1981. With the addition of the new performance center, the organization has expanded its artistic offerings to extend throughout the year and including jazz, classical, pop and world music, Metropolitan Opera and National Theatre of England simulcasts, as well as many other programs.

The Concert Hall is a true chamber music facility that is ideal for small chamber ensembles. In addition to the Concert Hall, the Reception Hall is a beautiful event space with dramatic ocean views available to the community and private individuals for special events including conferences, wedding receptions, and dinners.

The Shalin Liu Performance Center rentals serve the community through a year-round rental operation that provides facilities and a professional staff for independent regional, national, and international presenters and producers, and for school functions, community and corporate events. The two venues available for rental are Concert Hall and Reception Hall.

The performance center is approximately one hour north of Boston, MA. It is located on Cape Ann and is accessible via US 127. It is also within walking distance of the Massachusetts Bay Commuter Rail Rockport line train station.

Year Opened: 2010

Web site: www.rockportmusic.org
Mailing Address: 16 Main Street
Physical Address: 37 Main Street
Box Office Address: 16 Main Street
Phone Number: (978) 546-7391

Director of Technical Operations: Scott Rodgers - Extension: 130 srogers@rockportmusic.org
Mobile: (978) 265-4121

Technical Operations Associate: Nate Weaver - Extension: 129 nweaver@rockportmusic.org

Box Office Manager: Carol Ciulla - Extension: 102 cciulla@rockportmusic.org

Director of Marketing: Karen Herlitz - Extension: 110 kherlitz@rockportmusic.org

Director of Rental Events: Michelle Alekson – Extension: 111 malekson@rockportmusic.org
Seating

The maximum seating capacity of the concert hall is 346 seats. Typical concert seating is for 326 patrons. 14 additional seats with obstructed views can be made available. 6 seats are removed for technical space. When using the projection system more seats have obstructed views reducing the recommended seating to 298.

Seating Capacities

<table>
<thead>
<tr>
<th></th>
<th>Concert</th>
<th>Simulcast/Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>East Loge</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>West Loge</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Center</td>
<td>156</td>
<td>156</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>194</strong></td>
<td><strong>194</strong></td>
</tr>
<tr>
<td>Balcony</td>
<td></td>
<td></td>
</tr>
<tr>
<td>East Balcony</td>
<td>25</td>
<td>17 (6*)</td>
</tr>
<tr>
<td>West Balcony</td>
<td>25</td>
<td>17 (6*)</td>
</tr>
<tr>
<td>East Stage Balcony</td>
<td>4*</td>
<td>0</td>
</tr>
<tr>
<td>West Stage Balcony</td>
<td>4*</td>
<td>0</td>
</tr>
<tr>
<td>Rear Balcony</td>
<td>6*</td>
<td>0</td>
</tr>
<tr>
<td>Center</td>
<td>82</td>
<td>82</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>146</strong></td>
<td><strong>116</strong></td>
</tr>
<tr>
<td><strong>Total Capacity</strong></td>
<td><strong>340</strong></td>
<td><strong>310</strong></td>
</tr>
<tr>
<td><strong>Recommended Sellable Capacity</strong></td>
<td><strong>326</strong></td>
<td><strong>298</strong></td>
</tr>
</tbody>
</table>

*indicates obstructive view

The concert hall seating is divided into 3 tiers. I,II, and III. The SLPC box office service has 3 seating maps available (Concert, Simulcast, Gross Revenue). Use of a non-standard seating map must be discussed with Production Services and the Box Office Manager. Charts of these maps are available upon request.

Recommended Tiers

<table>
<thead>
<tr>
<th></th>
<th>Concert</th>
<th>Simulcast/Projection</th>
<th>Gross Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tier I</td>
<td>189</td>
<td>216</td>
<td>175</td>
</tr>
<tr>
<td>Tier II</td>
<td>77</td>
<td>60</td>
<td>125</td>
</tr>
<tr>
<td>Tier III</td>
<td>60</td>
<td>22</td>
<td>34</td>
</tr>
<tr>
<td>Obstructed</td>
<td>14</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>340</strong></td>
<td><strong>310</strong></td>
<td><strong>340</strong></td>
</tr>
</tbody>
</table>
Seating Chart
Accessibility

The concert hall is accessible to wheelchairs and patrons with limited mobility. There are four seats equipped with ADA transfer arms in the orchestra section. These same seats may be removed to accommodate patrons in wheelchairs. There is also removable seating in the balcony that is ADA accessible. There are accessible seats in all three tiers of seating.

Assisted Hearing System

A LISTEN™ FM radio transmitter system operates within the hall on a dedicated frequency. 18 receivers are available from staff in the lobby. Both, ear phones and hearing aid loops are available.

First Aid

For a medical emergency please dial 8-911 from any house phone. House phones are located in most rooms and near both first aid kits.

First aid kits are located in the back stage area and in the kitchen on the 3rd floor. Both kits are well stocked and contain supplies for most minor first aid needs. The kit in the kitchen is geared towards food service injuries. An AED (Automated External Defibrillator) is located back stage beside the first aid kit. If supplies are taken from either kit please inform a Rockport Music Staff person.

If any emergency situation occurs please immediately inform the Manager on Duty or another Rockport Music Staff person.

Load-in Area

Equipment is brought into the building via the main doors or the performers’ entrance. Both entrances are located on Main Street. The back stage area can be accessed without the use of stairs. Entrance to the stage from the back stage area is on stage right. The back stage area is very limited in size.

• Equipment may be subject to safety checks by Rockport Music staff.

• All mains-connected electrical equipment requires a current compliance test tag from a suitably licensed person and may only be connected by a qualified electrician.

• Overhead equipment (including lighting and scenery) must be rigged by a qualified rigger, using appropriate equipment. Rockport Music reserves the right to approve of all stage hands and riggers. If rigging staff is required it must be made part of the contract and requested two weeks in advance.

• Lighting equipment rigged overhead must be secured with a safety chain or similar.

• Scenery and large props must be of a fire retardant fabric or treated with a fire retardant. A certificate of such treatment must be produced on request. Polystyrene, plastic and other such materials that cannot be treated with fire retardant are not permitted.

• Approved drapes must be of a fire retardant fabric or treated with an approved fire retardant and with an appropriate label attached to the drape.
Vehicle Access
A loading zone is available directly in front of the main hall doors. Parking time is limited to 15 minutes. Street parking is available on Main Street in front of the hall at the parking meters. Should a longer time be needed in the loading bay for load-in/load-out a police detail will be required from the Town of Rockport. Police details are booked in four hour blocks and must be scheduled at least two weeks in advance.

Storage Space
There is very limited storage space. Some items may, by prior arrangement, be left overnight, but there is no provision for storage beyond this. Rockport Music takes no responsibility for the loss or damage of any presenter’s property, including personal belongings. Artists are encouraged to refrain from bringing personal belongings not required for the event.

Additional Equipment
There are no fly systems or hang points available in the concert hall. Additional lighting instruments need to be placed on stands or boom bases. The installed house sound system can only be supplemented by placing loud speakers on the stage either ground stacked or on stands. There is minimal room for sets and no way to bring large set pieces on or off the stage. If additional equipment/sets are needed, please discuss your needs with Production Services.

Electrical Service
The SLPC is served by appropriate power for all of the house systems. The lighting dimmers are served by a 600 amp system. AV power is provided by a separate isolation transformer. A connection to building main is available in the back stage area. The panel provides three phase 100 amp power with iso-ground. Iso-ground Edison plugs are located in numerous places throughout the building to provide line level voltage for AV connections. These iso-ground plugs are indicated with the industry standard iso-ground symbol on the Edison connection. Non-AV gear may NOT be connected to IG power.

Sound Limits
In the House there is a Limit of 94 db average over 1 minute with momentary peaks not to exceed 96 db. On Stage there is a limit of 92 db average over 1 minute with momentary peaks not to exceed 94db. In the Reception Hall there is a limit of 85 db average over 1 minute with momentary peaks not to exceed 90db. All SPL measurements are C weighted, from the center of row E in the orchestra seating for FOH, at center stage for Monitors, and from the center of the Sunroom for the Reception Hall. All decibel levels must be approved by Rockport Music.
### STAGE SPECIFICATIONS

#### Stage Dimensions

Dimensions are approximate. Critical measurements should be confirmed on site. The setting line (zero line) of the stage is drawn between the downstage corners of the main side walls.

<table>
<thead>
<tr>
<th>WIDTH</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>downstage</td>
<td>35’ 4”</td>
</tr>
<tr>
<td></td>
<td>setting line</td>
<td>29’ 5”</td>
</tr>
<tr>
<td></td>
<td>upstage</td>
<td>26’ 6”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEPTH</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>center line (glass wall)</td>
<td>18’ 4”</td>
</tr>
<tr>
<td></td>
<td>center line (curtain)</td>
<td>17’ 6”</td>
</tr>
<tr>
<td></td>
<td>center line (shutters)</td>
<td>16’ 9”</td>
</tr>
<tr>
<td></td>
<td>sides (glass wall)</td>
<td>18’ 4”</td>
</tr>
<tr>
<td></td>
<td>sides (curtain)</td>
<td>17’ 6”</td>
</tr>
<tr>
<td></td>
<td>sides (shutters)</td>
<td>17’ 1”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CEILING HEIGHT</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>maximum (shape varies)</td>
<td>30 feet at center stage</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STAGE HEIGHT</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>above auditorium floor</td>
<td>3 feet</td>
</tr>
</tbody>
</table>
UPSTAGE WALL

The upstage wall is 30 feet x 30 feet. There are three options for the upstage wall.

1. Glass wall – view of the ocean (NNW direction)
2. Scalloped motorized wooden shutters
3. Manually operated heavy brown velour drape

Stage Floor

STAGE RAKE 0 degrees (flat)
MATERIAL hardwood walnut flooring

Care of Timber Surfaces

No holes or permanent marks of any kind (including cello or double bass spikes) may be made on any timber surface in the Concert Hall. Marks must be removable "spike tape" available from the Stage Manager.

Control System

The control system for the motorized shutters and projection screen is located backstage. Additionally, both can be controlled in the AV room. There is a Crestron system located in the AV room and at the Stage Managers table back stage. This system provides limited control of up to 2 wireless mics and the projection system.

Furniture

There is sufficient equipment to furnish a small chamber orchestra including orchestra chairs, bass stools, music stands, and conductor’s platform.

Furniture inventory

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard height Manhasset music stands</td>
<td>17</td>
</tr>
<tr>
<td>Short Manhasset music stands</td>
<td>6</td>
</tr>
<tr>
<td>Wenger Artist chairs</td>
<td>12</td>
</tr>
<tr>
<td>Wenger Cello chair</td>
<td>1</td>
</tr>
<tr>
<td>Steinway artist benches</td>
<td>2</td>
</tr>
<tr>
<td>Wooden stools</td>
<td>6</td>
</tr>
<tr>
<td>Folding short stools</td>
<td>2</td>
</tr>
<tr>
<td>Small square table</td>
<td>1</td>
</tr>
<tr>
<td>Speaker’s podium with gooseneck mic</td>
<td>1</td>
</tr>
<tr>
<td>Conductors platform</td>
<td>1</td>
</tr>
<tr>
<td>Ultimate maple guitar stands</td>
<td>2</td>
</tr>
<tr>
<td>Adjustable piano chair</td>
<td>1</td>
</tr>
</tbody>
</table>
Piano

On the main stage there is a Steinway D 9’ Concert Grand piano. The piano is stored in a climate controlled closet on stage left. The piano is tuned to a standard concert pitch of $A = 441$ hz and equal temperament. Any request for non-standard pitch or non-standard temperament tuning must be made in writing at least two weeks prior to the event. This may or may not be possible, depending on the SLPC schedule and the availability of our staff tuner. Please discuss your needs as early as possible. Tuning of the piano is only by Rockport Music. Piano tunings must be scheduled at least two weeks in advance. If the piano is used it must be tuned prior to any rehearsals and performances.

The reception hall is equipped with a Baldwin R 5'8" grand piano with PianoDisc player. This instrument may be used for warm-ups and rehearsals if scheduled in advance. There is also an upright piano in the artist green room that may be used for warm-ups. These instruments are also tuned to $A = 441$ hz and equal temperament.
STAGE LIGHTING FACILITIES

Control

The Concert Hall lighting is controlled by an ETC Ion control system. It is kept updated with the most current version of the Eos Family software and is capable of 1000 channels in 2 DMX universes. The board is equipped with a 24 fader wing and twin LCD monitors. FoH lighting control is located in the rear of the balcony, next to FoH audio. An RFI remote is available for focusing.

The Ion system interfaces with the Paradigm architectural control system allowing control of all house architectural lights from the Ion Console. There is also a Unisom LCD control panel available at the stage managers desk that allows a limited selection of lighting cues. The Unisom panel may also be connected at the rear of the orchestra section, box office desk, and rear balcony. The lighting network is also connected to a dedicated wireless network.

The Unisom and Ion systems operate over an eDMX network. There are eDMX to DMX nodes located on both sides of the concert hall on the lighting bars.

Dimmers

There are 30 ETC D20DHR 20 amp dual dimmers (60 dimmers) installed in a Sensor+ rack with CEM+ control and stage pin connectors for theatrical use. There are 16 dimmers dedicated to the Paradigm architectural lighting control. There are 20 stage pin connectors located on the lighting bars on each side of the stage (total of 40). An additional 2 stage pin connectors are located in each of the side stage storage closets (total of 4). 44 of the dimmers are dedicated for stage use. Of those 44, 32 are assigned to the house reference light plot.
Standard Concert Lighting

The house standard lighting plot is designed to provide optimum coverage of the stage for chamber music/small group performances and events that only require basic 'open white' lighting. The lighting instruments are mounted on five bars on each side of the orchestra section. Each bar has the capacity to hold a maximum of six instruments. The downstage most bar is bar A. The upstage most bar is bar D and is positioned over the stage. Bar E is located above the upstage wall. Bars A, and B, are each served by seven stage pin connections. Bar D and E share connections to the six stage pin connections at Bar C with Bar C. All instruments are lamped with HPL 750 watt bulbs. Standard gels for the house plot are R114 diffusion and CTB ¼ on all instruments except the downstage 19° specials.

House Lighting Plot (East and West side are mirror images)

<table>
<thead>
<tr>
<th>Position</th>
<th>Instrument</th>
<th>Accessories</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar A</td>
<td>ETC S4 19°</td>
<td>Iris</td>
<td>Special</td>
</tr>
<tr>
<td>Bar A</td>
<td>ETC S4 19°</td>
<td>Iris and top hat</td>
<td>Special</td>
</tr>
<tr>
<td>Bar A</td>
<td>ETC S4 26°</td>
<td>Iris</td>
<td>Wash</td>
</tr>
<tr>
<td>Bar A</td>
<td>ETC S4 26°</td>
<td>Iris</td>
<td>Entrance</td>
</tr>
<tr>
<td>Bar A</td>
<td>empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar A</td>
<td>empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar A</td>
<td>empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar B</td>
<td>ETC S4 50°</td>
<td>Iris</td>
<td>Wash</td>
</tr>
<tr>
<td>Bar B</td>
<td>ETC S4 50°</td>
<td>Iris</td>
<td>Wash</td>
</tr>
<tr>
<td>Bar B</td>
<td>ETC S4 50°</td>
<td>Iris</td>
<td>Wash</td>
</tr>
<tr>
<td>Bar B</td>
<td>ETC S4 PAR 16 frame color scroller and barn door</td>
<td>Iris</td>
<td>Upstage color</td>
</tr>
<tr>
<td>Bar B</td>
<td>ETC S4 PAR Frame extender and barn door</td>
<td>Iris</td>
<td>Color wash</td>
</tr>
<tr>
<td>Bar B</td>
<td>empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar B</td>
<td>empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar C</td>
<td>ETC S4 PAR 16 frame color scroller and barn door</td>
<td>Iris</td>
<td>Side Stage color</td>
</tr>
<tr>
<td>Bar C</td>
<td>ETC S4 PAR Frame extender and barn door</td>
<td>Iris</td>
<td>Color wash</td>
</tr>
<tr>
<td>Bar C</td>
<td>ETC S4 PAR 16 frame color scroller and barn door</td>
<td>Iris</td>
<td>Side Stage color</td>
</tr>
<tr>
<td>Bar C</td>
<td>ETC S4 PAR Frame extender and barn door</td>
<td>Iris</td>
<td>Color wash</td>
</tr>
<tr>
<td>Bar D</td>
<td>ETC S4 26°</td>
<td>Iris</td>
<td>Special</td>
</tr>
<tr>
<td>Bar E</td>
<td>ETC S4 26°</td>
<td>Iris</td>
<td>Special</td>
</tr>
</tbody>
</table>
House Lights
House lighting is controlled by the lighting control system. There is a limited capacity for isolating areas of house lighting. House lighting can be controlled via local switches, the Unisom LCD, or the Ion Lighting Console.

Color/Accessories
Six Four Runner 16 Frame color scrollers are available and are typically used as part of the standard lighting plot.

The SLPC does not keep color filters or gels in stock. There are gel frames to double gel each of the theatrical instruments that are part of the standard lighting plot.

There are four drop-in irises for Source Four Ellipticals. Additionally, the accessory stock includes two top hats for 5” Ellipticals, 12 7” bar doors for PARS, a small number of pattern holders, and four boom bases. A small selection of stage pin cables and duplex cables are also available.

Effects
The use of smoke/haze machines, strobos, pyrotechnics, flame, and lasers are prohibited in the SLPC.
SOUND & AUDIO VISUAL FACILITIES

Acoustics
The Concert Hall sound is 'live' and bright with a warm and clear acoustic extending throughout the hall. The reverberation time is approximately 2.0 seconds from 100Hz to 8KHz with a full audience. The room is tunable through the use of the six acoustic panels on each side of the balcony, the three acoustic doors at the back of the balcony, and the material used for the upstage wall.

Operating position

The FoH audio position is located in the rear of the center balcony, beside the FoH lighting position. FoH is equipped with a mixing console, Clear-Com communication, CD player, iPod, Line Inputs, and Talk Back mic. FoH has local connections for:

Local Connections: 8 XLR mic/line in, 8 XLR line out, 2 digital st AES3 in, 3 digital st AES3 out

Loud Speaker System

House Mains
The house main array consists of Left, Right, Center, Sub. Each is independently controlled from the mixing console. Main Left and Right are d&b audiotechnik E12 loud speakers driven by a d&b audiotechnik D6 amplifier. Main center is a d&b audiotechnik Q7. The Main Sub is hung below the Main Center and is a d&b audiotechnik Q-Sub. Main Center and Main Sub are driven by a d&b audiotechnik D6 amplifier.
Front and Balcony Fills
Two JBL AC16 loud speakers are installed in pockets at the front of the stage (down stage left and down stage right). They are controlled by a mono matrix from the mixing console. On each side of the front balcony three HK Audio IL-80 loud speakers are mounted on the beam above the seating. The six loud speakers are controlled by an additional mono matrix from the mixing console.

The loud speakers are driven by two four channel Crown CTi4200 amplifiers.

Delays
Four d&b audiotechnik E8 speakers are mounted under the balcony in the orchestra section to provide delay fills for the orchestra section and surround sound. Each pair of speakers is driven by a d&b audiotechnik D6 amplifier. The rear two orchestra loud speakers are slaved to the front pair and have a preset delay. The orchestra section delay fills are controlled by a stereo matrix from the mixing console.

Public Zones
There are 2 public zones on a 70v speaker system. Zone 1 is the front lobby, sidewalk in front of the main doors, main Lower Level restrooms, the Lower Level (LL) hallway, and the reception hall. Zone 2 is the Greenroom, and the Greenroom water closet. House paging can address each zone independently. House chimes sound in both zones. The zones can be fed from a mono matrix from the audio console, a monitor mic, or the audio feed from the 5.1 projection system.
**Mixing Console**
The hall is equipped with an Allen and Heath DLive7000 digital mixing console for FoH, with a DM-32 mix rack and two DX-16 stage boxes. The audio engine is located in the AV room. All audio connections are made in the AV room. Connection between the FoH console and the audio engine is via ACE which travels over a redundant Cat5e cables. The console has 8 XLR mic/line in, 8 XLR line out, 2 digital st AES3 in, 3 digital st AES3 out. There are no local audio lines from the stage at FoH. Should the house console not be used a snake will be required for all audio connections to the stage and to the racks and stacks. Please discuss this with Production Services in advance. The system may be controlled via a dedicated wireless network. This provides control via iPad or laptop editor.

<table>
<thead>
<tr>
<th>Audio Connections</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>DLive S7000 Surface</td>
<td>8 XLR mic/line in, 8 XLR line out, 2 digital st AES3 in, 3 digital st AES3 out</td>
</tr>
<tr>
<td>DM-32 MixRack</td>
<td>32x XLR mic/line in, 16x XLR line out</td>
</tr>
<tr>
<td>DX-16 Stage Box (x2)</td>
<td>16x XLR mic/line in, 8x XLR line out</td>
</tr>
</tbody>
</table>
**Monitors**

The SLPC is equipped with eight (8) active monitors. The monitors are QSC K10’s (6) and QSC K12’s (2) with 1000-watt integrated amplifiers. Keeping stage volume and monitor levels at a minimum are imperative for a successful sounding concert due to the live nature of the concert hall. Due to the reverberant nature of the hall the use of stage monitors can adversely affect the sound for the audience. Keeping stage volume to a minimum greatly improves the quality of the sound in the hall. The use of IEM systems is highly recommended.

Due to stage size and lack of wing space, it’s difficult to accommodate a monitor console on or beside the stage. Monitors are typically mixed from the FOH console. A monitor console can be placed in the balcony at the expense of audience seating. Other locations for a monitor console include the back stage space on Stage Right or in the piano closet on Stage Left. Use of the back stage space for a monitor console will not give the operator a complete view of the stage. Use of the piano closet requires leaving the storage doors open and requires the grand piano to be on stage for the performance. Rockport Music does not have a monitor console available but can coordinate the hiring of a console with the cost charged to the presenter or artist.

**Microphones**

A range of dynamic and condenser microphones from Shure, DPA, Sennheiser, Neumann, Electrovoice, Telefunken and AKG are available. Please discuss your needs with Production Services.

**Shure:**
- (7) SM 57 dynamic
- (5) SM 58 handheld dynamic
- (1) SM 58/a Beta
- (2) SM 81 small diaphragm condenser
- (1) SM 87a handheld condenser
- (1) SM 27 large diaphragm condenser
- (1) Microflex Gooseneck condenser
- (1) Beta 52a

**Sennheiser:**
- (8) 2000 Series wireless handhelds w/935 capsules
- 600 drum kit
- (4) e604
- (2) e614
- (1) e602 II
- (2) MD 421 dynamic
- (2) e906 dynamic
- (4) e935 handheld dynamic
- (1) e901 half cardioid boundary
- (4) MKE-2 lavaliere

**AKG:**
- (4) 414 ULS large diaphragm condenser
  (normally installed on the recording mic hangs)
- (2) CS35eb handheld condenser

**Neumann:**
- (4) KMS-105 wireless capsules
- (2) KM 184

**Electrovoice:**
- (2) RE20 large diaphragm dynamic

**Helpinstill:** Model 120 Grand Piano Sensor

**DPA:**
- (1) 3521 piano kit (2x DPA 4021 mics)
- (1) 4099 instrument mic

**Telefunken:**
- (2) M80 handheld dynamic
- Drum Mic Kit:
  - (1) M82 Kick Mic
  - (1) M80 Snare Mic
  - (3) M81 Tom Mic
Radio Microphones
(8) Channels of 2000 Series Sennheiser wireless. Choice of body pack or handheld transmitters
(8) Handheld 2000 Sennheiser transmitters with 935 capsules or Neumann four KMS-105 capsules
(4) Body pack 2000 Sennheiser transmitters with MKE-2 Gold lavaliere mics
(2) Plug-on XLR 2000 Sennheiser transmitters

Audio Accessories

<table>
<thead>
<tr>
<th>Stands</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>(10) K&amp;M tall stands</td>
<td>8x3 Whirlwind mic splitter with Jensen transformers</td>
</tr>
<tr>
<td>(10) K&amp;M booms</td>
<td></td>
</tr>
<tr>
<td>(2) Atlas tall stands</td>
<td></td>
</tr>
<tr>
<td>(2) Atlas short stands</td>
<td></td>
</tr>
<tr>
<td>(2) Atlas booms</td>
<td></td>
</tr>
<tr>
<td>(1) Ultimate short stand with boom</td>
<td></td>
</tr>
</tbody>
</table>

Direct Inject Boxes
(2) Radial Pro DI
(2) Radial Pro DI2
(2) Radial JDI
(2) Radial AV2
(2) Radial J48

Additional Technical Equipment
Rockport Music owns only the equipment listed above. Should additional equipment be requested/required Rockport Music can coordinate the hiring of this equipment. Rockport Music can coordinate the hire of monitor consoles, monitors, live and recording microphones, recording equipment, audio accessories, radio microphones, lighting instruments and accessories, and video equipment. All equipment hired for an event will be charged to the presenter or artist requesting such equipment.
Microphone Drops

There are seven microphone drops from the ceiling of the concert hall. Control is manual through a series of pulleys. Three drops are located four feet upstage of the stage lip, two connected via a 6' bar located over the audience 4 feet from the lip of the stage, and two further back into the hall located at 20 feet from the lip of the stage.

Connections/Patching

Audio & Video patching facilities, tie-lines, and splitters are available for productions. All building connections are landed in the various patch bays located in the AV room.

AV Room

AVP Plate – Multipin send (26 mics), Multipin drive (11 lines), 6 tie lines, 8 dry lines, 4 intercom, 2 data, 1 video
Stage
Downstage left – 6 mics, 4 tie lines, 2 loud speakers, 1 data, 2 video, 4 AC

Downstage right – 6 mics, 4 tie lines, 2 loud speakers, 1 data, 1 VGA, 1 mini audio, 4 AC

Upstage center – 5 mics, 4 tie lines, 2 loud speakers, 1 data, 2 AC

Upstage right – 3 video, 2 intercom, 1 data

Backstage – 2 intercom, 1 data, 2 light board, 1 Unisom

Orchestra
Back wall – Multipin send (26 mics), Multipin drive (11 lines), 6 tie lines, 2 data, 2 intercom, 1 video, 2 lighting board, 1 Unisom, 4 AC

Greenroom
AVP plate – 8 Tie lines, 8 Dry Lines, 4 Mic lines, 2 intercom, 2 data, 1 video, 2 AC

Reception Hall
Storage Closet - 8 Tie Lines, 2 intercom, 1 data

Performers Entrance
Exterior South Elevation – 6 tie lines, 5 video lines, 1 data line

Balcony Rail
House left – 2 data, 3 video lines, 2 intercom, 2 AC

House Right - 2 data, 3 video lines, 2 intercom, 2 AC

House Center – 2 light board, 1 Unisom, 4 AC

Balcony Water Closet – 12 Tie lines

**Video Monitors**

Video monitors are located in several places in the SLPC. Video can be distributed to other locations on the data network via HDMI over Cat5 or through the coax connections on various plates throughout the facility.

<table>
<thead>
<tr>
<th>Location</th>
<th>Monitor Type</th>
<th>Available Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lobby Left</td>
<td>36” Magic Info LCD</td>
<td>Stage Camera, Program Feed, Advertisement Feed</td>
</tr>
<tr>
<td>Lobby Right</td>
<td>36” Magic Info LCD</td>
<td>Stage Camera, Program Feed, Advertisement Feed</td>
</tr>
<tr>
<td>Green Room</td>
<td>36” Magic Info LCD</td>
<td>Stage Camera</td>
</tr>
<tr>
<td>AV Room</td>
<td>22” LCD</td>
<td>Stage Camera, Program Feed</td>
</tr>
<tr>
<td>Concert Hall</td>
<td>20’ Projection Screen</td>
<td>Program Feed</td>
</tr>
</tbody>
</table>
Because of certain inherent challenges for projection in the venue it is recommended that requirements be discussed as early as possible. The projector can be fed from a variety of sources. These include composite video, HDMI video, Blu-Ray, DVD, VGA, and DVI. Computer displays can be sent to the projector from any data port in the building via the use of installed VGA over Cat5 system. Control of the projector and the screen is available at the Creston stations located back stage and in the AV room.

**Projector**

Full high-definition, high-output digital projector  
(Panasonic PT-DW1000)
- Lamp: 250W UHM lamp x4
- Brightness: 10,000 lumens
- Contrast: 5,000:1
- Resolution: 1,920 x 1,080 pixels (1080p)
- Frequency: 1080/50p: fh 56.25 kHz; fv 50 Hz

**Screen**

Paragon/Series E Electric Projection Screen
- Width: 20 feet
- Height: 11 feet 3 inches
- Material: Matte White

**Creston System**

There are two Creston control panels in the SLPC. They are located in the AV room and at the stage manager’s desk, back stage. The Creston system allows level control of two wireless mics, two stage mics, 5.1 sound for projection, screen control, and video input selection.
RECORDING AND BROADCAST

Recording, broadcast, or photography of an event requires a separate Recording Agreement to be made with Rockport Music and will incur a recording fee. A “Commercial Recording” is any recording made for the purpose of sale, broadcast, exhibition or any activity resulting in financial gain for the owner of the recording. An “Archival Recording” is a recording made for the sole purpose of documenting technical and performance aspects of a production. Archival Recordings are exclusively for the use of those creative and management employees directly associated with a Company, Artist, or the House. Archival Recordings are not intended to create a direct commercial benefit for the owner of the recording, and are not to be used for broadcast, exhibition, distribution or sale in any form. Please discuss recording plans as early as possible. Archival audio recording is available on CD-R or digital media.

Commercial Audio Recording

A commercial recording of an event can be made from the Green Room, AV Room, or outside production truck. However, beyond the stereo CD-R recorder there is no recording equipment installed in the SLPC. Rockport Music can recommend an approved recording engineer who has extensive experience with recording in the Hall. In the event that the client wishes to use another engineer, Rockport Music must approve theRecording Engineer.

Video Recording

There are no in house facilities for video recording. Further, there is no capability to record the closed circuit stage camera feed. However, there are installed coax lines in the SLPC that can be used by video crews. Any video crews must be approved by Rockport Music. A list of crews experienced with the hall is available upon request. For concert recordings the video crews may not block exits or isles. Any audience seating that is killed due to the video crew must be purchased by the party responsible for the recording.

Audio from the live mixing console can be provided to a video crew at the rear balcony FoH location. This connection is via RCA line level outputs. A connection from the mixing console to the video crew can be provided at numerous other places throughout the SLPC on balanced XLR connections. Additionally the recording mics can be patched to a video crew at any of the local tie panels. Please discuss these needs with Production Services at least two weeks ahead of the event.

Communications

The SLPC is equipped with a two channel Clear-Com system. The wired master station is located in the AV room. There are remote stations located back stage and at the box office desk. Connection points are available throughout the building. 5 belt packs with single ear headsets are available. Two telephone handsets are also available.

In addition to the intercom system there is house paging and chime available to the Lobby, artist Green Room, Lower Level, and Reception Hall. Paging stations are located back stage and at the box office desk.
BACKSTAGE FACILITIES

Green Room

The Green Room is located one level below the Concert Hall stage. It includes a wireless internet connection, house phone, refrigerator, microwave, private washroom, stage video/audio monitor, and seating for 5-12 people. There is also an upright piano for use as warm-up or alternate rehearsal space. The Green Room is for the exclusive use of artists, crew, staff and their guests. Please note: there are NO shower or laundry facilities in the SLPC.

Backstage

There is a small backstage area for the use of artists, crew, and staff. It has a stage entrance to stage right. The backstage area is equipped with a Creston control system, intercom, house lighting controls, and house paging.
Artist Water Closet
A private artist water closet is located in the back stage area. It may be used as a supplemental changing area if needed.

ROCKPORT MUSIC STAFF
Staff are to remain under the direction of Rockport Music at all times. This arrangement is designed to ensure a safe working environment. For this reason, certain restrictions apply to hours of work. Conditions that may affect production schedules include:

• Crew must take a clear half-hour meal break every five hours – please allow 45 minutes in your production schedule for crew to leave the venue, take a break and return

• Crew must have a clear ten hour break between shifts

• There are minimum crew numbers for certain tasks, and other Occupational Health and Safety procedures that must be followed

• Presenters will not be permitted to work in a venue without the presence of Rockport Music staff
PERFORMANCE CENTER POLICIES

• All Rockport Music safety guidelines and procedures must be followed at all times.

• Smoking is not permitted in any of the internal areas, or any of the designated external areas of the House. Smoking, matches, pyrotechnics, and other naked flames are prohibited on stage.

• Artists and management should keep their particular areas (especially green room) clean, tidy, and secure.

• The Green Room is for the exclusive use of artists, hirers, Rockport Music management and staff, and their visitors. Members of the public or press are not permitted to use these facilities.

• No filming, photography, or videotaping is allowed in the Green Room without special permission.

• No food is to be prepared in the green room or other back of house areas.

• No crockery or eating utensils may be left in any area other than the Green Room.

• No filming, photography, or videotaping is allowed on-site unless formal permission has been obtained.

• No food or drink (besides water) is permitted in the concert hall or on stage.

• Any strobe, pyrotechnic, atmospheric, or gunshot effects must be clearly posted via lobby signs and announced in pre-show announcements.
  
  o Above-mentioned effects must be approved by Production Services no later than two weeks prior to use.
  o Any consumable effects, including pyrotechnic cartridges and confetti/streamers, will be purchased by Rockport Music but billed to the party requesting such effects.
  o Rockport Music reserves the right to reject requests to utilize any effects for any reason without warning.

• Glitter or confetti is not allowed on stage or in the house; any cleaning due to these items will be billed to the party responsible.

• The theater is equipped with Wi-Fi. To connect, refer to your OS instructions on how to connect to a wireless network. Network name: wifi37 password: 1234512345

• Lagging or screwing into the deck is not permitted.

• Absolutely no tape other than gaff or spike tape may be used on any equipment or surfaces in the facility.