

ACADEMY OF MUSIC

274 Main Street Northampton, MA 01060

DESCRIPTION OF FACILITIES

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GENERAL AUDITORIUM INFORMATION

Hemp house built in 1891. Traditional proscenium with fly tower, audience has a single balcony.

SEATING CAPACITY

- Total: 805
- Orchestra: 393 (48 of these are obstructed view)
- Loge: 152
- Upper Balcony: 244
- ADA accessible: 16, orchestra only
- No standing room under any circumstances
- Orchestra pit and opera boxes are not sold as ticketed seating at this time

DRESSING ROOMS

- Stage level: Five (5) three-person dressing rooms
- Basement: Three (3) “gang” dressing rooms which fit 6-8 people, Two (2) small 2-person dressing rooms
- All dressing rooms have sinks
- Water from dressing room sinks is non-potable. Drinking water is not provided
- One of the stage level dressing rooms has a single shower stall – the “Diva” room
- There is bathroom in the basement with a toilet and a sink
- There is a bathroom stall at stage level with just a toilet

STAGE DIMENSIONS

- Proscenium Width: 35'-6" plaster-to-plaster
- Proscenium Height: 25'-8" floor-to-plaster
- Stage Depth: 34'-0" to back wall. Furthest upstage drape is 27' from stage edge
- Stage Width: 63'-0" wall-to-wall. 32'-0" between masking legs
- Grid Height: 55'-0"
- Stage Right Wing: 15'-0" by 32'-0". Legs are 5'-0" wide, then 10'-0" of clear space to wall
- Stage Left Wing: identical to stage right

Notable obstacles in wings (see ground plan for details):

- Stairway to basement upstage-right
- Sprinkler main and electrical panel downstage-right
- Spiral staircase to fly floor upstage-left
- Movie screen operating position downstage-left

Functional stage area in rep configuration is **32'-0" wide and 25'-0" deep**

STAGE FLOOR

- ¼" "Masonite" dual-tempered hardboard, painted black, over straight-grain fir
- Stage floor is untrapped (there is a small "Houdini" trap, use requires explicit permission)
- Explicit approval is required to attach anything to the floor, repair charges may apply
- Black or gray dance floor is available by prior arrangement. Appropriate splicing tape must be provided by the renter or purchased from the Academy.

STAGE DRAPERY

PERMANENT ITEMS

- Grand drape: Green/Gold cotton velour with fringe. Guillotine only, does not travel.
- Fire Curtain: Asbestos, rigged with fusible links and cut line. Emergency use only.
- Downstage "Ruby" Traveler: Red cotton velour. Traveler only, does not fly.
- Movie Screen: Permanently rigged as a counterweight set. Can be flown but not relocated.

MOVABLE ITEMS

- (8) Black Velour Legs, 10'w by 24'h
- (4) Black Velour Borders, 42'w by 8'h
- (2) Black Velour Half-stage Panels, hung together with overlap 42'w by 24'h, each panel 24'w by 24'h
- (1) White Cyclorama ("Leno" filled scrim), 40'w by 24'h
- (1) Framed rear projection screen (gray PVC) by prior arrangement, 35'w by 19'h

RIGGING

The Academy is a "hemp house;" most line sets consist of four polyester ropes lifting a 42 foot long pipe. Loaded pipes are lifted with a block and tackle and counterweighted with sandbags.

- Working load of polyester line sets – 300 lb
- Grid height 55 feet
- Pin rail is stage left, 26 feet above stage floor
- Detailed lineset schedule available upon request
- No spot rigging from grid – minimal spot rigging from structural beams is possible with prior coordination
- Hemp rigging just takes longer – please present a rigging plan to the Academy TD in advance to ensure it will work the way you want it to in this space.

LOAD-IN

- The stage access from the primary loading dock is located upstage center. Straight shot, no turns, ramps, stairs etc. Roughly 20' from back of the truck to stage.
- The motorized loading dock door is 7'-9"w by 10'-7"h, from dock to stage the opening is 5'-11½"w by 9'-9"h
- Dock height is standard freight height, 48" from parking lot
- A 60" wide by 48" long dock plate is available for use, capacity 2600#
- There is a secondary loading dock upstage left, access to the stage through a 3'1" by 6'8" door. Secondary dock height is 18", with a 5.5" step-up from the dock to stage level
- A 39" wide by 9' long ramp is available for use with the secondary dock, capacity 2500#
- A plywood ramp is available for the step-up from the secondary dock to stage level

PARKING

- There is a roughly 70'x60' parking lot located behind the theatre, accessible from New South Street. GPS COORDINATES: 42.31696839487129, -72.63371277557185
- There are two curb cuts to access the parking lot, one directly behind the theatre, and one at the far end of the lot.
- The majority of the lot is asphalt, the 20' furthest from the theatre is paving stones.
- Buses with a trailer should drive nose-first into the first curb cut (closest to the building) and diagonally across the lot. Trailers will unload to the asphalt and up the walk ramp through the small loading door.
- Single buses without a trailer should park perpendicular to the street on the paving stones at the south end of the lot, via the second curb cut (furthest from the theater).
- With no truck or trailer, the parking lot can accommodate as many as three buses.
- The parking lot can just barely accommodate a 53' box truck with a sleeper cab. A skilled driver can back the trailer up to the dock and jackknife the cab hard to fit on the paving stones. An unskilled driver should not attempt to park a tractor-trailer.
- In all cases the vehicle backing up to the loading dock should park first, then park buses, then all other vehicles.
- There is room to park a bus without a trailer next to a truck in the dock, in this case buses should nose into the first (closest to the building) curb cut.
- If there is insufficient space in the parking lot, parking meters across the street can be bagged via prior arrangement with the Academy, at a rate of \$7.50/meter/day. Depending on venue schedule and the day of the week, multiple days rental may be required even if the bags are only used a single night.
- Photographs of various successful parking arrangements available upon request.

TRASH

Trash must not be left in the parking lot under any circumstances or a penalty will be charged. A reasonable amount of bus trash can be disposed of in the Academy dumpster but this must be arranged in advance. Additionally, any recycling (merch boxes etc) must be broken flat and brought to the Academy recycling dumpster or a penalty will similarly be charged.

LIGHTING INFORMATION

Detailed house rep plot and current inventory available upon request

HUNG INVENTORY/IN REP PLOT

- (39) Conventional Source 4 750W
 - (4) 19 degree
 - (30) 26 degree
 - (3) 36 degree
 - (2) 50 degree
- (12) Conventional Source 4 “Parnel” 750W
- (12) ETC Selador D60s with 30 x 70 oval lenses
- (6) Source 4 Mini LED – 19 degree
- (50) Source 4 Lustr Series 2
 - (2) 14 degree
 - (6) 19 degree
 - (10) 26 degree
 - (30) 36 degree
 - (2) 25-50 degree Zoom
- (7) Altman Spectra Cyc 100

STORED INVENTORY

- (13) Conventional Source 4 750W BODIES with (16) assorted LENSES
 - (10) 19 degree
 - (3) 26 degree
 - (2) 36 degree
 - (1) 50 degree
- (4) Conventional Source 4 “Parnel” 750W
- (8) Conventional 6” Fresnel
- (7) Altman Spectra Cyc 100 (groundrow)

CONTROL

- ETC Ion XE-20 control console. ETC Element 40-500 available upon request
- 2 universes of DMX, with opto-splitters. Connection is a “standard” 5-pin XLR.

FOOT LIGHTS

There is a permanently installed foot light trough. Standard colors are blue, red, and warm white. Blue and red are dipped-bulb incandescent, warm white are Cree dimmable LED bulbs. Colors can be substituted, it takes roughly 20 “standard” E26 bulbs to cover the whole stage.

POWER

- 60 2.4kW Dimmers (ETC Sensor, first gen)
- 4 ETC R20 20 amp relays
- 4 dedicated 20 amp circuits (downstage right, labeled)
- 400-ampere company switch
 - 3-phase Y, 208 volt
 - Bare end lug tie in must be performed by house crew
 - Camlock tails are available, all ends are “female.” House does not have turnarounds or tees
 - Service is shared with dimmer rack and may be shared with audio power

HOUSE LIGHTS

House lights can be controlled either from the light board, or from dedicated control panels at FOH and downstage-right. They are dimmable in the following zones:

- The ceiling lights at the back of the upper balcony are one zone
- The remainder of the ceiling lights, as well as the hanging chandeliers are a zone
- The wall sconces are a zone
- The LED “birdies” illuminating the proscenium architecture are a zone

FOCUSING

All over-stage focus must be performed from a lift or a ladder. No “bounce focus” is possible, refer to the rigging section above. A Genie AWP-25S personnel lift is available for use.

VIDEO INFORMATION

- 12000 lumen Epson L1505UH 3LCD laser projector - HDMI connection to projector from FOH tech position.
- Projector is permanently mounted and may not be relocated.
- Projector's native resolution is 1920x1200 (16:10 ratio)
- There are 2 permanent projection surfaces, a flyable, full stage movie screen located down stage and a white, filled scrim cyclorama hung on the furthest available lineset upstage.
- Extron DVS 605 A seamless switcher with audio, with MBD 149 rack mount kit.
- Extron HDMI over Cat6 balun kit, can run 1080p video from stage level.
- Denon DN-500BD MK II Blu-ray/CD player.

AUDIO INFORMATION

Fulcrum Acoustic Main L/R and Subs. Ashly NXP Amps. Yamaha QL1 mixing console. System designed and installed by Jason Raboin/Klondike Sound.

POWER

- Two dedicated 20-amp quad-boxes labeled "AUDIO" are provided downstage-right
- See the lighting section for information on the shared 400 amp company switch.
- A limited number of stage-appropriate extension cords and quad-box extensions are available.

HOUSE PA

- Mains are Fulcrum Acoustic CX1595. 15" driver with 3" Horn, co-axial. 4 boxes total. Orchestra L/R and Balcony L/R.
- Subs are Fulcrum Acoustic Sub215. There are two of these boxes centered in the orchestra pit, each has two 15" drivers for a total of four 15" sub drivers.
- There is no front fill and one is rarely required. Orchestra pit is never seated and is deep enough that coverage from the mains in the front row is excellent.
- Each main gets its own channel of NXP8004 and each 15" sub driver gets its own 1250 watt channel of an NXP1.54, for a total of 5000 watts of sub.
- DSP is configured appropriately for the room and is not accessible.
- There is a dip in frequency response at the mix position around 125hz
- There is a buildup in frequency response at the mix position between 800hz-1000hz
- It is possible to drive this system to the point of failure. Please don't. If you need sustained volume above 100 dB SPL, you should rent a larger PA system.
- Amps are configured to take main Left/Right and mono Sub inputs via 3-pin analog XLR at line level.
- Amps are located at the mix position and clearly labeled.

HOUSE MIXING CONSOLE

- Yamaha QL1
- Base console has 16 mic-level inputs and 8 line-level outputs, as well as Dante connectivity.
- There is a Dante-connected Ri8 unit providing 8 additional mic-level inputs also located at the FOH mix position. (inputs 17-24)
- The console has a Yamaha MY8AD96 slot card in slot 1 which provides 8 additional line-level inputs over a DB25 connector. A DB25 cable connects to a Yamaha MLA8 rack-mount which provides a final 8 mic level XLR inputs with analog pre-amps. (inputs 25-32)
- Inputs 1-26 are connected to an analog snake which runs to the stage. Input 27 is connected to a Shure Wireless QLX-D receiver at FOH, and Input 28 is connected to the FOH talkback mic (needs phantom). Inputs 29 and 30 are left and right coming from the blu-ray player/projection system. Inputs 31 & 32 are connected to a 3.5mm TRS “iPod” connector at FOH.
- The QL1 only has 32 DSPs so additional inputs are not possible.
- The console has a Yamaha MY8DA96 slot card in slot 2 which provides an additional 8 line-level outputs over a DB25 connector. A DB25 to 8XLRF fanout is connected directly to the house analog snake which runs to the stage providing return lines for monitors/foldback speakers.
- As with all digital mixing consoles, the QL1 provides a great degree of flexibility. If you are familiar with the Yamaha CL series boards, you will be quite at home on the QL1. If you are not familiar, a scene labeled “QL1 for Beginners” is saved as scene 1. The stereo bus is routed directly to outputs 7 (main L) and 8 (main R), and output 6 (sub) is driven by Matrix 6. Mixes 1-8 are patched to the outputs from slot 2 and run to the stage. Mixes 9-16 are unpatched and can be used for local outs at FOH (board feed etc), effects sends, or otherwise as desired. DCA 16 (labeled “MUTE ALL”) is connected to all mixes, matrices, the stereo bus, and the center channel, and can be used as a global mute.
- A scene labeled “AOM Default Start” is saved as scene 2. This is similar to scene 1, except that Matrices 7 & 8 are patched to the Main L/R, with the stereo bus routed to them. This provides additional flexibility but can cause confusion for inexperienced engineers.
- The QL1 is not to be used as a monitor console or moved from its default position.

WIRELESS INTERFERENCE NOTE

WIRELESS TECHS PLEASE NOTE – IN THE G50 BAND THERE IS INTERFERENCE ON SHURE WIRELESS CHANNELS 49 and 54-65. PLEASE PLAN TO AVOID THESE CHANNELS

AUDIO EQUIPMENT INVENTORY

MICROPHONES

- 1 Shure QLX-D Wireless Handheld mic (beta 58 head)
- 1 EV Handheld Wireless mic
- 8 Shure SM57
- 7 Shure SM58
- 1 Shure SM94
- 1 Shure SM81
- 2 Shure KSM 137
- 1 Sennheiser e835
- 1 Audio Technica AT8035
- 2 Sennheiser ME66
- 1 Sennheiser ME64
- 1 Sennheiser ME62
- 3 Sennheiser K6 (need 1 K6 power module per ME mic head above)
- 3 Crown PCC
- 1 Audio Technica AT8531
- 5-piece Sampson DK705 Drum Mic Kit with 1 Kick Mic and 4 Dynamic Microphones
- 7 Shure MX202B/C Choral mics (black)
- 2 Audio Technica AT8533X Choral mics (white)

DIRECT BOXES

- 6 Whirlwind Director Direct Boxes (passive DIs)
- 2 Behringer ULTRA-DI DI20 (active 2 channel/stereo DIs) (“old” Behringer, clip easily)
- 2 LiveWire Solutions PD1 Direct Boxes (passive DIs)
- 2 ProCo AV-1 AV Interfaces (passive DIs with a few extra tricks)

MONITORS

- 6 RADIANT RMW-1122 Micro-Wedges
- 4 Tannoy V12 speakers
- 1 Ashly NXP8004 4 channel amp unit
- 1 lab.gruppen C28:4 4 channel amp unit
- 2 QSC K10 Powered Monitors
- 2 QSC K8 Powered Monitors

CABLING

- 1 Snake 32 Channel XLR with 8 returns (Returns are XLR OR ¼" TRS). FOH>Stage
- 2 CAT6 Lines FOH to DSR at proscenium (purple cables, NOT ethercon)
- 1 CBI Drop 8 50' (8 channel subsnake)
- 1 CBI Drop 8/4 50' (8/4 channel subsnake)
- 1 EWI 50' 12 channel subsnake
- 2 CBI 4-channel breakout Cables 15'
- Assortment of XLR Cable various lengths (10' - 100')

STANDS

- 13 Tall tripod mic stands
- 2 Short tripod mic stands
- 7 tall weighted base mic stands
- 4 short weighted base mic stands
- 14 telescoping boom arms (telescope to varying degrees)
- 4 sliding boom arms
- 3 Guitar stands (1 is quality, 2 are usable but ugly)
- 20 assorted music stands. They do not match nor are they particularly sightly, but they are available. A few are good quality Wenger style.

PIANO

- 5'-5" Baldwin baby grand. Walnut finish. Tuning must be arranged through the Academy.

COMMUNICATION

- 2-wire analog "Clear-Com" communication system
 - (1) 2-channel base station
 - (8) assorted single channel beltpacks w/ headsets

RISER INVENTORY

- (4) x 4'x8'x8" fixed risers
- (2) x 4'x8'x24" fixed risers
- (4) x 4'x8'x12" rolling risers (non-locking, not recommended for drum kits)
- All of the above can be clamped together to make standard 8'x8' risers.

STAGE CREW REQUIREMENTS

The Academy of Music stage crew members are provided under the terms of an agreement with the International Alliance of Theatrical Stage Employees Local 232. Please contact the Academy of Music Theatre Technical Director to set up a production meeting. A written estimate will be made available upon request to help plan your production. House crew must be hired to use house equipment. A 4 hour minimum call applies to all technical staff. Please note mandatory meal breaks or a penalty will apply:

- Break begins no sooner than 4 hours into the call but no later than 5 hours into the call
- Either 1 hour, unpaid, walk-away
- Or ½ hour, paid, with a provided meal (no buy-out, meal must be ready at the theatre at the beginning of the meal period, paid for by the renter)
- Subsequent breaks must begin no sooner than 2 hours and no later than 6 hours after the end of the last break

Additional labor regulations apply, please consult with the Academy TD for specifics.

ADDITIONAL SUPPORTING DOCUMENTS

Available upon request (and [here](#)):

- Map to the Academy of Music
- Ground Plan & Section
- Light Plot & supporting documents
- Lineset Schedule
- Dressing Room Plot

NORTHAMPTON AREA EMERGENCY SERVICES

- **Emergency – 911**
- Police, non-emergency – (413) 587-1100
- Fire Department, non-emergency – (413) 587-4900
- Cooley Dickinson Hospital Emergency Department – (413) 582-2000 (1.5 miles from theater)

KEY STAFF

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