



# OVERTURE HALL TECHNICAL SPECS



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# PRODUCTION CONTACTS

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## HOUSE OVERVIEW

### SEATING BREAKDOWN

Orchestra (permanent seats):	592
Orchestra (pit seating):	151
Circle:	436
Mezzanine:	319
Balcony:	657
Boxes:	100
TOTAL SEATING:	2,255

ADA: 32 seats can be removed to accommodate 16 wheelchairs.

Box seats can also accommodate additional wheelchairs.

Maximum Stage Occupancy: 400 (including performers, technicians, etc)

## LOADING DOCK

Two, 82' enclosed truck bays are located at stage level. Trucks unload into a 40' x 30' dock area immediately off-stage left. Opening to stage is 10'W x 24'H

- Both inside doors are 8'W x 10'H
- Both bays have dock levelers
- Dock Address: 100 block of North Henry Street, Madison, WI 53703
- Freight elevator: 6' x 12' floor; 5'10" w x 7'6" h opening

## PARKING

Parking for two trucks is available in the dock; additional parking for trucks, buses, or production vehicles is available on the street. Prior arrangements for street parking must be made with the Director of Production; additional charges may apply.

## STAGE DOOR

Actor and crew access is through the Command Center located at 121 N. Henry Street. A private backstage elevator and staircase provide access to stage, dressing rooms, wardrobe room, and Green Room.

# BACKSTAGE SPACES

All the support spaces have Wi-Fi internet access or hard-wired internet access available, as well as patchable intercom connections and a television with in-house production CATV as well as local cable channels.

Room	Location	Quantity	Amenities/Dimensions
1-2 person “star” dressing rooms	Stage level	5	Private shower and toilet, Carpet/sofa/refrigerator
4-6 person dressing rooms	2 <sup>nd</sup> level	4	Private shower and toilet (2) with carpet/refrigerator
12-15 person dressing rooms	Lower level	4	Attached restrooms with showers and toilets
Wardrobe workroom	Lower level	1	16’x24’-Attached laundry room with 3 washers/dryers
Hair and Wig workroom	Lower level	1	12’x24’ – 2 washing stations and 3 work stations
Green Room	Lower level	1	32’x22’-Kitchen for catered crew and performer meals
Production Office	2 <sup>nd</sup> level	1	12’x12’-Three workspaces, In-house LAN capabilities

## STAGE OVERVIEW

### STAGE DIMENSIONS

Proscenium width: .....52’-69’ (*adjustable by tracked side panels*)

Proscenium height:.....30’-45’ (*adjustable by motorized valence*)

Stage width:.....54’0” (*from stage left wall to center line*)  
 50’6” (*from lock rail stage right to centerline*)

Stage depth: .....53’ (*from plaster line to orchestra shell storage*)

Apron depth:.....3’ (*from plaster line to apron lip*)

Stage height:.....41½”

### ORCHESTRA PIT DIMENSIONS

Small Orchestra Pit: .....7’ deep at centerline, tapering to 4’ deep at 16’ off center

Large Orchestra Pit: .....17’ deep at centerline, tapering to 10’ deep at 26’ off center

- The pit extends an additional 6’ under the stage apron beyond the above dimensions. Height clearance under the apron is 6’8”
- The pit at stage level extends the main stage 17’ at centerline to 10’ deep at 26’ off center.

### STAGE FLOOR

Stage floor is a suspended, maple deck painted black.

### SCENIC NOTE

All scenic elements (ex. flats, platforms, stairs, etc) must be back-painted. Overture reserves the right to require proof of flame retardancy for all scenic elements or items coming into the Center, or to “match test” items without verifiable certification.

# ORCHESTRA SHELL

When in place, the enclosure completely fills the 69' x 45' proscenium opening. The back wall of the shell contains a multirank pipe organ. The orchestra pit is used as a stage extension to provide a 46' deep performance area. The enclosure may be erected to accommodate a full orchestra on a four level half-circle riser system, or to accommodate a full orchestra on risers with a chorus of 100+ on choral risers behind the orchestra. The orchestra-only enclosure utilizes two ceiling panels. The orchestra with chorus enclosure utilizes three ceiling panels and two 15' sidewall extensions. The performance area extended for chorus is 63' deep. Each of the 3-orchestra ceilings contains ETC Source4 pars for orchestral concert lighting. Each of the three orchestra ceilings can be stored upstage of 45' on storage winches.

## FLY/RIGGING SYSTEM

Grid: .....96' above stage level, starts 5' upstage of proscenium  
Forestage Grid: .....76' above stage floor, 22' x 70'  
Lock Rail: .....Stage right at stage level and at the fly gallery  
Fly Gallery: .....Stage right, 42' above stage floor  
Pin Rail: .....Stage left and right, 42' above stage floor  
Counterweight System: .....75 single purchase eight-line sets, with chain compensation  
Arbor capacity: .....2,000 lbs, 13' nominal, and two loading levels  
Counterweight: .....100,000 lbs available  
Batten material: .....1 ½" nom. Schedule 40 pipe  
Batten length: .....75'  
Batten travel: ..... 86'  
Batten low trim: .....4'  
Hemp System: .....150 single loft blocks, 10 five-line loft blocks, 3,000 lbs of sand, 6,000' of 5/8" Multiline II, and other hardware available

Rigging grommets that allow lines through acoustic ceilings are located at 4', 12', & 26' left and right of center at 5' & 7' downstage of the proscenium line; plus 4', 12', 20', & 26' left and right of center, at 17', 19', 21', 23', 25', & 27' downstage of the proscenium line. **(for more details, see rigging plot pdf)**

## AUDIO LINE ARRAY RIGGING

- Main left and right line arrays and the center subwoofer array can be fully retracted and stored above the sound cloud via chain motors controlled from the ETC Foundation Server.
- When deployed the main left and right array's lowest point is 30'7" over the stage. The center array's lowest point is 35'2"
- Points for the left and right line arrays are 18'6" each side of center. The downstage point is 7'2" from the plaster line. The upstage point is 9'10" from the plaster line.
- Clearance between the left and right line arrays is approximately 32'.

# HOUSE SOFTGOODS

## HOUSE GRAND DRAPE

Mint Green, guillotine only, with center split; variable speed motorized system controlled by an ETC Foundation Server with control stations downstage left and right.

## HOUSE SCRIMS

- 1 – black sharktooth scrim (70'W x 38'6"H)
- 1 – translucent seamless vinyl (70'W x 38'6"H)
- 1 – white leno filled scrim (70'W x 38'6"H)

## HOUSE DRAPES – IFR black velour sewn without fullness; borders have piped (3/4") pockets

- 6 – borders (75' w x 12' h)
- 12 – legs (12' w x 32' h)
- 4 – panels (16' w x 32' h)
- 4 – panels (20' w x 32' h)
- 2 – black out panels (37' w x 32' h) (50% fullness)

# STAGE EQUIPMENT

## RISERS \*\*

- Generic 4' x 6' platforms with 8", 12", 16", 24" and 32" legs available
- 6 – 3-step choral riser units, 4<sup>th</sup> step and back railings available

## DANCE FLOOR

- 8 – rolls of Rosco marly floor, black/grey reversible
- 60'W x 48'D total area

## PIANOS \*\*

- 1 - Steinway 9' concert grand
- 2 - Steinway 6' grand
- 1 - Yamaha 6' grand
- 1 - Yamaha concert upright
- 3 – Rehearsal uprights of various brands

## LADDERS/LIFTS

- 1 - 36' Genie AWP personnel lift
- 2 - 16' aluminum stepladders
- 2 - 10' fiberglass stepladders
- 2 - 8' fiberglass stepladders
- 2 - 4' fiberglass stepladders
- 1 - Genie GS-1930 Scissor lift \*\*

*\*\* These items are shared with multiple theatres in the building on a first come first serve basis. Availability cannot be guaranteed and should be advanced with the Director of Production or a Technical Coordinator.*

# STAGE EQUIPMENT (cont'd)

## FOCUS TRACK\*\*

- 8 – 15' length tracks
- 8 – 10' length tracks
- 24 – Splice plates (2 needed per splice, enough for 12 splices)
- 2 – Trolley/chair set-ups

*\*\* These items are shared with multiple theatres in the building on a first come first serve basis. Availability cannot be guaranteed and should be advanced with the Director of Production or a Technical Coordinator.*

## POWER

### MAIN STAGE POWER

- 6 - 400amp, 3-phase, 5-wire disconnects
  - 5 – Stage left pinrail gallery, 42' above stage floor
  - 1 – located on the truck dock SL

### SOUND POWER

- 4 - 200amp, 3-phase, 5-wire with earth or isolated ground
  - Forestage Grid
  - Outer Truck Dock
  - Stage Left on Scenic Dock, with pass-thru to downstage left corner
  - Stage Right, one level below stage, with pass-thru to downstage right corner

### ADDITIONAL STAGE POWER

- 2 – 100amp, 3-phase, 5-wire disconnects
  - 1 – SL pinrail gallery, upstage
  - 1 – SR pinrail gallery, upstage
- Busway, with movable power connection
  - Trap Room
  - Forestage Grid
  - Main Stage Grid

# LIGHTING SYSTEM OVERVIEW

## STAGE LIGHTING CONTROL SYSTEM

### HOUSE CONSOLE

- ETC Apex 5 capable of 24,000+ outputs, 10,000 cues, and 16,000 channels. The console also features 5 motorized playback faders and a 24" 4K touchscreen. Accessories include: 2 additional 22" touchscreen monitors and an ETC 20-fader Standard Fader wing.
- ETC Apex Processor capable of 24K+ outputs that serves as the system's back-up client.

### ADDITIONAL CLIENT CONSOLES

- ETC ION-XE-20 w/ two 24" touchscreens on a portable cart for onstage focus.
- ETC Nomad (via PC laptop) w/ one 24" touchscreen and an ETC Programming Wing for "tech table" set-ups.
- ETC RVI Processor and 24" touchscreen at the stage managers console to monitor cueing.

## STAGE LIGHTING CONTROL DISTRIBUTION

The house utilizes ETC's Net3 protocol with network access ports located throughout the venue including all corners of the stage at stage level, both pinrail galleries, both grids, all three balcony rails, all four catwalks, the spot booth, orchestra pit, numerous box booms, and more.

Numerous ETC DMX Gateways are available, both installed and portable, to accommodate a variety of DMX input and output needs.

## HOUSE LIGHTING CONTROL SYSTEM

House lighting is operated by a pre-programmed ETC Paradigm system controllable from stage right, tech table position, or the lighting control booth. Several house light presets are available to meet your needs.

House light control through the lighting console is not possible.

## HOUSE DIMMERING SYSTEM

- 10 – ETC SR48 Sensor+ dimming racks with various dimming and non-dimming modules
  - 648 – 20A circuits
  - 12 – 50A circuits
- 1 – ETC SR48 Sensor3 touring tack located on the SL pinrail gallery.

## FOLLOWSPOTS

Spot booth is located on center, 92' downstage of apron lip, 75'6" above stage level. Throw is 125'

- 4 – Lycian 1293 3K Xenon spots



# HOUSE LIGHTING POSITIONS

NAME	LOCATION	# CIRCUITS
1 <sup>st</sup> CATWALK	10' DS of stage lip, 52' above stage, 50' wide – orchestra position	
2 <sup>nd</sup> CATWALK	25' DS of stage lip, 56' above stage, 50' wide, and 65' throw	43 – 20A
3 <sup>rd</sup> CATWALK	44' DS of stage lip, 61' above stage, 50' wide, and 84' throw	32 – 20A circuits
4 <sup>th</sup> CATWALK	90' DS of stage lip, 75' 6" above stage, 2 sections of 25', 40' L/R of center, 125' throw	15 – 20A circuits each side
TORMS	Pipes run 3' to 6' DS from stage lip, 12' to 42' above the stage, 36' off center	15 – 20A circuits each side
NEAR "A" BOXES (Circle & Mezz Levels)	Pipes run 10'-22' DS from stage lip, 18' & 29' above the stage, 32' off center	6 – 20A circuits each side and each level
FAR "B" BOXES (Circle & Mezz Levels)	Pipes run 30'-44' DS from the lip of the stage, 21' & 33' above the stage, 36' off center	6 – 20A circuits each side and each level
NEAR TECH BOX	Pipes run from 10'-22' DS from the stage lip, 44' above the stage, 32' off center	6 – 20A circuits each side (3 transferred to 4 <sup>th</sup> Catwalk each side)
MID TECH BOX	Pipes run from 30' - 44' DS from stage lip, 50' above stage level, 36' off center	12 – 20A circuits each side
FAR TECH BOX	Pipes run from 45'-68' DS from the stage lip, 54' above the stage, 38' off center	12 – 20A circuits each side
1 <sup>st</sup> BALCONY RAIL (Circle Rail)	75' to proscenium at center, 13' 6" above stage level	21 – 20A circuits; 2 – 50A circuits
2 <sup>nd</sup> BALCONY RAIL (Mezz Rail)	81' to proscenium at center, 29' above stage level	21 – 20A circuits; 2 – 50A circuits
3 <sup>rd</sup> BALCONY RAIL (Balcony Rail)	85' to proscenium at center, 53' 6" above stage level	21 – 20A circuits

## ONSTAGE CIRCUITS

- 28 – 6-circuit breakouts available from the SL gallery to any pipe
- 4 – 6-circuit breakouts available from the SR gallery to any pipe
- 166 – 66-circuit breakouts available from the grid to any pipe
  - These circuits duplicate odd-numbered FOH circuits
- Additional circuits available in orchestra pit, trap room, stage level, etc (see dimmer plot)

# LIGHTING INVENTORY

## OVERTURE HALL DEDICATED INVENTORY

NAME	# IN REP PLOT	# EXTRA	TOTAL
5° ETC Source4 – 750w	18		18
10° ETC Source4 – 750w	46		46
14° ETC Source4 – 750w	12		12
19° ETC Source4 – 750w	84	18	102
26° ETC Source4 – 750w	54	56	110
36° ETC Source4 – 750w	42	32	74
50° ETC Source4 – 750w		8	8
ETC Source4 PAR, w/ full lens sets – 750w	30	10	40
Strand 8" Fresnel – 2kW	22	6	28
ChromaQ Color Force II+ 72"	8*		8*
Blizzard RokBox EXA		6*	6*
High End Systems Halcyon Profile – Platinum, Ultra-Bright †	8*		8*
GLP Impression X5 Wash	10*		10*

\* Additional rental fees may apply.

† Overture's Halcyons all have a custom gobo load installed. See document in PDF folder for more information.

## ADDITIONAL INVENTORY\*

NAME	TOTAL
High End Systems Halcyon Profile – Titanium, Ultra-Bright †	8*
GLP Impression X5 Wash	14*
ETC Source4 LED – Lustr (Series 1)	8*
ETC Source4 LED – Lustr+ (Series 2)	20*
ETC ColorSource Cycs	18*
ChromaQ Color Force II+ 72"	16*
ETC Source4 MultiPAR (12-cell, 4-circuit)	12*
Altman MR-16 Zip Strips (6-foot, 3-circuit)	8*
Reel EFX DF-50 Hazer	2*
Look Solutions Unique 2.1 Hazer	1*

\*These fixtures are shared with multiple theatres in the building. Availability cannot be guaranteed and should be advanced with the Technical Coordinator and/or Lighting Supervisor. Additional rental fees may apply.

## MISC LIGHTING EQUIPMENT

- 12 - booms, 50 lb. bases, 1.5" I.D. pipe, 12' & 21' tall
- 8 - 4-rung light ladders
- 4 - fire resistant borders, 30' x 2', alpha fabric
- Numerous pattern holders, top hats, barndoors, drop-in irises, along with sufficient cable, two-fers, quad boxes, etc to hang full inventory.
- Overture has a focus track set-up available, see *STAGE EQUIPMENT* section for complete inventory.

# SOUND SYSTEM OVERVIEW

## FRONT OF HOUSE MIXING CONSOLE

- YAMAHA RIVAGE PM5 System, which includes:
  - **Control Surface:** Yamaha CS-R5
  - **Audio Processing:** Yamaha DSP-RX
  - **Stage Inputs/Outputs:** Yamaha RPio622 with:
    - 80 mic/line inputs
    - 16 line outputs
    - HY144-D-SRC Dante card for expanded Dante I/O.
  - **External VST Plugin processing:** CS-R5 with DANTE-MY16-AUD2 card
    - 8 in/out via Dante to a Mac Mini (A2816), interfaced via Yamaha RUio16-D & VST Rack Pro software. Factory plug-ins included, along with Waves Create Access Ultimate plugins
  - **Mac Mini:**
    - Apple M2 Pro 12-Core CPU
    - 32GB Unified RAM | 1TB SSD
- The main mix position is located at Rows M & N, typically from house center to house-right of the section. Additional seats may be removed to the left of center if more area is needed. (10' x 24' total)  
The "Broadway" mix location is rows S, T & U: seats 120 thru 127, at the back of the orchestra level, left of center. Platforms are installed to make the area flat and level. (10' x 24' total)

## ONSTAGE MONITOR MIXING CONSOLE (subject to availability)

- YAMAHA CL5, with 1 – MY-AUD2 card, 1 – MY8-ADDA96 card, and 1 – MY8-AE96S card.
  - Included with the console is a 2020 MacMini (M1 CPU 16GB RAM) running Yamaha VST Rack Pro software interfaced via Dante with a Yamaha RIO-1-D.
  - Includes all factory plug-ins along with Waves Create Access Ultimate.
  - Stage Connections are via (2) RIO-3224 digital stage boxes for a total of 6646 mic/line inputs, 32 analog line outputs, and 166 AES/EBU outputs.
- YAMAHA CL3 and CL1 mixers may also be available (subject to availability)

## PLAYBACK SYSTEMS

- 1 - Qlab 5 - audio playback via Apple Mac Mini included in Rivage System.

## PROGRAM & HEARING ASSIST SYSTEMS

The program feed is derived from 2 shotgun microphones located on the balcony rail and is "gated" or muted automatically when a console program feed is received to provide the best possible audio quality for the hearing assist and FOH program systems. In addition, the backstage program feed can be assigned to an "Aux" input balanced XLR connection located DSL.

## INTERCOM & PAGING SYSTEMS

An 8 channel hard wired system with locations at DSL, DSR, USL, USR, cockpit, light booth, sound booth, fly rail, and spot booth allow belt packs to be connected to any of the 8 channels. In addition, the first 2 channels are duplicated at many other locations around the venue.

## WIRELESS INTERCOM

ClearCom Free Speak digital wireless intercom is installed with 8 belt packs, each able to patch into any 4 hardwired intercom channels.

# HOUSE SPEAKER SYSTEM

## HOUSE PROCESSING & SIGNAL DISTRIBUTION

All speaker zones are controlled by a QSC Q-Sys system control network to provide routing matrix and levels and an L'Acoustics LA Network Manager system to control crossover, delay and house EQ. User adjustable routing, delays, levels and EQ are available as needed via a remote wireless tablet PC. Overture's system can receive up to 12 discrete inputs of either AES digital, XLR balanced analog or Dante. System input is located in the sound control booth, Orchestra level at the back of house on center. Through a network of "dry" tie-lines, audio, video, intercom or CAT 6 and fiber network cables may be "patched" to nearly any location in the facility. In addition, there are 4 dedicated "dry" XLR lines which run from DSL to DSR to Light booth to Spot-booth, typically used for road show intercom needs and 4 dedicated "dry" XLR lines from the Projection Booth to the "cockpit" sound position and Sound Booth.

## SPEAKER LOCATIONS / ZONES

- Left and Right Suspended Arrays:
  - 12 – L'Acoustic K2 Variable Curvature Line Source per side. Configured in 4 zones of 3 enclosures. Arrays can be fully retracted into the sound cloud for storage when not in use or desired for performances.
- Subwoofers:
  - 4 – L'Acoustics KS28 Subwoofers; hung from a center array, center array can be fully retracted into the sound cloud when not in use or desired for performances.
  - 2 – L'Acoustics KS28 Subwoofers, per side on stage level.
- Front Fill System:
  - 10 – L'Acoustics X8; 8-inch, 2-way coaxial loudspeakers.
    - Built into the lip of the stage apron
  - 18 – L'Acoustics 5XT; 5-inch, 2-way coaxial loudspeakers.
    - Built into the lip of the orchestra pit lip for use when the pit is at stage level.
- Under Balcony System:
  - L'Acoustics 5XT; 5-inch, 2-way coaxial loudspeakers modified in a ceiling enclosure.
    - Distributed throughout the under-balcony areas to cover the last rows of seating on each level.
- Upper Balcony System:
  - 4 Turbosound TCS-40
    - These speakers are located above the balcony ceilings and are individually delayed.
    - These are addressed as an independent part of the under-balcony feed for touring installations and are not used as part of the house system.
- Tech Boxes (Loge) Fill:
  - L'Acoustics 5XT; 5-inch, 2-way coaxial loudspeakers
    - Distributed throughout the Loge areas.
- Surround and Effects Speakers:
  - Speaker connectors (NL-4 type (2 conductor)) are available above the side boxes and under the balconies for surround speakers. A Unistrut hanger is available at each connector location. Additional connectors are in numerous locations on stage and in the grid / catwalk areas for effects playback. This system is accessed through a patch panel in the Sound Rack Room and extendable to stage level

# HOUSE SPEAKER SYSTEM (cont'd)

## MONITORS / FLOOR WEDGES / SIDE FILL

- 8 – L'Acoustics X12 12-inch, 2-way coaxial speaker (additional wedges available upon request)
- 4 – L'Acoustics ARCS Wide 12-inch, 2-way loudspeakers
- 4 – L'Acoustics SB18 Subwoofers

## HOUSE AMPLIFIER SYSTEM

- 4 – L'Acoustics LA12X amplified controllers
  - 16 mixes total

# AUDIO INVENTORY\*

*\*Most audio inventory is shared with multiple theatres in the building. Note what is dedicated to the space and what is used building-wide. Availability for building-wide inventory cannot be guaranteed and should be advanced with the Director of Production and/or Technical Coordinator. **Additional rental fees may apply.***

## OVERTURE HALL DEDICATED INVENTORY

### WIRELESS MICROPHONES

MODEL NAME	# OF CHANNELS	FREQUENCY
Shure AD1 Axient (AD4Q)	4 channels, both handheld and belt pack transmitters.	G57 (470-616 MHz)

## BUILDING-WIDE INVENTORY

### WIRELESS MICROPHONES

MODEL NAME	# OF CHANNELS	FREQUENCY
Shure AD1 Axient (AD4Q)	32 channels, both handheld and belt pack transmitters.	G57 (470-616 MHz)
Shure ULXD (ULXD4Q)	16 channels, both handheld and belt pack transmitters.	G50 (470-534 MHz)
Shure UHF-R (UR4D)	12 channels, both handheld and belt pack transmitters.	4x G1 (470-530MHz) 8x H4 (518-578MHz)

All systems include antenna distribution. All belt packs use TAF4 connectors.

### CAPSULES FOR WIRELESS

- 2 – Earthworks SR3117
- 2 – Nexadyne 8/C
- 4 – SE Electronics V7 MC1
- 9 – Shure KSM9
- 31 – Shure SM58
- 16 – Shure BETA58
- 20 – Shure BETA58A
- 6 – Shure SM87
- 2 – Shure SM87A
- 2 – Shure SM87C

# AUDIO INVENTORY\* (cont'd)

\*Audio inventory is shared with multiple theatres in the building. Availability cannot be guaranteed and should be advanced with the Director of Production and/or Technical Coordinator. Additional rental fees may apply.

## WIRED MICROPHONES & DI BOXES

- 6 – AKG C414B
- 10 – AKG C451B
- 2 – AKG C480 CK61
- 7 – AKG C535
- 2 – AKG D112
- 1 – Audix D6
- 6 – Audio Technica 4041
- 3 – Audio Technica ATM23
- 3 – Audio Technica ATM25
- 11 – Audio Technica AT8533X
- 3 – Audio Technica Pro35
- 3 – Beyerdynamic M88
- 2 – Beyerdynamic M88 TG
- 2 – Beyerdynamic M201
- 2 – Beyerdynamic M201TG
- 2 – Countryman Type 85 (stereo)
- 12 – Countryman Type 85
- 15 – DPA 4060 (black and beige)
- 19 – DPA 4061 (black and beige)
- 17 – PDA 406 (black and beige)
- 4 – DPA 4099
- 4 – Electro-Voice RE20
- 1 – Electro-Voice PL20
- 7 – Neumann KMS105
- 4 – Neumann KM184
- 2 – Neumann TLM193
- 5 – Neumann TLM170
- 11 – Radial Engineering PRODI
- 4 – SE Electronics V7
- 2 – Sennheiser 441
- 8 – Sennheiser 421
- 4 – Sennheiser e604
- 4 – Sennheiser e904
- 2 – Sennheiser e906
- 12 – Sennheiser MKE2
- 7 – Sennheiser MZH3042
- 4 – Sennheiser MZH3062
- 9 – Shure BETA 52
- 4 – Shure BETA56A
- 8 – Shure BETA 57A
- 9 – Shure BETA 58
- 6 – Shure BETA 87
- 2 – Shure BETA 87C
- 4 – Shure BETA 91
- 4 – Shure KSM137
- 2 – Shure KSM32
- 2 – Shure MX412
- 18 – Shure SM57
- 21 – Shure SM58
- 10 – Shure SM58S
- 4 – Shure SM81
- 10 – VU HM2000
- Numerous – VU LM6000 (black & beige)
- 6 – Whirlwind DIRECTOR Passive DI
- 4 – Whirlwind PCDI
- 4 – Whirlwind PODDI

## BACKLINE AMPS

- 1 – Fender Twin Reverb, guitar amplifier, A65 reissue@
- 1 – Gallien-Krueger 400RB, bass guitar amplifier
- 1 – Hartke 115B XL, single 15” bass cabinet
- 1 – Hartke 410 XL, 4x10” bass cabinet
- 1 – Roland JC120 Jazz Chorus keyboard amplifier

# AUDIO INVENTORY\* (cont'd)

\*Audio inventory is shared with multiple theatres in the building. Availability cannot be guaranteed and should be advanced with the Director of Production and/or Technical Coordinator. Additional rental fees may apply.

## STANDS

- STRAIGHT STANDS/ROUND BASE:
  - Atlas MS-4 (24-56")
  - Atlas MS20 (37-66")
  - Atlas DS-7 (8-13")
- BOOM ARMS:
  - Atlas PB77(31")
  - Atlas DMS10E (14-26")
  - Atlas PB21X(25-38")
  - K&M KM211/1(18-30")
- STAND/BOOM COMBINATIONS:
  - K&M KM210/91(35-61" stand, 18-30" boom)
  - K&M KM259 (20-28" stand, 18-30" boom)
  - K&M KM259/1 (11" stand, 20" boom)
  - K&M KM259/5 (18" stand, 28.5" boom)
  - K&M KM275 (34-61" stand, 33" boom)
  - K&M KM277 (33.5" stand, 33" boom)

# AUDIO CABLE RUNS

\*All measurements are approximate

CABLE RUN	LENGTH (ft)	LENGTH (m)
SL to FOH LOCATION "Cockpit"	135	41
SL to FOH LOCATION "Broadway"	135	41
SL to CENTER (SOUND) BOOTH	170	52
SL to SOUND POWER	10	3
SL to SPOT BOOTH	355	108
X-STAGE (along lip)	50	15
X-STAGE (through pit)	70	21
SR to FOH LOCATION "Cockpit"	135	41
SR to FOH LOCATION "Broadway"	165	50
SR to CENTER "Sound" BOOTH	170	52
SR to SOUND POWER	15	4.5
SR to SPOT BOOTH	355	108
SR to FLY FLOOR	50	15
FOH LOCATION "Cockpit" to PIT	130	40
FOH LOCATION "Broadway" to PIT	130	40
US to DS	56	17

# VIDEO / STREAMING OVERVIEW

VIDEO SERVICES AVAILABLE include:

- Video streaming and recording (up to 16 inputs)
- Hybrid/Virtual meetings (via Zoom or Teams)
- Webinars
- IMAG (Image Magnification)
- Video Playback
- Projection/Surface Mapping

## VIDEO/STREAMING INVENTORY\*

*\*Most video inventory is shared with multiple theatres in the building. Note what is dedicated to the space and what is used building-wide. Availability for building-wide inventory cannot be guaranteed and should be advanced with the Director of Production and/or Technical Coordinator. **Additional rental fees may apply.***

### SCREENS

- 1 – 18' x 32' front/rear screen (*dedicated to Overture Hall*)
- 2 – 9' x 16' front projection screen
- 1 – 19' x 25' front/rear screen
- 1 – 26' x 42" front projection screen (for surtitles)

### PROJECTORS

- 2 – Panasonic PT-RQ35K (*1 – dedicated to Overture Hall*) – 35,000 lm; 4K resolution
- 2 – Panasonic PT-MX16KBU77 – 16,000 lm; 4K resolution
- 2 – Eiki LCHDT2000 – 15,000 lm; 2K resolution

### MONITOR/TV SCREENS

- 10 – 55" HD digital TV screens on rolling carts
- 2 – 65" HD digital TV screens on rolling carts
- 4 – 24" 4K confidence monitors
- 2 – 48" HD digital TV screens with low latency
- 4 – 32" SD analog TVs on rolling carts

### CAMERAS

- 4 – Panasonic AW-HE42KPJ PTZ cameras
- 3 – HD PTZ cameras (*built into Hall; 1 – Circle Rail; 1 – High Balcony Rail; 1 – HL Mezz Box*)
- 3 – Sony DXC-390 3CCD Cameras w/ Canon YH19x6.7 KRS lens (as conductor cams)

### VIDEO SWITCHERS

Full production switches come with a cart complete with multiple 4K monitors, Apple Mac Mini, audio mixer, and more. Mini switchers are stand-alone.

- 2 – Blackmagic ATEM 4K HD8 Streaming/Recording Desks
- 1 – Blackmagic ATEM 2M/E Constellation 4K Production Switcher
- 3 – Blackmagic ATEM Mini Pro, HD video switchers



# VIDEO/STREAMING INVENTORY\* (cont'd)

## MISCELLANEOUS

- Multiple PC and Apple laptops loaded with all major presentation software
  - Ex. PowerPoint, Keynote, etc
- 4 – DScan Perfect Cue Presentation Remotes

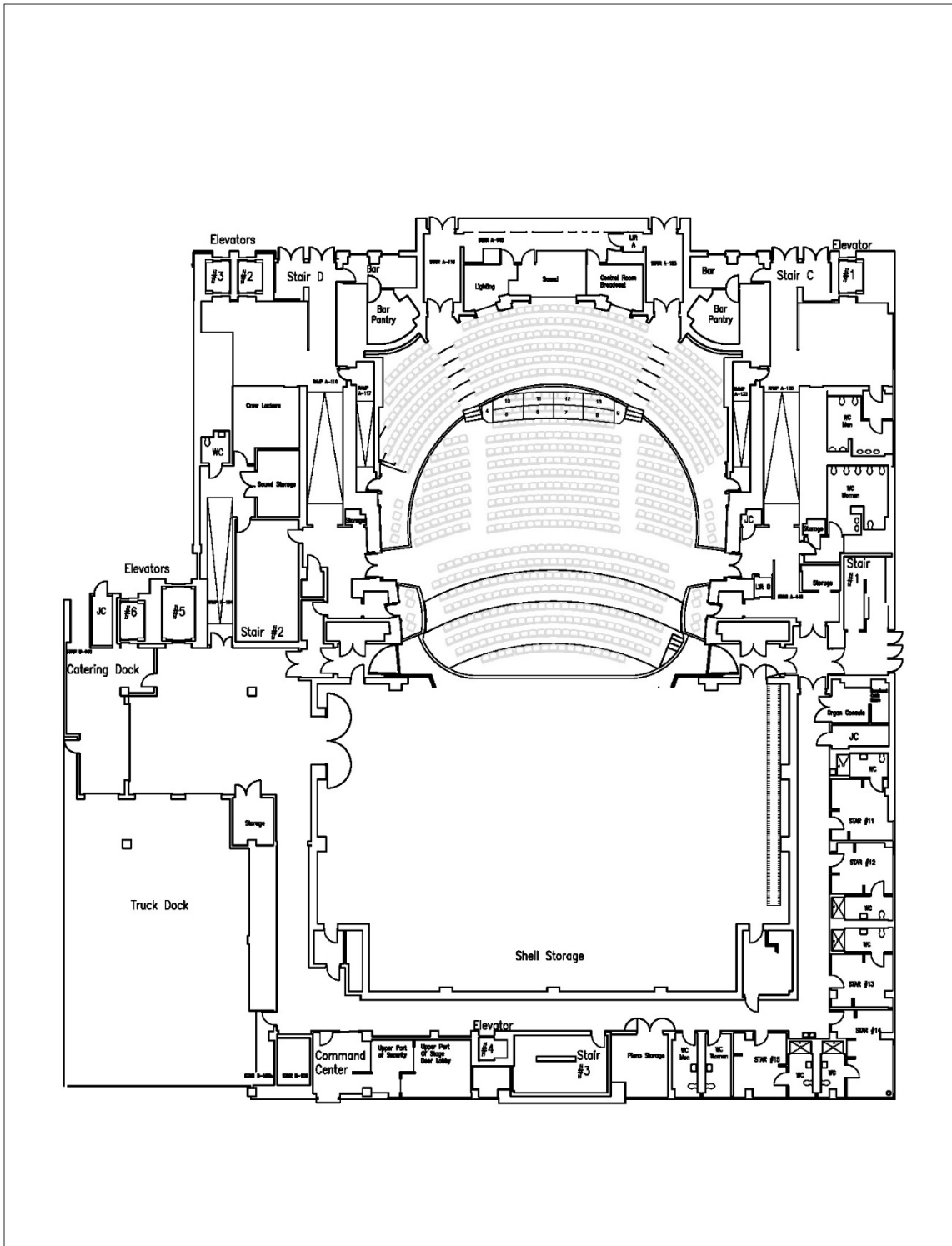
## MEDIA ROOM

Overture Center is equipped with a media connection room, accessible via a cable pass-through to Henry Street. This room provides Audio (XLR) and Video (BNC) connections to nine separate locations throughout the building.

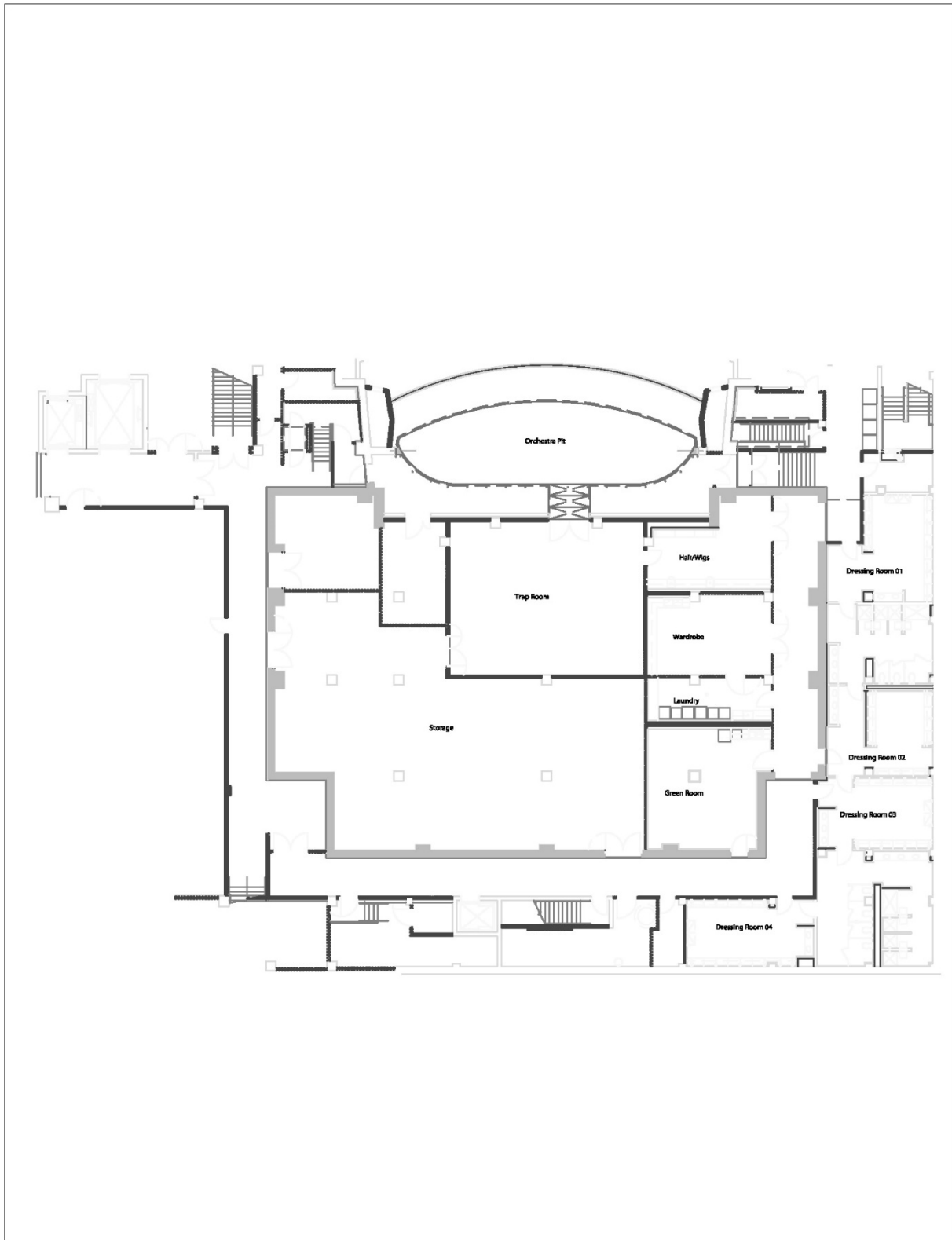
- 2 – locations in the Overture Hall Lobby
- 3 – locations in Overture Hall (Broadcast booth, Projection booth and H.R. Mezzanine)
- 1 – located in the Capitol Theater (Sound booth)
- 1 – located in The Playhouse (House Left slit)
- 1 – located in Promenade Hall
- 1 – located in MMoCA Lecture Hall

Each location has three groups of connections. Each group has two male and two female XLR audio connections, and two female BNC composite video connections.

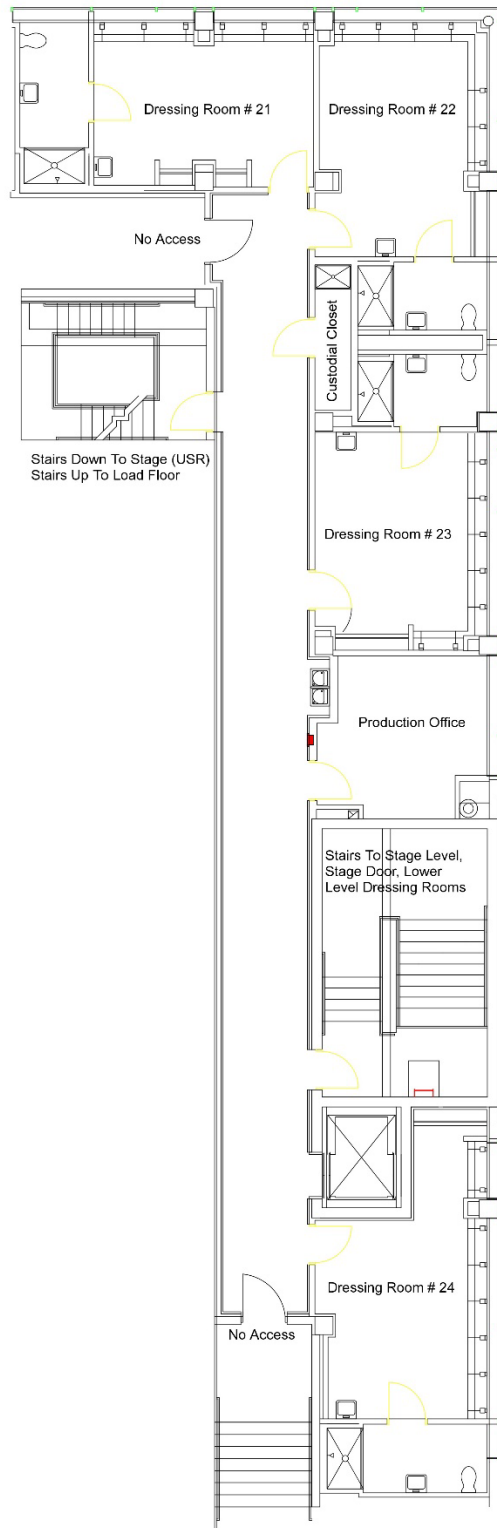
# GROUNDPLAN – STAGE LEVEL



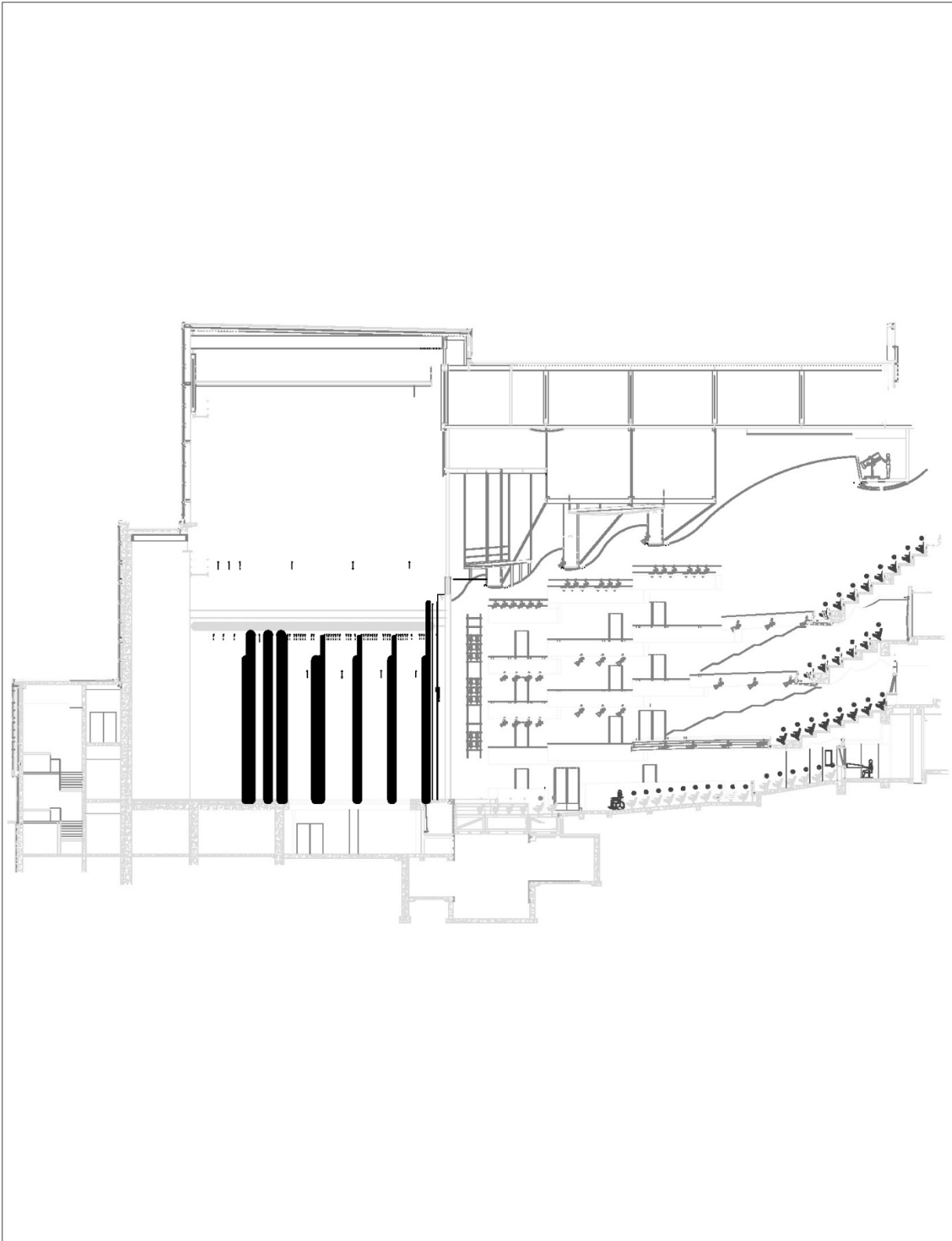
# GROUNDPLAN - LOWER LEVEL



# GROUNDPLAN – UPPER LEVEL (BACKSTAGE)



# GROUNDPLAN – SECTION VIEW

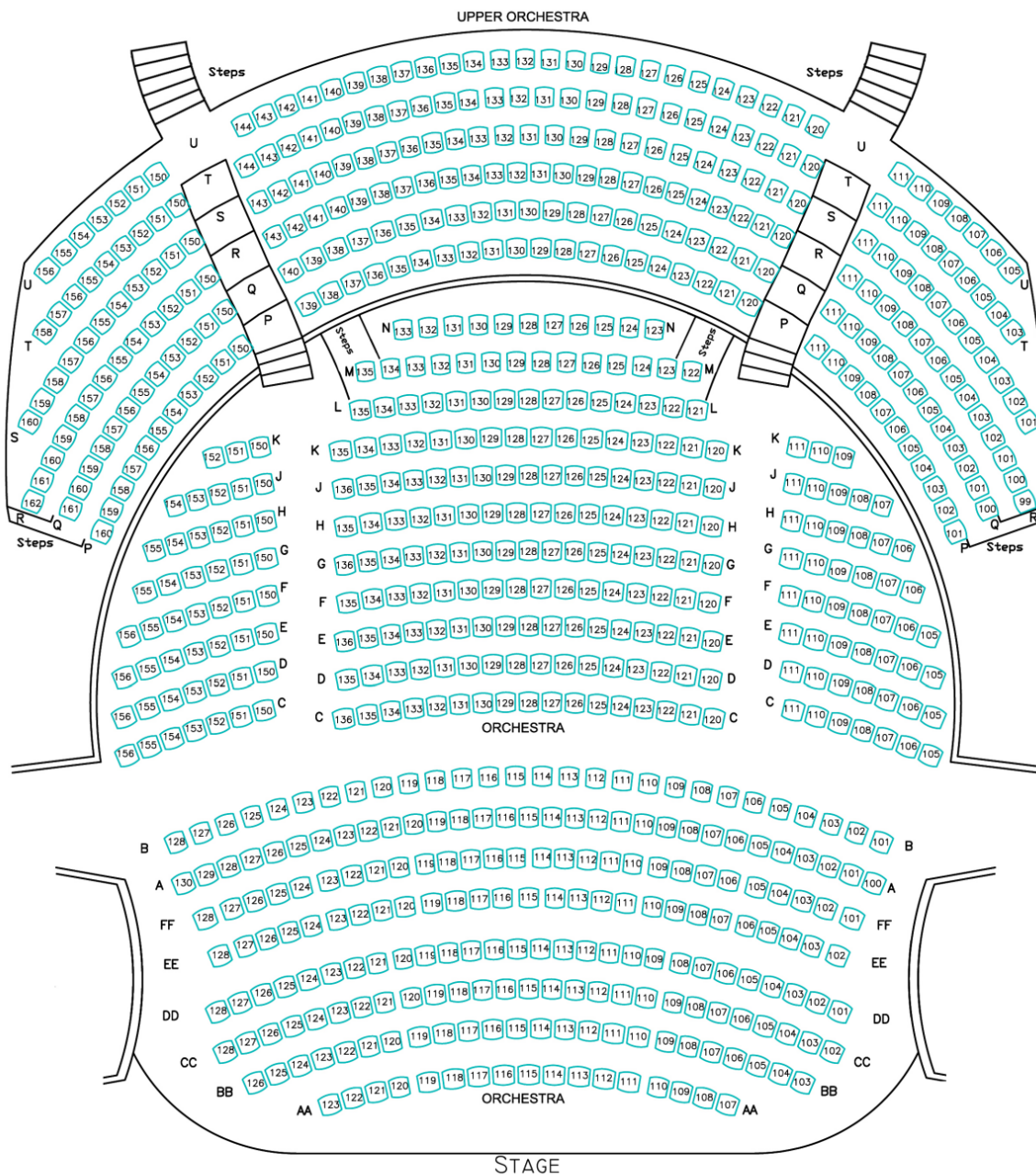


# OVERTURE HALL LINE PLOT

Overture Hall Line Plot											
EVENT:					DATE:						
#		DESCRIPTION	lbs.	#	DESCRIPTION	lbs.	#				
-	0' 0"	Proscenium Wall		32	18" 0"	#2 Border	66	35' 0"	#4 Border		
A	0' 2"			33	18' 6"	#2 Legs	67	35' 6"	#4 Legs		
	1' 2"	House Curtain	Motor	34	19' 0"		68	36' 0"	Black Scrim		
1	2' 2"	Portal Border		35	19' 6"	2nd Orchestra Ceiling	Motor	69	36' 6"	5th Legs (Spare)	
2	2' 8"	Portal Legs		36	20' 0"		70	37' 0"	5th Border (Spare)		
3	3' 2"			37	20' 6"		71	37' 6"	Missing Set - Obstructed	###	
4	3' 8"			38	21' 0"		72	38' 0"	Transluscent Drop		
5	4' 2"			39	21' 6"	Missing Set - Obstructed	###	73	38' 6"		
6	5' 0"	1st Electric		40	22' 0"	3rd Electric		74	39' 0"	Cyc Electric	
7	5' 6"	Missing Set - Obstructed	###	41	22' 6"		75	39' 6"	Future		
8	6' 0"			42	23' 0"		76	40' 0"	Cyc Electric		
9	6' 6"	1st Orchestra Ceiling	Motor	43	23" 6"		77	40'6"	Future		
10	7' 0"			44	24' 0"	PAR Bars (Upon Request)		78	41' 0"		
11	7' 6"			45	24' 6"		79	41'6"	Future		
12	8' 0"			46	25' 0"	PAR Bars (Upon Request)		80	42' 0"	(Translucent Storage)	
13	8' 6"			47	25' 6"		81	42'6"	Future		
14	9' 0"			48	26' 0"		82	43' 0"	CYC - White Filled Scrim		
15	9' 6"			49	26' 6"	#3 Border	83	43'6"	Future		
16	10' 0"	#1 Border		50	27' 0"	#3 Legs	84	44' 0"	Black Drop - No Fullness		
17	10' 6"	#1 Legs SL		51	27' 6"		85	44'6"	Future		
18	11' 0"	#1 Legs SR		52	28' 0"	Black Out W/ Fullness	86	45' 0"	Missing Set - Obstructed	###	
19	11' 6"			53	28' 6"		87	45' 6"	1st Ceiling - Storage	Motor	
20	12' 0"			54	29' 0"		88	46'0"	Future		
21	12' 6"			55	29' 6"	Missing Set - Obstructed	###	89	46'6"		
22	13' 0"	2nd Electric		56	30' 0"	4th Electric	90	47'0"	Future		
23	13' 6"	Missing Set - Obstructed	###	57	30' 6"		91	47'6"	Future		
24	14' 0"			58	31' 0"		92	48' 0"	2nd Ceiling - Storage	Motor	
25	14' 6"			59	31' 6"		93	48'6"	Future		
26	15' 0"			60	32' 0"		94	49'0"	Projection Screen Storage		
27	15' 6"			61	32' 6"		95	49'6"	Future		
28	16' 0"			62	33' 0"		96	50'0"	Future		
29	16' 6"			63	33' 6"	3rd Orchestra Ceiling	Motor	97	50' 6"	3rd Ceiling - Storage	Motor
30	17' 0"			64	34' 0"		98	51'0"	Future		
31	17' 6"			65	34' 6"		99	51'6"	X-over Lights - Working Set		

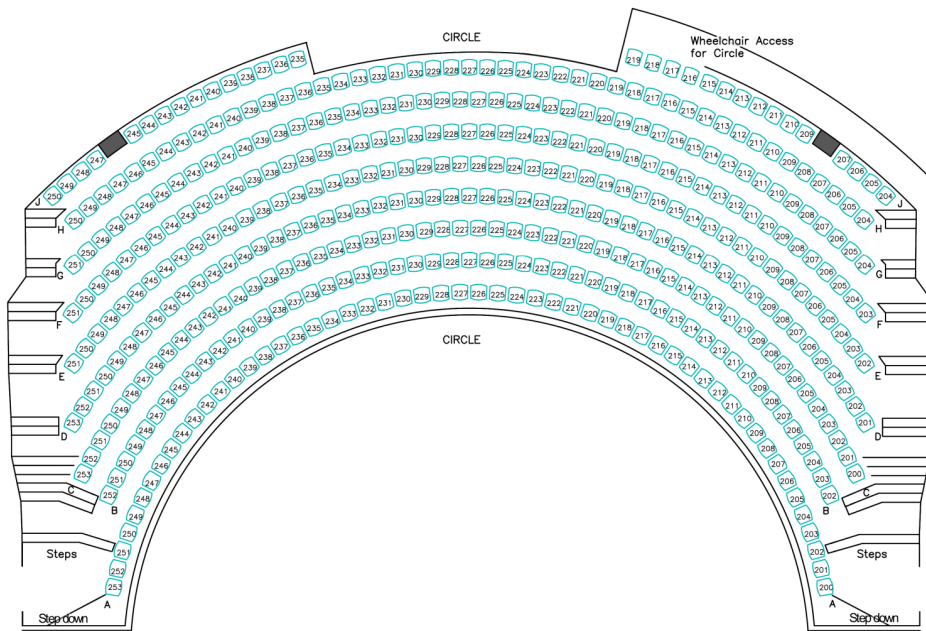
# OVERTURE HALL SEATING CHARTS

## ORCHESTRA LEVEL

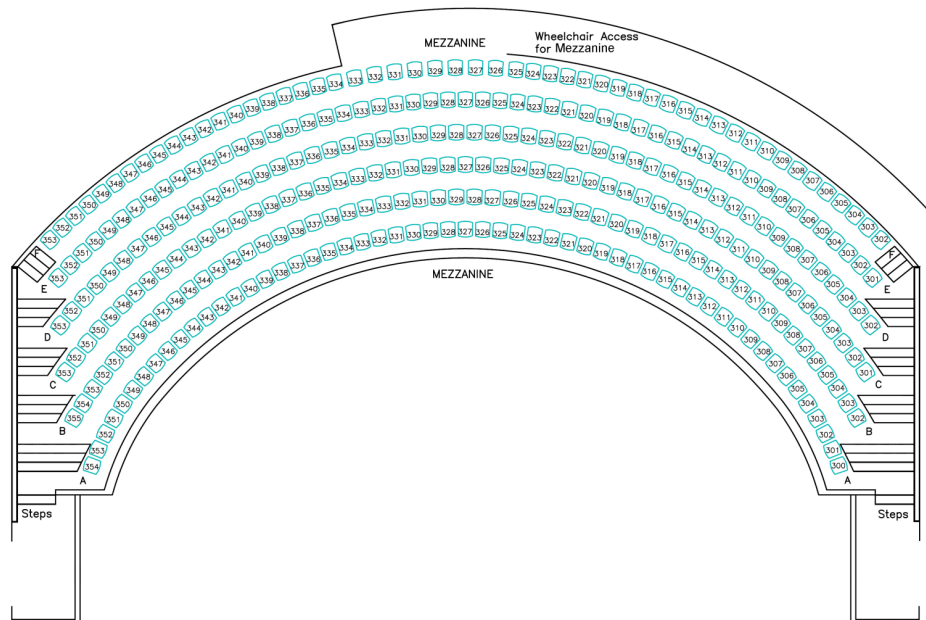




## CIRCLE LEVEL



## MEZZANINE LEVEL





BALCONY LEVEL

