

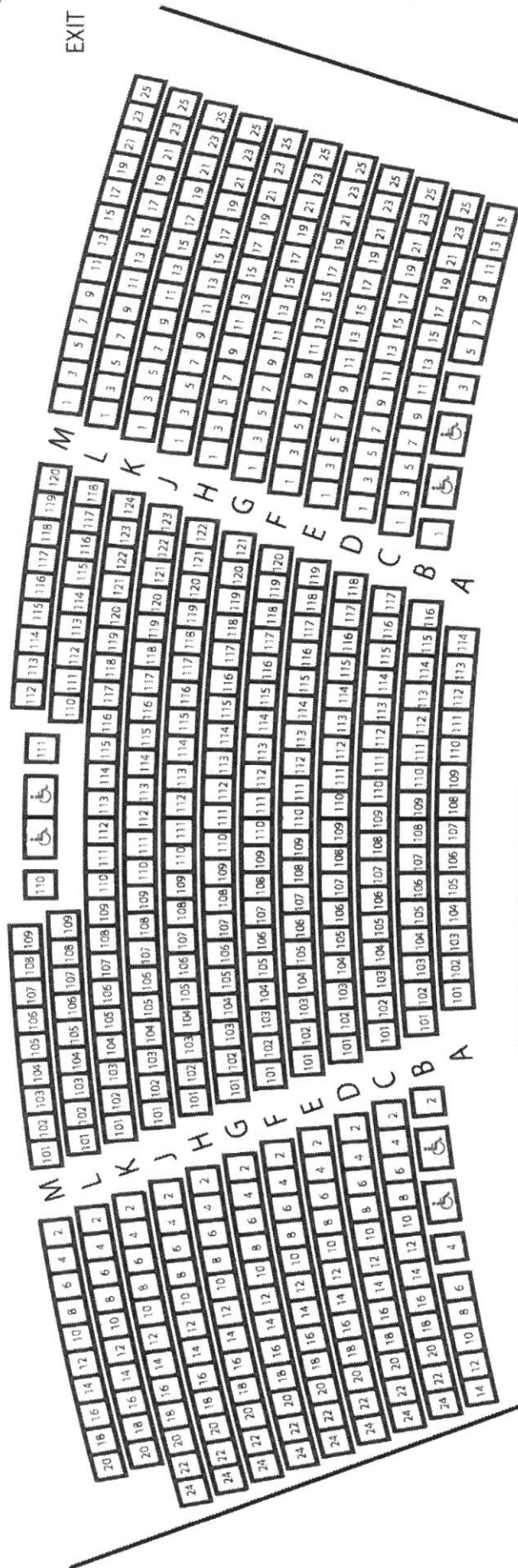
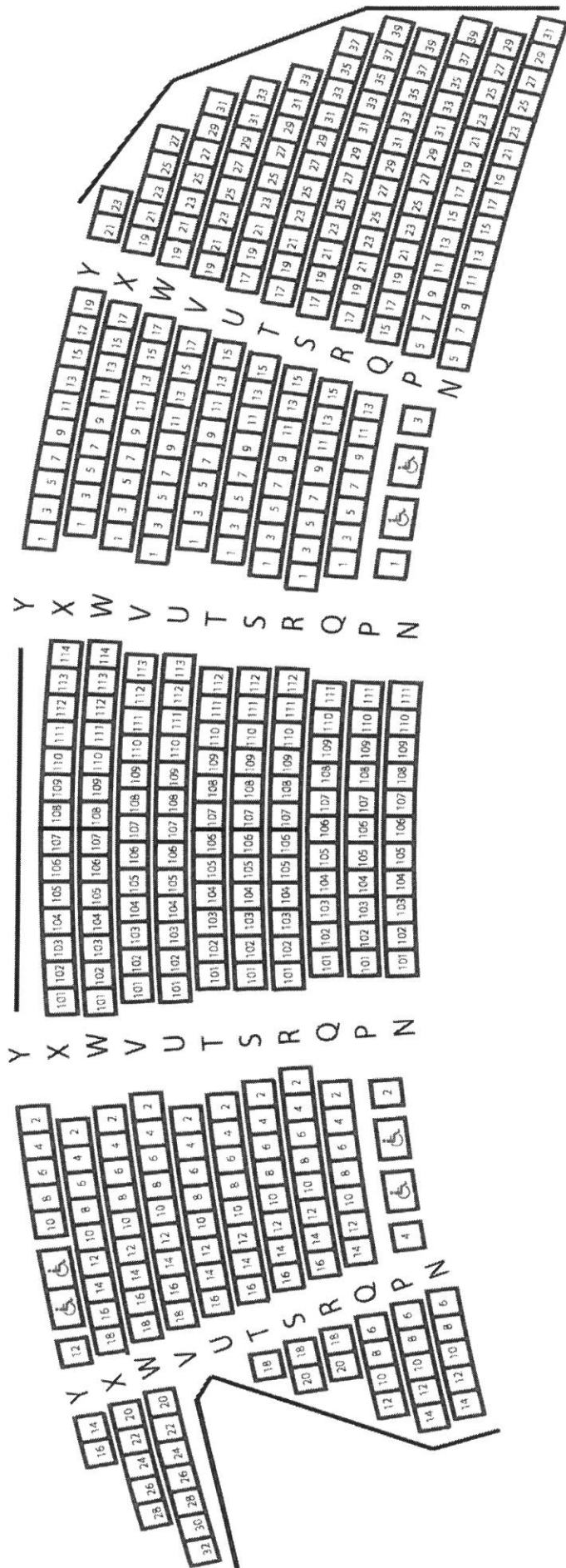


Melrose Performing Arts Center

Melrose Veteran's Memorial Middle School

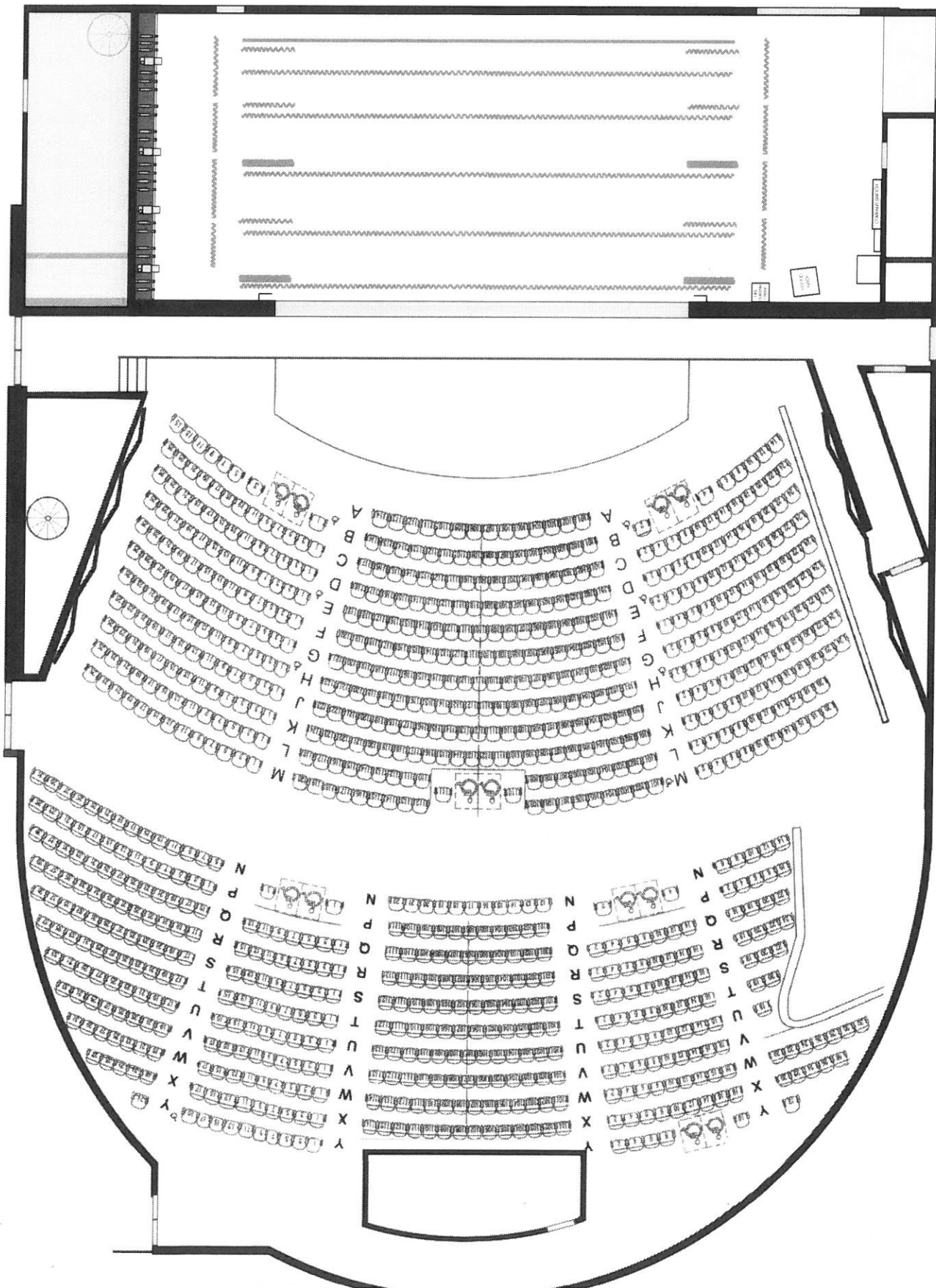
350 Lynn Fells Parkway, Melrose, MA, 02176

5/20/2010



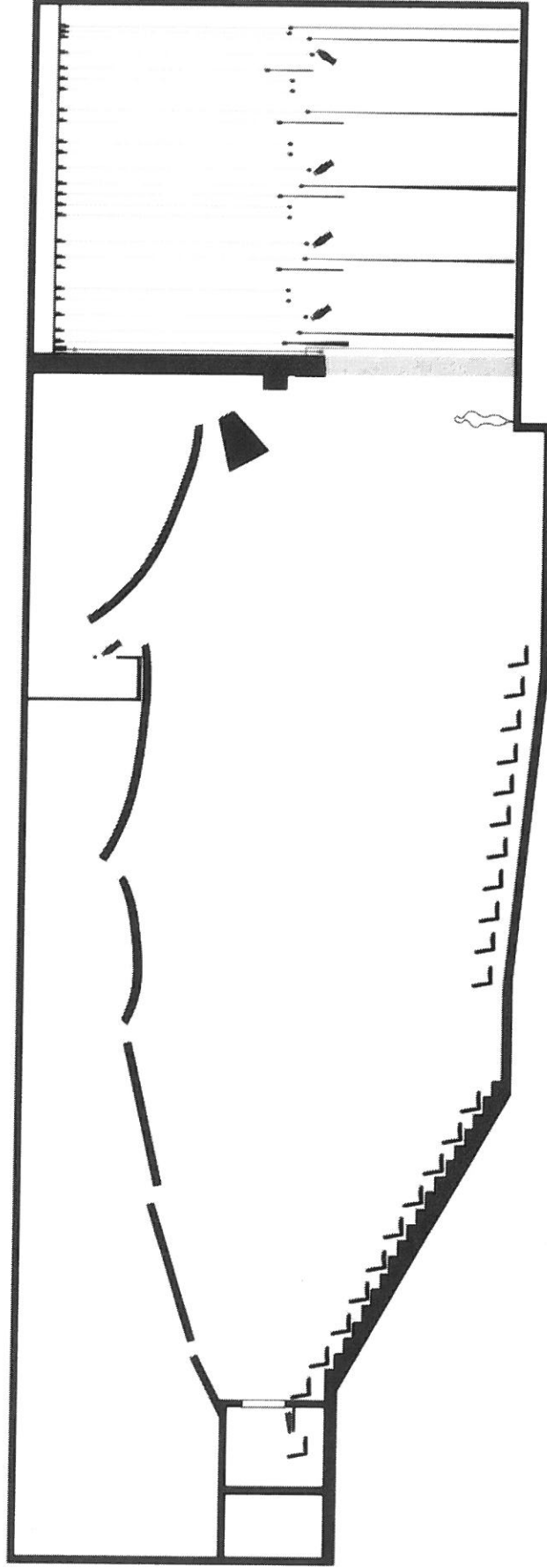
STAGE

Melrose Performing Arts Center
350 Lynn Fells Parkway, Melrose, MA, 02176



AUDITORIUM PLAN

Melrose Performing Arts Center
 350 Lynn Fells Parkway, Melrose, MA, 02176
 Scale 1" = 16'



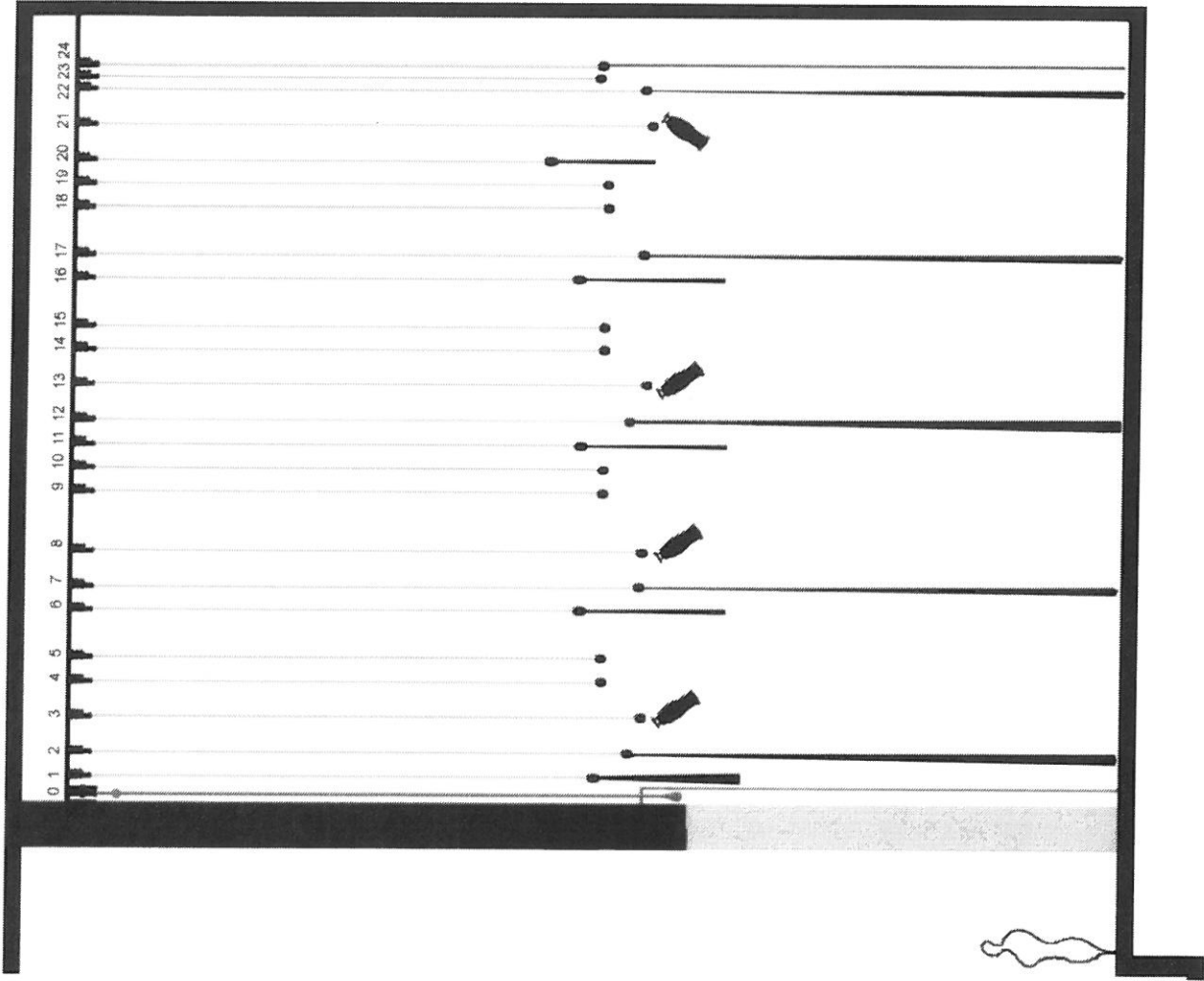
CROSS SECTION

Melrose Performing Arts Center
350 Lynn Fells Parkway, Melrose, MA, 02176
Scale 1" = 16'

LINESET	NAME	SIZE	PLASTER DIST.
	BACK WALL OF STAGE		33' - 6"
24	SCENIC PIPE (WHITE CYC)	48' X 20'	31' - 6"
23	SCENIC PIPE (OLD WHITE CYC)	50' X 20'	30' - 8"
22	BLACK LEG SET	2 X 8' X 20'	30' - 2"
21	4th ELECTRIC W/ RACEWAY		28' - 8"
20	BLACK BORDER	50' X 8'	27' - 2"
19	SCENIC PIPE		26' - 2"
18	SCENIC PIPE		25' - 2"
17	BLACK LEG SET	2 X 8' X 20'	23' - 2"
16	BLACK BORDER	50' X 8'	22' - 2"
15	SCENIC PIPE		20' - 2"
14	SCENIC PIPE		19' - 2"
13	3rd ELECTRIC W/ RACEWAY		17' - 8"
12	BLACK TRAVELER	50' X 20'	16' - 2"
11	BLACK BORDER	48' X 8'	15' - 2"
10	SCENIC PIPE		14' - 2"
9	SCENIC PIPE		13' - 2"
8	2nd ELECTRIC W/ RACEWAY		10' - 8"
7	SCENIC PIPE (SCRIM)	48' X 20'	9' - 2"
6	BLACK LEG SET	2 X 8' X 20'	8' - 2"
5	BLACK BORDER	50' X 8'	6' - 2"
4	SCENIC PIPE		5' - 2"
3	1st ELECTRIC W/ RACEWAY		3' - 8"
2	MAIN CURTAIN		2' = 2"
1	VALANCE	50' X 8'	1' = 2"
0	FIRE CURTAIN	50' X 20'	0' - 4"
	PROSCENIUM	48' X 18' X 2'	0 X 0
	EDGE OF APRON		-7'
	FIRST ROW		-29'
	CENTER WHEEL CHAIR RAIL		-56'
	START OF STADIUM SEATING		-71'
	FRONT OF CONTROL BOOTH		-102'

NOTES

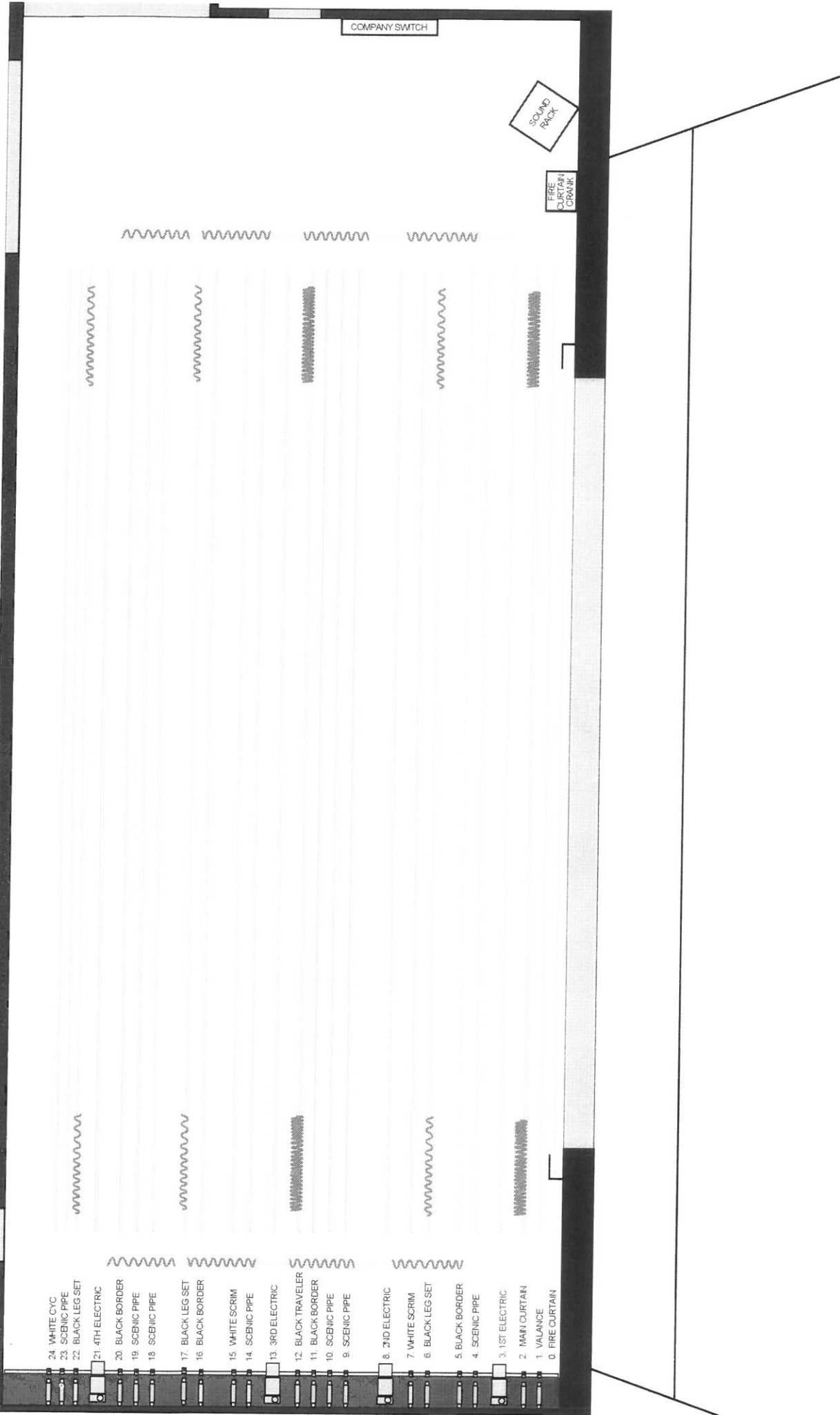
- The proscenium is 48' wide x 18' tall
- Total Stage width is 84' (22' Stage Left, 14' Stage Right)
- Grid is at 44'
- Catwalk position is about 36' up and 28' out
- All pipes are 60' long
- Widest point in the auditorium is 107'
- Typical trims are marked with tape on some line sets
- Trims for all electrics are marked with a ribbon to line up with bar on wall



350 Lynn Fells Parkway, Melrose, MA, 021 / 6

Scale 1" = 8'

MEASUREMENTS



Plan View

Melrose Performing Arts Center

350 Lynn Fells Parkway, Melrose, MA, 02176

1/8" = 1' (except for the catwalk which has been scaled and shifted to fit)

Lighting Plot

A lighting plot has been created that puts all of these instruments in the air. A copy of the plot in this document. There is also a schedules in a Excel spreadsheet form, that can be sorted on different columns to create DMX list, Channel list, Gel cut list, etc.. Everything in the spreadsheet is color coded.

We attempt to maintain this rep plot so that clients will know what they can expect. It is working well at this point. Even though everything is in use, there are 5 ellipsoidals that are marked as specials that can be used as anything you want. There is a moving mirror on the first electric and another on the catwalk that can be used as remote focused specials. Beyond that you should talk to us about any changes you may want make for your. Any changes will have to be restored before you leave.

The plot contains 9 basic areas and 2 sets of color side washes. There are also a set of downstage areas lit by PARs for when you just need it brighter. The strips on the first electric is gelled White, Yellow, Blue, and Red. The 4th electric is gelled Green, Lt Blue, Red, and Blue. The strips don't put out much at 20'. The Hui cyc lights are gelled green, blue, red and do a pretty nice job of lighting the cyc from the 3rd electric. They can be used as a ground row but they need to be at least 8' from the cyc to light it smoothly. It looks great, but that is a lot of stage to give up for a pretty cyc.

Circuit Distribution

Each of the 216 dimmers is good for 2400 watts.
A total of 176 dimmers are available for theatrical use.
The catwalk has 44 2P+G circuits on separate dimmers (1-44)
Wall boxes with 6 x 20 2P+G circuits on each side of apron(45-50, 51-56)
The Pit has 2 circuits in the middle (57-58)
2 circuits are on the auditorium back wall behind the booth (59-60)
The first electric has 32 2P+G circuits on separate dimmers (61-92)
The second electric has 20 x 2P+G circuits (93-111)
The third electric has 20 2P+G circuits on separate dimmers (112-132)
The forth electric has 20 2P+G circuits on separate dimmers (133-156)
4 circuits down left 4 more down right (157-160, 173-176)
6 circuits up left and 6 more up right. (161-166, 167-172)

Caution: cables may have to cross traffic areas

Architectural Lighting Control

There are a number of push button control stations around the room. Currently there are only 3 functions programmed; (1.) turns on the house lights (2.) turns on the work lights over the stage and (3.) turns on the lights in the control booth. Panels with less than 3 buttons just turn the house lights on and off. The system can be further programmed using a laptop computer.

Lighting Inventory

Leviton Innovator 72-144 Lighting console
266 2.4K Leviton i series dimmers (dimmers above 176 are spoken for)
2 x 19° ETC Source-4 Ellipsoidal Reflector Spotlights
2 x 26° ETC Source-4 Ellipsoidal Reflector Spotlights
6 x 19° Leviton #LeL19 Ellipsoidal Reflector Spotlights
24 x 26° Leviton #LeL26 Ellipsoidal Reflector Spotlights
24 x 36° Leviton #LeL36 Ellipsoidal Reflector Spotlights
6 x 50° Leviton #LeL50 Ellipsoidal Reflector Spotlights
12 x Altman PAR-64 (WFL?)
4 x Altman Star-PAR with set of 4 lenses and 4 leaf barn doors
4 x Leviton FR1TH-22B 6" Fresnel with 4 leaf barn door
10 x R-40 16 cell 4 circuit Striplights (unknown manufacturer)
4 x Selecon Hui 3 cell cyc lights (1000w)

(All lights have safety cables, color frames and C-clamps)

1 x Off Broadway FS400 follow spot
2 x Rosco I-Cue Moving Mirrors with PSU50 power supplies
4 x 50lbs Boom Bases, 4 x 12' Booms
12 x 24" Sidearms with 2 tees
12 x 10' 2P+G cables
6 x 25" 2P+G cables
9 x 50' 2P+G cables
4 x 100' 2P+G cables
16 x 2P+G two-fer cables
3 x 25' DMX Cables
1 x 50' DMX Cables

Fly system

There are 24 counterweighted linesets. 4 of them are motorized and are setup to be electrics. There is a loading gallery with ample weights available. See the measurements page to get information about soft goods.

Audio Input Devices

- 2 x wireless Shure XLX2 Hand-Held SM58 Microphone
- 9 x wireless Shure ULX1 Body-Pack Transmitter w/mics
- 12 x Shure ULP4 Wireless Receiver

Note: Wireless mic receivers are in a rack backstage left.

- 2 x Shure Beta 57 unidirectional dynamic microphone
- 4 x Shure SM 58 unidirectional dynamic microphone
- 2 x Denon DNC635 CD players

There are also ~10 x 25' mic cables
6 floor stands & 4 table top stands are available.

Source connections on the patch bay (top row)

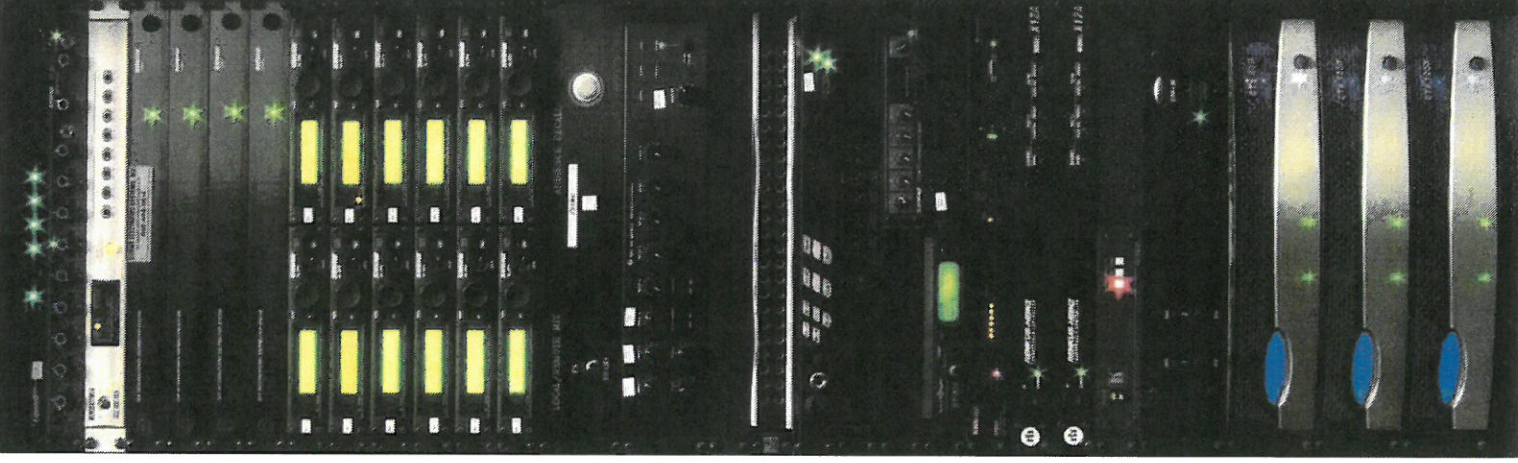
The first 4 are connected to the mic input connectors on the front of the apron (stage right). 5 and 6 are the 2 inputs that are on the front of the apron (stage left) in the same panel as the video connections. 7 has been left open, and 8 is the feed from the gym. 9-12 are the 4 mic inputs on the stage rear wall. 13-24 are from the 12 wireless mic receivers.

Input connections on the patch bay (bottom row)

There are 2 primary audio mixers in this system

The first 8 inputs on the patch bay feed the Shure Model SCM810/E 8 channel mixer mounted in the rack backstage left. Inputs 1-4 & 6 are configured as mic inputs, and the remaining inputs are line inputs. With no patch cables installed all of the inputs on the front of the stage except for the top input on the apron input panel stage left are mic inputs. This mixer contains electronics that can be set to allow it to make limited adjustments to the input levels automatically.

The main mixer is a Crest XR-24 "24" channel audio mixer (8 mono channels & 8 stereo channels). This mixer is used when a show calls for a sound operator. It is mounted in the small rack at the house right mixing position. The Aphex 228 Buffer Amplifier buffers the individual outputs of the 8 channel mixer and sends them to line inputs 1-8 on the Crest Mixer. Mic inputs 1-8 and the left channels of mic inputs S1-S8 on the Crest Mixer are fed by 9-24 on the patch bay backstage. The 2 CD players come in on line inputs of S7 & S8 on this mixer.



- Power Sequencer (on/off switch)
- 8 Channel Automated Mixer
- 8 Channel Buffer Amp
- Antenna Signal Distribution for Wireless Mics
- Antenna Signal Distribution for Wireless Mics
- Antenna Signal Distribution for Wireless Mics
- Antenna Signal Distribution for Wireless Mics
- Wireless Mic Receivers 1 & 2
- 2 x Wireless Mic Receivers 3 & 4
- 2 x Wireless Mic Receivers 5 & 6
- 2 x Wireless Mic Receivers 7 & 8
- 2 x Wireless Mic Receivers 9 & 10
- 2 x Wireless Mic Receivers 11 & 12
- Local Remote Mix Switch (PA/Drama)
- + Recall Mic and Chime
- Recall Amp (feeds sound to dressing rooms and ticket booth)
- 24 Channel Patch Bay
- Intercom Panel
- Mono Mixer
- Note: the assisted listening system and the DSP have been moved to the sound console in the middle of the room. There is a graphic EQ in this position that is connected to the amp that feeds the jacks on the back wall
- Active Crossover for Main System
- Active Crossover for Main System
- Composite Video to SDI Encoder
- Power Amp for Speaker Jacks on Back Wall
- Power Amp for Speaker Jacks on front of Apron
- Power Amp for Main Speakers

PA/Drama Switch

There is an important switch that is used to alternate between the mixed output of the automated mixer (labeled PA) and the mono feed from the front of house mixer (labeled Drama). This switch controls all of the audio that is fed to all of the other systems (except the stage monitors). The output of the front of house mixer will not be heard if this switch is in the wrong position.

1 of the 2 outputs of the PA/Drama switch is goes directly to the main system to drive the speakers in the auditorium. The other output goes to a Radio Design Labs RUBDA3 **distribution amp** that sends sound to all of the other systems. This device has connectors that are seen on the front of the backstage rack, but the actual connections have been made on the back of the device. One output feeds a Shure SCM-288 **mono mixer** in this circuit and all local system feeds come from this mixer. Additional feeds from the distribution amp go to the Gym and Cafeteria sound systems.

Main System Output Components

The mono audio from the PA/Drama switch goes to the Shure DFR 22 **sound processor**. This unit plays several roles that were once performed by many discrete devices. The processor's primary functions are to perform equalization and attempt feedback rejection. There are some controls on the front of this unit, but it is intended to be run from a laptop computer. Most people would do well not to touch this device.

Next in the main system is the Renkus-Heinz X12 **active crossovers** followed by 2 Crown CTS 1200 **power amps** and a matched pair of Renkus-Heinz STX7 **speakers** mounted to the ceiling of the auditorium.

Recall System

A TOA A-912MK2 mixer/amp is provided for the **Recall System**. This system allows the stage manager to call the dressing rooms (music rooms) as well as provide a warning chime if needed. The main audio can also be mixed into this system to allow people in these areas to hear the show. The mic is labeled "Audience Recall" but there are no speakers in areas that would be occupied by the audience.

Note:

The sound system is being redesigned, and as a result you may not find it as described in this document.

Please contact David McCall (melrose@techshop.net) if you have any questions.

Intercom System

There are several Audiocom SS2000 **Intercom panels** around the auditorium plus 1 Audiocom MS2002 Intercom panel that is installed into the rack backstage. There is one panel backstage left, one in each of the 2 music rooms (dressing rooms) as well as to the control booth and the ticket booth. Intercom headsets can be connected to these panels as well as to intercom jacks that are disbursed around the room. There are 8 Telex BP2002 Intercom **Beltpacks** with 8 matching Telex **headsets**, and a Telex EGM12N boom mic to be used with the intercom panels. 12 Intercom cables are also provided. A 4 pin cable to be used to extend a headset is available.

Video Connections

On the front of the apron there is a panel with inputs for SVGA computer video, S-video, and composite video. These terminate in a panel on the ceiling of the control booth, then connected directly to a video projector in the booth. This panel also has signals from the cafeteria and the gym. The panel on the front of the apron has 2 line level audio connections. There is a composite video connection at the audio mixing position. This feeds a Kramer FC7501 composite to SDI encoder before sending it to the gym and the cafeteria.

M1	M2	M3	M4	L1	L2		GYM	RW1	RW2	RW3	RW4
P1	P2	P3	P4	P5	P6	P7	P8	D1	D2	D3	D4
W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	W11	W12
D5	D6	D7	D8	D9	D10	D11	D12	D13	D14	D15	D16

PA / Drama switch:

This switch is used to select between the simple "PA" mixer in the rack backstage and the more complex "Drama" mixer in the auditorium.

Patch Sources:

M1 - M4 = 4 mic level connections on the front of the apron, house left

L1 = Line level connection on the apron face, house right (top connection)

L2 = Mic level connection on the apron face, house right (bottom connection)

Note: **L1** and **L2** share a panel with the video connections to the lighting booth

GYM = Sound feed from the Gym (block this feed with a dummy patch or turn channel 8 down)

RW1 - RW4 = 4 mic connections on back wall of the stage

W1 - W12 = 12 wireless mic receivers

Patch Inputs:

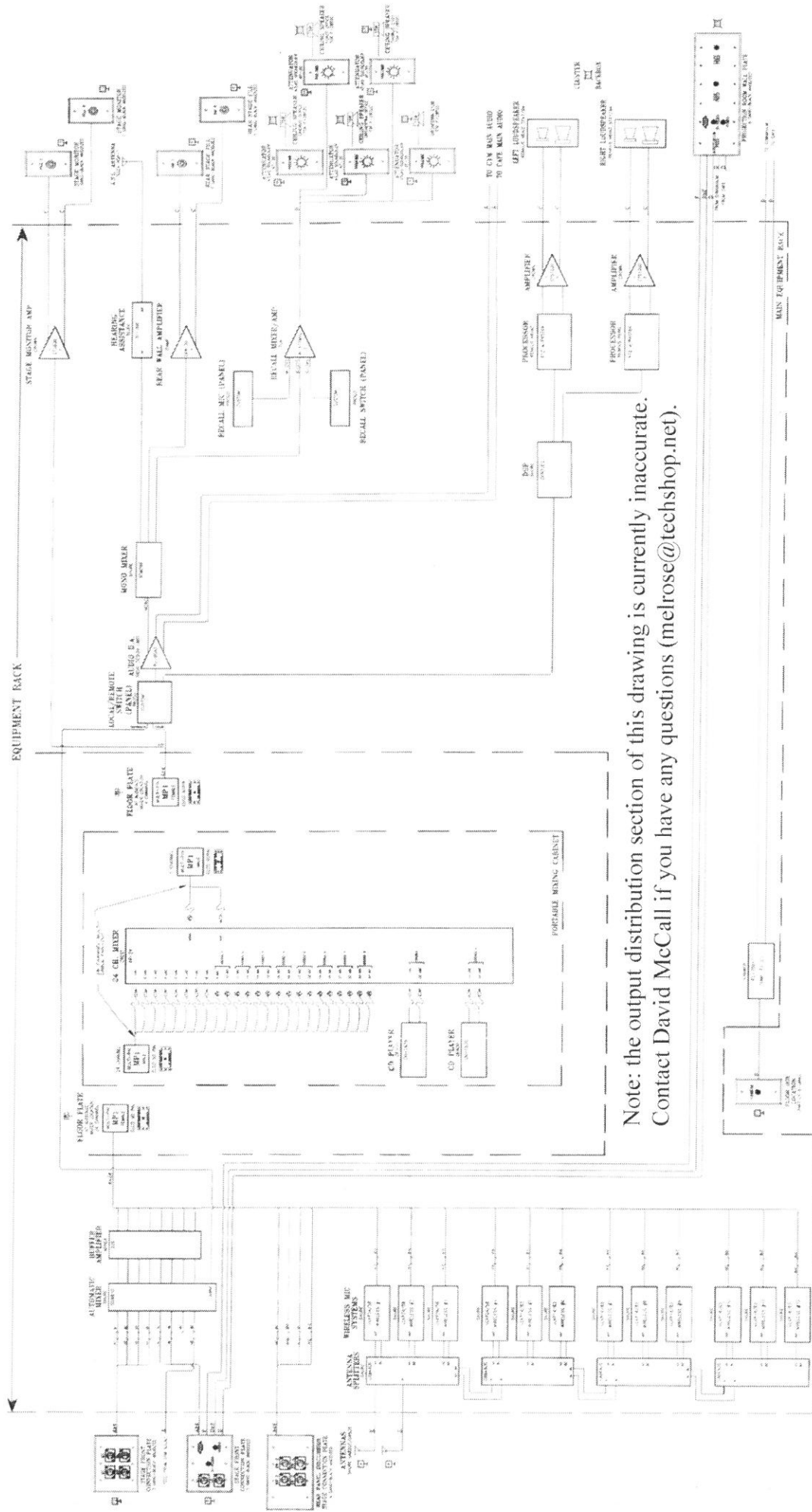
P1 - P8 = 8 inputs to the "PA" mixer in the rack backstage

Note 1: **P5 & P8** are configured as line level inputs.

All other "PA" inputs are set to mic level

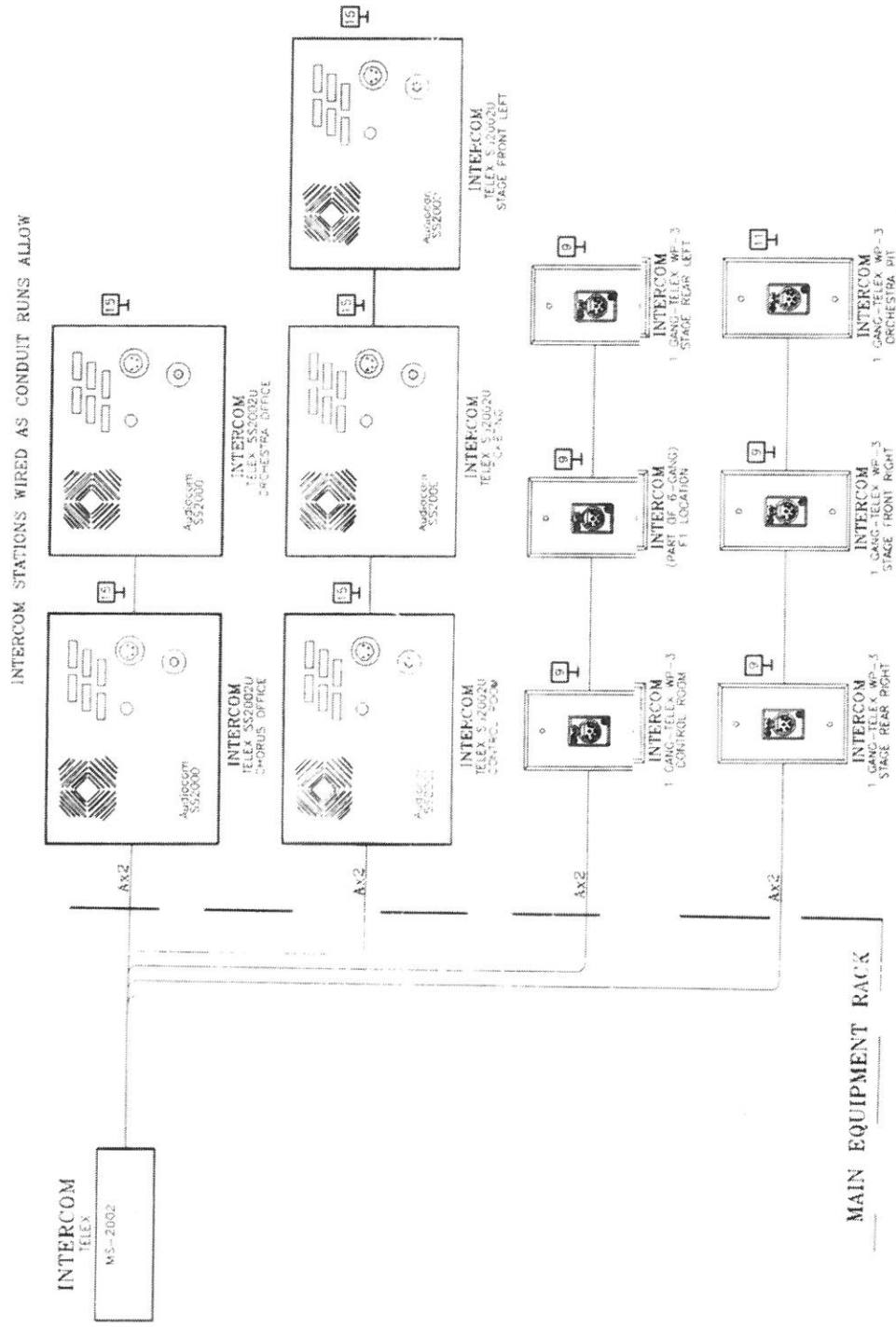
Note 2: The 8 buffered "PA" inputs are delivered to the line level inputs **1 - 8** of the "Drama" mixer.

D1 - D16 = 16 mic level inputs to the "Drama" mixer in the auditorium.



Melrose Veteran's Memorial Middle School Auditorium
350 Lynn Fells Parkway, Melrose, MA, 02176

AUDIO RISER

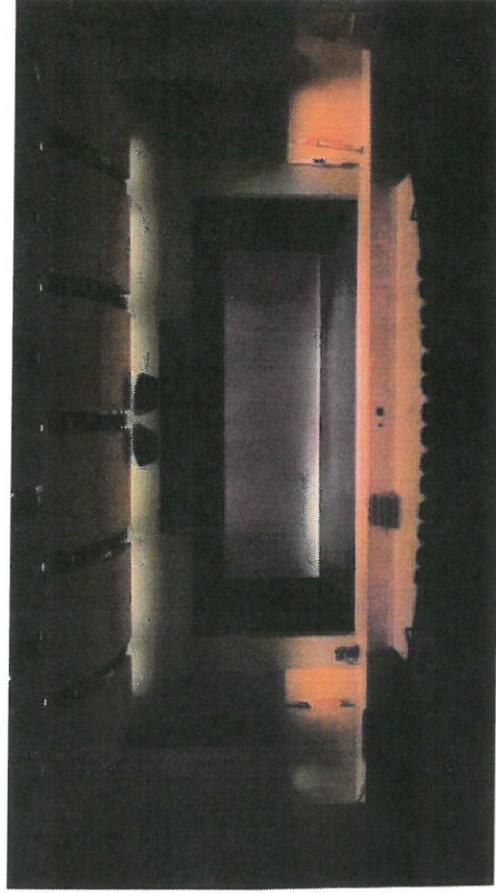


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 250 Lynn Fells Parkway, Melrose, MA, 02176

INTERCOM RISER

Melrose Veteran's Memorial Middle School Auditorium

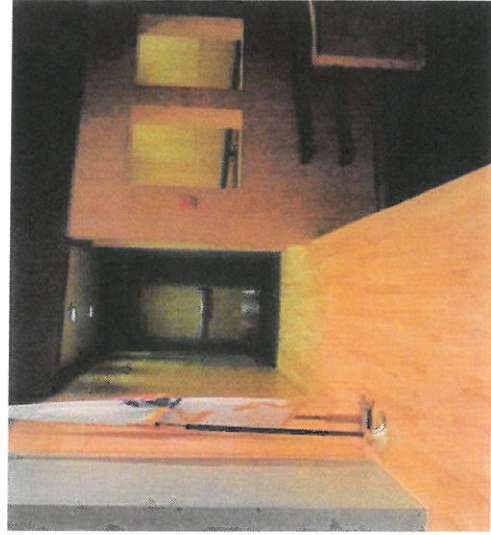
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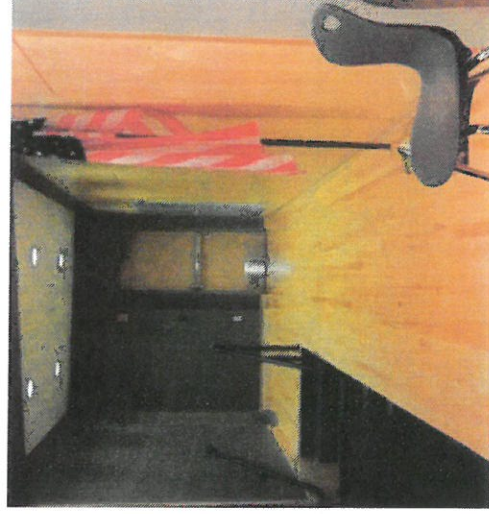
View from the back of the auditorium



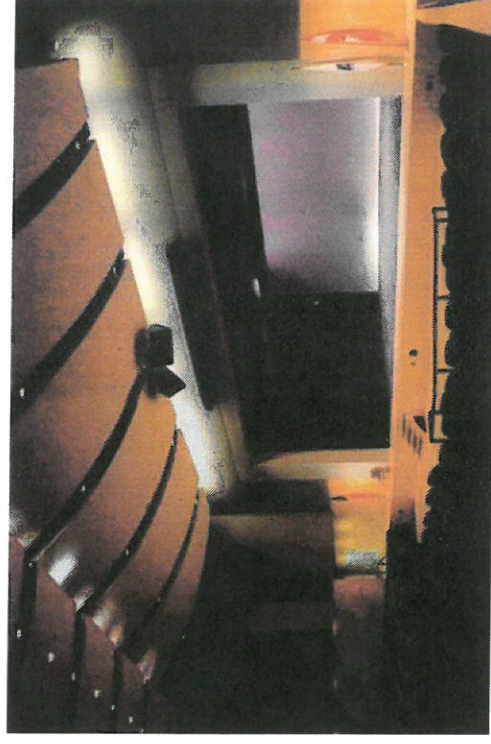
View from the back of the stage



Stage left apron with wheelchair ramp



Stage right apron with steps



View from audio mixing position

Melrose Veteran's Memorial Middle School Auditorium
Technical Specifications 05/26/10

Melrose lighting inventory

- 1 x Smartfade 48-96 lighting desk
- 1 x Colortran Innovator 72-144 lighting desk (not reliable)
- 1 x HP Pavilion, Windows 8 computer (provided by the PTO)
- 1 x Wireless keyboard and mouse set
- 1 x LED computer monitor
- 1 x Eiki LQ-X71 video projector
- 2 x Source Four 19 degree spotlights with 2P+G connectors
- 4 x Source Four 26 degree spotlights with 2P+G connectors
- 6 x Colortran Leo 19 degree spotlights with 2P+G connectors
- 24 x Colortran Leo 26 degree spotlights with 2P+G connectors
- 24 x Colortran Leo 36 degree spotlights with 2P+G connectors
- 6 x Colortran Leo 50 degree spotlights with 2P+G connectors
- 4 x Colortran Fresnel spotlights with 2P+G connectors
- 6 x Altman PAR64 stage lights with 2P+G connectors and interchangeable lenses
- 12 x Altman PAR64 stage lights with 2P+G connectors
- 16 x Altman PAR64 stage lights with Edison connectors
- 10 x Altman PAR36 stage lights with Edison connectors
- 12 x Colortran 16 cell 8' striplights (many bad sockets)
- 4 x Selecon Hui 3 cell cyc-lights
- 1 x Off Broadway FS-400 followspot
- 2 x Rosco I-Cue moving mirror accessories.
- 2 x Bubble machines
- 4 x 50 pound boom basses with 12' booms
- 12 x 24" side-arms
- 8 x 2P+G two-fers
- 8 x 20' 2P+G extension cables
- 8 x 50' 2P+G extension cables
- 4 x various length 5 pin DMX cables
- 108 dual 20amp dimmer modules mounted in the racks in the dimmer room.
- Architectural lighting controls:
 - NPC control unit
 - 6 x 2 button stations
 - 2 x 5 button stations
 - 1 x 10 button station
 - 1 x LCD portable control station
 - 1 x slider station with 15 buttons

These stations are located strategically around the auditorium and backstage areas.

DMX distribution has 5 outputs. One output has been hijacked to allow audio signals to get from the booth to the stage

Inventory of WRT items on loan

6 x 6x9 Altman 360Q Spotlight
4 x 6x12 Altman 360Q Spotlight
12' round platform in (2 halves)
2 x 3'x8' 8 light window/door
1 x 6'x7' 6 light window (top 3 lights have rounded tops) stained glass insert available
1 x 5'x3'x10' Bay window
1 x Arch 3'x2'x8'
2 sets of stairs 70"?
8 x 4"x4"x8' vertical supports
1 x 8'x8' flat with 6'round hole and 6' rim to dress hole

Assorted replacement lamps (we're due to buy some inventory)

A limited selection of gels

There is an 8' purple fiberglass ladder that was donated by Greg Kahler. There is also an old 8' aluminum ladder that lives backstage.

All lights all have gel frames and mounting hardware.

Undoubtedly I have left a few items out and the counts on cables and sidearms are approximated. To get a more accurate list someone would have to bring down the 4 electrics and go to the catwalk and count them.

Melrose sound equipment inventory

Allen & Heath Q-32 digital mixer

Mackie Onyx 1220 12-Channel analog sound mixer (in booth)

1 x Shure ULXP458 8 channel analog automatic sound mixer (in backstage rack)

4 x Shure SM-58 microphones

3 x Shure Beta 57 microphones

2 x Shure ULX2 handheld wireless microphone

15 x Shure ULX1 body pack wireless transmitters (3 were purchased by Melrose drama)

12 x Shure ULXP4 wireless receivers (in rack backstage)

2 x Electrovoice shotgun microphones (music department)

2 x Sennheiser handheld wireless microphone systems (music department)

2 x Shure ULXS4 wireless receivers (in booth (Messina grant))

We have enough microphones for the body packs with some spares although the pile of mics waiting to go in for repairs is growing)

2 x DNC635 Denon CD player

3 x Crown CTS power amplifier

1 x Biamp CPA130 power amplifier

1 x TOA A-912MK2 (dressing room amplifier)

2 x Renkus Heinz STST-X7 speakers

2 x Renkus Heinz active crossover/limiters

4 x JBL JRX-100 monitor speakers

2 x old Electro Voice horn loaded PA speakers (Music department)

Equipment not in current service

1 x 4 channel Shure SCM268 field mixer

1 x Shure DFR22 DSP limiter/equalizer

2 x off brand monitor speakers (music department) high frequency horns not working

My lighting inventory in Melrose

- 2 x LED Visi-Wash moving head
- 4 x LED Tri-PAR wash
- 6 x LED ColorRail strip lights
- 1 x LED Colorado wash
- 2 x 250 watt Design Spot moving head spot (2 spare lamps)
- 2 x Mole Richardson 600 watt Tweenie Fresnel Spots + barn doors and spare lamps
- 1 x Mole Richardson 1000 watt Baby Fresnel + bar doors and 2 spare lamps
- All of the above lights have hanging hardware)
- 1 x Century 500 watt Fresnel spotlight (very old)
- 1 x bag of assorted Gobos + ~5 gobo holders
- 1 x DMX Operator lighting controller
- 3 x Matthews baby roller stands
- 1 x Matthews junior hi-roller stands
- 1x Matthews triple hanger
- ~25 DMX cables various lengths + ~12 DMX 3-5pin adapters)
- 1 x Matthews flag and mounting hardware.
- (The venue owns 5 DMX cables and no adapters, the rest belong to Technology Shop)
- 3x DMX D-Fi wireless transceivers
- 1 x Toshiba XP laptop computer (current lighting computer + MAG monitor)
- 1 x PC Stage USB to DMX unit plus software for controlling mics
- 1 x XP desktop computer (previous lighting computer)
- 1 x wired mouse
- (Additional laptop computers are brought in as needed)
- 2 x video tripods
- 1 x still photo tripod
- 1 x 5' wood stepladder
- 1 x 4' aluminum stepladder (missing)
- 1 x grey laundry hamper
- 4 x department store style 4 way clothes racks
- ~20 power cables
- ~5 Edison to 2P+G adapters
- ~2 2P+G to Edison adapters
- 4 x 400 amp Cam-Lok Posi sleeves (2 adapted to serve as keys).

There are also a large number of Christmas lights and other Christmas decorations belong to me. Plus a revolving "party light"

I'm sure I left out some of my stuff. It has been collecting for almost 8 years. With the exception of the DMX cables, all of my stuff is different than equipment owned by the City of Melrose. I think you will find the rentals I charged for this pile of equipment quite reasonable. Rental charges were only charged for the Musicals. Straight plays, concerts, assembly's, and other events were very rarely charged.