

Memorial Hall PA & Associated Equipment Web list 9-2018

Main FOH PA

- 1 – Behringer x32 Digital Console (FOH)
- 1 – Behringer s32 Digital Stagebox , Cat5, 32 analog inputs
16 analog outputs, (portable)
- 1 – 24 XLR input, 8 XLR output Wall mounted (DSL) Analog Snake
- 1 – DBX4800 Drive Rack Speaker Processor
4 analog inputs, 8 analog outputs
- 10 – JBL -VRX932LAP Line Array Speakers (Mains)
12” 875Watt Crown powered two way, 3x 1.5” voice coil
- 2 – JBL – ASB6125 Dual 15” Subwoofers
1600Watt, 2x 2265H-1
- 1 – Crown – Xti6002 Power Amp (Subs)
1200Watt @ 8ohm, 2100Watt @ 4ohm (stereo per channel)
- 4 – JBL – AC26WH Speakers (4-Under Balcony)
6.5” LF & 1” HF, 300Watt
- 2 – JBL – AC26BLK Speakers (2-Stage Front Fill)
6.5” LF & 1” HF, 300Watt
- 2 – Crown – Xti4002 Power Amp (1- Under Balcony)
(1- Stage Front Fill)
650Watt @ 8ohm, 1200Watt @ 4ohm (stereo per channel)
- 1 – Peavey PV10 – Rack Mounted Mixer (Stage) ***used for partial PA system operation from stage***

Monitors – (10 mixes)

- 6 - dB Technologies Flexsys FM12 Powered 2 way coaxial 67hz – 20Khz (wedge)
- 2 - JBL – MR905 – 15” Monitor Speakers (wedge)
- 2 - Peavey PV-15M Monitor Speakers (wedge)
- 1 - Sunn 1200 Series Monitor Speaker (wedge)
- 1 - TOA Model SL15 Monitor Speaker (box)
- 2 - Tri-pod Monitor Stands

Microphones

- 2 – Shure SLX14-L4 Wireless Mic System
- 2 – Single Ear Micro Headset Mic
- 3 – Shure SLX24/SM58 (Handheld) Wireless Mic System

- 4 – Blue enCore 300 Condenser Vocal Mics (wired)
- 4 - Shure SM57 mic
- 4 - Shure SM58 mic
- 1 - Audio Technica ATW-R3100 UHF Receiver (w/l mic)
- 6 - Audio Technica R835 condenser over head mics
- 1 – Audio Technica R867 condenser hand held (wired)
- 1- EV868 Kick Drum/Bass Mic
- 1 – Shure Beta 91 Kick Drum mic
- 3 - Crown PCC160 mics

Intercom Communications

- 6 - ClearCom – HME DX210 Dual Channel Wireless Intercom system
- 8 - Clear-Com – Single Headsets w/mics
- 2 - Telex – BP1002 Intercom Belt Paks
- 2 - Telex – Headsets with Microphones 64438

External Effects

- 1 - TC Electronic D-Two Multitap Delay
- 1 - Lexicon MX400 4in/out Reverb
- 1 - Digitech – S100 Studio 100

Misc.

- 1 - Sony – CDP-D500 – Professional CD Player
- 1 - Sony – MDR-7506 – Stereo Headphones
- 1 - Williams Sound Personal PA PPA T35 FM Transmitter
- 3 - “ “ R35 Receivers
- 27 - Microphone cables varying lengths
- 9 - Microphone Stands round base with booms
- 2 - Short Microphone Stands
- 8 - Monitor Speaker cables varying lengths
- 1 - Signal Flex SF-NDR20 – Passive Direct Box
- 1 – Hosa DIB-443 – Passive Direct Box
- 1 - Rolls – Matchbox – OB25 – Passive Direct Box
- 1 - 100' 16x4 Horizon Sub Snake (analog)

Misc. connectors & patch cables

Power Drop

100 amp, 250v, 3 phase connection box at the USR wall that can be used for temporary hook-ups.

Stage Right Loading Dock

1. This loading dock contains a concrete ramp and a truck level dock.
2. The area is extremely confined but a 20-24 foot truck with a highly skilled driver can back in with extreme care and good maneuverability.
3. For larger trucks or movement from ground level to stage level, the concrete ramp is very useful. It is 30-35 feet long.
4. The truck level is also at stage level with the stage door only a few feet away.
5. The loading dock stage door is 8 feet wide by 10 feet high.

Stage Dimensions & Information

1. Width and Height of Proscenium: 30'-5" x 28'-6".
2. Depth: 24'-6" from plaster line to the back wall.
3. Off stage space: 12'-6" with partial clearance height of 8'-9" on SR. 13'-6" with clearance height of 7'-3" due to fly floor on SL.
4. Grid height: 42'-0".
5. Apron: From plaster line to edges: 6'-0" SL and SR. 7'-0" at Center.
6. Access from stage to house by stairs on both sides of the apron.
7. Access to Chorus dressing rooms from stage by stairways on both sides of the stage.
8. Crossover upstage by either hallways in basement or upstage of curtains.
9. Trim height: 14' to 16' works the best. Measured from the bottom of the teasers.
10. Floor: Wood on concrete. Contains no traps and cannot be painted. It is a varnished oak flooring. A temporary floor made from ¼ inch sheets of luan may be put down to protect the floor if needed, especially for those groups who may be hard on the stage floor. This temporary flooring may be painted.
11. Orchestra Pit: Depth is 6'-0" and width varies from 3'-2" at the ends to 7'-6" at the center. The pit length is 25'-6". It is a usable pit; however the size restricts a larger orchestra from performing in it. Most groups who have used it can put a drum set, electronic piano, and 3 to 4 other musicians in it before the pit becomes cramped for space. Music stand lights can be dimmed from a set of electrical outlets and there is a non dim set of electrical outlets as well. There is no cover for the pit; however the apron partially extends over it. It cannot be raised or lowered. Entrance to the pit is from the basement on the SL side.

**** FOH mix position is partially enclosed rear balcony ****

If you are bringing a FOH console we do have limited space for it under balcony rear on main floor house right. *** Arrangements for this must be made in advance ***