All equipment, with the exception of the items listed under the “Shared equipment” section, is dedicated to the space it is listed under. Baryshnikov Arts Center does not guarantee that any or all equipment will be available to the visiting company. At certain times some equipment detailed in this document may be temporarily unavailable. A representative of the visiting company should in all cases check with Baryshnikov Arts Center’s production staff to ensure equipment availability and suitability. The following information is relevant to renters interested in renting studio space for individual rehearsals. If you are looking to bring in scenic items, work with theatrical lighting, require assistance with equipment, or have more advanced audio and/or video needs, you will need to be in touch with our Operations Associate, Courtney Drasner, and our Production Manager, Katie Gorum.

Courtney Drasner, Operations Associate for Baryshnikov Arts Center
T: +1.646.731.3225
E: cdrasner@bacnyc.org

Katie Gorum, Production Manager for Baryshnikov Arts Center
T: +1.646.731.3230
E: kgorum@bacnyc.org

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Loading/Unloading Information & Guidelines

General Info:
BAC has no loading dock, freight entrance, or freight elevator. All deliveries are received through the front entrance of the building. Vehicles with lift gates or ramps must make all freight and heavy equipment deliveries. We do not own a forklift and cannot accept pallets unless they are unloaded on the street and the freight company takes them back. If the freight delivery is extremely large, we can discuss the hiring of a forklift and driver. These arrangements will need to be made three weeks prior to the loading date.

Please be sure to communicate with BAC production staff prior to the start of any loading activity. Materials cannot be brought in or out of any space without appropriate floor and wall protection in all lobbies, elevators, and theater spaces.

BAC is not responsible for the disposal of any materials provided by the visiting company. There is no dumpster available. If items are being disposed of they must fit safely and securely in a garbage bag and be placed in the garbage room prior to the visiting company’s departure. No trash can be left on the curb.

Access ways & Dimensions:
There are two doors that allow loading access to the building. All materials must be loaded in and out through one of these doors. Only one door can be utilized at a time.
The center door is the largest, measuring – 6’w x 8’11”h (1m82cm x 2m71cm). The eastern-most door is also accessible for loading in and out and measures – 6’w x 7’8”h (1m82cm x 2m33cm).

The stage door to the Jerome Robbins Theater is on the third floor, and the stage door to the Howard Gilman Performance Space is on the fourth floor.

All items are transported to the theaters via a passenger elevator with a maximum loading capacity of 2,500lbs (1135kg).

Elevator dimensions are:
Frame 3’5”w x 7’6”h (1m04cm x 2m28cm)
Cab 5’8”w x 5’2”d x 7’11”h (1m72cm x 2m57cm x 2m40cm)

Items going to or from the Jerome Robbins Theater must be moved to/from the elevator through a set of doors measuring 6’8”w x 7’6”h (2m3cm x 2m28cm).

There is only one alternative way of getting materials in or out of the building.

Emergency Exit Stairs:
6 flights of stairs to 3rd Floor
10 flights of stairs to 4th Floor
Handrail-to-handrail - 3’3” [99cm]
Height – 12’ [3m65cm]
Landing platform between each stairwell – 7’w x 3’9”d x 14’h [2m13cm x 1m14cm x 4m26cm] (the height dimension tapers to 7’8”[2m31cm] as you approach each floor)
Stair well door – 2’10”w x 7’3”h [86cm x 2m20cm]

Parking & Truck Parking:
The Baryshnikov Arts Center is located at:
450 West 37th Street
New York, NY 10018

The building sits on a very busy street with limited available parking. Baryshnikov Arts Center can not obtain special parking permits for companies, however rules regarding commercial vehicle parking can be found at: [http://www.nyc.gov/html/dot/html/motorist/parktruck.shtml](http://www.nyc.gov/html/dot/html/motorist/parktruck.shtml)

Due to the very crowded nature of 37th street, we cannot allow trucks larger than 24’ in length to be parked outside of our building for loading and unloading purposes.

When loading/unloading vehicles must turn off engines.

No personal vehicles may be parked outside of our building from 7am – 7pm.

Secure truck parking can be found at:
SuperPark
451 10th Ave
NY, NY 10018
212-967-4620

Staffing & Safety:
- The visiting company must provide a competent person to supervise the unloading and loading of all trucks, vans, or other vehicles.
- Crew required for loading and unloading must be discussed with Baryshnikov Arts Center’s production staff in advance.
- The visiting company will have ensured the truck is safely packed, with no dangerously balanced items at risk of falling and injuring any member of the crew. Ideally a plan of the truck, showing the distribution of items within the truck, will be provided and the weight should be indicated on each item. Unbalanced loads should be avoided.
- All trucks to be loaded or unloaded must come with a lift gate, or sufficient ramp for loading/unloading. BAC does not own a forklift, or pallet jack and can not accept materials delivered on pallets.
- Any and all accidents (or near misses) MUST be reported immediately to a member of the BAC staff/crew who will ensure that the relevant personnel are informed immediately, in order that all Health and Safety procedures can be followed.
Road cases & Storage
Storage of any equipment, road cases, set pieces, costumes, or any other items must be discussed with the BAC Production Office prior to the arrival of the renting company. On sight storage space is incredibly limited at BAC and cannot be guaranteed. BAC reserves the right to ask all renting companies to store empty cases or spare or unused items at a separate location.

Cases exceeding 3’4”w x 7’5”h x 5’1”d (1m1cm x 2m26cm x 1m54cm) will not fit in the elevator and must be unloaded in the ground floor lobby and the contents brought up to the space independently of the case. Any case larger than these dimensions cannot be stored anywhere at BAC and must be removed from the premises before the end of the day.

Working Regulations & Labor Policies
BAC trained crew familiar with equipment and spaces operate all BAC venues and equipment. If it is integral to a production that certain show crew tracks be operated by visiting technicians one BAC crew member will be assigned to each department in a supervisory position.
All crew calls will be assigned a BAC Crew Chief.
A complete production schedule with crew requirements must be submitted to Baryshnikov Arts Center’s production staff at least four weeks prior to the first day of load in.
Minimum crew numbers per project are at the discretion of BAC.
All schedule changes have to be communicated with at least 3 business days notice. If the required notice is not given, the crew will be paid in accordance with their original call times per approved production schedule.
All crew calls are 4-hour minimum calls
The crew is paid an overtime rate of time-and-a-half after 40 hours of work on consecutive days and for any work performed later than 12am and earlier than 8am.
The crew must be given a one-hour unpaid meal break every four hours. The evening dinner break may be replaced by a half-hour paid meal break, but this change must be previously discussed with BAC Production staff.
Staggered crew breaks are permissible, but need to be agreed upon with Baryshnikov Arts Center’s production staff in advance.
We require a 15-minute coffee break every two hours.
Running Crew/Board Ops (for both technical rehearsals and performances) need to remain consistent throughout the engagement.
Any crew assignments are subject to approval by BAC’s Production Manager or Technical Director.

Shared Equipment
The equipment listed in this paragraph is shared between all BAC spaces.
At certain times, some equipment detailed in this paragraph maybe temporarily unavailable. A representative of the visiting company should check with Baryshnikov Arts Center’s production staff prior to move in.

(4) 8’ portable ballet barres
(10) music stands
(6) Wenger musician chairs
TECHNICAL SPECIFICATIONS AND EQUIPMENT LISTS

(6) Plastic folding tables 6’L x 2.5’W
(90) Grey plastic stacking chairs
(1) Steamer
(2) Steam irons
(1) Ironing boards
(5) Costume racks
(3) Yamaha Clavinova
(1) 24” monitor with inbuilt DVD player
(1) 42” flat panel monitor
(1) VHS player
(1) Pioneer DVD-V5000 Player
(1) Yamaha C750 DVD-Player

All items below require assistance of BAC technical crew:
(1) Sanyo PLC-XU 115 LCD Video Projector (4,500 ANSI lumens, Resolution XGA 1024x768) w/ hanging hardware
(1) Sanyo PLC-XU 116 LCD Video Projector (4,500 ANSI lumens, Resolution XGA 1024x768) w/ hanging hardware
(1) Sanyo PLC-XU 106 LCD Video Projector (4,500 ANSI lumens, Resolution XGA 1024x768) w/ hanging hardware
(2) City Theatrical 4160 Projector Dowser (w/ power supply)
(1) Large ground supported fast fold screen 13.5’H x 24’W type: Stumpfl Monoblox System 64
(1) ETC Express 250 Lighting Console
(2) DBX 2231 Dual 31-Band Graphic EQ/Limiter
(1) DBX 231S Dual 31-Band Graphic EQ
(2) Crown XLS 1002 Stereo Amplifier
(1) QSC KS112 Compact Sub – no rigging available
(1) EAW VRS12 passive subwoofer – no rigging available
(2) EAW VRM12 passive monitor wedges – no rigging available
(2) EAW JXF200i 2-way full range passive loudspeaker – rigging available
(1) EAW CAZ 800 stereo amplifier
(2) JFX 200i Passive wedge speaker – rigging available

Selection of VGA, DVI, Ethernet network cable, RCA cables and adaptors. Please check for specific cables BEFORE engagement.

Jerome Robbins Theater Specifications & Equipment

The Jerome Robbins Theater is an intimate 238 seats proscenium style venue with a flat floor stage, central orchestra seating riser and a small balcony.

Presentation of Productions

Lighting for auditorium aisles
The aisle light levels have to comply with minimum light output regulations enforced by the local authority. Fire exit signs are illuminated at all times. Therefore the auditorium cannot have a complete blackout.
TECHNICAL SPECIFICATIONS AND EQUIPMENT LISTS

Scenery
Please be aware of our limited load-in/access ways.
BAC does not have any carpentry or painting shop space. Therefore all set pieces and Props need to be pre-fabricated, finished and ready for simple assembly. Appropriate hardware for assembly and/or assembly should be provided.

Special Effects
All Special Effects must be requested and approved in advance as they may require alterations to automated fire and smoke alarm systems and special local authority licensing approval.

Auditorium:

- **Maximum capacity**: 238
- **Orchestra**: 187 seats in 11 rows (17 seats per row)
- **Balcony**: 51 seats in 3 rows (17 seats per row)

Please note that all productions involving live music or microphones (with the exception of the use of a single microphone for announcements) require the Front of House Sound Mixing Position located at the center of rows F and G. A total of ten seats need to be taken out to accommodate the sound mixing console.

- **Maximum capacity with FOH Mix Position**: 228

Wheelchair spaces
The two standard wheelchair locations are on both ends of row A (in place of seats A 1,2 & 3 and A 15, 16 & 17).

Stage Dimensions:

- **Width wall to wall**: 42’-6” [12m95cm]
- **Width between SL & SR high work galleries**: 33’ [10m05cm]
- **Stage depth to upstage wall**: 28’-3” [8m61cm]
- **Stage depth to Cyclorama**: 23’-6” [7m16cm]
- **Stage height relative to auditorium floor**: 0’-0” [0m00cm]

Crossover: N/A, minimal cross over space can be created upstage if an upstage drop is in place.
Stage access: The main entrance is downstage left, there is a second entrance upstage left.
There is no entrance on stage right.
Please note that there is no additional wing space.

Stage Floor / Dance Floor:

The stage deck is a double layer of ¾” [19mm] plywood with ¼” [6.35mm] tempered hardboard.
The surface is painted black.
Set pieces cannot be screwed or bolted into the deck.
Black vinyl dance floor to cover the whole stage area is available.

**Rigging System:**

The fully motorized rigging system consists of 15 line sets and 1 down stage truss for speakers controlled by an ETC Quicktouch+ Rigging Controller.
Three I-beams span from the upstage wall 46’-10” to end just upstage of the first row of balcony seating.
These support perpendicularly mounted I-Beams with 1,200 pounds capacity JR Clancy Powerlift hoists which fly the line sets.

**Working heights of battens:**
The maximum out trim is 27’ [8m23cm]
The low trim is 4’-0” [1m21cm] off the deck.

**Battens & truss:**
Line set #1: (1) ballroom box truss 33’ x 18” x 12” [10m05cm x 45cm x 30cm]
Line sets #2-16: (15) battens 30’ [9m14cm] 1’-1/2”
Batten extensions on either side 24” [60cm]

Extensions must be installed with the batten at trim and removed before lowering the batten.
4 lift lines per batten.
Line Set capacity: 1200lbs
All hoists run at fixed speed of 20 feet per minute. Up to 4 hoists may be moved at any one time.
Additional power for temporary rigging installations: 208V, 100A company switch located on the high work gallery level stage right

**Soft Goods:**

<table>
<thead>
<tr>
<th></th>
<th>Quantity</th>
<th>Height</th>
<th>Width</th>
<th>Fabric Type</th>
<th>Color</th>
<th>Fullness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traveler Curtain</td>
<td>2</td>
<td>26’-0”</td>
<td>19’-8”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>100%</td>
</tr>
<tr>
<td>Traveler Curtain</td>
<td>2</td>
<td>24’-6”</td>
<td>17’-0”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Valance</td>
<td>1</td>
<td>7’-0”</td>
<td>36’-0”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Borders</td>
<td>5</td>
<td>6’-0”</td>
<td>30’-0”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Legs</td>
<td>8</td>
<td>24’-0”</td>
<td>8’-4”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Scrim</td>
<td>1</td>
<td>23’-6”</td>
<td>31’-0”</td>
<td>FR Sharkstooth</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Scrim</td>
<td>1</td>
<td>23’-6”</td>
<td>31’-0”</td>
<td>FR Sharkstooth</td>
<td>White</td>
<td>0%</td>
</tr>
<tr>
<td>Bounce</td>
<td>1</td>
<td>23-6”</td>
<td>31’-0”</td>
<td>FR Seamless Muslin</td>
<td>White</td>
<td>0%</td>
</tr>
<tr>
<td>Cyclorama</td>
<td>1</td>
<td>23-6”</td>
<td>31’-0”</td>
<td>Gerriets ProCyc</td>
<td>Blue-grey</td>
<td>0%</td>
</tr>
<tr>
<td>Wall Masking</td>
<td>10</td>
<td>12’-0”</td>
<td>7’-6”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Gallery Masking</td>
<td>4</td>
<td>7’-0-1/2”</td>
<td>4’-6”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>Gallery Masking</td>
<td>4</td>
<td>5’-11-1/4”</td>
<td>3’-5”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
<tr>
<td>SR Shelf Masking</td>
<td>4</td>
<td>5’-7-1/4”</td>
<td>4’-0”</td>
<td>IFR Prestige</td>
<td>Black</td>
<td>0%</td>
</tr>
</tbody>
</table>
SL Shelf Masking | 4 | 5’-7-1/4” | 4’-4” | IFR Prestige | Black | 0%
Under-Shelf Masking | 8 | 11’-9” | 4’-5” | IFR Prestige | Black | 0%

**Dressing Rooms and Wardrobe:**

**Wardrobe equipment:**
1 washing machine
1 dryer
1 ironing board (shared)
1 iron (shared)
1 steamer (shared)
5 costume racks (shared)
Assorted hangers

The Jerome Robbins Theater has two dressing rooms.

The larger dressing room (17’ x 21’) [5m18cmx6m40cm] has six make-up stations. It is located on the balcony level and can be reached from back stage left via stair A. The washer and dryer are in this room.

The second dressing room (12’ x 13’) [3m66cmx3m96cm] is on stage level, directly off stage left. It has six make-up stations.

Both dressing rooms have a shower and an adjacent restroom with sink.

**Lighting:**

Total number of dimmers:
264 @ 2.4kw
Type: Sensor SR 48+ D20E Dual 20A dimmer modules

15 dimmers are permanently used for house and lobby lighting

**Total number of dimmers available for theatrical lighting: 249**

89 dimmers are in use for the repertory lighting plot.

**Control Console:**

ETC ION XE: 2048 Outputs / Parameters, 10,000 Control Channels, 10,000 Cues
Two touch sensitive display screens
House lights can be controlled via touch screen panels from DS left and the control booth. The console can take control of the house light dimmers as well.

ETC RVI with 2 monitors is available for tech table position.
## Circuit layout:

<table>
<thead>
<tr>
<th># of Circuits</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Control booth pipe / FOH</td>
</tr>
<tr>
<td>24</td>
<td>Balcony rail / FOH</td>
</tr>
<tr>
<td>12</td>
<td>House right box boom</td>
</tr>
<tr>
<td>12</td>
<td>House left box boom</td>
</tr>
<tr>
<td>42</td>
<td>Stage left upper gallery</td>
</tr>
<tr>
<td>48</td>
<td>Stage right upper gallery</td>
</tr>
<tr>
<td>24</td>
<td>Stage left lower gallery</td>
</tr>
<tr>
<td>24</td>
<td>Stage right lower gallery</td>
</tr>
<tr>
<td>18</td>
<td>Stage left floor level</td>
</tr>
<tr>
<td>18</td>
<td>Stage right floor level</td>
</tr>
</tbody>
</table>

## Lighting instruments in repertory plot:

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
<th>Lamp / wattage</th>
<th>Position in Rep.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>ETC Source 4 19° Ellipsoidal</td>
<td>HPL 575W</td>
<td>Control booth pipe</td>
</tr>
<tr>
<td>16</td>
<td>ETC Source 4 26° Ellipsoidal</td>
<td>HPL 575W</td>
<td>2 systems of pipe ends on Line sets #2, #8, #12, #15</td>
</tr>
<tr>
<td>10</td>
<td>ETC Source 4 36° Ellipsoidal</td>
<td>HPL 575W</td>
<td>1st Electric / Line set #2</td>
</tr>
<tr>
<td>8</td>
<td>ETC Source 4 36° Ellipsoidal</td>
<td>HPL 575W</td>
<td>Stage left &amp; stage right side gallery mid pipe</td>
</tr>
<tr>
<td>8</td>
<td>ETC Source 4 50° Ellipsoidal with Sea changers (SEA-DM, 4-channel DMX)</td>
<td>HPL 750W</td>
<td>Stage left &amp; stage right side gallery low pipe</td>
</tr>
<tr>
<td>10</td>
<td>ETC Source Four Par WFL with Wybron CXI IT (7.5”) color changers. MFL, NSP, VNSP lenses available.</td>
<td>HPL 575W</td>
<td>BAX, Line sets #8, #12</td>
</tr>
<tr>
<td>12</td>
<td>ETC Source 4 50° Ellipsoidal</td>
<td>HPL 575W</td>
<td>Stage left and Stage right box boom</td>
</tr>
<tr>
<td>6</td>
<td>ETC Source 4 50° Ellipsoidal</td>
<td>HPL 575W</td>
<td>Stage left and Stage right Under Gallery Pipe</td>
</tr>
<tr>
<td>3</td>
<td>Martin Mac 700 Profile</td>
<td>OSRAM HTI 700 W/D4/75</td>
<td>Line set #2</td>
</tr>
<tr>
<td>1</td>
<td>Martin Mac 700 Profile</td>
<td>OSRAM HTI 700 W/D4/75</td>
<td>Line set #11</td>
</tr>
<tr>
<td>10</td>
<td>ETC Color Source Cyc Lights</td>
<td>LED</td>
<td>Line set #16</td>
</tr>
</tbody>
</table>

## Additional Lighting stock:

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
<th>Lamp / wattage</th>
</tr>
</thead>
<tbody>
<tr>
<td>78</td>
<td>ETC Source Four Ellipsoidal body</td>
<td>HPL 575W</td>
</tr>
<tr>
<td>6</td>
<td>ETC Source Four Ellipsoidal body with Sea changer (SEA-DM, 4-channel DMX)</td>
<td>HPL 750W</td>
</tr>
<tr>
<td>54</td>
<td>ETC Source 4 50° Ellipsoidal lens</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>ETC Source 4 36° Ellipsoidal lens</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ETC Source 4 26° Ellipsoidal lens</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ETC Source 4 19° Ellipsoidal lens</td>
<td></td>
</tr>
</tbody>
</table>
## TECHNICAL SPECIFICATIONS AND EQUIPMENT LISTS

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>ETC Source Four Par with WFL, MFL, NSP and VNSP lensing options</td>
<td>HPL 575W</td>
</tr>
<tr>
<td>20</td>
<td>Robert Julian Lutin with Fresnel, PC and Pebble lensing options</td>
<td>750W</td>
</tr>
<tr>
<td>2</td>
<td>Arri ST2 Studio Fresnel</td>
<td>2000W CYX</td>
</tr>
<tr>
<td>2</td>
<td>Robert Julian &quot;Alex&quot; 7°/14.5°Zoom on tripod stand</td>
<td>2000 Watt Tungsten</td>
</tr>
<tr>
<td>6</td>
<td>6’ Ministrip - 30 lamps</td>
<td>EYC 75 w</td>
</tr>
<tr>
<td>3</td>
<td>Wybron CXI IT (7.5”) color changer</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ETC Color Source Cyc Lights</td>
<td>LED</td>
</tr>
<tr>
<td>7</td>
<td>Altman focusing Cyc (FC-1) three cell units</td>
<td>1000W</td>
</tr>
</tbody>
</table>

A selection of typical lighting iron and accessories is available. Please discuss your requests with Baryshnikov Arts Center’s production staff.

### Color Frame Sizes:

- **Mini-Strip**: 2 7/8” x 4 1/2” (73mm x 114mm)
- **S4 Ellipsoidal**: 6 1/4” x 6 1/4” (158mm x 158mm)
- **S4 Par**: 7 1/2” x 7 1/2” (190mm x 190mm)
- **RJ Lutin**: 7” x 7” (177mm x 177mm)
- **Altman FC-1 Cyc light**: 10” x 11” (254mm x 279mm)

### Lighting Rigging:

The boom positions in Jerome Robbins Theater consist of black aluminum light ladders. They have five rungs. The rung spacing is 22” (56cm) first to second rung, 24” (61cm) second to third and third to fourth rungs and 30” (76cm) fourth to fifth rung.

Their typical rigging position is under the lower work galleries at with the top rung attaching at 12’ (366cm) above the deck.

Please note that there is NO stock of standard 50lbs boom bases and pipe available.

### Additional power:

Additional power for temporary lighting installations: 208V, 400A company switch located on gallery level stage left. The company switch has all female Cam-lock terminals.

### Sound:

Sound power: 120V, 1 Phase isolated ground grey outlets throughout the theater.

Additional power for temporary Audio equipment: 208V, 200A isolated ground company switch located on gallery level stage right.

### Control Locations:

The booth is located at the rear of the balcony and is not adequate for the mixing of live music.

Alternatively a front of house mixing position can be created by removing sections of rows F and G at the center of the orchestra section.
Console:
The LS9-32 console has 32 analog inputs, 16 mixes, and 8 matrices. There are 16 analog outputs, and 32 Ether Sound outputs (w/ (1) MY16-64ES card carrying 16 outs, and (1) MY16-EX card carrying another 16).

Speakers in House System:

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
<th>Position</th>
<th>Purpose</th>
<th>Rigging</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Meyer UPA-1P</td>
<td>Downstage truss house left</td>
<td>Left Mains</td>
<td>Dual array mounted horizontally</td>
</tr>
<tr>
<td>2</td>
<td>Meyer UPA-1P</td>
<td>Downstage truss house left</td>
<td>Center Mains</td>
<td>Dual array mounted horizontally</td>
</tr>
<tr>
<td>2</td>
<td>Meyer UPA-1P</td>
<td>Downstage truss house left</td>
<td>Right Mains</td>
<td>Dual array mounted horizontally</td>
</tr>
<tr>
<td>1</td>
<td>Meyer UPA-1P</td>
<td>At plaster line house right 8'-10&quot; (2m69cm) off stage floor.</td>
<td>Right Front Fill</td>
<td>Vertical yoke</td>
</tr>
<tr>
<td>1</td>
<td>Meyer UPA-1P</td>
<td>At plaster line house left 8'-10&quot; (2m69cm) off stage floor.</td>
<td>Left Front Fill</td>
<td>Vertical yoke</td>
</tr>
<tr>
<td>3</td>
<td>Meyer MM4-XP</td>
<td>Under balcony house left, center and house right</td>
<td>Under balcony fills</td>
<td>Installation yoke</td>
</tr>
<tr>
<td>2</td>
<td>Meyer UPM-1P</td>
<td>Under balcony behind row K</td>
<td>Left and right rear for orchestra section</td>
<td>Installation yoke</td>
</tr>
<tr>
<td>2</td>
<td>Meyer UPM-1P</td>
<td>Control booth pipe far house left and right</td>
<td>Left and right rear for balcony section</td>
<td>Installation yoke</td>
</tr>
<tr>
<td>5</td>
<td>Meyer UPM-1P</td>
<td>House left wall, various locations</td>
<td>Left surrounds</td>
<td>Installation yoke</td>
</tr>
<tr>
<td>5</td>
<td>Meyer UPM-1P</td>
<td>House right wall, various locations</td>
<td>Right surrounds</td>
<td>Installation yoke</td>
</tr>
<tr>
<td>1</td>
<td>Meyer 600HP Subwoofer</td>
<td>Downstage on stage left lower work gallery</td>
<td>Stage left sub</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Meyer 600HP Subwoofer</td>
<td>Downstage on stage right lower work gallery</td>
<td>Stage right sub</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Meyer UPM-1P</td>
<td>Under Balcony Rail</td>
<td>Under balcony fills (can be moved for other purposes)</td>
<td>Tail down pipes, C-clamps, vertical yoke</td>
</tr>
<tr>
<td>1</td>
<td>Meyer UPM-1P</td>
<td>Downstage-right corner, under gallery</td>
<td>Stage Monitor (can be moved for other purposes)</td>
<td>Tail down pipes, C-clamps, vertical yoke</td>
</tr>
<tr>
<td>1</td>
<td>Meyer UPM-1P</td>
<td>Downstage-left corner, under gallery</td>
<td>Stage Monitor (can be moved for other purposes)</td>
<td>Tail down pipes, C-clamps, vertical yoke</td>
</tr>
</tbody>
</table>

Spare Speakers:

<table>
<thead>
<tr>
<th>Amount</th>
<th>Type</th>
<th>Purpose</th>
<th>Rigging</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>USM-1P</td>
<td>Monitors</td>
<td>None available</td>
</tr>
</tbody>
</table>
Digital Signal Processing:

There are (3) Yamaha DME64 Digital Signal Processors with 32 Ether Sound input channels and 32 analog Inputs. There are a total of 48 directly wired speaker outputs. These speaker outputs directly correspond to 48 speaker plate locations throughout the theater.

The JRT house system uses 8 Ether Sound input channels (from the LS9-32), and 8 analog inputs. The system can be used in various combinations, including purely analog, purely Ether Sound, or a combination of both. This configuration leaves the following available: 24 available Ether Sound channels, 8 analog inputs from the console, and 16 analog inputs (from tie lines in the booth and DSL).

The JRT house system PA uses 27 DME outputs. These are individual outputs wired directly to speaker plates throughout the theater. The system allows for a total of 21 spare outputs from the DMEs.

Playback:
Mac 2.4GHZ Pro Media Server w/ Mac wired keyboard, Mac wireless mouse, Qlab software
2 DENON DN-C635 CD Players
2 Sony Minidisc Recorder MDS-E10
3 Sony Minidisc Deck MDS-JE480

Audio Interface:
2 MOTU 896 MK3 Audio Interface

Processors:
2 DBX 2231 Dual 31-Band Graphic EQ/Limiter
1 DBX 231S Dual 31-Band Graphic EQ

Microphones:

Wireless:
2 Shure UR4D wireless receiver
4 Shure UR2 handheld transmitters
4 Shure SM58 capsules
2 Shure KSM-9 capsules
4 Shure UR1 body pack transmitters
2 Countryman B3 black lavalier
2 Countryman B3 flesh lavalier

Condenser microphones:
4 Neumann KM184 Instrument Mic
1 Audio Technica Pro 45 Hanging Mic
2 Octava MK-012-01 Instrument Mic

Dynamic microphones:
5 Shure SM 58 Vocal Mic
1 Shure SM 58 Vocal Mic w/ Switch
3 Shure SM 57 Instrument Mic
TECHNICAL SPECIFICATIONS AND EQUIPMENT LISTS

2 Shure Beta 58A Vocal Mic
1 Shure Beta 52A Kick Drum Mic
3 Sennheiser e604 Instrument (Drum) Mic

Floor microphones:
4 Crown PCC 160 Boundary Mic
1 Crown PZM 30D Pressure Zone Mic
4 Bartlett TM-125 Boundary Mic

Microphone stands, DI boxes and assorted cable are available.
Please discuss your requirements with Baryshnikov Arts Center’s production staff at least four weeks prior to your move in date.

Communications and Video:

Hearing Assist System:
1 Listen LS82 System
4 Listen LR44 Lanyard Receivers
11 Listen LR42 Stethoscope Receivers
2 Audio Technica AT4021 Cardoid Condenser

Paging System:
The following zones can be addressed: Lobbies, back stage (dressing rooms), office & All Page (all zones at once).
Paging Mic panels are located in the usher room (FOH), backstage left, and in the control booth.

Production Communications:
1 Clear com MS702 Main Station
5 Clear com RS602 Wired belt packs, 2-channel
1 Clear com Cellcom 10 Wireless transmitter
5 Clear com Cellcom 10 Wireless belt packs, 2-channel
5 Clear com CC95 headsets
4 Clear com CC26 headsets

Projection Equipment:
1 Christie WU12K-M Projector 3-DLP, WUXGA, 10500lm, dual 350W lamps, Christie twin HDMI input card with Christie Lens ILS 1.5-2.0SX+/1.4-1.8HD for frequent projection applications on the Cyclorama or back wall
1 Christie Lens ILS 0.73:1SX+/0.67:1HD for wide angle projection applications

The projector is permanently placed on a shelf mounted centered on the front of the balcony.

Playback:
MAC 2.4GHz Pro Media Server w/ MAC wired keyboard and MAC wireless mouse
Please discuss possible computer playback with Baryshnikov Arts Center’s Technical Management
APPENDIX B: Jerome Robbins Theater Seating Chart
APPENDIX B: Jerome Robbins Theater House & Lobby Light Addresses

<table>
<thead>
<tr>
<th>Address</th>
<th>Description</th>
<th>Address</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>265</td>
<td>Orchestra House Light Cans</td>
<td>289</td>
<td>High Gallery Blues</td>
</tr>
<tr>
<td>266</td>
<td>Under Balc Recessed House Lights</td>
<td>290</td>
<td>Low Gallery Blues</td>
</tr>
<tr>
<td>267</td>
<td>Lounge Lights</td>
<td>291</td>
<td>Onstage Blues</td>
</tr>
<tr>
<td>268</td>
<td>Balcony House Light Cans</td>
<td>292</td>
<td>Handrail LED Power</td>
</tr>
<tr>
<td>269</td>
<td></td>
<td>293</td>
<td>Backstage Fluorescent</td>
</tr>
<tr>
<td>270</td>
<td>Under Lounge Stairs Bar Spots</td>
<td>294</td>
<td>Booth Fluorescents</td>
</tr>
<tr>
<td>271</td>
<td>Orchestra Back Stair House Light Cans</td>
<td>295</td>
<td>US Work Lights</td>
</tr>
<tr>
<td>272</td>
<td></td>
<td>296</td>
<td>Balcony Work Lights</td>
</tr>
<tr>
<td>273</td>
<td>Booth Performance Track Lights</td>
<td>297</td>
<td>Mid Stage Work Lights</td>
</tr>
<tr>
<td>274</td>
<td>3rd Fl. Lobby UFO Lights</td>
<td>298</td>
<td>DS/Orchestra Work Lights</td>
</tr>
<tr>
<td>275</td>
<td>3B Lobby Balcony Entrance Can</td>
<td>299</td>
<td></td>
</tr>
<tr>
<td>276</td>
<td>Lobby Stair UFO Lights</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>277</td>
<td>3B Lobby UFO Lights</td>
<td>301</td>
<td>West Vestibule Light</td>
</tr>
<tr>
<td>278</td>
<td></td>
<td>302</td>
<td></td>
</tr>
<tr>
<td>279</td>
<td>3B Lobby Stair Spots</td>
<td>303</td>
<td>Backstage Blues</td>
</tr>
<tr>
<td>280</td>
<td></td>
<td>304</td>
<td>East Vestibule Light</td>
</tr>
<tr>
<td>281</td>
<td></td>
<td>305</td>
<td></td>
</tr>
<tr>
<td>282</td>
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<td>306</td>
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<tr>
<td>283</td>
<td></td>
<td>307</td>
<td></td>
</tr>
<tr>
<td>284</td>
<td></td>
<td>308</td>
<td></td>
</tr>
<tr>
<td>285</td>
<td></td>
<td>309</td>
<td>Orchestra Back Stair Handrail Lights</td>
</tr>
<tr>
<td>286</td>
<td></td>
<td>310</td>
<td>HL Handrail Lights Balc &amp; Orch</td>
</tr>
<tr>
<td>287</td>
<td></td>
<td>311</td>
<td>HR Handrail Lights Balc</td>
</tr>
</tbody>
</table>
In order to ensure proper DSP functionality (in Rep settings) the Mix Busses/Omni Out assignments must be as follows:

<table>
<thead>
<tr>
<th>Mix/Omni Out</th>
<th>Speaker Position</th>
<th>Speaker type (Quantity)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Left Mains</td>
<td>Meyer UPA- 1P(2) &amp; Meyer MM4-XP (1)</td>
</tr>
<tr>
<td>2</td>
<td>Center Mains</td>
<td>Meyer UPA- 1P(2) &amp; Meyer MM4-XP (1)</td>
</tr>
<tr>
<td>3</td>
<td>Right Mains</td>
<td>Meyer UPA(2) &amp; Meyer MM4-XP (1)</td>
</tr>
<tr>
<td>4</td>
<td>Subs</td>
<td>Meyer 600HP Subwoofer</td>
</tr>
<tr>
<td>5</td>
<td>Left Surrounds</td>
<td>Meyer UPM - 1P (5)</td>
</tr>
<tr>
<td>6</td>
<td>Right Surrounds</td>
<td>Meyer UPM - 1P (5)</td>
</tr>
<tr>
<td>7</td>
<td>Left Rear</td>
<td>Meyer UPM - 1P (2)</td>
</tr>
<tr>
<td>8</td>
<td>Right Rear</td>
<td>Meyer UPM - 1P (2)</td>
</tr>
<tr>
<td>9</td>
<td>Left Front Fill</td>
<td>Meyer UPA - 1P (1)</td>
</tr>
<tr>
<td>10</td>
<td>Right Front Fill</td>
<td>Meyer UPA - 1P (1)</td>
</tr>
<tr>
<td>11</td>
<td>Lounge (under seating)</td>
<td>Meyer MM4-XP (4)</td>
</tr>
<tr>
<td>12</td>
<td>Lobby Feed*</td>
<td>JBL Control 23TWH (21)</td>
</tr>
<tr>
<td>13</td>
<td>Monitor Mix 1</td>
<td>Controls speaker plate 5</td>
</tr>
<tr>
<td>14</td>
<td>Monitor Mix 2</td>
<td>Controls speaker plate 10</td>
</tr>
<tr>
<td>15</td>
<td>Monitor Mix 3</td>
<td>Controls speaker plate 7</td>
</tr>
<tr>
<td>16</td>
<td>Monitor Mix 4</td>
<td>Controls speaker plate 12</td>
</tr>
</tbody>
</table>