

Table of Contents

Contacts	2
Directions	3
Driving Directions	4
Loading and Parking	5
Local Vendors	5
Stage Crews	5
Dimensions At A Glance	8
Stage Pit and Music Equipment	9
Orchestra Pit	9
Music Equipment	9
Upright Piano	9
Stage Facilities & Rooms	9
Visiting Company's/Licensee's Office	9
Loading Dock	9
Stage Door	9
Dressing Rooms	9
Green Room	10
Trap Room	10
Stage Floor	11
Stage Carpentry	11
Scenery Construction and Shops	11
Flammable Storage and MSDS	11
Genie Lift and Ladders	12
Folding Tables	12
Stage Rigging and Draperies	13
Counterweight Linesets	13
Hemp System	13
Stage Soft Goods Inventory	14
Power	15
Lighting	17
Followspots	17
Mezzanine Rail, (2nd) Balcony Rear Catwalk	17
Box Booms, Truss Towers	18
Inventory, Controls	19
Audio	21
Inventory	25
Communications	26
VIDEO	28
Projection Systems	29
Archive Recording	30
Special Effects/SFX	31

219 Tremont Street
Boston, MA 02116-4717
617-824-8000 TEL, TTY
617-824-8725 FAX
majestic@emerson.edu
<http://www.maj.org>

You may **Download** Drawings and info at <http://maj.org/about/stage-resources.cfm>

Contacts

CUTLER MAJESTIC THEATRE at Emerson College 219 Tremont Street Boston, MA 02116-4717		Ticket Office: 617-824-8000 Fax: 617-824-8725 majestic@emerson.edu	
POSITION	NAME	PHONE	EMAIL
Theatre Manager	Lance Olson	617-824-8183	Lance_Olson@emerson.edu
Tech Director	Warren West	617-824-8185	Warren_West@emerson.edu
Licensee's Office	--	617-824-8731	--
Stage Door Office	--	617-824-8180	--
Asst. Tech Dir. Audio	Rick Brenner	617-824-8728	Richard_Brenner@emerson.edu
Asst. Tech Dir. Safety	Weston Keifer	617-824-8729	Weston_Keifer@emerson.edu
Asst. Theatre Manager	Christina Harrington	617-824-8178	Christina_Harrington@emerson.edu
Ticketing Manager	Annie Gibbons	617-824-8000	Anne_Gibbons@emerson.edu
Acting Asst. Manager, Audience Services	Craig Melzer	617-824-8000	Craig_Melzer@emerson.edu

Emergency Contacts

Emergency Numbers: ALL EMERGENCIES 911 (Police, Fire, Ambulance)	
Boston Medical Center	617-414-5267 (main: 617-638-800)
Mass General Hospital	617-726-2000
New England Medical Center	617-636-5000
Mass Poison Control Center	617-232-2120

Directions

Airport

Airport: Boston (BOS) Logan International Airport (All Major Airlines)

- **Taxi** or **Drive** to the Theatre. Be aware that Boston is a very difficult city to drive in.
- For the **Subway** (the "T"), locate one of the MBTA/Subway shuttle bus stops. Take the **#22, #33, or #55 shuttle bus to Airport Station.**
 - Purchase a fare card with your credit card or cash.
 - Go up the escalator.
 - Take the **Blue Line** subway "Inbound" four stops to Government Center.
 - Transfer to the **Green Line**; take any "Westbound" train two stops to the **Boylston Street** station.
 - Walk down hill, about one block, to the Theatre.

Train

For **Amtrak** or **Commuter Rail** arriving at Boston's **South Station**, either take a taxi or take the **Subway** (the "T"):

- **Red Line** "Inbound" to Park Street Station.
- Transfer there to any **Green Line** train going "Eastbound," one stop to **Boylston Street Station.**
- Walk down hill, about one block, to the Theatre.

For **Amtrak** or **Commuter Rail** arriving at Boston's **North Station**, either take a taxi or take the **Subway** (the "T"):

- Any **Green Line** train "Inbound" to **Boylston Street** Station.
- Walk down hill, about one block, to the Theatre.

Subway

General **Subway** (the "T") information:

- Take the **Green Line:**
 - Get off at **Boylston Street** station.
 - Walk down hill, about one block, to the Theatre.
- Take the **Orange Line:**
 - Get off at **Chinatown** station.
 - Then walk west on Boylston Street before turning left/downhill on Tremont Street.

Driving Directions

The following directions are for trucks.

From North of Boston via Interstate 93

- Take **I-93 South** to **Exit 24B-A** toward Rt-1A North / Airport / Government Center.
- Take **Exit 24-A** toward Government Center, 0.1 mile.
- Turn **Left** onto Surface Road, signs for North End, 0.1 mile.
- Turn **Right** onto State Street, 0.2 mile, which becomes Court Street.
- Turn **Left** onto Tremont Street. The Majestic will be on your **Right** in 0.6 mile.
- The **Loading Door** is in Allen's Alley, just before the theatre.

From the South via Interstate 93

- Take **I-93 North** to **Exit 20** toward I-90/Logan Airport/Worcester/S. Station.
- Stay **Right** toward I-90 West/Worcester/S. Station, 0.4 mile, following signs to **South Station/Chinatown**.
- Take the **Exit on the Left** toward South Station/Chinatown, 0.4 mile.
- Turn **Left** onto Kneeland Street at the end of the ramp, 0.2 mile.
- Follow the road as it **swings Right** and becomes Charles Street, 0.2 mile.
- Turn **Right at the next light** onto Boylston Street, 0.1 mile.
- Turn **Right at the next light** onto Tremont Street, 0.2 mile. The Majestic will be on your **Right**.
- The **Loading Door** is in Allen's Alley, just before the theatre.

From the West via Interstate 90 / Mass Turnpike

- Take **I-90 West** to **Exit #22** toward **Copley Square** and stay right at the fork in the tunnel.
- Exit the tunnel and turn **Left** at the first light, onto Dartmouth Street.
- At the 2nd light turn **Right** onto Boylston Street. Stay Right, go through 5 lights.
- At the 6th light turn **Right** onto Tremont Street. The Majestic will be on your **Right**.
- The **Loading Door** is in Allen's Alley, just before the theatre.

Loading and Parking

There is no parking adjacent to the Majestic Theatre.

Loading is through Allen's Alley, 24'-6" (7.47m) drivable width, on the north side of the Majestic. There is a covered loading dock area. It is easiest to load and unload to street level using your ramp. Two trucks may be unloaded at the same time. **Trucks must obtain a dock slot prior to loading. Provide 2 weeks notice to the MAJ-TD to secure your slot.**

Local Vendors

The Majestic is offering to artists this list of companies and individuals as a courtesy and convenience. The firms listed are located near the theatre. Inclusion in this list is not an endorsement of a particular business. You can also try Web searches at www.boston.com/search/index.html and boston.citysearch.com.

Stage Crews

Refer to "House Rules" at <http://maj.org/about/stage-resources.cfm>

Licensee is responsible for hiring all crews. The Majestic does not require that you choose from a specific stage labor pool except for the Majestic staff and Stage Door. The MAJ-TD will share with you, at your request, a list of qualified student and freelance workers. Other groups of workers can be recruited by contacting:

Union Crews: IATSE Local 11 Richard McLaughlin, Business Agent 617-426-5595	BATA (Boston Alliance of Theater Artisans) Directory: http://mysite.verizon.net/jsbuck1/betalist.htm
---	--

Cleaners:

American Cleaners 151 Tremont Street (0.24 miles) 617-426-8972	Big Load Laundry 831 Washington Street **Zip Code is 02111** (0.28 miles) 617-288-4252	Day Village Dry Cleaners 350 Tremont Street (0.27 miles) 617-423-0890
---	--	--

Costuming Supplies:

Sew-Low Discount Fabrics 473 Cambridge Street Cambridge, MA 02141 617-661-8361	Winmil Fabrics 111 Chauncy Street Boston, MA 02111 617-542-1815
---	--

Hardware:

Backstage Hardware 21 Drydock Avenue Boston, MA 02210 617-330-1422	Charles Street Supply Co. 54 Charles Street (0.49 miles) 617-367-9046	Warren Electric & Hardware Supply Co. 470 Tremont Street (0.45 miles) 617-426-7525
---	--	--

Taxi Services:

Boston Cab 617-262-2227	City Cab 617-536-5100	I.T.O.A. 617-282-4000
Metro Cab 617-782-5500	Top Cab 617-266-4800	Town Taxi 617-536-5000

Lighting Rental Companies:

Advanced Lighting & Production Services 866-961-3066 781-961-3066 Fax 781-961-3256	High Output Inc. 800-787-4747 781-364-1800 Fax 781-364-1900
---	--

Theatrical Scenic Shops:

Cyco Scenic 9 Banton Street Dorchester, MA 02125 617-282-0055	Mystic Scenic Studios 293 Lenox Street Norwood, MA 02062 781-440-0914	ART Scene Shop 64 Brattle St. Cambridge, MA 02138 617-495-8395
--	--	---

Audio and Backline Rental Companies:

All Tech Sound & Production Services -- Audio & Backline Rick Mansur 508-583-4000 Fax 508-583-1378	Bergsten Music Co. Audio & Backline Greg Borsani 781-740-6600 Fax 781-740-8707	Boston Light & Sound Ryan Brush 617-787-3131 Fax 617-787-4257
Matrix 1, Inc. CJ Danek 781-245-1222 Fax 781-245-8988	Myrna Johnston Audio Myrna Johnston 617-522-8442 Fax 617-522-7692	Productions Inc. Ms. Sam Anderson sanderson@productionsinc.com 978-725-8200 Fax 978-725-8210
Talamas Broadcast Equipment Jim (audio), Ted (video) 800-941-2446 617-928-0788 Fax 617-928-9894		

Restaurants:

There are more than 20 within 2 blocks of theatre. Chinatown is also close and offers a range of restaurants, including many that are open late.

Hotel Accomodations:

-- 5 minute walk --

The [Courtyard by Marriott Tremont House](#) Hotel -- 617-426-1400

The [Radisson Hotel](#) Boston -- 617-482-1800 -- 800-333-3333

[Doubletree Hotel](#) Boston -- 617-956-7900 -- 800-222-8733

[Ritz-Carlton Boston Common](#) -- 617-574-7100

[Milner Hotel](#) -- 617-426-6220 *Tourist hotel*

-- 15 minute walk --

[Boston Park Plaza Hotel](#) -- 617-426-2000 -- 800-225-2008

[Taj Boston](#) (formerly Ritz-Carlton) -- 617-536-5700

[Four Seasons Hotel](#) Boston -- 617-338-4400

[Hyatt Regency Boston](#) -- 617-912-1234

Dimensions At A Glance

Description	Dimension
Proscenium Opening Width	38'-6"
Proscenium Opening Height to Top of Arch @ Center Line	31'-3"
Stage to the bottom of the speaker cluster	23'-6"
Spring point of Arch	19'-0"
Stage Right Locking Rail to Stage Left Stairs (unobstructed deck)	64'-3"
Center Line to Stage Right 1st Gallery	24'-11"
Center Line to Stage Left 1st Gallery	24'-11"
Center Line to Stage Left 2nd Gallery	26'-7"
Center Line to Locking Rail Stage Right	32'-6"
Center Line to Stairs Stage Left	31'-8"
Plaster line to back wall on Center Line	35'-5"
Pinrail SL to Pinrail SR at 1st Gallery	50'-0"
Plaster line to lip of stage on Center Line	3'-10"
Plaster line to edge of pit infill on Center Line (kills 14 seats)	9'-2"
Stage floor to bottom of Gallery duct (clearance)	21'-11"
Stage Floor to 1st Gallery Floor	26'-6"
Stage Floor to 2nd Gallery Floor	40'-10"
Stage Floor to top of Grid, old Steel	74'-1"
Stage Floor to top of New Steel	72'-4"
Stage Floor to bottom of New Steel	70'-11"
Highest batten trim	61'-11"
Plaster Line to Center of 1st Row, Orchestra	8'-0"
Plaster Line to Last Row, Orchestra	63'-0"
Plaster Line to Front Edge of Mezzanine (lower balcony)	45'-10"
Plaster Line to Back of Mezzanine (lower balcony)	94'-6"
Plaster Line to Front Edge of (2nd) Balcony	58'-3"
Plaster Line to Back of (2nd) Balcony	90'-0"
Orchestra Pit Floor to Stage Floor	9'-1"
Orchestra Pit Infill at House Level to Stage Floor	3'-6"

Stage Pit and Music Equipment

Orchestra Pit has a curved front and a flat floor, 500 sq. ft. It accommodates as many as 50 players. Trap room doubles as musician waiting room. It is adjacent, through double doors. 4 toilets are adjacent. All spaces are wheelchair accessible.

Wenger **Pit Infill** adjusts from deck to house to basement; house normal is at house main seating level with 14 fixed chairs.

Music Equipment: 50 stands, 45 stand lights, 50 folding chairs.

Upright Piano: Yamaha U3 upright. Producer pays for moving and tuning. Arrange with MAJ-TD.

Stage Facilities & Rooms

You may Download Drawings and info at <http://maj.org/about/stage-resources.cfm>

Visiting Company's/Licensee's Office: Downstage left second floor, intercom and stage monitor station, lockable with a key available to licensee. Contains a phone for incoming calls and outgoing local calls. You may use a prepaid calling card for outgoing long-distance calls.

Loading Dock: Allen's Alley is 24'-6" drivable width on the north side of the Majestic. Loading dock has an overhang for weather protection and room for two trucks maximum. Alley may also be used for loading, and handles two trucks if loading dock is not used. Majestic loading door on the alley is 10'w x 14'-3"h. Stage is at pavement level with a sidewalk between alley and stage. Majestic has one ramp 4'-2" wide used to cross 3" lip from stage to sidewalk. Use your ramp to get off the truck onto the pavement. Two trucks may be unloaded at the same time. **Trucks must obtain a dock slot prior to loading. Provide 2 weeks notice to the MAJ-TD to secure your slot.**

Stage Door: Entrance on the north side of the theatre just past the Loading Door on Allen's Alley, secured and staffed whenever MAJ is open. There is a small waiting area for guests.

Dressing Rooms: Located in the Basement just behind trap room. All have counters with make-up lights and drawers, toilets, sinks, showers, stage monitor speakers with announce, air conditioning, and are lockable. All are wheelchair accessible with elevators to stage level and below stage.

- Two (2) Chorus Rooms each 12'W x 29'L, holding 18 and 21 artists.
- Two (2) Star Dressing Rooms each 9'W x 9'L, holding 3 artists each.
- Wardrobe racks: 6 @ 60-inch hanging bar, 63.5-inch hanging height, 71-inches floor to top.

DO NOT spray shoes or paint props on the premises, in the dock area, or in Allen's Alley. If you discolor floors, fixtures, pavement, or walls, you will pay to replace the finishes.

Green Room: 14'W x 20'L

- Kitchenette, video program feed, monitor speakers with announce, Internet, high security closet.

Trap Room: Large room under stage with access to adjacent freight elevator, handicap accessible.

Galleries:

- **SL first gallery** -- 24'-11" from center line, floor level at 26'-6" above stage floor. Double pin rail for hemp system. Normal location for dimmer racks. 400-amp, 3-phase, 5-wire, 120/208V Company Switch. Gallery runs from plaster line to back wall.
- **SL second gallery** -- 26'-10" from center line, floor level at 40'-6" above stage floor. Single pin rail for hemp system. Gallery runs from plaster line to back wall.
- **SR first gallery** -- 24'-11" from center line, floor level at 26'-6" above stage floor. Single pin rail for hemp system. Gallery runs from plaster line to back wall. Second locking rail for counterweight operation.
- **SR second gallery** -- 28'-0" from center line, floor level at 40'-10" above Stage floor. Single pin rail for traditional rope system. Gallery runs from plaster line to back wall
- **SR third gallery** -- 28'-0" from center line, floor level at 63'-0" above stage floor. This is the Loading Gallery. Gallery runs from plaster line to back wall.

Stage Floor

The Majestic stage floor is sprung. The surface is 3/4" HDO plywood, painted flat black. It is suspended on a dynamic resilient system of 3/4" plywood over 2"x4" sleepers on 16-inch centers on 3/4" NeoShok resilient pads over a poured concrete base. There are five removable traps. Producer may drill, screw, and lag into the main stage floor. All holes must be plugged, glued, cut off flush, and painted at load out. Any damage to the floor will be the responsibility of the Licensee.

The stage is painted with **California AllFlor Black Latex** paint. Licensee may paint the stage as the show requires. However, at strike the floor must be painted back to flat black. Glossy surfaces must be sanded before painting. It is also the responsibility of the Licensee to repaint any damage caused by tape, scenery, work, etc. to the stage floor. Any stage floor repair or painting that is not made will be charged to the Licensee.

The **orchestra pit cover** is a Wenger platform system that may be raised to stage level. House normal has the pit cover at house seating level with 14 fixed chairs installed, and must be restored at load-out. The infill may not be drilled, screwed into, painted, or modified. Contact the MAJ-TD for more information.

Stage Carpentry

Scenery Construction and Shops: MAJ prohibits building scenery on the stage, backstage, in loading areas, in Allen's Alley, or anywhere on the Premises as defined in the License Agreement.

DO NOT spray shoes or paint props on the premises, in the dock area, or in Allen's Alley.

Flammable Storage and MSDS: There is a flammable storage cabinet located in the Trap Room. One shelf 31"w x 30"d x 14"h is available for use. Your flammable chemicals, including wardrobe and make-up supplies, must be stored there or removed from the Premises. All chemicals brought on site by the Licensee must be properly removed or disposed upon the load out of the production. Failure will result in fees associated with disposing of the chemicals in accordance with Federal, State, and Local Laws.

Scenery and stage decorations must be certified for flammability standards by the Boston Fire Department before it may enter the Majestic.

You may Download Drawings and info at:
<http://maj.org/about/stage-resources.cfm>

Stairs are available to bridge the orchestra pit. Hand rails are required. At least 72 hours notice required.

Genie Lift and Ladders:

- 1 @ 40' Genie Lift w/ fiberglass bucket
- MAJ Requires the use of four (4) outriggers at all times, as per OSHA regulations.
- 1 @ 27' Type II Wood Extension A-Frame
- 2 @ 12' Type IA Fiberglass Stepladder
- 1 @ 10' Type IA Fiberglass Stepladder
- 1 @ 6' Type IA Fiberglass Stepladder
- 2 @ 24' Type IA Fiberglass Extension Ladder (for box booms)
- **Special Setups of Ladders or Lifts MUST be approved by the MAJ TD on duty.**

Folding Tables:

- 1 @ 18 inches wide by 5 feet long
- 4 @ 18 inches wide by 8 feet long
- 4 @ 30 inches wide 6 feet long
- 3 @ 30 inches wide 8 feet long

Stage Rigging and Draperies

Draperies, drops, stage decorations, and scenery must be certified for flammability standards by the Boston Fire Department before entering the Majestic. For info visit <http://maj.org/about/stage-resources.cfm>

Counterweight Linesets: Download Lineset Schedules (XLS) from <http://maj.org/about/stage-resources.cfm>

47 Counterweight Linesets	
All Linesets are single purchase	
Linesets operate from stage floor at Stage Right, 32'-6" from Center Line and also from the First Gallery Stage Right, 32'-6" from Center Line	
Loading rail height above deck is 63'-0"	
Batten pipe is 1.5" Schedule 40 Steel	
Batten length	45'-0"
Batten pipe weight	60 lbs
Capacity evenly weighted	1,200 lbs
Maximum point load	150 lbs
Batten travel:	
Maximum height	61'-11"
Lowest height	4'-6"
Total travel	57'-5"

Hemp System:

- Pin Rails at both SR and SL galleries
- Pin rails are 30'-5" above stage floor
- Steel grid is 74'-2" above stage floor
- Maximum out trim for hemp set is 69'-0"
- Head Blocks SL for hemp sets, 3 ropes per set (over SL gallery deck)
- Capacity of each set is 500lbs
- 5 "Unistrut" troughs for upright sheaves. Distance from SL Head Blocks:

1st trough	4'-3"	Pick lines from Stage Left
2nd trough	11'-9"	Short line
3rd trough	27'-9"	Mid line
4th trough	43'-9"	Long line
5th trough	52'-11"	Pick lines at Stage Right

Consult MAJ-TD for sheave types and quantities.

Additional Rigging:

Batten Pipes	8 @ 21' schedule 40, 1-1/2"
Bottom Pipes	12 @ 20' schedule 40, 1-1/2"
	6 @ 9' schedule 40, 1-1/2"
	4 @ 5' schedule 40, 1-1/2"
Block and fall	One 3 to 1 set
Chain Motor	CM Lodestar Electric Chain Hoist
	1,000 lbs.
	Three phase, 20amp, 1 HP, 16ft per minute
	Shortest distance between hooks 2'-0"
	Maximum distance between hooks 75'-0"
	Net weight 117 lbs
Side Tab Tracks, ADC with rollers, hang underneath the galleries	
2 tracks SL, one at onstage side of gallery, one upstage partial at 3'-6" further SL	
1 track SR, at onstage side of gallery	

Stage Soft Goods Inventory: Subject to change without notice

ALL soft goods and scenery must be certified for flammability standards by the Boston Fire Department before it may enter the Majestic. You may Download Drawings and info at <http://maj.org/about/stage-resources.cfm>

1	Majestic Main Curtain , 2 @ 24'w x 33'-6"h , manual guillotine, split on center, fullness, page tabs, offstage cable guides. Maroon with Gold accents on bottom.
12	Black side tab panels 4'w x 24'-6"h, hung from side tab ADC tracks, with rollers. NOT MOVEABLE.
5	Black Borders 50'w x 12'h flat with pipe pocket.
1	Black Borders 50'w x 15'h flat with pipe pocket.
5 sets (10)	Black Legs 12'w x 32'h flat with bottom chain.
1 set (2)	Black Legs 12'w x 36'h flat with bottom chain.
1	Full Stage Black Out in 2 panels 25'w x 36'h , flat with bottom chain.
1	White, seamless natural cyclorama 50'w x 36'h, with bottom pipe pocket.
1	Black Scrim, full stage, 45'w x 32'h with bottom pipe pocket.
1	White Scrim, full stage, 45'w x 32'h with bottom pipe pocket.
1	White Leno-filled scrim, 50'w x 36'h, with bottom pipe pocket.

Power

Primary Company Switch for production dimmer power is located on stage left 1st Gallery. 400-amp, 3-phase, 5-wire, 120/208volt with CamLok panel-mount connectors. Ground and neutral are reversed. 1 ground, 2 neutral, 1 each of phases A, B, C. If you wish to use CamLok "Ts," you must use jumpers because the panel jacks are spaced too closely for Ts.

Secondary Company Switch is located on deck, downstage left. 800-amp, 3-phase, 5-wire, 120/208volt with bare-end tie in. **All tie-ins must be done by Majestic staff.**

Company Switch / Distribution Panel is located on deck, down stage left. 200-amp, 3-phase, 5-wire, 120/208volt with CamLok tails.

Distribution panel ties in by CamLoks and contains:

- 3 @ 20-amp, 3-phase, 5-wire, 120/208volt, NEMA L21-20P
- 1 @ 30-amp, 3-phase, 4-wire, 208volt NEMA L16-20 (chain motor power)
- 6 @ 15-amp, single-phase, 3-wire, 120volt, duplex U-ground, straight blade outlets
- (a total of twelve receptacles)

Power to Distributed Dimmer Sticks: Sixteen 20-amp, 3-phase, 5-wire, 120/208volt NEMA L21-20P, dedicated to Front-of-House dimming.

- 4 located at each box boom position
- 4 located at Mezzanine (lower balcony) rail position
- 3 located at each truss tower position
- 5 located at catwalk lighting position, rear of (2nd) Balcony.

Deck AC: Eight circuits of 20-amp, single-phase, 3-wire, 120volt, duplex U-ground, straight blade receptacles.

- 1 circuit located downstage right, under breaker panel.
- 1 circuit located downstage left, to right of breaker panel.
- 1 circuit, outlets located under all up stage & stage left perimeter lights.
- 3 circuits, outlets located in orchestra pit.
- 2 circuits, outlets located in upper balcony, one at each follow spot position.

Other circuits are available. Please contact the MAJ-TD with your needs

Shore Power is located in the loading dock and may be used for audio or video production vehicles, motors, etc. Cable run to stage is approximately 75 feet. Approximately 25 feet of OSHA-approved cable bridges will need to be provided. Two

disconnects of 200-amp, 3-phase, 5-wire, 120/208volt with both CamLoks and bare end tie-in. **All tie-ins must be done by Majestic staff.**

Additional Disconnects: There are two other bare end tie-in disconnects at the Loading Dock, one 400-amp, 3-phase, 5-wire, 120/208volt and one 200-amp, 3-phase, 5-wire, 120/208volt. These require extra planning and may not always be available for use. Please contact the MAJ-TD. **All tie-ins must be done by Majestic staff.**

Lighting

General Considerations:

- MAJ requires all units & accessories to be safety cabled to the hanging positions.
- Cardboard frames must be used Front of House or the frames must have safety cables.
- All special setups require the approval of the MAJ Technical Director.
- All special setups in the house also require the approval of the Theatre Manager.

House Lights (except the aisle lights) are on an ETC Unison system, and can be controlled by the show console. Aisle lights must always remain on and are not available through DMX. The house light system uses DMX numbers 1-48. Contact MAJ-TD for further information and preset levels.

Followspots: 2 @ Robert Juliat "Topaze" – For Topaz specifications visit <http://maj.org/about/stage-resources.cfm>. Throw is 92' 2" to center at plaster line.

- Rental fees apply. You provide operators.

Mezzanine Rail: The position is on the front of the Mezzanine (lower balcony).

- 1-1/2" schedule 40 steel pipe
- The position is approximately 40'-0" long.
- Height from stage level: 14'-0".
- Throw distance along center line to plaster is approximately 45'-10".
- Dimming: Four (4) (6 x 1.2k) Intelligent Dimmer Strips
- with 20-amp, 3-pin female stage pin receptacles
- DMX Channels: 133-156, numbered Stage Left to Right

(2nd) Balcony Rear Catwalk: Technicians must **use the installed fall arrest protection** while working on the Balcony Rear position. The position is mounted to the wall at the rear of the Balcony. There is a single pipe for hanging.

For Catwalk Drawings visit <http://maj.org/about/stage-resources.cfm>

- Throw distance along center line to plaster: 110'-10"
- Height from stage level: 72'-6"
- Dimming: Four (4) (6 x 1.2k) Intelligent Dimmer Strips
- with 20-amp, 3-pin female stage pin receptacles
- DMX numbers: 49-72, numbered Stage Right to Left
- Lighting Units: 24 @ ETC Source 4 5-degree
- (Also, three ETC S-4 PAR emergency/work lights that may not be moved.)

Box Booms: Technicians must **use the installed fall arrest protection** while working on Box Booms. The positions are five-rung ladders above and between the center two upper house boxes.

For Box Boom Drawings visit <http://maj.org/about/stage-resources.cfm>

- 1-1/2" schedule 40 steel pipe
- Each holds 12 lights, already installed
- House Left and Right
- Distance from top position to bottom position: 10'-5".
- Throw distance to center plaster from center rung: 41' 6"
- Dimming: Three (3) (6 x 1.2K) Intelligent Dimmer Boxes
- with 20-amp, 3-pin female stage pin receptacles per box boom
- Stage Left DMX numbers: 115-126, plus 127-132 as spares
- Stage Right DMX numbers: 97-108, plus 109-113 as spares
- Lighting Units per Box Boom, from top:
 - Eight ETC Source 4 @ 19 degree,
 - Two ETC Source 4 @ 26 degree
 - Two ETC Source 4 @ 36 degree.
- (Also, two ETC S-4 PAR emergency/work lights at top of each that may not be moved.)

Truss Towers: Technicians must **use the installed fall arrest protection** while working on Truss Towers. The positions are vertical triangular trusses located at the front of the (2nd) Balcony, one on either side.

For Truss Tower Drawings visit <http://maj.org/about/stage-resources.cfm>

- 1-1/2" schedule 40 steel pipe.
- Six rungs for hanging up to 14 lights, with 11 lights already installed
- House Left and Right
- Distance from top position to bottom position: 16'-0".
- Throw to center plaster from center light lens: 61'-9".
- Dimming: Two (2) (6 x 1.2k) Intelligent Dimmer Boxes
- with 20-amp, 3-pin female stage pin receptacles per box boom
- Stage Left DMX numbers: 73-84 (#73 is spare)
- Stage Right DMX numbers: 85-96 (#85 is spare)
- Lighting Units (Per Truss Boom):
 - Ten ETC Source 4 @ 10 degree
 - One Source 4 PAR curtain warmer at top

Lighting Inventory:

- Majestic FOH lighting inventory for the Box Booms, Truss Towers, and Balcony Rear
- Catwalk lighting positions is specified above, by position.
- Mezzanine Rail has no installed lights.

Additional Lighting Instrument Information

- Each production rents or brings its own package of units, cabling, and dimmers.
- Majestic DWG and PDF drawings represent "House Normal" for each hanging position.
- Producers who make changes must restore to House Normal at load out.

Lighting accessories:

- Cardboard Color Frames
- 48 @ 6-1/4" for Box Booms and Mezzanine Rail
- 10 @ 7-1/2" for Source 4 PAR
- 4 @ Source 4 Iris
- 16 @ Type A template holder
- 4 @ Type B template holder
- 24 @ Top Hats
- 12 @ Source 4 PAR Barn Door
- Safety cable per MAJ unit. **Producer must furnish safety cables for own gear.**

Booms: 6 @ 50-lb bases with 21' threaded pipes. Show must install proper safety stays and guy lines.

Work lights: Over stage works should be included in each rental package.

Curtain Warmers: Two @ 575w Source 4 PAR MFL, one on each Truss Tower.

Lighting control:

DMX channels 1-156 are reserved for MAJ house lights and IPS System. Most road dimmers starting DMX address is 201.

MAJ Console is an ETC Express 250 w/UPS and flat screen monitor. There is a rental charge for its use. Producers may bring in their own consoles.

Control Location: MAJ asks that control consoles such as lighting and sound NOT be placed on stage in locations that restrict access to breaker panels, and MAJ control racks.

MAJ also asks control consoles and stage management NOT to use the house boxes stage left or right. There is no permanent wiring of any kind to these locations.

The show may place lighting control, sound control, and stage management locations as required on a per show basis. The standard light board locations are rear orchestra stage left (kills 12 seats,) downstage left offstage, and 1st gallery stage left. The Standard Sound board locations are rear orchestra stage left (kills 12 seats) and downstage left offstage.

LAN Wiring:

There is Category 5 unshielded twisted pair ("Ethernet") wire throughout the building for use by the Licensee. The 10BaseT wiring complies with the TIA568-A standard. It is compatible with ETCnet, ETCnet2, and StrandNET. It uses the RJ-45 standard 8-pin modular plug and jack.

Jack locations are:

- "FOH Attic" (not normally accessible)
- "Rear Wall" (2nd Balcony Rear)
- "Boom HR" and "Boom HL" (Truss Towers)
- "Mezz Rail"
- "Gallery SL" (most common position for dimmer racks and light console)
- "Tech Table 1" and "Tech Table 2" (orchestra seating, center Row J)
- Two downstage left in the house rack

Audio

For more information or clarification beyond this description please contact [Rick Brenner](#), the MAJ Audio Supervisor (617) 824-8728. Please also inquire about the standard weekly use fee involved in using the system.

Audio System Description:

The Majestic Theatre Sound System is comprised of a Center Cluster hung in the proscenium arch that provides coverage for the mezzanine (2 x EAW MQ-1364) and the rear orchestra section (EAW MQ-1364) as well as the low frequency cabinet (EAW TD-412) for the entire theatre. There are side fill loud speakers (2 x EAW JF-290) mounted to the proscenium at the orchestra level to provide a stereo image. A front fill system (4xEAW JF-60) on the apron of the stage fills in the first few rows below the coverage pattern of the main cluster and helps to locate sound from the stage. Four delay speakers (4 x EAW JF-80) are mounted in the ceiling of the Mezzanine and two loud speakers (4 x EAW AS690e) per side on each side of the (2nd) Balcony. Soundweb processors that are preconfigured for optimal equalization and time alignment digitally control all of these systems.

The system includes permanent wiring flexible enough to accommodate events ranging from a few microphones to productions using up to 24 (of 60 available) mic lines. Microphone lines are accessed through 12 channel stage boxes that plug into multi-pin connectors on panels located in the Orchestra Pit (panel #C121: two 12-channel connectors), Stage Left (C102) and Stage Right (C101). In addition the panels contain a 12-ch line level multi-pin connector that terminates at the patch bay. The 48 microphone lines in C101 (stage right), C102 (stage left), and C121 (Orchestra pit), normal through the patch bay in the main amplifier room to four 12-ch multi-pin connectors in a panel located in the plenum (C171) below the house rear mix position. Two of these multi-pin connectors can be connected to multi-pin-to-fan cables (the theater owns two 12-channel multi-pin-to-fan cables) and pulled up through access holes in the floor at the rear house mix position to provide 24 microphone lines for connection to a console. A 16-ch fan-to-multi-pin connects console outputs to the system inputs at the same plenum panel. Fan channels #1-8 (female XLR-3) normal through the patch panel to the 8 system digital signal processing (DSP) inputs, and #9-16 (1/4" TRS (balanced phone connector)) terminate at the patch bay for other uses.

The plenum panel (C171) also provides 12 combination XLR/TRS connectors, 10 of which normal through the patch bay to 10 channels of amplifiers whose outputs can be patched to 20 available loudspeaker receptacles located at panels C101 (stage right), C102 (stage left), C121 (Orchestra pit), and C171 (plenum), all with four each, and the on stage left and right first galleries (2 each). Intercom, Video, and TV connectors are also available on C101 (stage right), C102 (stage left), C121 (Orchestra pit), and C171 (plenum) panels. Available at plenum, panel C171 is a multi-pin connector for a portable communications station normally used during rehearsals at the center house tech position, which duplicates the function of the backstage left panel, including Intercom,

Stage Announce, Priority page to Backstage monitor systems, Backstage Program Mute, and Audience Recall Start.

Downloads: visit <http://maj.org/about/stage-resurces.cfm> to download Audio Ground Plan drawings, and documentation of Audio Input and Output Panels.

House Mix Position:

The standard mix position is in the rear of the house right orchestra seating section, rows P and Q seats 2-12. There are four floor pockets in this location to access the system panel in the plenum located directly below the mix position.

Other Control Locations:

MAJ asks that control consoles such as sound and lighting NOT be placed on stage in locations that restrict access to breaker panels, and MAJ control racks.

MAJ also asks control consoles and stage management NOT to use the house boxes stage left or right. There is no permanent wiring of any kind to these locations.

Audio System Operation:

System operation can be as simple as a few microphones connected to a built-in automatic mixer or an outboard single output manual mixer routed as one mix to all 8 sub-systems, as complex as 24 microphones independently routed through an outboard mixer as 8 separate mixes to 8 predefined sub-systems, or a number of variations in between. Eleven presets have been provided to accommodate numerous possible requirements visiting road shows might have. These presets are selected by a pushbutton panel in the main amplifier rack. Presets 1 through 8 relate to the number of separate feeds into the system from the Console Output multi-pin fan; the more feeds, the more control the console operator has over the separate sub-systems. Preset 1 requires only 1 input to feed all 8 sub-systems (output fan connector #1); preset 2 requires 2 inputs (output fan connector #'s 1&2); etc. The configurations are as follows:

Preset 1:

- Fan #1 = All 8 sub-systems.

Preset 2:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Sum of Fan #1&2 = Stage Lip, Mezzanine Fill, Balcony Fill, Cluster All

Preset 3:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip, Mezzanine Fill, Balcony Fill, Cluster All

Preset 4:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip
- Fan #4 = Mezzanine Fill, Balcony Fill, Cluster All

Preset 5:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip
- Fan #4 = Mezzanine Fill & Balcony Fill
- Fan #5 = Cluster All

Preset 6:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip
- Fan #4 = Mezzanine Fill
- Fan #5 = Balcony Fill
- Fan #6 = Cluster All

Preset 7:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip
- Fan #4 = Mezzanine Fill
- Fan #5 = Balcony Fill
- Fan #6 = Cluster Low Frequency
- Fan #7 = Cluster Lower & Upper Mid/Hi Frequency

Preset 8:

- Fan #1 = House Left Fill
- Fan #2 = House Right Fill
- Fan #3 = Stage Lip

- Fan #4 = Mezzanine Fill
- Fan #5 = Balcony Fill
- Fan #6 = Cluster Low Frequency
- Fan #7 = Cluster Lower Mid/Hi Frequency
- Fan #8 = Cluster Upper Mid/Hi Frequency

Presets 9, 10, and 11 disable the Fan inputs and, instead, enable an 8 input automatic mixer whose inputs are located down stage right at panel C101, XLR Mic Inputs E1-E4, and down stage left at panel C102, XLR Mic Inputs E5-E8. The presets feed these microphones to the sub-systems as follows:

Preset 9:

- Mics E1-8 to HL, HR, Stage Lip, Full Cluster, Mezzanine, and Balcony

Preset 10:

- Mics E1-8 to HL, HR, Stage Lip, Full Cluster, and Mezzanine (NO Balcony)

Preset 11:

- Mics E1-8 to HL, HR, Stage Lip, and Full Cluster (NO Mezzanine or Balcony)

SELECTING A PRESET DE-SELECTS THE PREVIOUSLY ACTIVE PRESET

Button #12:

- This is NOT a preset. It is a MUTE Switch that interrupts the program feed to the Front of House and Back of House monitor systems, as well as the Hearing Assistance System (normally derived from whatever is fed to the Cluster Lower Mid/Hi sub-system) and replaces it with a feed from the Mezzanine Rail Monitor Microphone. In normal operation (un-muted, LED OFF), the Monitor systems automatically switch to the Mezzanine Rail Microphone in the absence of signal to the Lower Cluster (i.e. Console Outputs Muted.)

Audio Inventory:

Cluster Upper: 2 @ EAW MQ1364 Mezzanine fill
(biamped QSC 702)
1 @ EAW TD412 Low Frequency Cabinet
(biamped QSC 1102)
Cluster Lower: 1 @ EAW MQ1394 Orchestra fill
(biamped QSC 702)
Side Fills 2 @ EAW JF290Z L&R Proscenium
(biamped QSC 702 HF/1102 LF)
Apron fills 4 @ EAW JF60 Front Orchestra fill
(QSC 502 L&R Ch.1, C Ch.2)
Mezzanine 4 @ EAW JF80 Upper Mezzanine fill
2nd Balcony 4 @ AS-690e
Stage Monitors 6 @ EAW JF80 with yoke
3 @ EAW JF60 with yoke

<p>1 @ Mackie 1402-VLZ PRO</p> <p>1 @ Tascam CD-450 CD Player with wired remote</p> <p>1 @ Tascam 122MKIII Stereo Cassette Deck with wired remote</p> <p>4 @ Shure SM58 Vocal Microphones</p> <p>1 @ Shure SM58s Vocal Microphone with switch</p> <p>1 @ Shure Microflex Cardioid Condenser 18" Lectern Microphone with wired base</p> <p>3 @ Crown P</p> <p>2 @ Whirlwind Director Direct Boxes</p> <p>1 @ Whirlwind 12 output press box</p> <p>2 @ Whirlwind 12 pair input Box XLR to multipin 25' (for onstage or pit mic/line inputs)</p> <p>2 @ Whirlwind 12 pair input Box XLR to multipin 50' (for onstage or pit mic/line inputs)</p> <p>2 @ Whirlwind 12 pair fan XLR male to multipin 30' (run from plenum panel to console inputs)</p> <p>2 @ Whirlwind 12 pair multipin to multipin 40' (extension for any 12 pair multipin cable)</p> <p>1 @ Whirlwind 16 pair fan (8 XLR & 8 TRS) to multipin 30' (console outputs feed to system)</p> <p>1 @ Whirlwind 16 pair multipin to multipin 40' (extension for any 16 pair multipin cable)</p> <p>1 @ Whirlwind 16 pair multipin to multipin 70' (used for Clear-Com remote run to house center)</p> <p>1 @ Pro Co 16x4 Snake box to fan XLR 150'</p> <p>1 @ Whirlwind 6 pair tail to tail XLR 30'</p> <p>1 @ Whirlwind 6 pair tail to tail XLR 40'</p>
--

Communications

Audio Intercom System Description:

The Communication System consists of a 4-channel Clear-Com MS-440 Master Station located in the down stage left floor rack (PCP) wired to receptacles in the stage right (C101), stage left (C102), orchestra pit (C121), rear mix position (C171), and house center (C172) connector panels as well as individual 4-channel receptacle plates located throughout the theatre for use with Clear Com belt packs and headsets. Using the stage PCP rack also provides a front panel latching switch to "Mute" program audio to the backstage system when required, as well as a switch to start playback of a digitally recorded "Audience Recall" message in the front-of-house Lobby system, automatically overriding the Lobby program source, (VCR or Theatre Program, selectable in the Box Office, which also has an "Audience Recall Start" button. Note that House Management MUST initiate audience recall, as they are the only personnel able to assess crowd and safety situations in the house.). A Telex 4-station wireless intercom system can be connected to any one of the 4 Clear-Com channels by patching directly into the MS-440 in the back of the PCP rack.

The "Announce" button on the MS-440 allows a microphone or headset connected to the station to page into the dressing room/backstage program monitor system by muting program and overriding volume controls in the "Trap" and "Ready" rooms and in the stage left offices during pages.

A Clear-Com RM-440 remote station (A) in a portable rack that also contains "Program Mute" and "Audience Recall Start" switches can be connected via a multi-pin cable to the plenum C171 panel to provide all of the functions of the PCP rack station at the Center House Mix location during rehearsals.

The Majestic wireless intercom main station is a Telex BTR700 with an RF frequency range of 518-608MHz for the TX and 614-740MHz for the RX. There are 4 wireless belt packs and each gets an individual TX freq in the 614-740MHz range to talk independently to the main station and they all listen to the same RX freq in the 518-608MHz range. Basically you need one frequency in the 518-608MHz range and four in the 614-740MHz range. The Telex does have a handy "Clearscan" function that can effectively be used to search for unused frequencies.

Intercom Channels Allocation:

Clear-Com 4 Channel intercom system w/MS-440 Base Station.

- Channel A is for general communication to run crew.
- Channel B is usually set aside for Lighting.
- Channel C is usually A/V.
- Channel D is reserved for house management communications.

Intercom Inventory:

- 01 @ Clear Com 4 Channel intercom system MS-440 Base Station
- 01 @ Clear Com RM 440 Four Channel Remote station A in a rack as mentioned
- 01 @ Clear Com RM 440 Four Channel Remote station B Stand alone
- 17 @ Clear Com RS501 Single Channel Belt Pack
- 01 @ Clear Com RS502 Dual Channel Belt Pack
- 11 @ Clear Com CC95 Single Muff Headset (Black)
- 02 @ Clear Com CC85 Single Muff headset (Black)
- 01 @ Clear Com CC75B Single Muff Headset (Blue)
- 01 @ Clear Com CC240B Double Muff Headset
- 05 @ Clear Com HS-6 Telephone Handsets
- 01 @ Clear Com KB-112 Speaker Station
- 02 @ Clear Com KB-211 Speaker Station
- 02 @ Clear Com KB-212 Speaker Station
- 01 @ Clear Com Compatible Call light Strobe unit
- 04 @ Telex RadioCom TR700 Wireless Belt Pack
- 04 @ Telex PH-1 Headset for wireless intercom
- 01 @ Telex RadioCom BTR700 Wireless Base Station

Audio Monitor System:

The 70 volt monitor system is powered by a 4-channel QSC CX204 amplifier. This amplifier powers front of house, lounge, and upper lobby audio monitors and the back stage and dressing room monitors. Each back stage speaker location is equipped with a volume control for adjusting the local level. The front of house monitor volume levels can be adjusted in the House Manager's office (be aware that access to this panel is limited to times when the box office is open). A Soundweb processor that is preconfigured to send program information to all the locations controls the system. The program feed is variable and can be fed from one microphone on the mezzanine rail or independent feeds can be sent into each channel of the amplifier directly (Doing this bypasses the Soundweb). The monitor system is also equipped with a recall sampler that is used to play short audio files to alert the patrons to take their seats. If an independent feed is intended for each monitor location it will be required that the recall sampler be fed into the outboard show console and assigned to the front of house monitor system.

Assisted Listening System:

The theatre is equipped with a Williams Sound personal PA deluxe system 300. This is an FM transmitter and receiver package that is fed from the microphone located on the mezzanine rail, or an independent feed can be routed directly into the system.

Assisted Listening Devices Inventory:

- 01 @ T20 transmitter
- 48 @ R19 receivers
- 48 @ HED 021 headphones
- 06 @ NKL 001 neck loops for use with Tswitch enabled hearing aids

Video

Closed Circuit Video System:

The Video System at the Majestic Theatre consists of a video camera on the Mezzanine rail and a VHS VCR, a video patch bay, and distribution amplifiers in a wall-mounted rack in the main sound system amplifier room for routing signals to/from receptacles on the C101 (stage right), C102 (stage left), C121 (orchestra pit) and C171 (plenum) connector panels; connector plates on the front of the mezzanine and orchestra pit ceiling; and video monitors in the video rack and the downstage left floor rack. By default, the mezzanine camera feeds Video Input 1 on both monitors. Video Input 2 is reserved for other uses such as an IR mezzanine rail camera or Pit Conductor camera. At the downstage left floor rack, Video Input 3 is used in S-video mode for the output of a Scan-Converter for display of lighting system VGA signals when equipment with that capability is used. The VCR modulated RF output (ch 3) is also available at these monitors and at the TV connectors on the system connector panels, although VCR playback is primarily intended for use in the Lobby and Lounge LCD displays. If the "Play" button is pressed and held for several seconds, until the word "play" flashes on screen, the VCR will automatically rewind and replay a tape up to 100 times. If camera video is patched into the VCR Video Input and the VCR Input is selected as L-1, then the Lobby & Lounge LCD panels will display the camera image when no tape is playing.

Video Recording:

MAJ has empty cable passes installed between nine camera positions in the auditorium and the basement under the seats, with an additional cableway from there to the loading dock area. At the dock the show can either cable directly to a "B Truck" or into a patch bay that connects to the television production control room in Emerson College's Tufte Performance and Production Center. Shore power of two 200 amp, 3-phase disconnects is available in the loading dock. **Camera locations** are:

- 1 -- Onstage (downstage left alcove)
- 2 & 3 -- Orchestra pit, foot of each aisle
- 4 & 5 -- Lower boxes, orchestra sides
- 6, 7, 8, & 9 -- Orchestra section, last row, Right-Center-Center-Left
- 10 -- Mezzanine Rail center (robotic camera permanently installed)
- 11 & 12 -- Upper boxes, orchestra sides
- 13 -- (2nd) Balcony, front house right at truss tower (permanent wide shot camera installed)
- 14 -- (2nd) Balcony back center

Any additional camera locations that require running cable across traffic aisles or touching any ornamental plaster or historic finishes will be discouraged and will require SPECIFIC WRITTEN APPROVAL OF THE MAJ THEATRE MANAGER BEFORE INSTALLATION.

Video Projection System:

For more information or clarification beyond this description please contact [Rick Brenner](#), the MAJ Audio Supervisor (617) 824-8728. Please also inquire about the standard weekly use fee for the system.

The Cutler Majestic Theatre video projection and switching system is comprised of a 10,000 lumen LCD video projector, a video switcher/scaler, a 15' X 20' projection screen and Cat5 video converters for transmitting video signals from multiple control locations. The Majestic can provide a DVD player and/or a laptop computer with Microsoft PowerPoint as video playback sources. The video projector may be configured with either of two lenses, and is capable of a wide range of image sizes depending on screen location and lens choice. The video switcher/scaler is a true multi-standard video to RGBHV scaler and a seamless presentation switcher capable of seven inputs of various types. Other special features include, video blanking, video freeze, and picture-in-picture insert. Rental of additional or other playback sources can be arranged as needed for an additional cost. The video projection system is normally in storage and will require installation prior to usage. The video projector is typically mounted on the mezzanine rail with a custom projector platform. Other projection locations may be possible depending on compliance with Majestic house rules.

Video Projection and Switching System Inventory:

- Eiki LC-XT3 10,000 Lumen Video Projector -- <http://www.eiki.com/Products/LC-XT3>
- Lenses: <http://www.eiki.com/Products/LensCalculator/Default.aspx>
 - Eiki AH-21102 2.98" - 3.84"
 - Eiki AH-22051 3.82" - 5.16"
- V-Shutter, DMX Controlled projector dower.
<http://www.vshutter.com/>
- Kramer VP-724XL Video Switcher/Scaler --
<http://www.kramerelectronics.com/indexes/item.asp?name=VP-724xl>
- Extron Versatools MTP 15HD RS Series CAT5 transmitter and receiver --
http://www.extron.com/download/files/userman/MTP_15HD_RS_D.pdf
- Da-Lite 15'x20' Truss Deluxe Projection Screen
- Da-Lite 3' x 14' Projection Screen for Surtitles
<http://www.da-lite.com/products/product.php?cID=11&pID=303>

Archive Recording

It is possible to record both an audio archive and a video archive at the same time. However, the recording equipment set-up must be in the same location and use the same recording technician.

Audio Archive Recording:

The Cutler Majestic Theatre at Emerson College offers a professional audio archiving service for a reasonable cost. The audio archive is recorded with professional quality microphones and available in CD format. The microphones are placed on the Mezzanine rail and will capture a clear stereo image of your entire performance. The recording levels and quality will be monitored continuously by a dedicated recording technician. The CD master recording will be available immediately following your performance. Additional copies will be available for an additional cost. The use of the CD recorder is also available for direct recording from your sound mixing console if you would prefer. Consultation on your audio archive recording is always available by contacting the Cutler Majestic Theatre Audio Supervisor, Rick Brenner, at 617-824-8728 or Richard_Brenner@emerson.edu.

Video Archive Recording:

The Cutler Majestic Theatre at Emerson College offers a professional video archiving service for a reasonable cost. The video archive is recorded with a professional quality, fully robotic video camera, a robotic camera controller, and a multi format video recorder capable of recording to Hard Drive or DVD. The video camera can remain at a static focus for the entire performance or the robotic camera controller can be programmed with up to fifty preset memory locations with an operator remotely controlling the camera from an offstage location. The audio will be recorded with professional quality microphones located on the Mezzanine rail and will capture a clear stereo image of your entire performance. Alternatively, a direct feed from your audio console may be input to the video recorder if preferred. Audio levels and video quality will be monitored continuously by a dedicated recording technician. A DVD master recording will be available about 30min after the performance. Additional copies will be available for an additional cost. Consultation on your video archive recording is always available by contacting the Cutler Majestic Theatre Audio Supervisor, Rick Brenner, at 617-824-8728 or Richard_Brenner@emerson.edu.

Special Effects/SFX

Download "Boston Pyro and SFX Rules" from
<http://maj.org/about/stage-resources.cfm>

Approval

All Special Effects must be approved by the MAJ Technical Director and the Boston City Fire Department. These include, but are not limited to, candles, confetti, streamers and snow and petal drops.

MSDS

MSDS forms on all chemicals used in special effects are required to be on file with the MAJ Technical Director two weeks prior to their use.

Permits

A Boston City Fire Department Special Effects Permit must be obtained for all atmospheric effects including Dry Ice, Smoke, Fog, and Haze. Contact MAJ Technical Director for more info.

Smoke, Fog, Haze

Smoke, Fog, Haze, and other atmospheric effects require the zoning out of particle smoke detectors in the house and HVAC systems. This zoning out also requires a Boston Fire Department detail to be on site during all hours of the "Zone Out". There will be a service charge for each time the detectors are zoned out and every time they are zoned back in. Scheduling the alarm zone in/out is handled by the MAJ Technical Director. The MAJ will also obtain the Fire Department detail and bill you for the cost. The MAJ Technical Director must be notified a minimum of two weeks prior to any zone out requirements. Additional information is available from the MAJ Technical Director.

Firearms

Use of firearms on stage FIRST requires the approval of the Emerson College Board of Directors. A firearm also requires approval from the Boston Police Department, a supervisory person licensed to carry firearms in the Commonwealth of Massachusetts, and may require a Boston Special Effects Permit. Please contact the MAJ Technical Director for more information.