



**TENNESSEE
PERFORMING
ARTS
CENTER**

Andrew Jackson Hall

TECHNICAL INFORMATION

505 Deaderick Street
Nashville, TN 37243
615-782-4000

Building Architect: Taylor and Crabtree

Theater Consultant: Bolt, Beranek, Newman

Updated: December 2025

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General Information

Introduction

TPAC Venues Overview

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Site Map

Labor and Contacts

Tennessee Performing Arts Center (TPAC) opened in September 1980 and is one of the nation's most unique performing arts facilities. TPAC's facilities are owned by the State of Tennessee and managed by the TPAC Management Corporation, a nonprofit with one of the largest and most comprehensive arts education programs in the United States.

Located in the James K. Polk Cultural Center, TPAC occupies an entire city block between 5th and 6th Avenues and Deaderick and Union Streets.

Performance venues within the facility include Andrew Jackson Hall (2,472 seats), James K. Polk Theater (1,075), and Andrew Johnson Theater (264). TPAC also manages War Memorial Auditorium (1,661), a historic State-owned concert hall located across 6th Avenue from the Center.





ANDREW JACKSON HALL is the largest theater with a maximum seating of 2,472. The stage is 130'-10" wide x 53'-1" deep with a 57'-4" x 36'-0" proscenium opening. The fly house contains 75 available line sets including 6 electrics. The hall features continental seating.



JAMES K. POLK THEATER is an amazingly intimate proscenium theater with a maximum seating capacity of 1,075. Polk Theater features a semi-thrust pit, which allows even more interaction between performer and audience. The stage is 87'-9" wide by 50'-0" deep, with 46'-11" x 30'-2" proscenium opening. The fly house contains 64 line sets including 5 electrics, plus 11 working pipes downstage of proscenium.



ANDREW JOHNSON THEATER was designed to encourage and develop experimentation in theatre, music, and dance. It is the most flexible performance space in the facility. It offers complete freedom in spatial arrangement for both audience and performers. Maximum seating capacity is 264. The space is a 59'-0" x 54'-0" black box complete with overhead catwalks and 192 dimmer circuits.

All facilities are equipped with audio, lighting and backstage equipment to serve general performance needs. A Sennheiser infrared system for assisted listening is also available in each of the three spaces. For more information on the facility or rental terms, call TPAC's Programming Department at 615-782-4000

PHYSICAL ADDRESS: 505 Deaderick Street, Nashville TN 37243
(See below for shipping address)

Stage Door: 504 Union Street, Nashville TN 37219

The Stage Door entrance is on Union Street under the red awning. Anyone with backstage access must sign in and present a valid photo ID for admittance through Stage Door. Please provide a complete company list to TPAC Event Management.

The public entrance is located on Deaderick Street. Anyone performing or working in Johnson Theater should enter the building through this main entrance and take the elevator to "B" level.

Loading Dock: corner of 5th Avenue and Union Street (on 5th Avenue, a.k.a. Rep. John Lewis Way)

The loading dock is located on 5th Avenue North, at Union Street. 5th Avenue is a two-way street running both North and South. Trucks will not be allowed to block traffic outside the dock during peak traffic hours in the morning and afternoon and a traffic officer may be required. The loading dock door is open from 6:00 a.m. - 6:00 p.m., Monday through Friday, excepting state-observed holidays. Access to the dock must be scheduled in advance through the Director of Production.

The dock is 26' wide and can accommodate two semi-trailers simultaneously. It is approximately 66' from dock to door at a 7° incline. There is a floating ramp to compensate for any trailer to dock discrepancies. TPAC also has two in-house truck ramps.

Direct access to Jackson Hall is provided through a 13' x 16' bi-fold double sound isolating door. Direct access to Polk Theater is provided through a 17' 3" x 16' 3" double sound isolating door.

All loading into Johnson Theater must be done via the freight elevator at the loading dock platform area. Please check with the Director of Production regarding capacity and schedule.

Parking

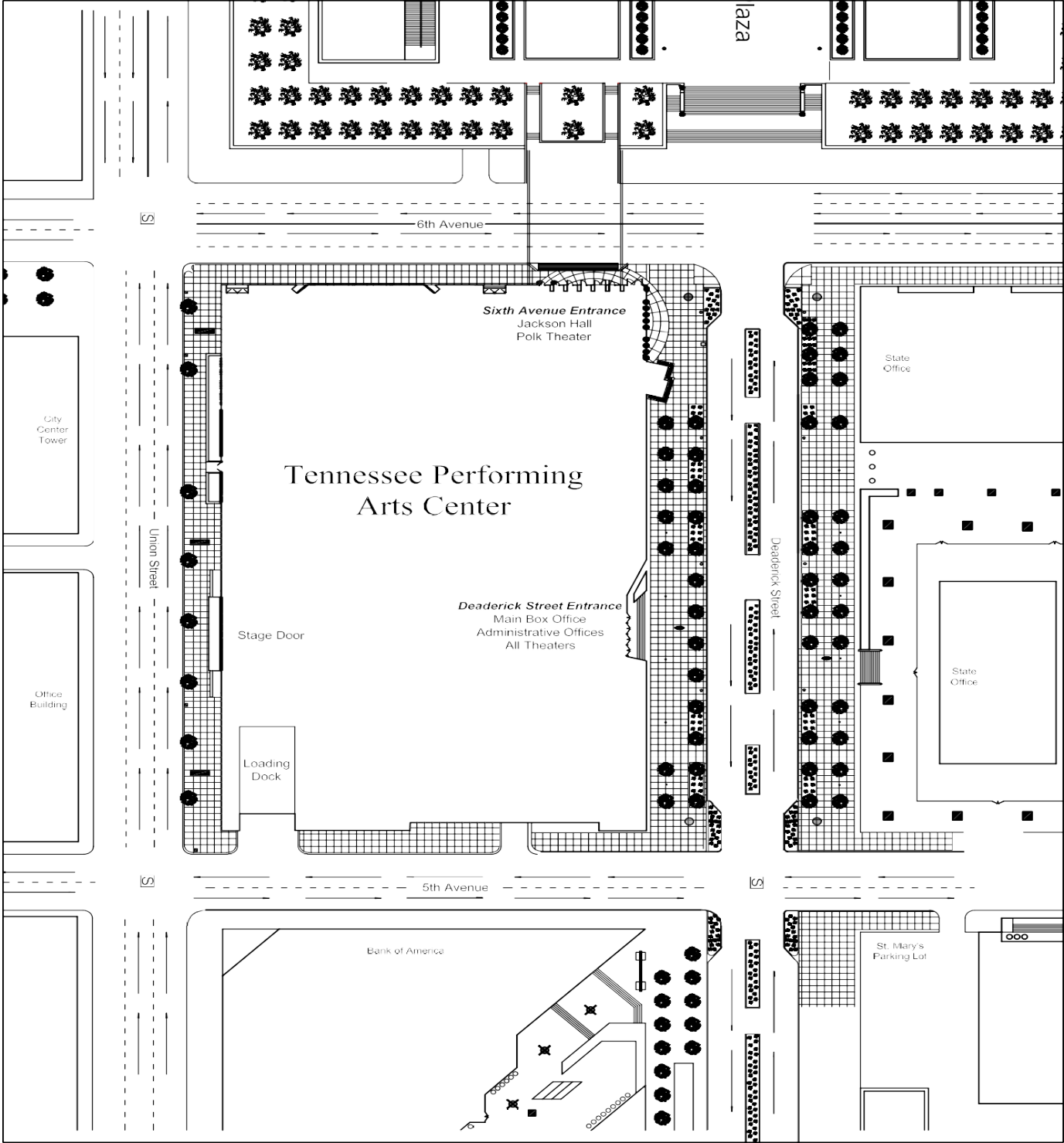
TPAC does not have any on-site, overnight, or long-term parking available. Event Management can request street parking permits from the city to cover temporary production vehicle parking for load-in and load-out. If your company is traveling in a full-size bus and/or truck, please discuss with Event Management during the advance process for parking options.

Shipping Address

For packages: Please be sure to specify TPAC, the event name, and 3rd Floor in the address to prevent packages from getting lost in the State's security system.

Please note we do not receive packages during the weekend and the last delivery to our office is on Friday afternoon. Anything that is received later cannot be retrieved after Friday afternoon. We experience delays with USPS as it typically takes an additional day to go through the State's security system in another building. FedEx and UPS are preferred carriers.

TPAC – EVENT NAME
505 Deaderick St., 3rd Floor
Nashville, TN 37243



LABOR

The Tennessee Performing Arts Center is not a union facility and has a full-time technical staff. The Director of Production will determine the minimum number of TPAC personnel and/or their assistants required whenever a theater is in use. TPAC has a pool of qualified, trained hourly staff available for any production. This crew is familiar with TPAC's equipment and facility.

TPAC PRODUCTION MANAGEMENT

SAWYER WALLACE

Director of Production
615-674-9839 swallace@tpac.org

TPAC EVENT MANAGEMENT

Rebecca Forrest

Senior Event Manager
803-610-8412 rforrest@tpac.org

IATSE LOCAL 46

Business Agent – Patrick Hutchinson

211 Donelson Pike Suite 202
Nashville, TN 37214
615-885-1058 BusinessAgent@IATSE46.com

THEATRICAL WARDROBE ATTENDANTS UNION – LOCAL 915

Business Agent – Connie Clark

PO Box 383
Nashville, TN 37076
615-308-6726 ccrc4670@aol.com

MUSIC CONTRACTOR

Stephen Kummer

615-400-8653 stephenkummer@comcast.net

Policies and Procedures

Policies for Patron Safety

Production Related Policies

Technical Labor Policies and Procedures

The following Policies and Procedures have been established to comply with various Life Safety, Fire, and Building codes and are not negotiable.

POLICIES FOR PATRON SAFETY

1. Smoking is **not** permitted in any part of the building. Smoking is permitted outside of building at least 50 feet from the entrance. Smoking of nontobacco-based products on stage is permitted as an integral part of a character's role in a performance or rehearsal with prior permission from TPAC's Technical Staff.
2. Food and Drinks purchased from TPAC Food and Beverage are permitted inside the theaters for all performances per advance. Please contact TPAC Event Management for complete information on food and drink policies.
3. The Licensee may **not** obstruct: (i) any entrances or exits from the building, (ii) any stairways, hallways, or access to utilities within the building, or (iii) any sidewalks immediately outside the building.
4. Animals (other than Service Animals) will not be allowed in the building for any reason other than use in the event and only after the written approval of TPAC's Technical Staff prior to load-in. Licensee is responsible for training and safety requirements of all animals, inclusive of service animals, approved to be on property. Any clean up or damage repair required after an animal has been on the property is the sole responsibility of the Licensee.
5. Decorations and signs may not be placed in any rooms, hallways, lobbies, or theaters in the building without the permission of TPAC. Costs to repair any damage caused by placing such decorations or signs will be paid by the Licensee.
6. No sign or decoration is allowed on the building exterior or sidewalk.
7. Firearms are prohibited in all state buildings.

PRODUCTION RELATED POLICIES

1. TPAC equipment must be operated by TPAC personnel. Repair or replacement of TPAC equipment being used or while in the possession of Licensee or Licensee representative, other than normal wear and tear, is the sole responsibility of the Licensee.
2. Prior to the event, the Licensee must provide a complete list of all persons to be allowed in the backstage area to TPAC Event Manager. TPAC reserves the right to restrict backstage access.
3. The house opens 30 minutes prior to the scheduled performance. All set-up and sound checks must be completed by this time. A TPAC Event Technical Director will assist the Licensee in opening the house on time. In the instance of War Memorial Auditorium, due to the size of the lobby, TPAC and Licensee will mutually agree on a time for the facility's exterior and interior doors to open.

4. The express oral approval of TPAC Event Technical Director, in collaboration with the Licensee's Stage Manager, is required to begin each performance and end each intermission.
5. House seats will not be removed to accommodate sound and lighting boards. TPAC will provide space behind orchestra level seating to the extreme right and/or left of the control booth. Accessible seating around these locations will take priority over placement of sound and lighting boards.
6. TPAC reserves the right to control the final sound level for any event.
7. All coordination between Licensee and TPAC staff will be done through TPAC Event Management with the exception of 1) merchandise or food and beverage requirements, which will be coordinated with the TPAC Food and Beverage Management and/or 2) technical labor and requirements, which will be coordinated with the TPAC Dir. of Production or Senior Production Manager.
8. No additional locks will be permitted on any door of the premises. It is recommended that valuables be collected by the Licensee's Stage Manager prior to the event and secured until the event is completed. **TPAC assumes no responsibility for valuables left in dressing rooms.**
9. ALL SMOKE, OPEN FLAME (INCLUDING CANDLES, STERNO, ETC.) AND PYROTECHNICS EFFECTS MUST BE APPROVED IN ADVANCE BY TPAC TECHNICAL STAFF, THE METROPOLITAN NASHVILLE FIRE MARSHAL, AND THE STATE FIRE MARSHAL'S OFFICE. The Licensee must provide a written description of each effect and/or use of open flame and may be called upon to demonstrate that effect or other use to the Metropolitan Nashville Fire Marshall prior to approval. Pyrotechnic effects permits also require a drawing of the stage showing locations of the effects with respect to audience, actors and/or performers and scenery, and a letter attesting to the expertise of the pyro-technician. The Licensee shall work in conjunction with the TPAC Technical Staff in coordinating demonstrations with the Metro Fire Marshall. Pyrotechnic permits through both State and Metro fire marshal's office must be issued no later than ten business days prior to the demonstration. Substantial fees are involved in this process and are Licensee's responsibility. As this process involves multiple Metro departments, we recommend beginning the application process at least 4 weeks in advance of load-in. All use of Open Flame and cooking methods must be advanced and approved by TPAC Technical Staff prior to the event. No onsite cooking is allowed at the War Memorial Auditorium.
10. All scenery and paraphernalia shall be flame proofed by the Licensee so as to satisfy legal standards and the highest standards of accepted contemporary practice. Documentation of flame-proofing shall be provided to TPAC upon request.
11. All electrical equipment brought into the Center by the Licensee must comply with all rules and regulations of city, state, and federal governments.

12. Any use and/or change of rigging and equipment must be approved in advance by TPAC's Technical Staff.

The Licensee shall not allow nails, tacks, stage screws, or similar articles to be driven or placed in any part of the Center without prior approval of TPAC Technical Staff. . Repair costs will be the sole responsibility of Licensee

13. Prior to painting anything on stage, Licensee must lay down protective barrier to prevent staining of stage. Any labor and supplies needed to repaint the stage will be billed at settlement.
14. The Licensee **may not** use a forklift on any stage.
15. The facilities are a place of public accommodation and are accessible to people with disabilities in compliance with Titles II & III of the Americans with Disabilities Act (ADA). The Licensee may not allow any of its artists, employees, contractors, agents, invitees, or any other persons it permits on the premises to render the facilities inaccessible to people with disabilities or otherwise cause the facilities to be out of compliance with the ADA. In the event the Licensee permits any person to render the facilities inaccessible to people with disabilities or otherwise cause the facilities to be out of compliance with the ADA, the Licensee must immediately remove the cause and return the facilities to compliance.
16. Licensee agrees to submit to TPAC its written schedule, production requirements, projected equipment usage, lighting and sound needs, and other requested technical assistance (collectively, the "Plans") upon (i) the execution of this Agreement, or (ii) fourteen (14) days prior to the first Day of each Run specified in the contract. Should Licensee not submit the Plans by the specified time, TPAC cannot assure that the requested technical assistance can be provided.
17. TPAC TECHNICAL STAFF AND EVENT MANAGER **MUST** BE INFORMED AT LEAST FOURTEEN (14) BUSINESS DAYS IN ADVANCE ANYTIME CHEMICAL SMOKE OR HAZE IS USED IN ORDER TO ENSURE THAT BUILDING MANAGEMENT IS INFORMED AND PROPER SAFETY PRECAUTIONS ARE TAKEN. The Event Technical Director needs to be informed each day of production use of smoke or haze 15 minutes prior to use to ensure building management is informed and proper safety precautions are enforced.
18. All use of special effects must be approved by the TPAC Director of Production. Special effects may include but not be limited to such effects as water, sand, confetti, herbal cigarettes, animals, effects involving open flame, etc. The Licensee must provide a written description of each effect and submit to the TPAC Director of Production no later than four (4) weeks prior to load-in. In the best interest of the Licensee, we recommend that you begin discussing potential ideas with the TPAC Director of Production as early as possible in your planning process. Approval will not be unreasonably withheld. Should an effect require governmental approval, Licensee is responsible for all necessary approvals from government authorities (ie. Metro or State Fire Marshall, Tennessee Wildlife Agency, Metro Police, etc.) and any related costs. Such approvals must be submitted to the TPAC Director of Production at last two (2) weeks prior to load in.

19. All "prop" weapons must be approved by the TPAC Technical Staff at least fourteen (14) days prior to the first day of load in and demonstrated to the TPAC Director of Security upon arrival at the venue. Licensee is responsible for training and safety requirements. Prop weapons must be under direct care of a specified props or weapons master and must be secured under lock and key when not in use on stage.
20. TPAC reserves the right to inspect all equipment, scenery, props, instruments, or any other item that Licensee proposes to use in connection with its use of the Venue and to preclude the use of such item if, in the opinion of TPAC, such use could endanger any member of the staff or public, the performing company, any equipment, property, or the Center in any way.
21. Use of the loading dock must be approved in advance by the TPAC Technical Staff. Rental of TPAC spaces does not imply the use of the loading dock for anything other than loading or unloading equipment. Parking on the loading dock is not permitted for any reason other than immediate loading and unloading. Any personnel not directly associated with driving or directing vehicles entering the loading dock must enter the Venue through the stage door. No foot traffic will use the loading dock to enter or exit the Venue.
22. The head of TPAC Tech has final authority with regard to the use of technical labor and use of equipment in the Venue, it being understood that the TPAC Event Technical Director shall consult with Licensee when reasonably possible with regard to decisions made pursuant to this section.
23. All use of special effects must be approved by the TPAC Director of Production. Special effects may include but not be limited to such effects as water, sand, confetti, herbal cigarettes, animals, effects involving open flame, etc. The Licensee must provide a written description of each effect and submit to the TPAC Director of Production no later than four (4) weeks prior to load-in. In the best interest of the Licensee, we recommend that you begin discussing potential ideas with the TPAC Director of Production as early as possible in your planning process. Approval will not be unreasonably withheld. Should an effect require governmental approval, Licensee is responsible for all necessary approvals from government authorities (ie. Metro or State Fire Marshall, Tennessee Wildlife Agency, Metro Police, etc.) and any related costs. Such approvals must be submitted to the TPAC Director of Production at last two (2) weeks prior to load in.

TECHNICAL LABOR POLICIES AND PROCEDURES

1. The Event Technical Director must be on duty at any time there are production personnel in the Center. Other department head substitutions may be approved in advance per the TPAC Dir. of Production.
2. Licensee acknowledges that Licensee shall be required to utilize a minimum of three members of the TPAC technical staff: one TPAC Technical Director, one TPAC Audio Engineer, and one TPAC Master Electrician, at Licensee's expense, subject to the "Policies" set forth in this Exhibit C or any subsequent amendment to Exhibit C and the provisions herein. TPAC may waive the obligation to utilize a minimum of three members of the TPAC technical staff at its discretion after consultation with Licensee.

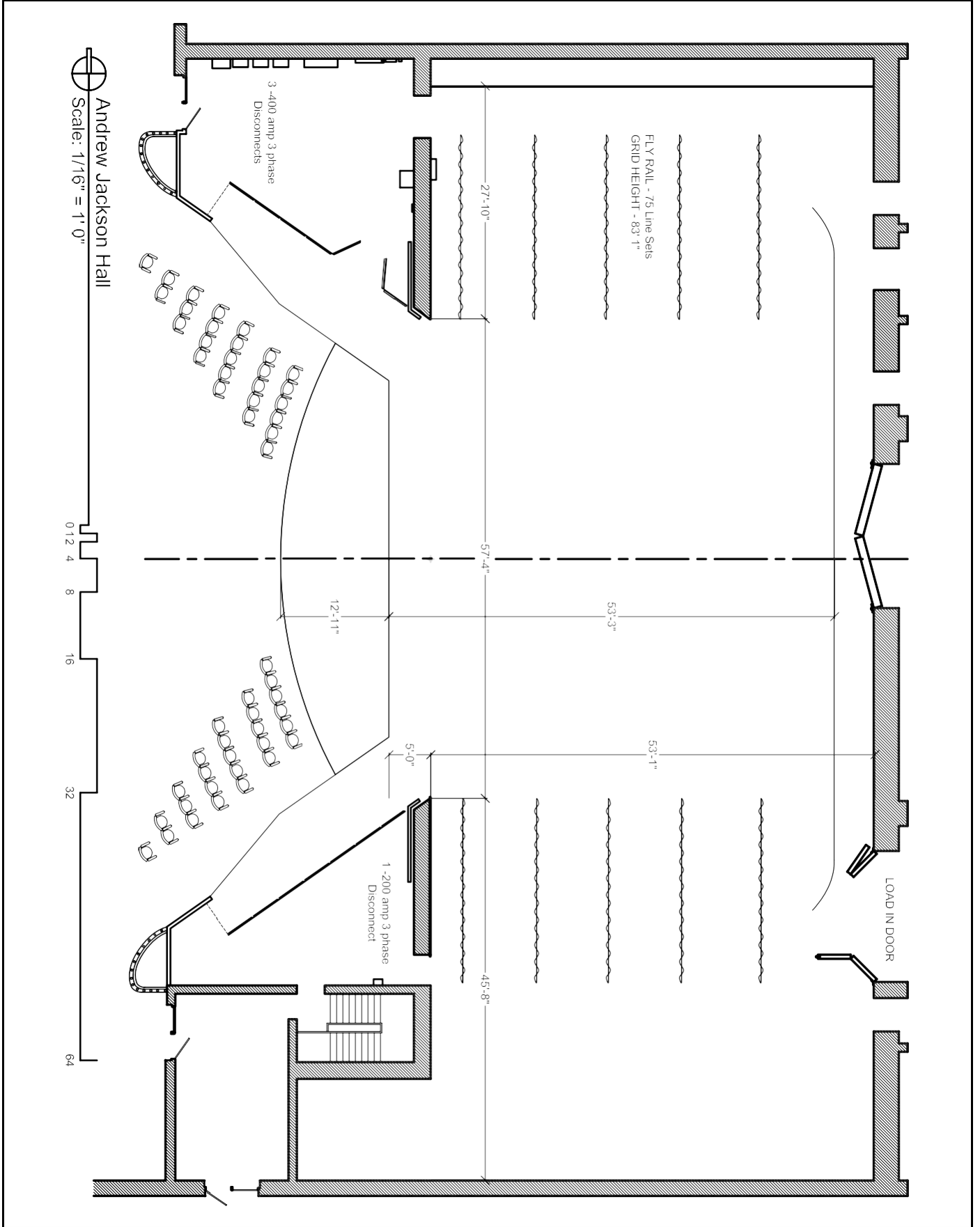
3. TPAC is solely responsible for staffing/hiring for the positions relating to Rail Crew/Flyman, Weight Loaders, Follow spot Operators, Forklift Operator, Electricians (including ground support for personnel lifts, but not, however, including a Company Production Electrician for the show), and Riggers. Licensee may, at its discretion, hire its own crew members for positions that are not considered to be the sole responsibility of TPAC as set forth herein.
4. Minimum crew call will be four (4) hours for load-in, rehearsals, performances and load-out. All billing for labor will be assessed in half hour increments.
5. The overtime hourly rate is defined as one and one-half times the standard hourly rate. There will be no stacking of overtime rates. Overtime rates apply to all technical staff, including department heads.
6. Tennessee State Law requires a minimum 30-minute meal break after six (6) hours of work. The entire crew will participate in this break. Meal breaks for technical crew may be staggered as mutually agreed upon by the Licensee and the Event Technical Director.
7. In lieu of a full hour break, the Licensee may furnish a meal for all technical staff on call and take less than one (1) hour, but not less than one-half ($\frac{1}{2}$) hour. No time shall be deducted for breaks of less than one (1) hour. All crew members shall be guaranteed two (2) hours minimum of work following a one (1) hour meal break. If a meal break in excess of 90 minutes is taken a new four (4) hour minimum call will ensue.
8. During any call, the technical staff will be given a minimum of one (1) break of fifteen (15) minutes after three (3) hours and no earlier than two (2) hours of work in one six (6) hour period. This break procedure starts over after each eight (8) hours worked.
9. An overtime rate will be charged for each hour worked over eight (8) hours in one day and for each hour worked over forty (40) total hours worked in one week. Overtime rates apply to all technical staff, including department heads. There will be an eight (8) hour rest period between calls of the same production. The work week is understood to begin on Monday and end on Sunday.
10. An overtime rate (one and one-half times employee's rate) will be charged for any hours worked between 2:00 a.m. and 6:00 a.m. Overtime rates apply to all technical staff, including department heads. Double time will be charged for all work performed on the following holidays or the day TPAC chooses to observe these holidays: New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the Friday after Thanksgiving, Christmas Eve, Christmas Day, MLK Day, and June 19th.
11. The Licensee must give the TPAC Dir of Production twenty-four (24) hours' notice of its intent to cancel any crew prior to a scheduled call. Failure to inform TPAC will result in an automatic charge to Licensee equal to the cost of four (4) hour work by all personnel who were scheduled but did not work.

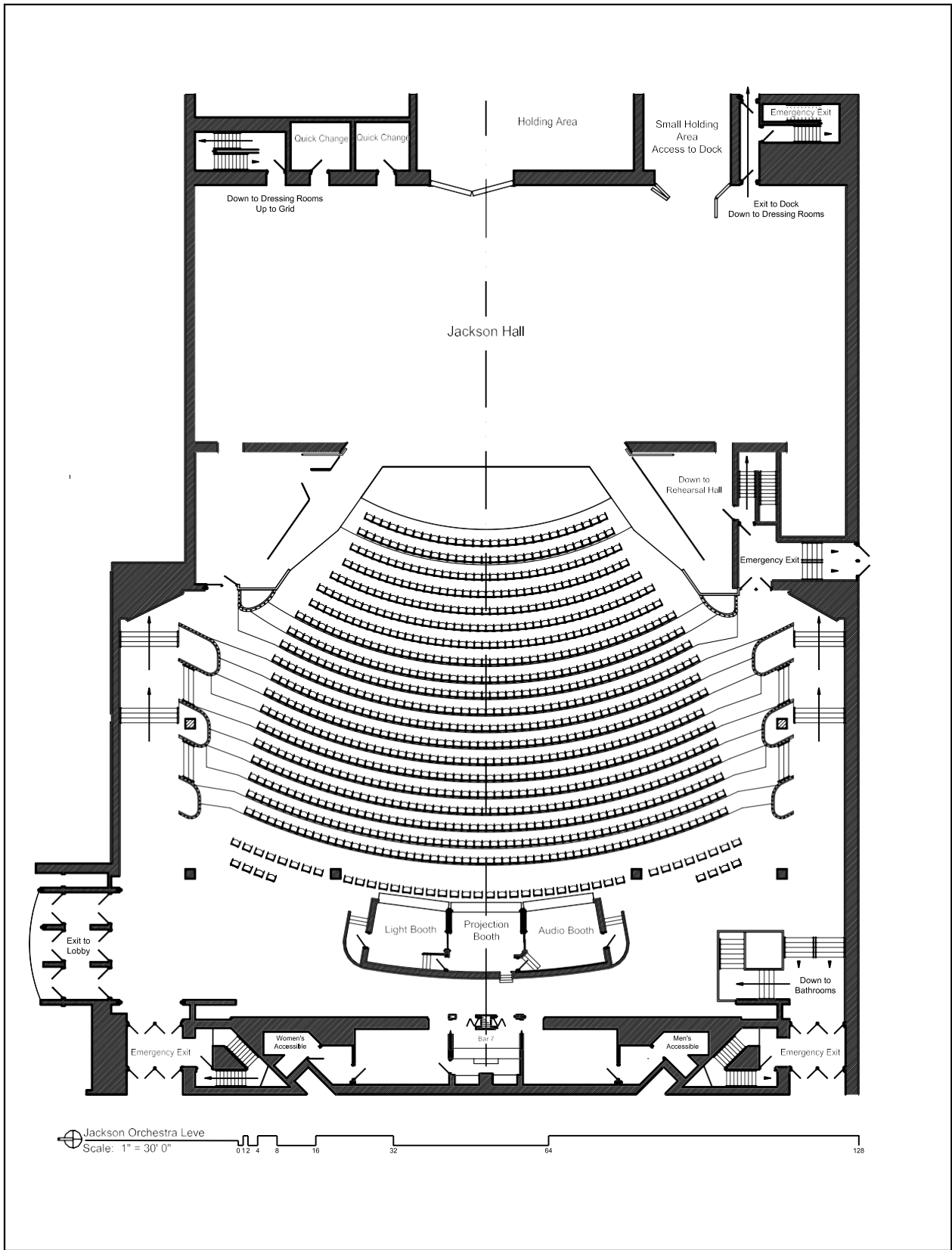
12. TPAC Technical Staff will assist the Licensee in adhering to the preceding Policies and Procedures. It is, however, the responsibility of the Licensee to schedule the Event in such a manner as to comply and avoid penalty.

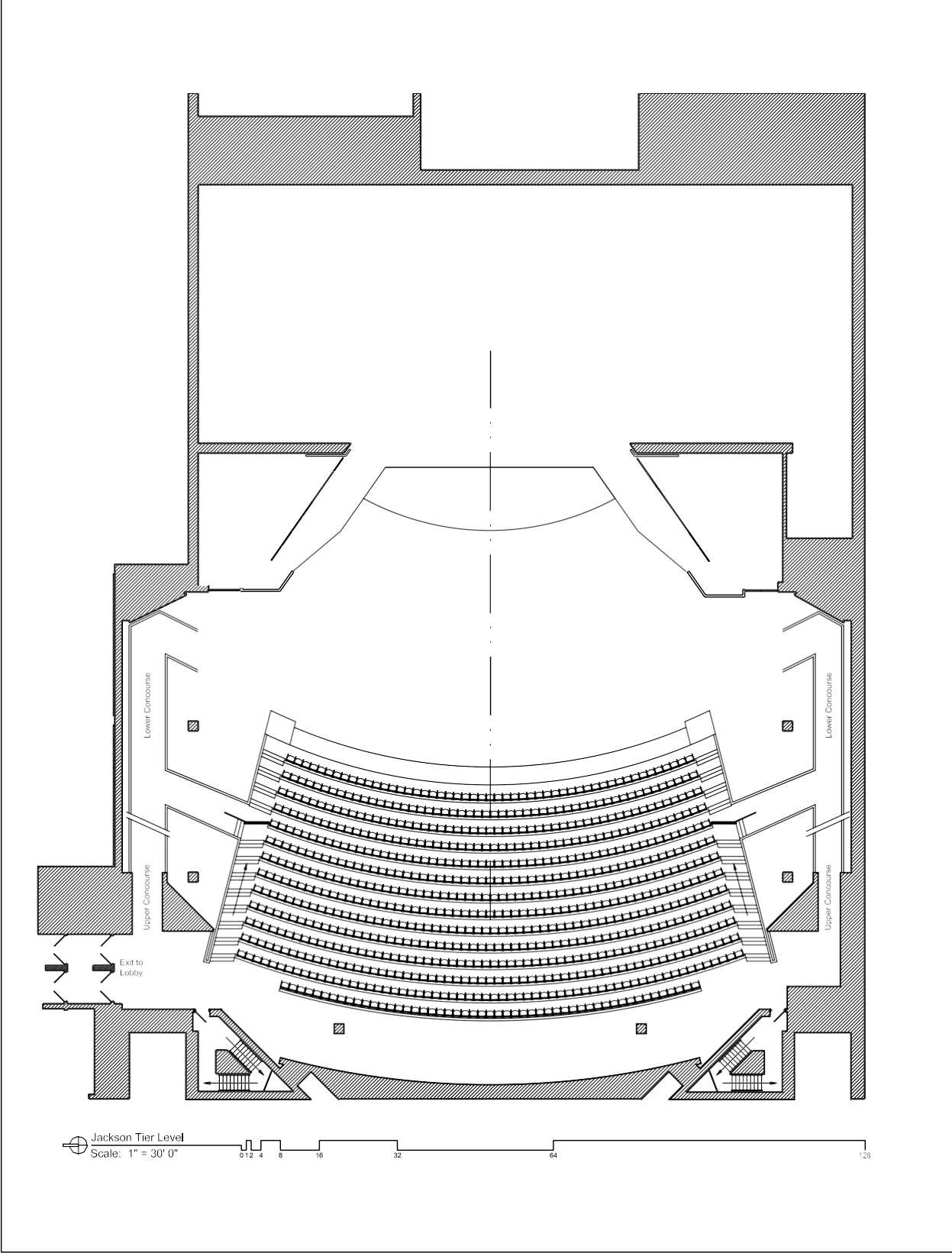
13. Riggers installing or removing chain motors overhead or from the grid will be charged at a premium rate. Overtime rates will be charged where applicable. Riggers must be from the Local 46 to install and remove rigging from grid. If IATSE Union labor is contracted for any call, Licensee agrees to follow work and billing rules as set forth by the Union Collective Bargaining Agreement.

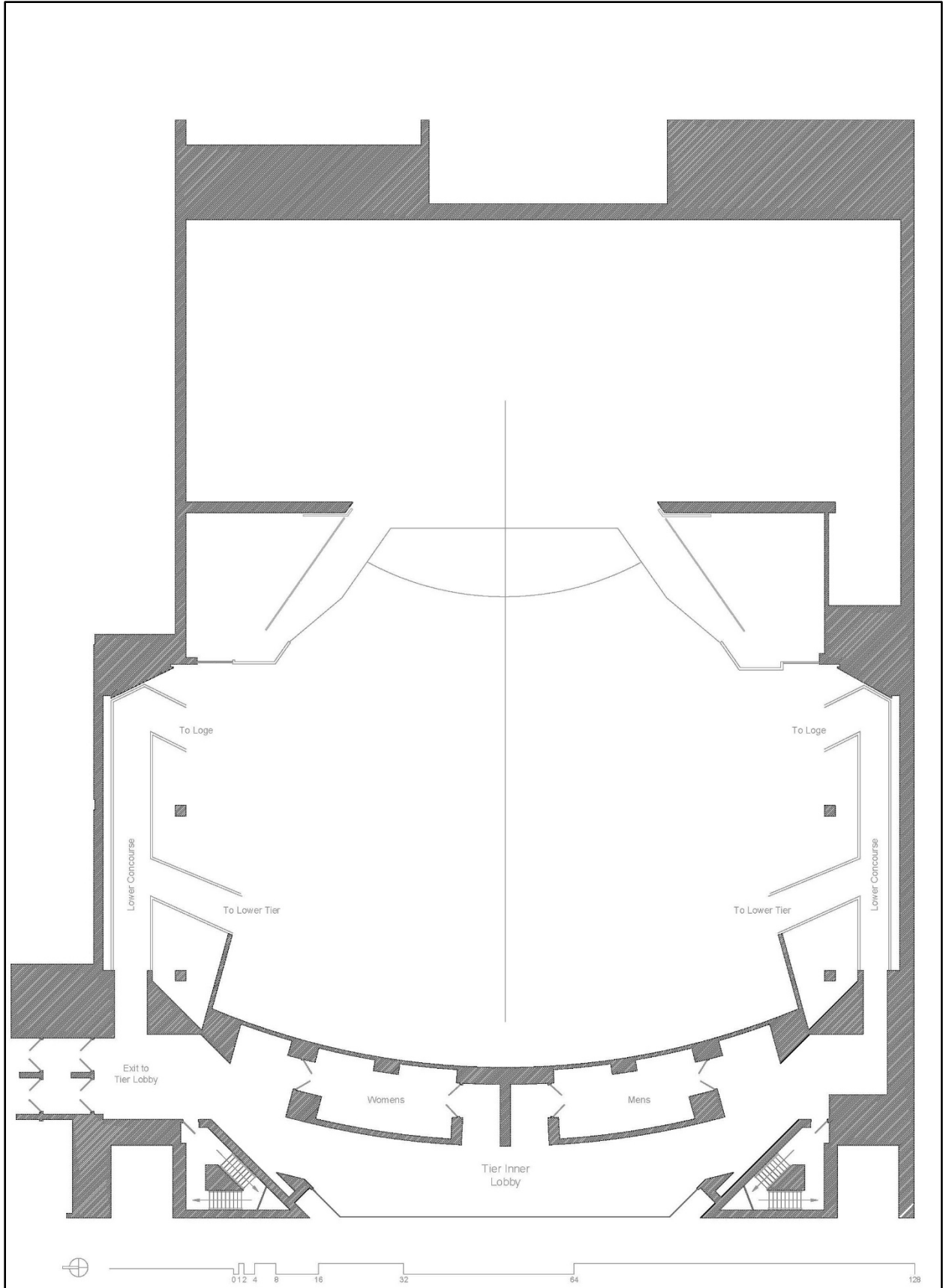
ANDREW JACKSON HALL

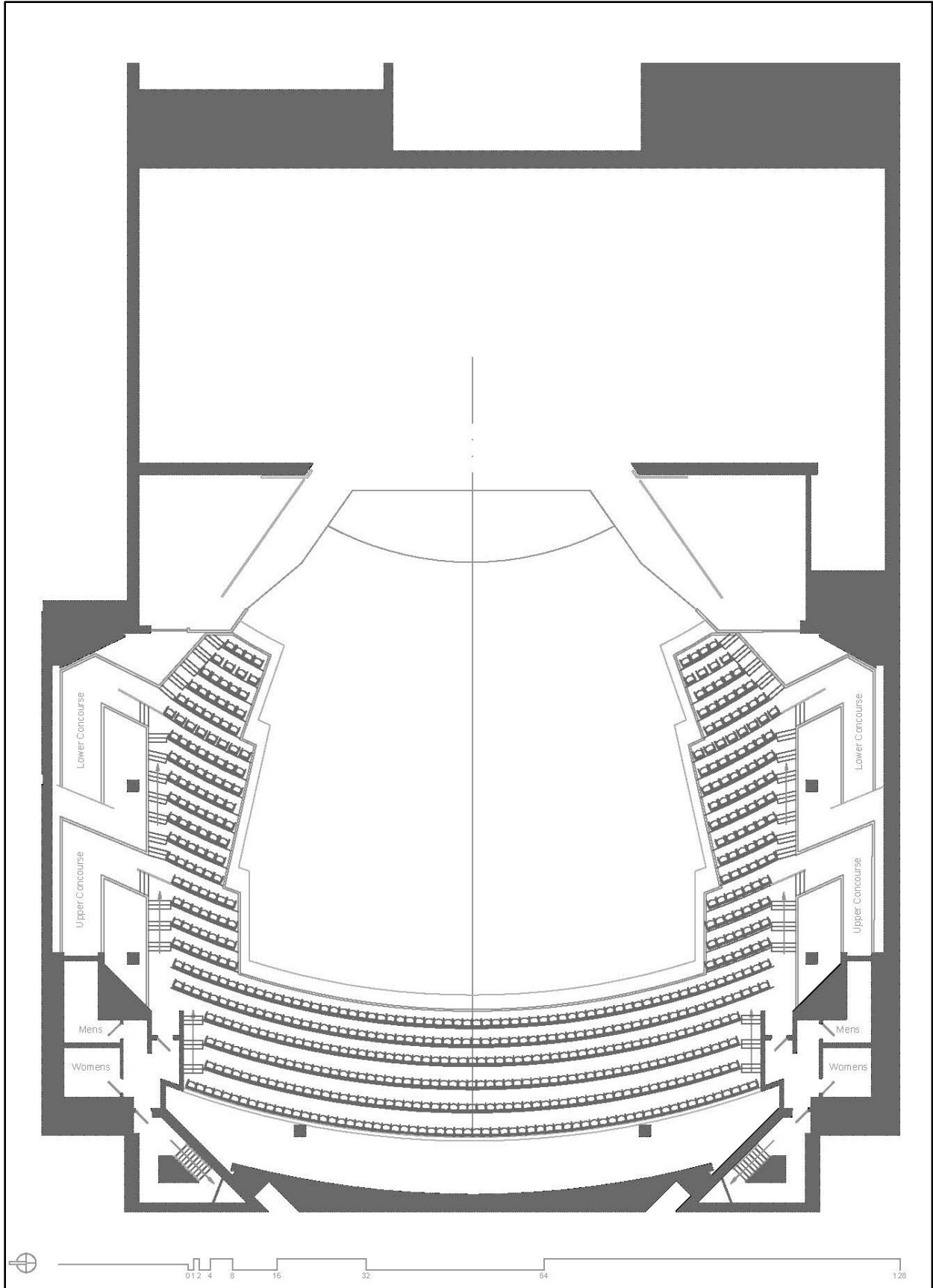


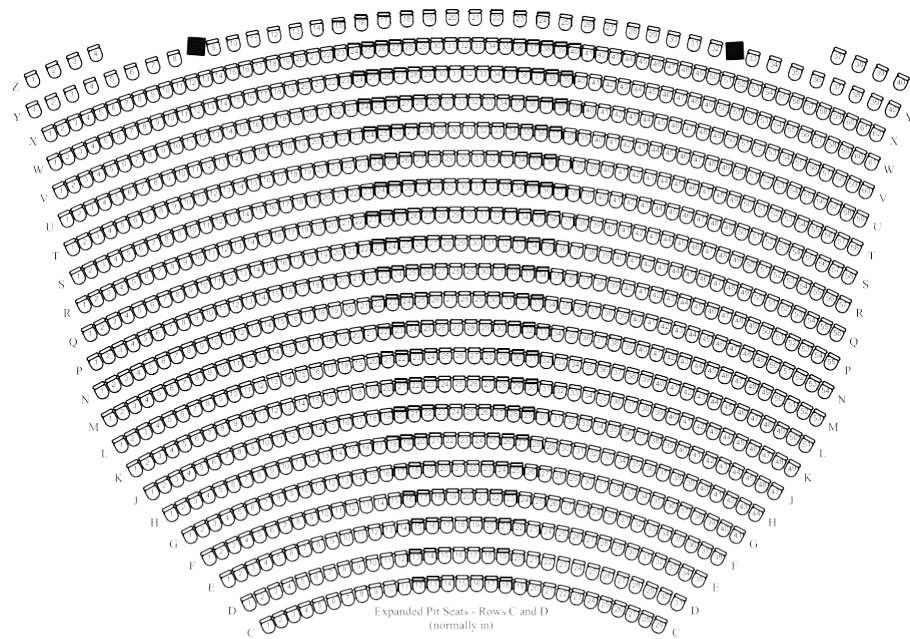
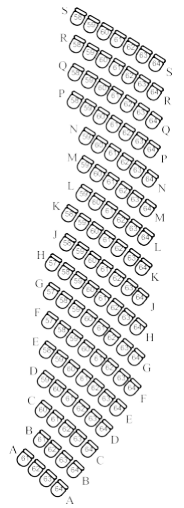
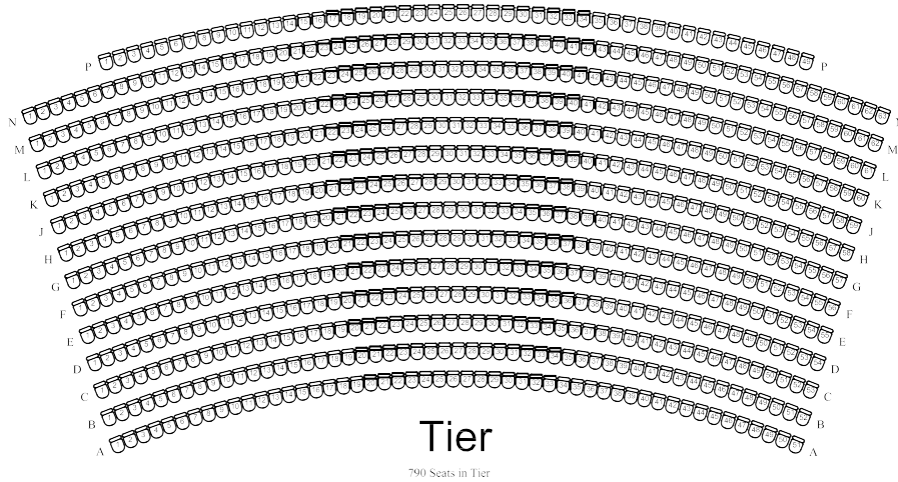
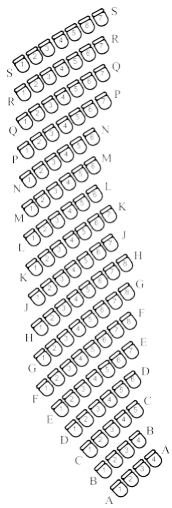
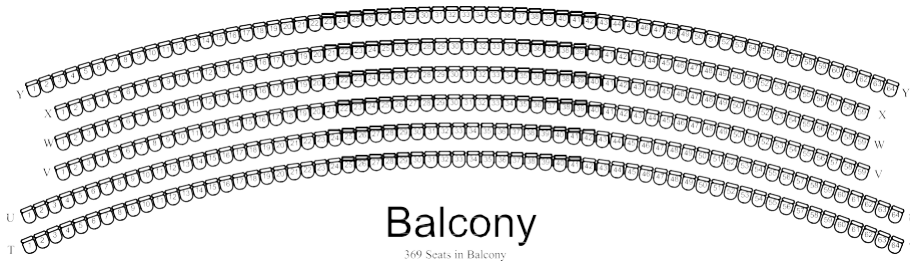












STAGE SPECIFICATIONS

Andrew Jackson Hall has a complete fly system providing seventy-five (75) usable single purchase counterweighted lines. Forty-nine (49) are general purpose pipes and have an arbor capacity of 1250 lbs. over pipe weight, six (6) are dedicated electric pipes with an average arbor capacity of 1025 lbs. over pipe weight. There are an additional six (6) electric side tabs located 46' 0" off stage of center. Pipes are 1½" in diameter and approximately 76' in length. All pipes are controlled from stage level at stage right.

All masking is flat black velour with the exception of the full stage black traveler, which has sewn fullness, and the main curtain and teaser, which are red with sewn fullness. The main curtain will fly but does not travel. There is no fire curtain. Therefore, no restrictions are in place regarding placement of scenery or equipment near the proscenium, however clearance must be provided for the deluge pipes. The "maximum" opening allows for deluge pipe clearance. The "plaster" opening is to the concrete.

The theater is equipped with acoustic banners around the perimeter of the house. The standard position of the drapes is deployed (dampening), but they can be stored upon request. Please discuss during the advance process or with the Event Technical Director on the day of the event.

Venue Soft Good	Quantity	Size (WxH)
House Teaser (Red)	1	64' wide x 14' tall
Main Drape (Red, Two Panels)	1	38' wide x 43' tall
Black Leg sets (on short traveler)	5	24' wide x 41' tall
Black Borders (two panels)	4	40' wide x 14' tall
Black Traveler (two panels)	1	85' wide x 42' tall
Full Stage Black (two panels, 3 foot overlap)	1	63' wide x 31' tall
White Cyclorama	1	85' wide x 42' tall
White Scrim	1	73' wide x 41' tall
Black Scrim	1	73' wide x 41' tall

All masking is flat black velour. The main curtain does not travel; it is guillotine only. ***There is no fire curtain***, therefore no restrictions are in place regarding placement of scenery or equipment near the proscenium, however clearance must be provided for the deluge pipes. The "maximum" opening allows for deluge pipe clearance. The "plaster" opening is to the concrete.

When the orchestra pit is being used at a level lower than the stage height and not seated, pit net use is mandatory. This may impact lighting and front fill usage.

Andrew Jackson Hall Dimensions		
Proscenium Opening	Plaster	57' 4" wide x 36' 0" high
	Maximum (deluge clearance)	56' 6" wide x 35' 3" high
	Minimum (tormentor and teaser)	45' 0" wide x 24' 0" high
Stage	Plaster to back wall	53' 1" deep
	DS Edge of fixed stage up to plaster	5' 0" deep
	Plaster to off stage wall (wing space)	27' 10" SR and 45' 8" SL
	Fly rail SR to SL wall	130'
Pit	From pit at center to edge of fixed stage	12' 11" Deep
	DS Width	54' 0" radius
	US Width	42' 9" wide
	Stage to orchestra pit level	7' 6" high
	Clearance under pit net	7' 3"
Grid	Top of 2'9"h x 1'w structural beam	93' 8" high
	Top of rigging well steel at grid walkway	83' 1" high
	Pipe at high trim	80' 0"
	FOH Grid	62' 0" high
Balcony Rail	40' x 12" box truss	71' 4" to Plaster
Load-IN Door	Maximum clearance	12' 8" wide x 15' 11" high
Stage Floor	Maple – Not Sprung	Painted Black

Andrew Jackson Hall Distances		
⌄ Stage at Plaster to	⌄ Spot Booth	135'
	Sound Board	94'
	First Beam	59'
	Second Beam	87'
	Projection Booth	94'
	Balcony Rail	71' 4"
Snake Runs	From typical Amp Land SL to FOH audio HR	250' safe
	From typical Dimmer beach to FOH lighting HL	250' safe
	DSL plaster to HR Audio position	182'
	DSR plaster to HL Lighting	200'
	Into audio booth from HR audio position	+40'
	Needed between HL/Center/HR booths	+30'
	⌄ balcony rail from audio position	+60'
	To Green Room from SL Alcove through floor	130'

ELECTRICS

Andrew Jackson Hall is a proscenium style theater equipped with (2) front of house catwalks, (2) floor to catwalk box booms, and (6) over-stage electrics. The lighting control system is an *ETC Eos*, controlling 630 -20 amp plus 21 -50 amp ETC Sensor dimmers. The theater is wired dimmer per circuit. The theater is also equipped with (4) Lycian 3000 watt Xenon Model 1293 followspots. The followspots are located in a glass-enclosed booth approximately 125' from plaster line.

Position	Circuits		Road Circuits	Permanent Lighting Fixtures*
	20 amp	50 amp		
Beam 2				Position does not have active circuits
Beam 1	72	3	24	24 ETC S4 15-30° Zooms
				6 ETC S4 10° Ellipsoidals
Light Bridge	36			2 ETC S4 19° Ellipsoidals
Box Boom SR	15		12	12 ETC S4 Zooms
Box Boom SL	15		12	12 ETC S4 Zooms
Electric 1	48			
Electric 2	48			
Electric 3	48			
Electric 4	48			
Electric 5	48			
Electric 6	36			9 Chroma-Q Color Force 72+
Side Tab SR	36			
Side Tab SL	36			
Gallery SL	72	6		
Floor Pockets US		12		
Wall Pockets DSR	12			
Wall Pockets US	12			
Wall Pockets DSL	12			

NOTE: All lighting instruments are permanently hung. These units may be moved, but must be restored during strike. *Additional equipment* can be made available if not otherwise in use, providing that the Technical Director receives a request for such equipment no later than two (2) weeks prior to load-in. For a detailed list of available lighting equipment see the "Lighting Inventory" sheet enclosed in this tech packet. *All available equipment is offered on a first come, first served basis.*

POWER

Three (3) company switches of 400 amps / 3 phase, are located DSR approximately 52' from the SR proscenium arch. All switches are equipped with camlock connectors. One (1) company switch of 200 amps / 3 phase is located DSL approximately 40' from the SL proscenium arch, also equipped with camlock connectors. A DMX patch bay is located in the SR Alcove providing touring consoles with access to the house's dimmer racks. Optical Isolation and Merge units are provided.

Touring Consoles are generally placed HL of the control booth Orchestra Level. A cable run of 200' is sufficient to reach from a dimmer location in or near the SR Alcove / DSR Area to the control console position, or 225' to reach from dimmers to the center projection booth.

AUDIO SYSTEM

Andrew Jackson Hall Audio System		
FOH	Console	Yamaha Rivage PM5 with DSP-RX
	I/O	1x HY256-TL TWINLANe Card
		2x HY-144SRC Dante Cards
		1x Yamaha Tio 1608-D2 (booth)
Stage	I/O	1x Yamaha Rio 3224-D2 (Stage Left)
	Analog Tie Lines	12x SL/SR/Audio Booth
PA	Main Left/Right	16x Meyer Melodie per side
	Subs	3x Meyer 700-HP Stacked per side (cardoid)
	Center Cluster <small>(Permanently Hung)</small>	4x Meyer UPQ-1P (Outer Boxes)
		2x Meyer UPQ-2P (Inner Boxes)
	Front Fills	4x Meyer UPM-1P's (Zoned Inner/Outer Pairs)
Delays	Under Loge	2x Meyer UPA-2P's
	Over Loge	2x Meyer UPA-2P's
	Upper Tier	2x Meyer UPA-1P's
	Balcony	3x Meyer UPA-1P's
	Processing	2x Meyer Galileo 616
ALD	Listen Technologies Wi-Fi System	1x Channel – Show/Enhanced Audio 1x Channel – Audio Description

Contact the Director of Production for current equipment availability. Please contact Director of Production if a monitor system is needed.

PAGE SYSTEM

The backstage page system is available through all dressing rooms and corridors and easily accommodates visiting companies' page inputs. The Spot Booth is equipped with three audio monitors which are normally fed from a house mix. Analog inputs are available via tie lines SL, SR, and audio booth.

COMMUNICATIONS

There is a four-channel Clear-Com system. A four-channel remote station is located at the Stage Manager's Desk with connections available throughout the theater. Belt packs and Beyer headsets will be provided as required. A FreeSpeak-II system with 10, 2 channel belt packs is available as well.

Wireless Communications	
1	Clear Com FSII Base II (1.9 Ghz)
2	Clear Com FSII TCVR 19
10	Clear Com FSII BP 19

SECONDARY SYSTEMS

Closed-circuit television is available for show operations at the Stage Manager's Desk.

Andrew Jackson Hall Line Set Schedule

Line	Distance	Unit	Notes
1	0' 8"	Grand Teaser	Red. 64' wide x 14' high (1 piece pleated).
2	1' 5"	GP	
3	2' 0"	Grand Drape	Red. Not to be moved. Guillotine only. 2 panels @ 38' wide x 43' high.
-	-	-	-
5	3' 1"	1st Border	Black velour. 2 panels @ 40' wide x 14' high.
6	3' 7"	1st Legs	Black velour. 2 @ 24' wide x 41' high. On short traveler tracks.
7	4' 1"	GP	
8	4' 7"	GP	
A	5' 3"	(no line – chain drop)	2 Chain Motors @ 13' 6" off center
-	-	-	-
11	6' 0"	1st Electric	48 circuits
12	6' 6"	GP	
13	7' 0"	GP	
14	7' 6"	GP	
-	-	-	-
16	8' 5"	GP	
17	8' 11"	GP	
18	9' 5"	GP	
19	9' 11"	GP	
20	10' 5"	GP	
21	10' 11"	GP	
22	11' 5"	GP	
23	11' 11"	2nd Border	Black velour. 2 panels @ 40' wide x 14' high.
24	12' 5"	2nd Legs	Black velour. 2 @ 24' wide x 41' high. On short traveler tracks.
25	12' 11"	GP	
26	13' 5"	GP	
27	13' 10"	GP	
-	14' 0"	Line Obstruction	Metal Support Connecting Across Fly Well Gap Inhibiting US or DS Line Relocation
28	14' 5"	GP	
-	-	-	-
30	15' 0"	2nd Electric	48 circuits
31	15' 6"	GP	
B	16' 3"	(no line – chain drop)	2 Chain Motors @ 12' 6" off center
33	17' 0"	GP	Typical Screen Placement for ½ stage

Line	Distance	Unit	Notes
-	-	-	-
35	17' 8"	GP	
36	18' 2"	Full Stage Black	Black velour, 2 panels 63' wide x 31' high 3 foot center overlap
37	18' 8"	GP	
-	19' 0"	Line Obstruction	Metal Support Connecting Across Fly Well Gap Inhibiting US or DS Line Relocation
39	19' 6"	GP	
40	20' 0"	GP	
41	20' 6"	3rd Border	Black velour. 2 panels 40' wide x 14' high.
42	21' 0"	3rd Legs	Black velour. 2 @ 24' wide x 41' high. On short traveler tracks.
43	21' 7"	GP	
44	22' 1"	GP	
45	22' 7"	GP	
46	23' 1"	3rd Electric	48 circuits
47	23' 7"	GP	
48	24' 0"	GP	
49	24' 6"	GP	
-	-	-	-
51	25' 6"	GP	
C	26' 3"	(no line – chain drop)	2 Chain Motors @ 10' 6" off center
-	-	-	-
54	27' 1"	GP	
-	-	-	-
56	27' 9"	GP	
-	-	-	-
58	28' 9"	GP	
59	29' 3"	4th Border	Black velour. 2 panels @ 40' wide x 14' high.
60	29' 9"	4th Legs	Black velour. 2 @ 24' wide x 41' high. On short traveler tracks.
61	30' 3"	GP	
62	30' 9"	GP	
-	-	-	-
64	32' 0"	4th Electric	48 circuits
-	-	-	-
-	-	-	-
67	33' 5"	GP	
-	34' 0"	Line Obstruction	Metal Support Connecting Across Fly Well Gap Inhibiting US or DS Line Relocation
69	34' 3"	GP	

Line	Distance	Unit	Notes
70	34' 10"	GP	
-	-	-	-
72	35' 9"	Traveller	Full. Black velour. 2 panels @ 44' wide x 38' high.
-	-	-	-
74	36' 4"	GP	
D	37' 7"	(no line – chain drop)	2 Chain Motors @ 10' 6" off center
-	-	-	-
77	38' 2"	GP	
-	39' 0"	Line Obstruction	Metal Support Connecting Across Fly Well Gap Inhibiting US or DS Line Relocation
79	39' 3"	5th Legs	Black velour. 2 @ 24' wide x 41' high. On short traveler tracks.
80	39' 9"	GP	
81	40' 2"	GP	
-	-	-	-
83	40' 6"	5th Electric	48 circuits
84	41' 0"	GP	
-	-	-	-
86	42' 0"	6th Electric (Cyc Lights)	9x Chroma-Q Color Force II 72+
-	-	-	-
-	-	-	-
89	43' 6"	GP	
90	44'	GP	-
91	44' 6"	GP	
92	45' 6"	GP	
93	46' 1"	GP	
-	-	-	-
-	-	-	-
-	-	-	-
97	48' 3"	Cyclorama	White. 85' wide x 42' high. Not to be moved.
98		Side Tab - DSR	2 -6 circuit Socapex Outlets (12 circuits)
99		Side Tab - CSR	2 -6 circuit Socapex Outlets (12 circuits)
100		Side Tab - USR	2 -6 circuit Socapex Outlets (12 circuits)
101		Side Tab - DSL	2 -6 circuit Socapex Outlets (12 circuits)
102		Side Tab - CSL	2 -6 circuit Socapex Outlets (12 circuits)
103		Side Tab - USL	2 -6 circuit Socapex Outlets (12 circuits)
-	-	Shell Ceilings	Shell ceilings dead hung between Lines 97 and 104
104	53' 3"	Storage Line	Temporary storage of traveler tracks
			Service Line

Support Areas

Dressing Room Schedule

Rehearsal Hall

Rehearsal Hall Floor Plan

Stage Level (G) Floor Plan

Dressing Room (F) Level Floor Plan

Chorus Dressing Room (D) Level Floor Plan

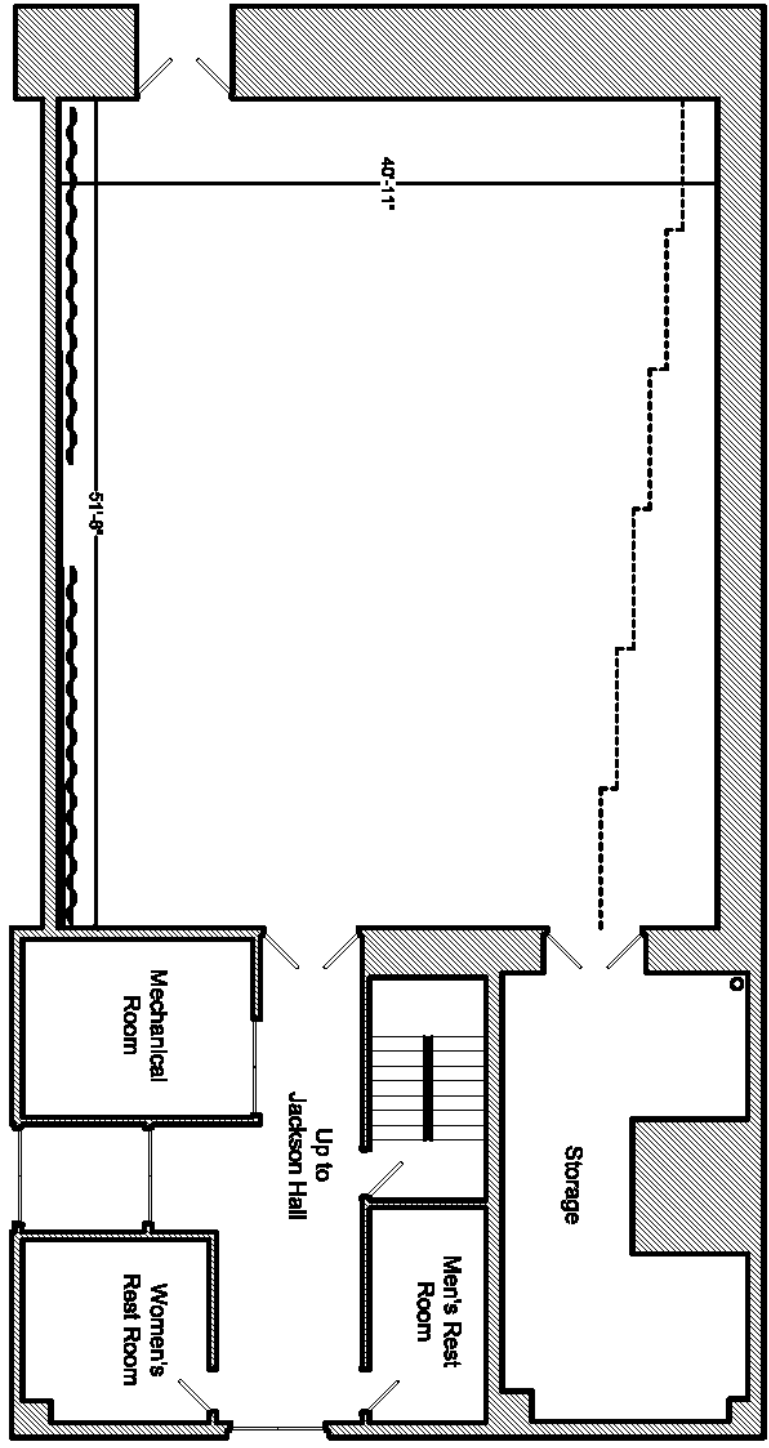
DRESSING ROOM SCHEDULE

Dressing Room	Capacity	Showers	Sinks	Toilet	Primary Theater Serviced
Tennessee Suite	Star	1	1	1	Jackson Hall
2	6	1	2	1	Jackson Hall
3	6	1	2	1	Jackson Hall
4	5	1	2	1	Jackson Hall
5	4	1	1	1	Jackson Hall
6	4	1	1	1	Jackson Hall
7	2	1	1	1	Jackson Hall
8	4	1	1	1	Jackson Hall
9	2	1	1	1	Polk Theater
10	2	1	1	1	Polk Theater
11	9	1	2	1	Polk Theater
12	5	1	2	1	Polk Theater
13	5	1	2	1	Polk Theater
Choral F	23	2	4	2	Jackson Hall
Choral E	23	2	4	2	Jackson Hall
Choral D	16	2	2	2	Jackson Hall / Polk Theater
Choral C	14	2	2	2	Jackson Hall / Polk Theater
Choral B	17	3	3	3	Polk Theater
Choral A	20	3	3	3	Polk Theater
1	12	2	2	2	Johnson Theater
2	12	2	2	2	Johnson Theater
Quick Change	2	0	1	1	Jackson Hall
Quick Change	2	0	1	1	Jackson Hall
Quick Change	1	0	1	1	Polk Theater

NOTE: In order to coordinate the schedule of the dressing room areas, the TPAC Event Manager will assist visiting companies in the assignment of dressing rooms. TPAC is a multi- purpose facility and, as such, frequently has more than one theater in use at a time.

REHEARSAL HALL

The Rehearsal Hall is located on Level 1, two floors below Jackson and Polk stages. The 40' 11" x 51' 6" space is suitable for dance, symphony, and other types of rehearsals. The Rehearsal Hall is centrally located in the backstage area of the building, near dressing rooms and restrooms. It is not generally considered a public performance space, although it is accessible via the stage door entrance. There is a pipe grid installed over the room at a 15'4" height, but no electrical/dimmer system. Full length mirrors cover one wall, with curtains capable of being drawn to mask the mirrors, as well as acoustically dampen the room. The floor is covered with vinyl over a sprung plywood floor. The Rehearsal Hall is considered a separate hall for booking purposes and is not automatically affiliated with the rental of Jackson Hall. Reservations must be made to hold the Rehearsal Hall for use.



Rehearsal Hall
 Scale: 1/16" = 1' 0"



Shared Inventories

Lighting Inventory

Audio Inventory

Stage Equipment Inventory

LIGHTING INVENTORY

ETC Source 4's	Facility Inventory	Jackson Hall	Polk Theater	Johnson Theater	Available on Request
15 x30 Zooms	148	48	48	24	28
25 x 50 Zooms	24			24	
Fixed Degree Bodies	339	4		79	256
Fixed Degree Bodies (2 handles)	21	6	8		7
Lustr 2 LED Engine Bodies	32				32
Lustr 3 LED Engine Bodies	24				24
Standard Lenses					
5°	4				4
10°	18	6	6		6
14°	5	2			3
19°	78	2		10	66
26°	158			33	125
36°	120			26	94
50°	30			10	20
70°	6				6
90°	2				2
EDLT Lenses					
19°	24				24
26°	50				50
36°	50				50
XDLT Lenses					
10°	4				4
14°	9				9
Accessories					
Top Hats	18				18
Half Hats	10				10
Donuts	4				4
Iris Kits	26				26
Pattern Holders	190				190

Fresnels and Pars	Facility Inventory	Jackson Hall	Polk Theater	Johnson Theater	Available on Request
Source 4 Pars	74	4			70
Par 64	70				70
Strand 3380 6" Fresnel (1kw)	40			40	
Barn Doors	50				50
Strand 3480 8" Fresnel (2kw)	80				80
Barn Doors	32				32
Colorado 1 Pars	20				20
Colorado Tour 2 Zooms	12			12	
SL Punchlite 220	6			6	
Martin Rush Pars	10			10	
Phillips PAR 155	2			2	
Chauvet Colordash Accent	6				6
<u>Cyc Lighting</u>					
Chroma-Q Color Force 72+	26	9	8		9
Altman Floor Quartz (12 cell, 4 color)	6				6
Altman Zip Strips	10				10
Altman single cell cycs	6				6
PL Cycs	16			16	
Source Four Lustr Cyc Adapters	20				20
<u>Automated Lighting</u>					
Ayrton Ghiblis	13				13
Chauvet Rogue R2X	30				30
Shehds 19x15 led Zoom Wash	20			20	
Shehds 7x18 led Par RGBAWU	21				
Shehds 18x18 led Par RGBAWU	10				
High End Systems Halcyon Gold UB				6	
Kleigl 3451 16" Scoop	20	6			14
Altman Q-Lites	14	4			10
<u>Atmospherics/Effects</u>					
LeMaitre LSG Fogger	2				2
Reel EFX DF 50 hazer	2	1			1
Martin Jem Pro Hazer	1				1

Control Systems	Facility Inventory	Jackson Hall	Polk Theater	Johnson Theater	Available on Request
ETC Ti	2	1	1		
ETC Gio @5	2				2
ETC Ion Xe	1			1	
ETC Puck as tracking backup	3	1	1	1	
4 Port Gateways	4	2	1	1	
Midi Show Control Gateway	1				1
<u>Follow spots</u>					
3000w Xenon Lycian 1293*	4	4			
2000w Xenon Lycian 1290*	3		3		
Additional Rental Charge for use of this Equipment *					
<u>Dimming System</u>					
ETC Sensor		Sensor3	Sensor Classic	Sensor+	
48 x 2.4kw Portable				1	
D20 AF 20 amp		630	518	192	
D50 AF 50 amp		21	29		

AUDIO INVENTORY

Events that require additional equipment may potentially be supplemented from other Center inventories and systems. This equipment is used for multiple events in multiple areas. Availability is limited and must be arranged in advance through venue Production. All equipment below is subject to availability.

CATEGORY	QTY	ITEM	
Wireless Microphones	4	Shure ULXD4Q 4ch Receivers G50 (Split into two 8 ch racks)	
	1	Shure ULXD4D 2ch Receiver G50	
	2	Shure ULXD4 1ch Receiver G50	
	20	Shure ULXD2 Handheld Transmitters (SM58)	
	20	Shure ULXD1 Bodypack Transmitter	
Additional Capsules	4	Shure Beta 87C Capsules	
	2	Shure KSM9 Capsules	
Wireless IEM System	2	Shure P10T 2ch Transmitter G10	
	4	Shure P10R+ Bodypack Receivers	
	4	Shure SE425 Earphones Available (preferred to be supplied)	
	8	Shure SB900B Rechargeable Batteries	
	1	Shure SBRC Battery Rack Charger	
	1	RF Venue Combine8 Antenna Combiner	
	1	PSW Helical Antenna	
	Consoles	2	Yamaha CL5 Digital Mixing Consoles w/ redundant PSU
		2	Yamaha QL1 digital Mixing Consoles
IO	2	Yamaha Rio 3224-D 32-input/24-output stage boxes	
	2	Yamaha Rio 1608-D 16-input/8-output stage boxes	
Stage Monitors	12	EAW RSX12M Powered Monitors	
	12	EAW SM200i Passive Monitors	
Loudspeakers	2	EAW RL12 Powered Speakers	
	6	EAW JF60 Passive w/ Crown Amps	
	8	EAW JF260 Passive w Crown Amps	
	16	JBL VRX932LAP Powered Speakers	
	2	JBL SRX835P Powered Speakers	
	2	JBL EON 612 Powered Speakers	
	2	JBL EON 712 Powered Speakers	
Subs	6	Behringer Surolive B205D	
	2	EAW RL 18S Powered Subs	
	14	JBL918SP Powered Subs	
Microphones and DIs		Full Complement Available, Contact For Full List	
Mic Stands		Straight and Booms Stands Available	

STAGE EQUIPMENT INVENTORY

The following lists the general stage equipment which TPAC makes available by request. Please discuss during the advance process for updated availability.

Orchestra Equipment	Description	Available on Request
Chairs	Wenger Padded Orchestra Chairs	126
	Wenger Padded Callo Chairs	32
	Wenger Padded Bass Stools	4
Music Stands	Wenger Music Stands	75
	Music Stand Lights	54
Stage Risers	Wenger 4' x 8' Laminated Riser Lids	42
	8" Legs for above	132 or 2 sets
	16" Legs for above	62 or 10 sets
	24" Legs for above	68 of 11 sets
	32" Legs for above	60 of 10 sets
	24" to 40" Adjustable Legs for above	42 or 7 sets
	2 Step Stair Units	4
3 Step Stair Units	3	

Pianos	Description	Available on Request
Steinway	"D" 9' Concert Grand Piano	1
	"M" 5' 6" Concert Baby Grand Piano	1
Yamaha	WX7S Upright Piano (black)	1
	U-1 Upright Piano (black)	1

Wardrobe	Description	Available on Request
Ironing	Irons	2
	Ironing Boards	4
Steamers	Portable Close Steamers	2
Washer / Dryer	Washer / Dryer Set-Ups	2

MISC	Description	Available on Request
Dance Floor	79"w x 59'L Rolls of Harlequin Reversible Blk/Lt. Gray	8
	79"w x 49'L Rolls of Harlequin Reversible Blk/Lt. Gray	5
Lecterns	Adjustable Height, Solid Wood Lectern	2
Personnel Lifts	Biljax 24' battery powered personnel lift	1
	Workforce 29' battery powered personnel lift	1
	Genie 36' battery powered personnel lift	1
	Genie 30' battery powered personnel lift	2

VIDEO INVENTORY

CATEGORY	QTY	ITEM
Projectors	3	Christie Roadster HD14K-M 14k-Lumen
Lenses	3	1.16-1.49:1
	1	2.6-4.1:1
	2	4.1-6.9:1
	2	6.9-10.3:1
Screens	2	9x16 (RP/FP)
Includes hanging hardware, legs and dress kits	1	7x12 (RP/FP)
	1	11x20 (RP/FP)
	1	15x20 (RP/FP)