

FRANKLIN THEATRE TECH SHEET

11/2025

Production Contact:

Brendan Aten- Technical Production Manager

baten@franklintheatre.com

Room Acoustics

Retractable drapes

- The room is variable in its acoustic character. Large portions of the sidewalls can be covered with retractable drapes to

reduce what might otherwise be overwhelming reflections from the sidewalls during amplified events. For unamplified or

lightly amplified events, the curtains can be retracted so that the sidewalls can support voices or unamplified instruments.

This can happen relatively quickly so that an amplified concert, for example, can be concluded with an unplugged set that

retains as much impact and presence as possible.

Tilted sidewalls

- The sidewalls behind the curtains as well as the “ribs” are tilted slightly to avoid cross-room flutter echo, which is caused by

parallel hard surfaces facing each other across the room, and this tends to make a room harsh or 'edgy' and degrades

musical clarity. Tilting the walls breaks the parallel geometry and lends a warmer, clearer sound to the room, especially for

unamplified or lightly amplified events where the walls are best left hard.

Rear Wall Diffusion

- The rear wall of the main floor has significant diffusion mixed with absorption to break up what would otherwise be a too-

strong reflection back to the front of the room. The emphasis on diffusion prevents the room from becoming too dry and

promotes an enveloping acoustic rather than a frontal one.

Balcony Wall Absorption

surface.

- The rear wall of the balcony is treated as an absorptive surface to contain the sound that would otherwise bounce off of this

Sloped Ceilings

- Sloped ceiling surfaces prevent flutter between the stage floor and the ceiling above it and are angled to further improve

clarity and intimacy. This is especially true for unamplified events but helps for amplified ones as well.

Material Density

- We have attempted to balance heavier surfaces required for isolation and low frequency support with lighter ones intended

to keep the room from becoming too bass-heavy during amplified events.

Air Flow

- The mechanical system is designed to provide a large volume of air to the auditorium at a very low velocity to minimize noise created by airflow.

Two sound systems

- Because the sound requirements for movies and for live performance are so different, the Franklin Theatre is equipped with two independent audio systems: one dedicated to the movie experience and the other designed specifically for live musical Performance.

Theatre Dimensions

- Proscenium Opening 25'
- Proscenium Height 16'3"
- Proscenium Apron 25'
- Stage Depth 23'1"
- Stage Width 30' 2"
- Stage Height 3'4"above house floor
- Wing Space none
- Grid Height 21' 10"
- Fly Rail none
- Balcony Rail Distance from plaster Line 67' ¾"
- Box Boom Distance from Center Line 19' 10 5/8"
- Stage floor is oak, with concrete dance floor.
- Grand Drape is Eggplant/Maize
- House light control is a ETC Paradigm located at the light board as near mix position Backstage

Load-In

- Loading Door - Opening is 7' high by 6' wide

- Loading entrance is in the back.
- Truck parking for 2
- Alley is 17 ft. wide at its narrowest areas
- Bus power connection on sight
- 200 amp, 3 phase disconnect will receive both cam locks and tails

Green Room

- Location - 2nd floor
- Access - Stairs or elevator
- Dressing Rooms
 - o Two round mirrors and one full length
 - o Garment steamer
 - o Washer/Dryer
 - o Private bathroom with a shower

Storage and Rehearsal

- Storage is very limited onstage. Due to the lack of onsite storage, no shipments shall be accepted without prior approval from the Technical Director. There is no on-site rehearsal space.

House Curtain

- Operates as a motorized traveler from both front of house and stage right

Soft goods Inventory

- Main Drape (1)
- Legs (6)
- Borders (2)
- Panels (3)
- Cyclorama (1)
- Velour Panels Black (4)

- Velour Panels Eggplant (3)

Electrics and Power

- Electrics - None
- Dimmers - 800 amps
- Non-dimmed - 200 amps
- Board – Roadhog 3
- Ladders (4)
- Lights - See attached lighting document
- Assorted cable, hardware, cue lights, music stand lights
o (See microphone and equipment list)
- Lift - Genie AWP-25sLive Sound

Front of House

- Console – Digico SD-12 (Brand new – 2018)
- EQ – Lake Processer
- Multi-effect Processor - In PM5D
- CD Player/CD Recorder – Tascam SS-CDR1

Monitor Console

- Console - PM5D
- EQ - In PM5D
- Multi-effect Processor - In PM5D

Microphone Package

- (See microphone and equipment list attachment)

Amp Rack

- Digital Signal Processor - DSP Frame-BSS BLU-160 X 2
- L&R Cluster Amps - Lab Gruppen PLM1000Q

- Monitor Amps - Lab Gruppen PLM1000Q

Speakers/Wireless Packs

- Mains (orchestra level - Clair Brothers Audio i208 Line array 8 boxes a side
- Subs (orchestra level - Clair Brothers Audio 2 X CS218
- Front Fills - Clair Bros FF2-HP
- Monitors - Clair Brothers Audio 10 X 12AM
- Drum Sub - Clair Brothers Audio 1 X CS-18
- Microphone Package - See attached spread sheet
- 2 Shure P9T transmitters and 2 Shure P9R receivers

Film Sound AMP Rack

- Crossover
- Amps (LCR: Mids & Lows - Lab Gruppen C48:4X, QSC CX-502
- Amps Highs - Lab Gruppen C10:4x
- Amps (Surround - QSC CX-502
- Amps (Subs - Lab Gruppen PLM1000Q

Speakers

- LCR - JBL 4722
- Surrounds - JBL 8340A
- Subs - Clair Brothers Audio CS218 X 2
- Communication – located in Amp Rack

Headsets

- Clearcom single-channel belt packs (6)
- Clearcom single-muff headsets (6)
- Clearcom Flasher Indicator (2)

Assisted Listening Device

- Transmitter - Listen Technologies Infrared Radiator (1)
- Receiver - Listen Technologies LR-42 (16)

Miscellaneous

- 56-channel snake from stage to FOH
- Assorted mic cables, ¼" speaker cables, and 4 conductor EL4 speaker cables

Projection Booth Specifications

- Barco SP2K-25C (1)
- Barco R9006311B1 (1)
- Sound Processor Onkyo Pro PR-SC88

Projection Formats

- Screen size – 14'1"X 23'11"
- Side masking – masking is variable 36' down to 15'

Franklin Theatre - Microphone Package

Item	Manufacturer	Model	#
Cables			
8 pair 50' Sub-Snake VLK37 Multi	Radial	Custom	2
12 pair 30' Sub-Snake VLK 37 Multi	Radial	Custom	2
12 pair Fanout 2' VLK37> MLXLR	Radial	Custom	4
50' Microphone Cables	Whirlwind	MKQ450	4
25' Microphone Cables	Whirlwind	MKQ425	32
10' Microphone Cables	Whirlwind	MKQ410	22
1/4" Instrument Cable	Whirlwind	Custom	15
Microphones			
Condenser Microphone	Shure	Beta 91	1
Dynamic Microphone	Shure	Beta 52	1
Dynamic Microphone	AKG	D112	1
Dynamic Microphone	EV	RE 20	1
Dynamic Microphone	Senn	E609	2
Dynamic Microphone	Shure	Beta 56	2
Dynamic Microphone	Shure	Sm 57 LC	8
Condenser Microphone	Shure	Beta 98 d/s	6
Dynamic Microphone	Senn	904 4 pack	1
Condenser Microphone	Shure	KSM9	6
Dynamic Microphone	Shure	Sm 58	6
Dynamic Microphone	Shure	55SH	1
Condenser Microphone	AKG	414 ULS	2
Condenser Microphone	Shure	KSM141/SL	2
Condenser Microphone	Shure	KSM 137	2
Lavalier/Wig Microphone	Countryman	WCB6T	3
Earset Microphone	Countryman	WCE6IT	1
Direct Boxes			
Passive DI Boxes	Radial	JDI	4
Active DI Boxes	Radial	J48	6
Stereo Direct Box	Radial	JDI Duplex	2
Mic Stands			
Cast Based Stand	Atlas	MS-12CE	12
Tripod Boom Stand	K&M	256000B	8
Small Tripod Boom Stand	K&M	255	6
Boom Arms	K&M	211/1	12
Small Weight Base Stand	Atlas	DMS73	4
Other Gear			
Transformer Isolation Box	Radial	Twin ISO	1
Work Box	Olympic	Custom	1
Adapter TRS>XLR 6"	Custom	Custom	8
XLR turnaround M>M	Whirlwind	Z390	6
XLR Turnaround F>F	Whirlwind	X389	6
Q-Box Tester	Whirlwind	REV 2	2
Cable Checker	Whirlwind	SC48RJ	1
Wireless			
Wireless Receiver	Shure	UR4D	1
Wireless Transmitter	Shure	KSM9 and Sm58 Caps	2
Wireless Receiver Transmitter	Shure	ULXS24/58	4