



# Ocean City Music Pier

## Technical Rider



**City of Ocean City, NJ**  
America's Greatest Family Resort  
[www.oceancityvacation.com](http://www.oceancityvacation.com)





# Table of Contents

<b>Standard Operating Procedures</b>	2
<b>Contacts</b>	3
<b>Directions</b>	4
<b>Audio</b>	5
<b>House Imposed Sound Limit</b>	8
<b>Lighting</b>	9
<b>Video</b>	11
<b>Video Requirements &amp; Recommendations</b>	12
<b>Production Policies</b>	13
<b>Facility Use Production Schedule</b>	14
<b>Overhead Rigging Application</b>	15
<b>Local Rental Houses</b>	16
<b>Load-in</b>	17
<b>Dressing Rooms</b>	18
<b>Venue Specs</b>	19

The Music Pier dates back to 1928 when construction began to create a new concert hall for the community that had just lost a large portion of the boardwalk to a fire in 1927. The Music Pier that you see today was dedicated on July 4, 1929 with much fanfare. The Music Pier lived up to its name with the Municipal Orchestra entertaining crowds twice a day, seven days a week. It was an Ocean City destination then as it is today.

The Historic Ocean City Music Pier is an entertainment venue suitable for a great variety of shows from stand-up comedy to musicals, and from soloists to the Ocean City Pops orchestra. Nationally renowned musicians and music groups make appearances at the Music Pier and various pageants call the Music Pier their home. The Ocean City Pops has a summer concert series from June through October that showcases the beautiful music of the orchestra as well as special guest appearances from critically acclaimed entertainers.

During our summer season our entertainment schedule is packed with multiple events daily and nightly shows. The following Standard Operating Procedures are detailed to help ensure each and every production runs as smoothly as possible.

# Standard Operating Procedures

## **BOOKING & RENTALS**

[www.ocnj.us/FacilityUseApplication/](http://www.ocnj.us/FacilityUseApplication/)

## **CONTRACT AGREEMENTS & ARTIST RELATIONS**

Please contact the Public Relations Manager for artist relations and contractual details.

### **TICKETS**

The Music Pier Box Office can accommodate ticket sales when arranged in advance.

### **TRAVEL & LODGING**

For details regarding travel and lodging accommodations per contract agreement please contact the Public Relations Manager.

### **HOSPITALITY**

Hospitality arrangements per contract agreement will be handled by the Public Relations Manager.

## **TECHNICAL ADVANCE**

Please contact the Technical Director at least one month prior to the show date to confirm technical details including in-house equipment, production schedule, and staffing.

### **PARKING**

Please coordinate all parking needs for musicians, production staff, and technical support with the Technical Director. Prior approval for overnight parking is required to ensure our ability to accommodate the request.

### **MERCHANDISE**

Please advise the Technical Director of any needs for Merchandise prior to the show date. Staffing requests need to be made in advance.

### **PACKAGE SHIPMENT**

The Music Pier does not receive any deliveries directly. Please make arrangements ahead of time for any packages that will need to be shipped to the venue.

### **LOAD-IN**

Typically the earliest time for scheduling load-in is 12pm because bikes are allowed on the boardwalk until that time. Concessions can be made for larger productions when requested in advance. Detailed on page 14.

### **LOAD-OUT**

Load-out should conclude no later than 12am due to staffing considerations and city ordinances. Approval for exceptions must be requested in advance.

## **PERFORMER CURFEW**

The curfew for performances is 10:30pm. This takes into account stage strike & load-out as well as staffing and city ordinances. Requests for exceptions will need to be made prior to the day of the performance to obtain approval and allow adequate time to make accommodations.

## **THEATRICAL SMOKE / FOG / HAZE**

Touring Acts and Production Companies are not permitted to bring in their own Hazers, Foggers, or Smoke Machines.

## **SOUND LIMIT**

The historic Ocean City Music Pier has a house imposed sound limit detailed on page 8.



# Contacts

For details on Artist Relations such as hospitality, lodging and travel arrangements;

Justin Juliano

Public Relations Manager

609-525-9336

[jjuliano@ocnj.us](mailto:jjuliano@ocnj.us)

For questions and information regarding AV systems, load-in/out, and production schedules;

Michael Dress

Technical Director / Audio Visual Supervisor

609-525-9295

[mdress@ocnj.us](mailto:mdress@ocnj.us)

Andrew Wilsey

Audio Visual Supervisor

609-525-9246

[awilsey@ocnj.us](mailto:awilsey@ocnj.us)

Ocean City Building Services

609-418-3445



# Directions

## Ocean City Music Pier

825 Boardwalk  
Ocean City, NJ 08226

## For GPS to Load-in location use:

899 Moorlyn Terrace  
Ocean City, NJ 08226

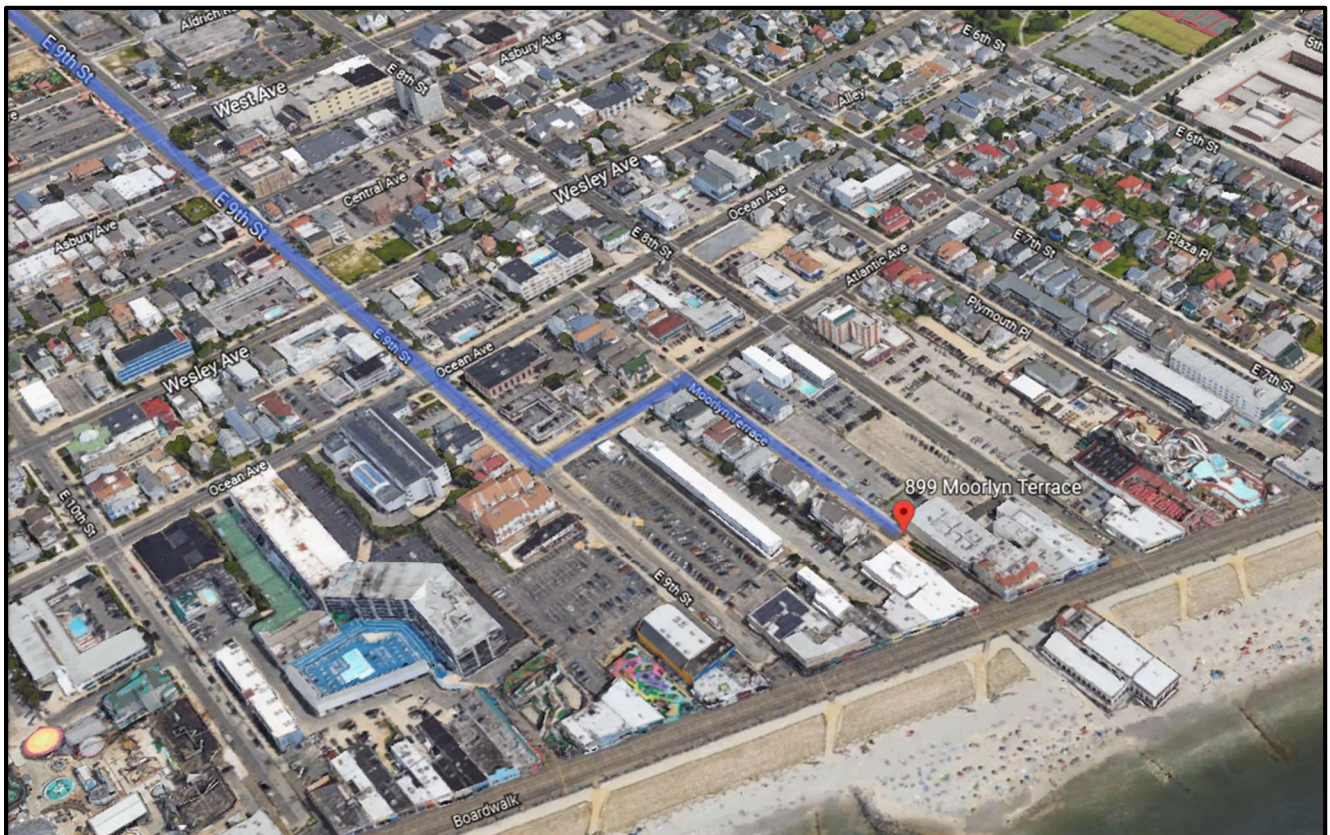
### Directions to the Load-in location from the Garden State Parkway:

#### From North

- Take Exit 30 onto Laurel Dr.
- Continue onto MacArthur Blvd.
- Continue onto Stainton Memorial Causeway
- Continue onto 9<sup>th</sup> St.
- Turn Left onto Atlantic Ave.
- Turn Right onto Moorlyn Terrace
- Drive to the street end for Load-in (do not block parking lots)

#### From South

- Take Exit 29 onto US-9 N
- Turn right onto Atlantic 559/Somers Point - Mays Landing Rd.
- Turn right onto Stainton Memorial Causeway
- Continue onto 9<sup>th</sup> St.
- Turn Left onto Atlantic Ave.
- Turn Right onto Moorlyn Terrace
- Drive to the street end for Load-in (do not block parking lots)



# Audio

Please note: If you would like to import your Show File onto one of our consoles we recommend sending the file in advance. If your Show File is being converted from a different console it's possible that portions of your show will need to be reprogrammed.

## SOUND BOOTH EQUIPMENT

- 1 – Yamaha Rivage PM7 digital mixing console with;
  - 1 – HY-256TL TWINLANE Card
  - 1 – MY8-AD96 8-channel Analog Input Card
  - 1 – MY8-DA96 8-channel Analog Output Card
- 1 – Middle Atlantic UPS-S1000R Uninterruptible Power Supply
- 1 – iPad Air with Yamaha Rivage PM StageMix
- 2 – Yamaha HS5 Monitor Speakers
- 1 – Yamaha CD-C600 5-Disc CD Changer
- 1 – Listen Technologies Assisted Listening System with;
  - 1 – LT-800 FM Transmitter
  - 4 – LR-4200 Intelligent DSP RF Receiver Packs (72 MHz)
- 1 – Dell Inspiron 15 Laptop with;
  - Focusrite Scarlett 2i2 Mic Pre & Reference Microphone
  - Smaart Di2 with real time SPL display
  - Lake Controller
  - VLC Player

## MAIN SPEAKERS

### Line Arrays

- 12 – Clair Brothers C8-i-90 True Fit with Custom Waveguides

### Cardioid Sub Array

- 4 – Clair Brothers CS218 Subwoofers

### Front Fills

- 4 – Clair Brothers FF2-HP

### Delay Speakers

- 3 – Clair Brothers kiT12

### Rear Speakers

- 2 – Clair Brothers kiT12

## I/O RACK

- 1 – Yamaha RPi0622 (64 Inputs & 16 Outputs) with;
  - 2 – HY256-TL Cards
  - 4 – RY16-ML-SILK Cards
  - 1 – RY16DA Card
- 2 – Yamaha SWP1-8 Network Switches

## MONITOR SYSTEM

- 1 – Yamaha QL5 digital mixing console
- 1 – iPad Air with Yamaha QL StageMix
- 10 – Clair Brothers 1AM+ Powered Stage Monitor
- 1 – Clair Brothers kiT-Sub+ Drum Sub
- 1 – Sennheiser G4 In-Ear Monitor System with;
  - 1 – SR IEM G4 Transmitter (A1 - 470-516 MHz)
  - 2 – EK IEM G4 Stereo Body Pack Receivers
- 11 - Ceiling Speakers in Green Room & Dressing Rooms

# Audio

## POWER

- 1 – Motion Labs Power Distro with;
  - 1 – Camlock In & Thru
  - 3 – L21-30 Out
  - 9 – L5-20 Out
  - 6 – 20a PowerCon Duplex Out
  - 6 – 20a Edison Duplex Out

If Camlock tie-in is required for your production please contact the Technical Director in advance.  
You must provide your own Camlock feeder cable with reverse Ground & Neutral.

## MICROPHONES, WIRELESS

- 1 – Shure Digital Wireless System with;
  - 2 – ULXD4Q Quad Channel Receiver (G50 - 470-534 MHz)
  - 8 – ULXD2 Handheld Wireless Transmitters
    - 8 – SM58 Dynamic Capsules
    - 4 – Beta 87C Condenser Capsules
    - 2 – KSM9 Condenser Capsules
  - 8 – ULXD1 Wireless Bodypack Transmitters
    - 1 – WL93 Omnidirectional Lavalier Microphone
    - 4 – WL184 Supercardioid Lavalier Microphones
    - 15 – Omnidirectional Earset Microphones (Tan & Brown)
    - 6 – Omnidirectional Hair Microphones (Tan & Brown)
    - 2 – Shure Beta98 H/C

## MICROPHONES, WIRED

- 2 – AKG C414-XLS Matched Pair Condenser Microphones
- 6 – AKG C214 Condenser Microphones
- 6 – AKG C1000S Condenser Microphones
- 1 – AKG C3000 Condenser Microphone
- 1 – AKG C535-EB Condenser Microphones
- 1 – AKG D112 Dynamic Microphone
- 2 – Audio-Technica AT851A Boundary Microphones
- 2 – Audix OM-5 Dynamic Microphones
- 6 – Countryman Type 85 FET Active Direct Boxes
- 2 – Crown PCC160 Boundary Microphones
- 12 – DPA 4099 Supercardioid Microphone with various clips
- 4 – Whirlwind Passive Direct Boxes
- 2 – Crown PCC 160 Condenser Microphones
- 2 – Electro Voice N/D-308B Dynamic Microphones
- 2 – Electro Voice N/D-408B Dynamic Microphones
- 2 – Radial J48 Active Direct Box
- 4 – Radial Pro48 Active Direct Box
- 4 – Sennheiser e604 Dynamic Microphones
- 10 – Sennheiser MD421 Dynamic Microphones
- 1 – Shure Beta-52a Dynamic Microphone
- 1 – Shure Beta-57a Dynamic Microphone
- 1 – Shure Beta-58a Dynamic Microphone
- 4 – Shure Beta-87a Dynamic Microphones
- 1 – Shure Beta-91 Condenser Microphone
- 2 – Shure KSM32 Condenser Microphones
- 9 – Shure SM57 Dynamic Microphones
- 3 – Shure SM58 Dynamic Microphones
- 2 – Shure SM81 Condenser Microphones



# Audio

## MICROPHONE STANDS

- 12 - Heavy Base Boom Stands
- 12 - Standard Round Base / Straight Stands
- 4 - Light Weight Straight Stand with Height Clutch
- 6 - Short Round Base Boom Stands
- 2 - Short Round Base Straight Stands
- 11 – Tripod Tall Boom Stands
- 4 – Short Tripod Boom Stands
- Mic Clips for all Microphones +

## CABLE

- 1 – 75’ 12-pair sub-snake
- 2 – 50’ 12-pair sub-snake
- 3 – 25’ 12-pair sub-snake
- 1 – 15’ 12-pair sub-snake
- 3 – 25’ 6-pair sub-snake
- 1 – 15’ 6-pair sub-snake
- 2 – 50’ L5-20 to L5-20
- 3 – 25’ L5-20 to L5-20
- 2 – L5-20 to 6-duplex Edison box
- 1 – 50’ L5-20 to PowerCon
- 1 – 25’ L5-20 to PowerCon
- 4 – 50’ Edison quad box
- 6 – 25’ Edison quad box
- 6 – 10’ Edison quad box

The Ocean City Music Pier can provide cable for in-house microphones, speakers and playback equipment. If you are bringing in stage equipment please also bring all necessary cable.

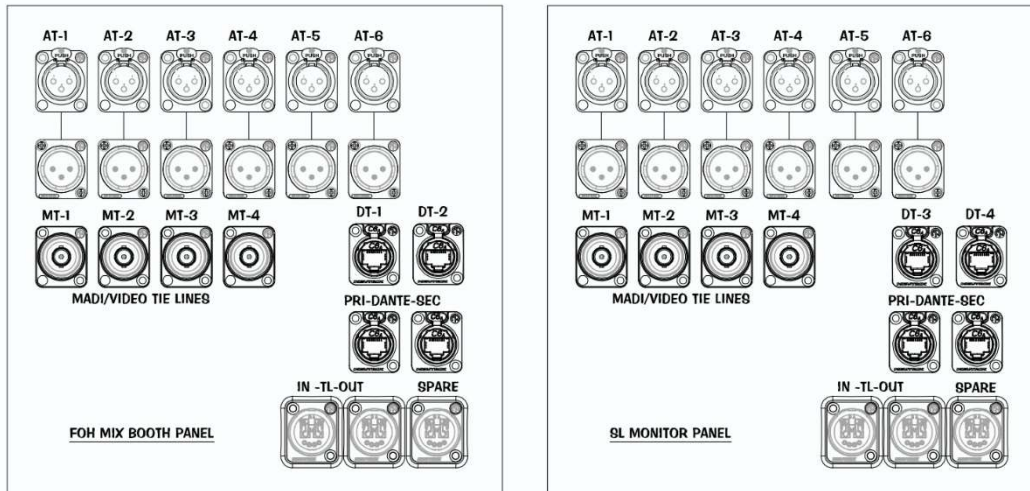
## COMMUNICATIONS

Clear-Com system with wired packs at the following locations;

- House
  - Sound Booth
  - HL Camcorder Position
- Mezzanine
  - Lighting Desk
  - Video Switcher
  - Remote Camera Control
  - HL & HR Spotlight Positions
- Stage
  - Monitor Console – Stage Left Wing
  - Stage Right Wing

Two-way “Squawk Box” talkback setup between the Sound Booth and the Monitor Console position.

## FOH Connectivity



### **Patch Panel Connections**

- 6 - XLR Analog Tie Lines
- 4 - BNC MADI Tie Lines
- 2 - CAT6A Tie Lines (to switches in Amp Rack)
- 2 - CAT6A Tie Lines (for Dante Primary & Secondary)
- 3 - Optical Yamaha TWINLANE connections (In, Out, & Spare)

### **PANEL CONNECTOR KEY**

	NEUTRIK NC3MD-LX-B (BLACK XLR-3M) XLR-3M = REAR-MOUNTED
	NEUTRIK NC3FD-LX-B (BLACK XLR-3M) XLR-3F = REAR-MOUNTED
	PASS-THROUGH JACK F<->F, SHIELDED NEUTRIK NE8FDX-P6-B (BLACK ETHERCON) CAT6A = FRONT-MOUNTED
	NEUTRIK NM8B75DFB (BLACK BNC) BNC = REAR-MOUNTED
	NEUTRIK NO2-4FDW-A (MULTIMODE) WITH SCDP-8 OPTICALCON DUO = FRONT-MOUNTED

## OCEAN CITY MUSIC PIER HOUSE IMPOSED SOUND LIMIT

Due to the unique design and acoustic nature of the historic Ocean City Music Pier, the City of Ocean City has found that 95dBA is the optimum maximum level for sound onstage and in the audience. This is crucial for the clarity of sound in this facility and for the safety and enjoyment of patrons and employees.

If an Artist exceeds 95dBA for more than ninety seconds at a time, as measured with calibrated reference microphones and an ANSI sound level meter on slow scale, measured at the sound booth located sixty seven feet from the edge of the stage on House Right and at the Stage Monitor Console located on Stage Left;

- 1) Artist will be responsible for any refund requests, which will be deducted at settlement;
- 2) Artist will release the City of Ocean City and its employees from any and all sound level and/or poor sound-related claims for damages;
- 3) Artist will relinquish control of the audio console to a City of Ocean City Audio Engineer;
- 4) Artist acknowledges that excessive sound level and/or poor sound quality will be a determining factor in future bookings.

Please note that crowd noise that often exceeds decibel levels generated from the performance is factored out of the metering process. The house provides an SPL monitor at Front of House which will display the real time SPL of the performance.

# Lighting

## CONTROL

- 1 – GrandMA3 Light lighting console
- 1 – iPad Air for Remote Focus
- 4 – Doug Fleenor Designs Model 127 DMX Splitter

## POWER

- 1 – Lex POWERrack 400-Amp 3-Phase Power Distro with;
  - 1 – Camlock In & Thru
  - 3 – L21-30 Out
  - 6 – 20a Edison Duplex Out
  - 6 – 120v/208v Socapex 6-circuit Out

If Camlock tie-in is required for your production please contact the Technical Director in advance.  
You must provide your own Camlock feeder cable with reverse Ground & Neutral.

## INSTRUMENTS / POSITIONS

### FOH (trim 19')

- 4 – Martin Mac Era 600 Performance
- 4 – Martin Mac Aura XB
- 6 – ETC S4-50° Ellipsoidal Spotlights

### FOH Torms

- 4 – ETC S4-36° Ellipsoidal Spotlights
- 2 – ETC S4-19° Ellipsoidal Spotlights

### CATWALK

- 4 – ETC S4-36° Ellipsoidal Spotlights (Blinders)

### CEILING ARCH

- 6 – Chauvet COLORband Pix USB LED

### #1 ELECTRIC (trim 17')

- 5 – Martin Mac Era 600 Profiles
- 4 – Martin Mac Aura XB

### #2 ELECTRIC (trim 17')

- 4 – Martin Mac Era 600 Profiles
- 5 – Martin Mac Aura XB

### CYC ELECTRIC

- 4 – Altman Tri Cell Sky-Cycs

### #3 ELECTRIC (trim 17')

- 5 – Martin Mac Era 600 Profiles
- 4 – Martin Mac Aura XB

### UPSTAGE PIPE

- 6 – Par64 1k

### FLOOR

- 10 – Chauvet COLORband Pix USB Led

### MEZZANINE

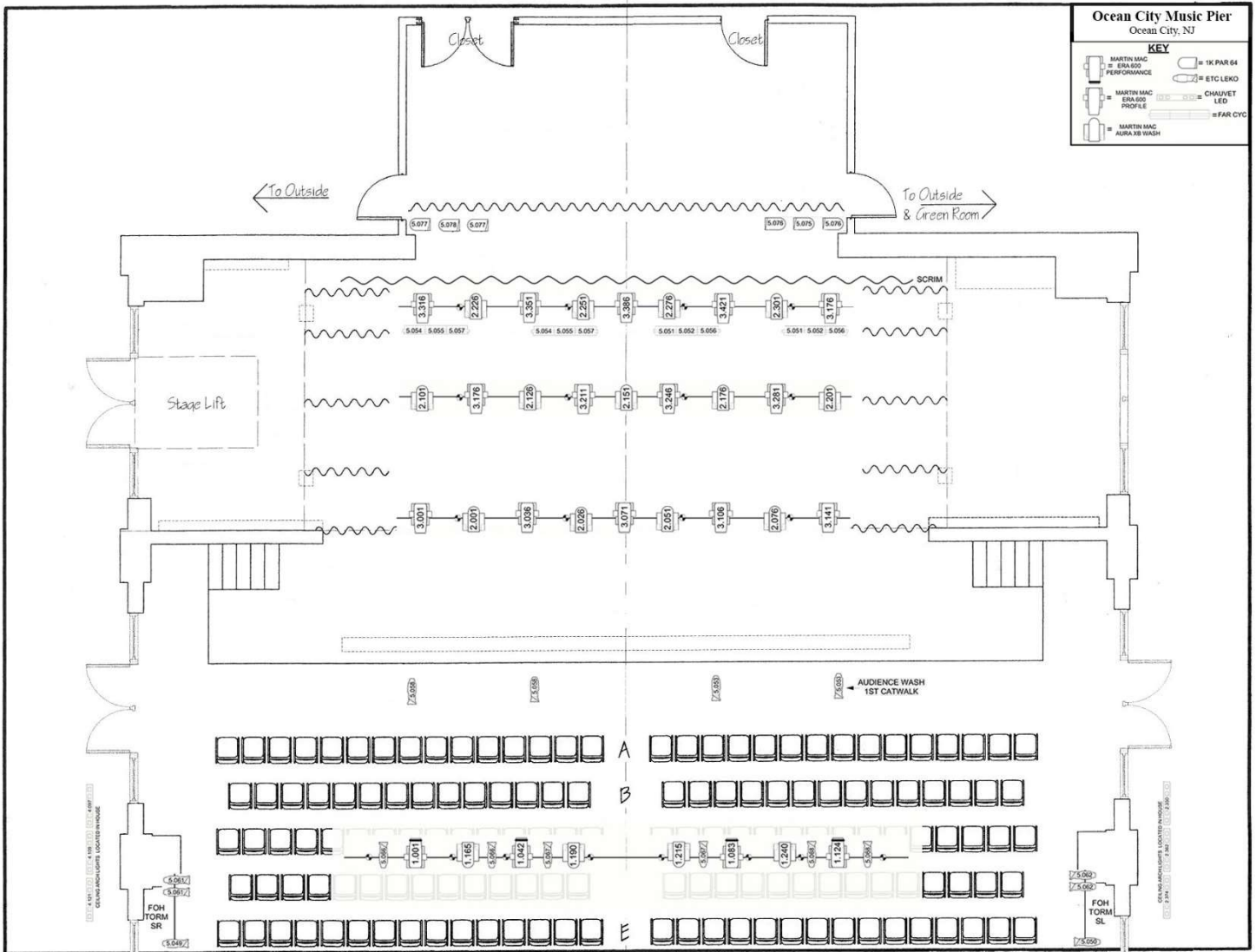
- 2 – Lycian M2 Follow Spot

# Lighting

## HOUSE REPERTORY LIGHTING PLOT

The Ocean City Music Pier Rep Lighting Plot has been designed to accommodate a variety of different concerts, shows, and events efficiently. All lighting instruments must remain where they are located as positions are dead-hung. Instruments must be hung & cabled by a personnel lift for onstage positions and a scissor lift for FOH positions. Please contact the Technical Director in advance if you would like to discuss the possibility of bringing in your own additional lighting equipment.

## OCMP 2024 Rep Plot





# Video

## VIDEO BOOTH EQUIPMENT

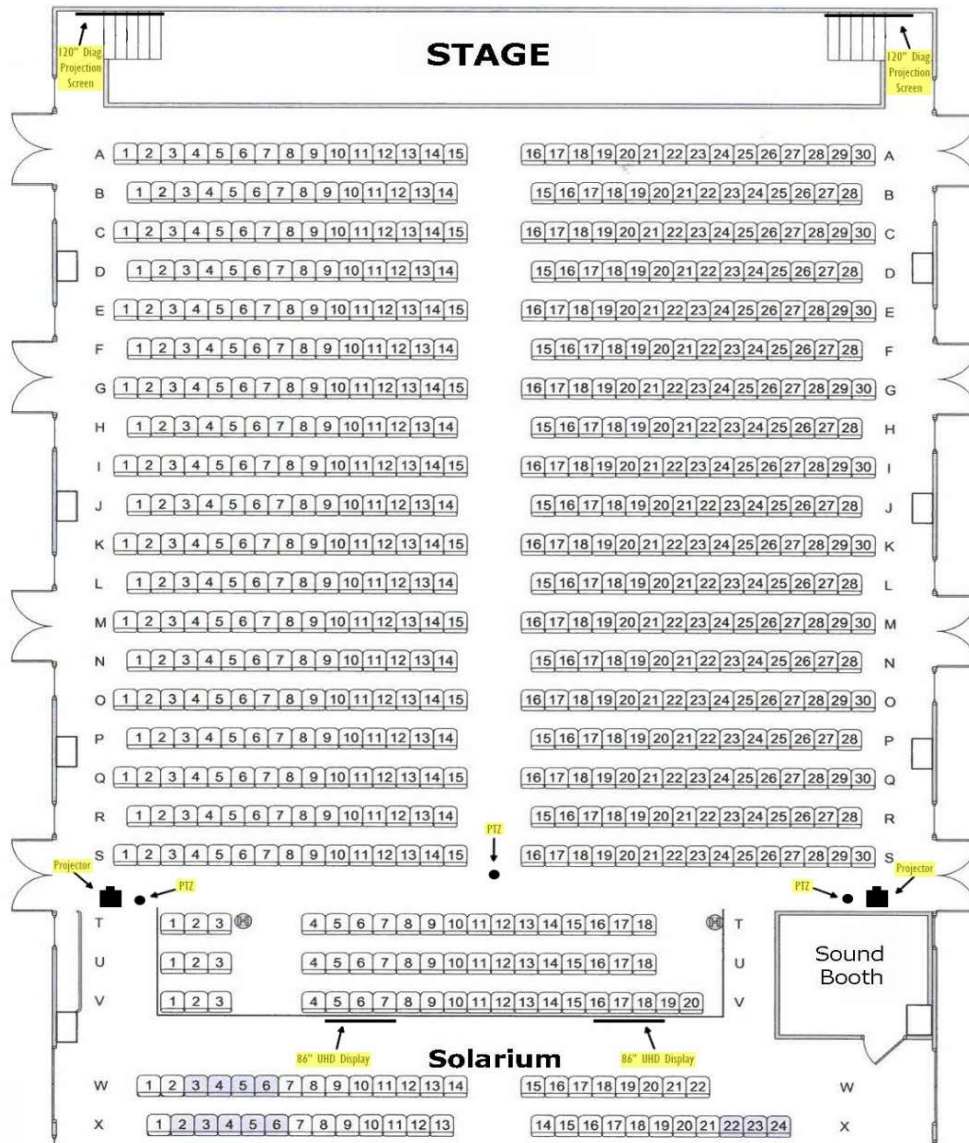
- 1 – Roland V-1200HD Multi-Format Video Switcher
- 1 – Roland V-1200HDR Switcher Control Surface
- 1 – Atlona AT-UHD-PRO3-88M 4K/UHD Dual-Distance Matrix Switcher
- 1 – Crestron RMC3 3-Series Room Media Controller
- 1 – Crestron TSW-760-B-S 7" Touch Screen Controller
- 2 – Dell P2417H 24" 1920x1080 LED Monitor
- 1 – Tascam BD-01U Blu-ray Player
- 1 – Dell Inspiron 15 Laptop
- 1 – JVC RM-LP100U PTZ Remote Camera Controller

## PROJECTION & SCREENS

- 2 – Digital Projection 118-060 E-Vision Laser 10K WUXGA Projector
- 2 – Da-Lite 28848V Fixed Frame Screen 120" 16:9 Parallax 0.8
- 2 – LG 86UH5J-H 86" UHD Commercial Video Monitor
- 1 – LG 49LW540S 49" Direct LED-Backlit LCD TV (Green Room)

## CAMERAS & INPUTS

- 3 – JVC RM-LP100U PTZ Camera with 30X Zoom
- 1 – Canon XA35 Compact HD Camcorder with 20X Zoom
- 1 – Magnus VT-4000 Tripod with Fluid Head and Spider TR2 Tripod Riser
- 2 – SDI Inputs (Video Booth and SR Wing)
- 4 – HDMI Inputs (Video Booth, Sound Booth, SR Wing and SL Wing)
- 3 – VGA Inputs (Sound Booth, SR Wing and SL Wing)



## **OCMP VIDEO SYSTEM REQUIREMENTS AND RECOMMENDATIONS**

The Video System at The Ocean City Music Pier is comprised of projectors & screens, flat screen TVs, video cameras, a Blu-ray / DVD player, a media laptop, and inputs on stage. Additionally there is a flat screen TV in the Green Room.

This system can be utilized as simply as just monitoring the stage on the flat screen TV in the Green Room, to pre-show and intermission advertisements, to full production capabilities including video playback & slideshows as well as IMAG (Image Magnification – enlarged image of a performer or speaker to give audience members a better view).

### **Pre-show & Intermission**

If you would like to provide your own Pre-show and/or Intermission content please contact the Technical Director at least one week prior to the show date. Arrangements will then be made to test the format of the content in advance to ensure smooth operation on the day of the event. For slideshows to be consistent it is recommended that you provide a PowerPoint presentation as this enables proper graphic sizing and deliberate background color. It is also advised to use large fonts for ease of reading from a distance.

### **Production Content**

For production content, such as video playback or a slideshow, please contact the Technical Director at least one week prior to the show date. Arrangements will then be made to test the format of the content in advance to ensure smooth operation on the day of the event.

### **IMAG**

If you would like to include IMAG in your production please submit your request via email to the Technical Director at least one month prior to your show date. This advance notice provides opportunity to review the request for approval as well as adequate time to put staff on the schedule to fill all of the required positions.

To provide your own source devices, such as computers & cameras, and/or your own technicians please coordinate with the Technical Director in advance. It is advised to test your equipment with the Video System prior to the show date to ensure smooth operation. Outside technicians should have some experience and permission for them to operate any part of the system is at the discretion of the Technical Director. Cameras will need the ability to send a live signal via SDI or Standard HDMI. For Laptops without HDMI Ports we can provide either “Mini DisplayPort to HDMI Adaptor” or “USB 3.1 to HDMI Adaptor” to get signal into the video system. Any questions regarding this Video System or any technical aspect of the Ocean City Music Pier should be directed to the contact information below.

Michael Dress  
Technical Director  
609-525-9295  
[mdress@ocnj.us](mailto:mdress@ocnj.us)

# Production Policies

## OCEAN CITY MUSIC PIER PRODUCTION POLICIES

The following production policies have been put in place to ensure a safe performance space for the cast & crew, and to protect the AV equipment & the historic Music Pier. Please contact the Technical Director in advance to discuss particulars for your production.

- A Production Schedule must be submitted with the Facility Application and will be subject to approval.
- Scissor Lifts and Bucket Lifts should only be used and operated by approved Music Pier personnel.
- The following **must be requested in advance** and **will require prior approval**;
  - o Scheduling Load-In before 12pm
  - o Scheduling Load-Out past 12am
  - o Any Pre-Show or Production Video Content
  - o Use of our Marley Dance Floor
  - o Use of our Mirror Ball
  - o Use of our “Deck Package” Stage Lighting
  - o Bringing in Confetti Cannons (**Mylar Confetti is strictly prohibited.**)
  - o Bringing in Snow Machines or Bubble Machines
  - o Overhead Rigging above the Stage or Auditorium
  - o Bringing in FOH Consoles
  - o Bringing in cables that must run from Stage to FOH
- All items weighing 40lbs. or more that are to be hung above the Stage Battens or FOH Batten (heavier than a Backdrop; i.e. lighting fixtures, projectors, set pieces, etc.) will require prior written approval requested in advance with specifics including size, weight, setup/breakdown time, and proposed location.
- It is not permitted to penetrate any part of the stage floor or walls including nails, screws, tacks, etc.
- It is not permitted to pin anything to the Stage Curtains.
- It is not permitted to tape anything to the walls Backstage or in the Auditorium. It is also not permitted to tape anything to our Podiums/Lecterns.
- Touring Acts and Production Companies are not permitted to bring in their own Hazers, Foggers, or Smoke Machines.
- It is not permitted to allow or invite groups of patrons onto the stage.
- Food & drinks are not permitted in the Sound Booth or Lighting & Video control area. The only exception is during the show guest technicians may have a sealable water bottle stowed inconspicuously in the Sound Booth.
- Any deviations from the approved Production Schedule (i.e. Rehearsal or Load-Out goes too long or too late) may impact future bookings.

# Facility Use Production Schedule

## Ocean City Music Pier Facility Use Production Schedule

Please fill out the dates or date ranges as well as all relevant times in the fields below for the Music Pier facility usage for your event. Enter "N/A" for any field that is not applicable, but please note the five fields that are required. For single day events just use the first column. Production schedules that are five hours or longer must account for a Staff Break, typically after the "Sound Check / Rehearsal End Time" and before the "Ticket Gate Open Time".

<u>Organization</u>	<u>Event Name</u>		
	dates	dates	dates
<b>Date / Date Range (required)</b>			
	times	times	times
<b>Facility Use Start Time (required)</b>			
Load-in Time			
Setup Time			
<b>Sound Check / Rehearsal Start Time (required)</b>			
<b>Sound Check / Rehearsal End Time (required)</b>			
Staff Break (for Production Schedules five hours or longer)			
Ticket Gate Open Time			
Doors Open Time			
Show Time			
10:30pm Performer Curfew (exceptions should be requested prior to the day of the event)			
Break Down Time			
Load Out Time			
12:00am Load Out Curfew (exceptions should be requested prior to the day of the event)			
<b>Facility Use End Time (required)</b>			

By signing below, I acknowledge that I have read and understand the Ocean City Music Pier Production Policies and House Imposed Sound Limit. Production Schedule times are subject to approval.

_____	_____	_____
Name	Signed	Date
_____	_____	
Phone #	email	



# Overhead Rigging Application

## Ocean City Music Pier Overhead Rigging Application

All items weighing 40lbs. or more that are to be hung on the Stage Battens or FOH Batten (heavier than a Backdrop; i.e. lighting fixtures, projectors, set pieces, etc.) must be requested in advance. This is in consideration of the Production Schedule, available staff, to ensure a safe performance space for the cast & crew, and to protect the AV equipment & the historic Music Pier. Our battens are dead hung, the venue does not have a fly-system. Setup & Breakdown Times must account for our staff to use an individual personnel lift to hang items. Please fill out the fields below for all items that you are requesting to be hung for your production.

<u>Organization</u>	<u>Event Name</u>	
	Item(s)	Item(s)
Quantity		
Proposed Location(s)		
Size (LxWxH)		
Weight		
Rigging Hardware		
Rigging Points		
Power Required		
Setup Time		
Breakdown Time		
Notes		

By signing below, I acknowledge that the information provided above accurately describes the items to be hung overhead to the best of my knowledge. All overhead rigging requests are subject to approval.

_____	_____	_____
Name	Signed	Date
_____	_____	
Phone #	email	

# Local Rental Houses

## EGI EVENT PRODUCTIONS SERVICES

1648 White Horse Pike  
P.O. Box 297  
Egg Harbor City, NJ 08215-0297  
Phone: 609-965-6900  
Fax: 609-965-3330  
[www.egipro.com](http://www.egipro.com)

Located approximately 30 minutes away from our facility providing theatrical expendables as well as lighting and staging equipment rentals.

## KD PRODUCTIONS

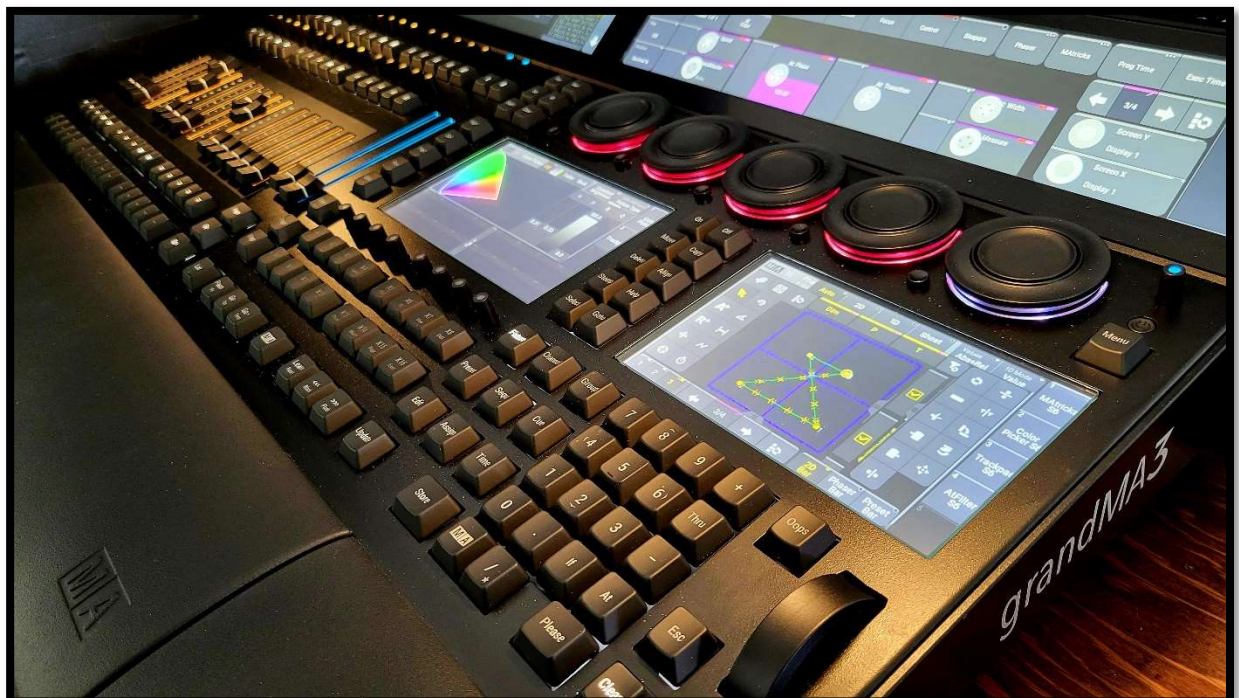
151 Porchtown Road  
Newfield, NJ 08344  
Phone: 856-422-0190  
Cell: 609-254-1194  
[www.kd-pro.com](http://www.kd-pro.com)

Located approximately 1 hour away from our facility providing AV equipment rentals as well as audio, backline & video production services.

## CLAIR GLOBAL

1 Ellen Ave  
Lititz, PA 17543  
Phone: 717-626-4000  
Service Line: 844-403-8544  
[www.clairglobal.com](http://www.clairglobal.com)

Located approximately 2.5 hours away from our facility providing audio equipment, backline rentals, and production support.



## Load-in

Equipment is unloaded at the end of Moorlyn Terrace at the boardwalk access ramp and pushed across the boardwalk. If necessary equipment can be transferred at street level to a city-owned stake body pick-up truck and transported across boardwalk when requested in advance. A stage lift is available for transfer of equipment from boardwalk level to stage level. Stage lift is 6' x 8' with 6' of clearance & 4000lb. load capacity.





## Dressing Rooms

The Green Room is located on the second floor accessible from a stairwell backstage left. There are four dressing rooms located off the Green Room. The third and fourth dressing rooms have a flexible wall that can be opened up for a larger room. Male and female bathrooms are also located off the Green Room and both are equipped with a shower.





# Venue Specs

## AUDITORIUM

<b>Dimensions</b>	57'11" wide x 75'11" long (see attached floor plan)
<b>Seating</b>	608 staggered

## SOLARIUM

<b>Dimensions</b>	56' wide x 47'6" long (see attached floor plan)
<b>Seating</b>	322 staggered

**TOTAL SEATING 930 STAGGERED**

## STAGE

<b>Dimensions</b>	Apron 54' 7" wide x 8' deep x 3'5" high Apron stair-stair 45' 4" wide Proscenium arch 39' 7" wide x 16'7" high Main Rag curtain-curtain 33' wide Proscenium to rear arch depth 18'3" Off-stage L&R 17' 6"L x 11' 8"W w/8' clearance Backstage 29' 10" wide x 10' deep w/8' clearance Stage lift available 6' x 8' with 6' of clearance for load in
-------------------	---

<b>Rigging</b>	Main curtain (track @ 18'9") 6 curtain legs (roto- pipe set at 17'6") #1 teaser (bottom at 12'10") #2 teaser (bottom at 14'7") Screen (14'10") #3 teaser (bottom at 13'9") Rear traveler (track at 17'9") 1 personnel lift (Sky Jack) 1 scissor lift (Sky Jack)
----------------	---

## MISCELLANEOUS STAGING

<b>Acoustic Panels</b>	Wenger 7-piece roll away Acoustic Shell (6' wide x 13' 11" high) 1 – ClearSonic A2466x5 5-panel Drum Plexi (120" wide x 66" high) 1 – ClearSonic A2448x3 3-panel Acoustic Plexi (72" wide x 48" high) 4 – Wenger Acoustic Shield
------------------------	---

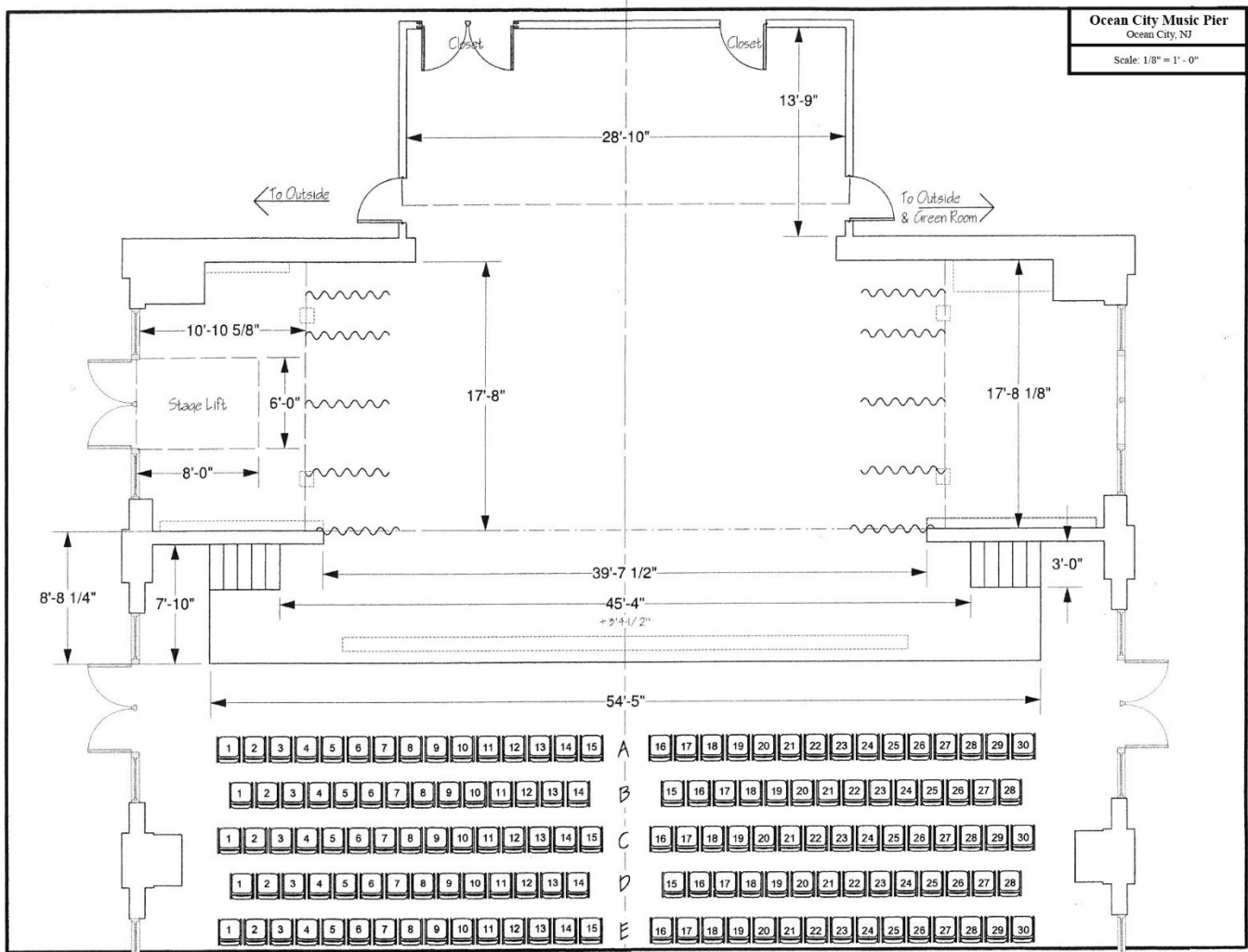
<b>Risers</b>	6 – Wenger 4' x 8' (8" & 16" legs) 1 – 8" Conductor Riser 4 – Wenger 4' x 8' Runway Risers 7 – Wenger 3-Step Choral Risers
---------------	---

<b>Chairs</b>	34 – Wenger Standard Orchestra Chairs 3 – Wenger Cello Chairs 100+ Folding Chairs available for stage use 4 – Black Metal 30" Backless Barstool
---------------	--

<b>Music Stands</b>	17 – Wenger Standard Black 18 – Manhasset M48 Symphony Black 1 – Wenger Conductor's Stand 35 – Music Stand Lights 1 – Podium/Lectern
---------------------	--

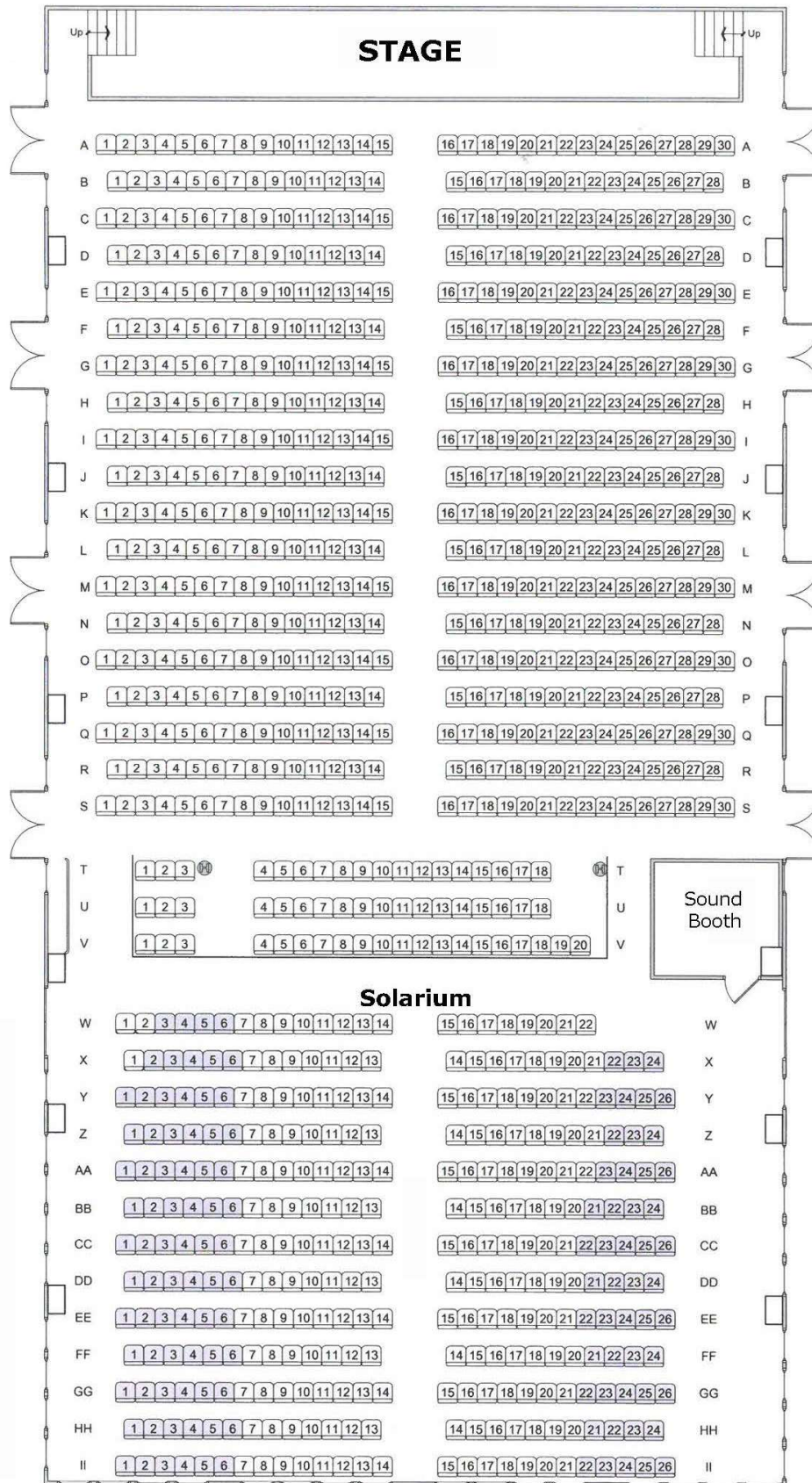
<b>Instruments</b>	Yamaha C7 Grand Piano Yamaha CVP 307 Clavinova
--------------------	---

## Venue Specs



# Venue Specs

## GENERAL SEATING CHART



### Ocean City Music Pier General Seating

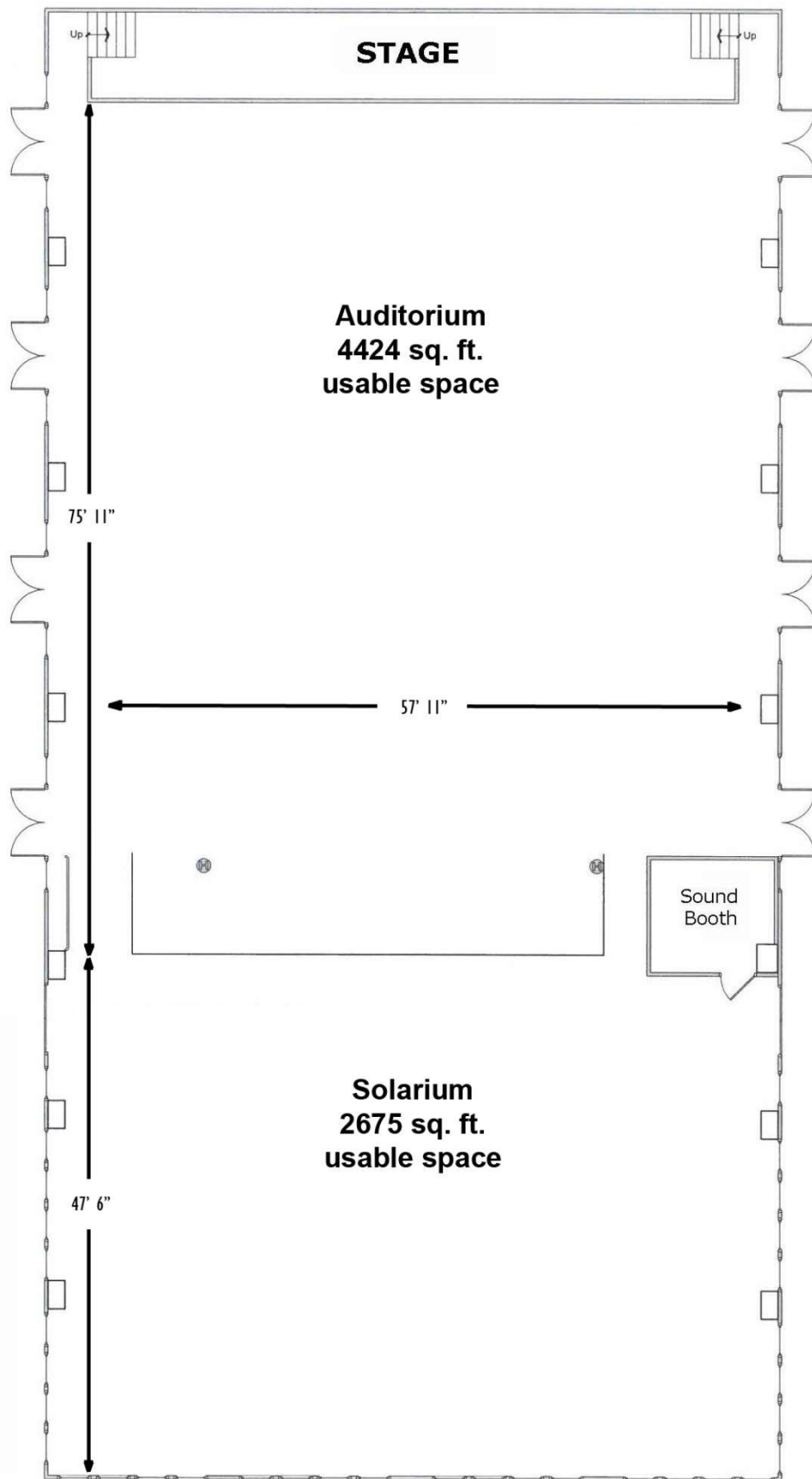
Seating areas shaded in the Solarium may have obstructed view.



## PAGEANT SEATING CHART



## Venue Specs









# City of Ocean City, NJ

America's Greatest Family Resort  
[www.oceancityvacation.com](http://www.oceancityvacation.com)

