



RYMAN

AUDITORIUM®

TECH ADVANCE PACKET

Updated 2023

MUSIC'S MOST ICONIC STAGE

HOUSE RULES

The unique physical characteristics & historic significance of the Ryman require a few rules and restrictions.

1. Ryman Auditorium is open daily as a museum from 9 AM – 4:30 PM. All sound checks must take place after 4 PM with no noise or sound before this time. All patrons will be clear of the building by 4:30 PM. Please note after 4:00 PM all bags will be searched and all must pass through metal detector entering through the load in gate.
2. As of October 1, 2007 smoking is illegal inside all public buildings. Smoking or vaping is prohibited in the auditorium, on stage, backstage, and in all dressing rooms. Because the Ryman is a National Historic Landmark, the Department of the Interior and our General Liability Insurance Carrier require a “no open flame” policy which means no candle or incense burning is allowed.
3. Firearms (even with permit) are prohibited on the premises.
4. Pyrotechnics are NOT permitted.
5. Confetti and glitter are NOT permitted.
6. No stickers or decals may be sold or distributed in the building.
7. No decorations or signs are allowed on the premises without the permission of Ryman management.
8. No advertising is allowed in the auditorium.
9. Due to ABC & Beer Board regulations, no outside liquor, wine, or beer may be brought into the building.
10. Animals (other than service animals) are not allowed on premises.
11. Clear access to all entrances, exits, and utility locations must be maintained at all times.
12. Ryman Auditorium assumes no responsibility for valuables left in any area of the theatre, including dressing rooms. Lost and found items will be turned into the Administration Office.

THANK YOU FOR YOUR COOPERATION AND UNDERSTANDING.

We look forward to a successful and memorable event.

If you have questions or require additional information regarding Ryman Auditorium, please contact a member of the Ryman management team.



COPYRIGHT NOTICE

Opry Entertainment and its affiliates are the sole and exclusive owner of the trademarks, service marks, copyrights, logos, likenesses, and other intellectual property associated with Ryman Auditorium. Unauthorized use of such intellectual property for any purpose is prohibited by federal copyright law. An engagement at the Ryman confers no right or title in, or a license to use, such intellectual property for any purpose without the express written consent of Opry Entertainment. No portion of any performance at the Ryman may be broadcast, recorded, filmed or embodied, in any form, without venue management's prior written consent and execution of necessary licensing agreements.

HOUSE LIGHTING SYSTEM

Ryman Lighting Plot is included at the end of this document or as a separate PDF online.

Please provide any information for your rig as soon as possible. If your event requires specific color or gear be aware that your event will be charged for any and all labor and consumable costs. The Lighting Director can refer you to local rental houses to help with your lighting gear needs. Please discuss any other issues during the lighting advance.

The Ryman lighting rig has a typical trim of 20' to 21' due to the proscenium being 20' high. The high trim on the rig is 32'. This allows the house system to be moved out of the way if you are bringing in all lighting and need nothing from the house rig.

Please be aware that there are a few dead hung line sets that cannot fly above 25'. These are the two upstage black travelers. If truss is to be hung around them, we can try to work around these pipes to get a higher trim for your truss. Typically, most lighting designs top out at 24' with the bottom of their truss due to the low proscenium height.

POWER

1 – 200A Company Switch for Video

1 – 400A Company Switch for Lighting

Both switches are 50' or less from dimmer world USR. Either one is available at any time. The company switches are CAM-LOK connect so tails are not needed. Either LD or the Stage Manager will tie your system in. Please do not take it upon yourself to tie into the house system.

RIGGING

There are no rigging points downstage of the proscenium. Overstage rigging is permitted. Please be aware that while the structural steel is 36', the proscenium only has a height of 21' so your trims will be lower and the highest that you can go once all house electrics and pipes are gridded is about 23' to truss.

HOUSE DRY LINES

I have 4 DMX dry lines from our FOH position to USR and 2 USC on the back wall that can supply 6 DMX copper lines to your system via dry lines from your console at FOH. I also have 2 network dry lines from FOH position to USR. These can be used in place of running your lighting snake.

HOUSE CONSOLE

The in-house console is a GrandMa2 Light with up to 3 motorized fader wings and 2 external touch screen monitors. An MA onPc with a command wing and fader wing is the house console backup. A show file for the GrandMa2 console can be requested for a quick PSR into your show file if you are on current software and running a GrandMA system.

FOH POSITION

The FOH lighting position has room for up to 2 consoles plus house console. The house console does not get struck for guest consoles.

TAKING CONTROL OF THE HOUSE RIG

The House Lighting rig spans up to 12 DMX universes. I have 8 guest DMX lines to be able put control of my rig on your console. If you do not have any open DMX ports, I can get you into my system with a network line and that will get you all universes as well. Please be aware that you must have sACN on as this is the protocol where my house rig lives. I live in sACN universes 1 through 12, your system must be above sACN universe 12 and below sACN universe 100.

HOUSELIGHT CONTROL

House lights are controlled via a separate controller FOH and I or the designated LD for your event will be at FOH to take out houselights during the show and intermission.

HAZE

The Ryman is a water-based haze use only facility. No oil-based hazers are allowed (DF-50 or otherwise). If the tour is carrying oil-based hazers, please discuss with the LD during the advance for proper guidance. There is a \$50.00 charge per unit to use the in-house hazers which are Hazebase hazers. The Hazebase hazer is DMX controllable, and we have 2 of them in the plot. There are no haze restrictions so you may begin hazing as soon as you are ready. NO F100 style of foggers are allowed!! Use of Snow Machines are not allowed at the Ryman in conjunction with the house lighting rig unless one of the following criteria are met. If the tour is hanging their entire system in the air or the snow machines are used directly on stage either on a truss tower or elevated platform. If snow machines are used in the air and the house lighting rig gets any residue on the fixtures, then a cleaning fee will be assessed once it has been determined how much will need to be cleaned.

COM/RTS

Com packs are provided from the FOH guest position to the following areas: House lights, all spots, the Stage Manager area, and to dimmer world if needed. We have an RTS system thus clear com components will not be able to be plugged into the system. Double muff or single muff headsets can be provided for the guest LD and dimmer tech upon request. All spots are on double muff Dave Clark headsets.

LIGHTING RIG

The lighting fixtures cannot be repositioned in the rig. This is a house rep plot and fixtures cannot be removed or placed in other positions. Please See Plot for Location of Gear

Manufacture	QTY	Use/ system	dmx qty per fixture
Ayrton Ghibli	17	Key light	38
Ayrton Mistral	18	Spot fixture	28
Ayrton Diablo	6	Key light/ back light	36
Chauvet R3 Rogue	40	Wash fixture	21
Chauvet Colorado tour pars	8	Arch lighting	6
Martin Atomic 3K	4	Strobe/FX	4
Elation Cupix ww2	4	Audience	4
Elation Protron 3k color	4	Strobe/FX	8
Chroma Q CFII72	7	Cyc wash upper	48
Chroma Q CF72 (VI)	7	Cyc wash lower	48
GLP x4s	8	Audience back light	18
Altman par 64	62	Audience wash/ back light for audience	

FOLLOWSPOTS

I have 4 Strong supertrouper2 follow spots. These units are lamped at 2000w. They are 2 left and 2 right of center. These units have 6 slots for color, currently they are colored up with the following colors:

Frame 1: 1/8th CTO L 233

Frame 2: 1/4 CTO L 206

Frame 3: 1/8th minus green L 279

Frame 4: 1/4 minus green L 249

Frame 5: .15 ND L 298

Frame 6: .3 ND L 209.

These colors can be swapped out for show colors if needed.

QUESTIONS FROM RYMAN AUDITORIUM LIGHTING DIRECTOR

Will you be bringing any lighting with you? Will you need to fly any trusses?

Will you be flying any scenic elements that need truss or open linesets? Will you be running your snake or using the in house drylines?

Will you be taking control of the rig?

Will house LD need to run the opening act(s) if there is one or is there an opener LD? Will you be using haze and if so will you be bringing or does house need to provide? Will you be using follow spots and if so how many?

Brandon D. Webb
Lighting Director Ryman Auditorium
116 Rep John Lewis Way North
Nashville TN, 37219
615-509-5793 cell
615-458-8750 office
Email BWebb@ryman.com

HOUSE SOUND SYSTEM

AUDIO POWER

1 – 100 amp 3-Phase Cam Locs Audio Power Stage Left

HOUSE CONSOLE

Yamaha Rivage PM7 mixing console with 120 input channels, 60 mix busses, 24 Matrices, 2 stereos and a mono.

The console is connected, via TWINLANe, to a RPiO 622 with 5 Silk input cards and 1 output card for a total of 80 mic Inputs and 16-line outputs. The mic inputs are fed from the direct output of the in-house 72-input 4-way splitter.

Locally the console has 16 analog inputs and 16 analog outputs, as well 4 (stereo) AES inputs and outputs. The console also has two additional HY144-D cards that serve to interface with the venues in-house DANTE network as well as allowing multi-track recording of up to 128 channels on the FOH workstation.

HOUSE CABINETS

Left-Right Arrays each consisting of: 10 – JBL VTX A12 Line Array Boxes

Center Sub Bass Hang

8 – JBL VTX S28 Boxes

Balcony Side Speakers: each side consists of 1 – JBL VTX F35

Front Fill Speakers:

12 – JBL VT 4886 Boxes

Zoned Under Balcony System:

30 – JBL VT 4886 Boxes

8 – JBL VT 4883 Subs

2 – JBL VRX 928 boxes

HOUSE AMPLIFICATION

System Power Amps: Twenty-Six (26) Crown I-Tech 4x3500 HD Amplifiers

Speaker Management is controlled by two (2) BSS Blue I60 DSP Processing & Routing, one (1) Lab Gruppen LM26 System Control and one (1) Lab Gruppen LM44 System Control

MONITOR CONSOLE

Yamaha Rivage PM7 mixing console with 120 input channels, 60 mix busses, 24 Matrices, 2 stereos and a mono. The console is connected, via TWINLANe to its own RPiO 622 with 5 Silk input cards and 1 output as well as an MY8-ADDA96 card for a total of 80 mic inputs, 8 line inputs and 24 line outputs. The mic inputs are fed from an isolated output of the in-house

72-input 4-way splitter. The console also has an RPIO 222 that is integrated into the Ryman wireless rack that allows for an additional 32 outputs.

Locally the console has 8 analog inputs and 8 analog outputs, as well 4 (stereo) AES inputs and outputs. The console also has two additional HY144-D cards that serve to interface with the venues in-house DANTE network as well as allowing multi-track recording of up to 128 channels on the Monitor workstation.

MONITOR SPEAKERS

1 – D&B Single 18” Sub Cabinet

2 – L-Acoustic SB18M Sub Cabinets

16 – L-Acoustic I15XT Hi Q Wedges powered by LA-4 Amps, 14 mixed available

MICROPHONES

13 – Shure SM57 8 – Shure Beta 58 8 – Shure SM58

4 – Shure SM98 with mic clips and drum mounting hardware.

5 – AKG 535

2 – Beyer M88

4 – AKG 568 Eb (Shotgun)

2 – Crown PCC-160

1 – AKG D112

2 – Shure B52

4 – Shure KSM 9

3 – Shure KSM 137

2 – Shure SM 91

2 – Shure Beta SM 91 I – Shure VP88

2 – Shure KSM 32

1 – Shure KSM 44

5 – Shure I37

2 – Shure 313

Available Upon Request for an Additional Fee:

8 – Shure UR4D wireless handheld microphones

8 – Shure PM900 IEM units

STANDS

15 – Ms7 Short Round Base Mic Stand w/booms

12 – Ms 20Tall Round Base Mic Stands

3 – Ms 25 Boom Stands 6 – K&M Tripod Stands

RISERS

14 – 4' × 8' Sections with Adjustable-Height Legs

HOUSE VIDEO SYSTEM

VIDEO PROJECTION

2 – SONY VPL-FHZ700L/B Laser Light Source 7000 lm WUXGA 3LCD Projectors

Middle Focus Projector Lens, throw ratio 3.30 – 6.11, projecting onto the upper balcony left and right walls.

10 – 39-inch LG Video Monitors covering the under balcony

BROADCAST & RECORDING ROOM

112 mono channels

72 mic pre's

4 stereo channels

4 stereo program channels 48 multitrack busses

8-band parametric EQ/channel

48 faders Recording Media 128 tracks of NUENDO 4.22 (2 units)

Time Code Ready

Carl Tatz-tuned room using the PhantomFocus System

Dynaudio Monitors

72 Channel in-house splitter

Recording room day rate is \$2,000 plus \$45 per hour for tech and engineer. Venue licensing agreement must be executed before use of recording room is confirmed.

STAGE & RIGGING INFORMATION

Stage Height: 4' Stage Depth:

35' to back wall

32' to upstage black traveler curtain

Grid Height: 36'

Grid layout: 4' x 6'

Proscenium Height: 22'

Proscenium Width: 60' 8"

Electrics Trim: 20' with a high trim of 32'

Total weight load on Grid: 40,000 lbs. (2,000 lbs. per grid point is safe)

- Must have a crossover upstage.
- ALL LEGS AND BORDERS ARE DEAD HUNG.
- Legs have limited travel on/off stage.
- All rigging must be pre-approved by the facility.
- There are no rigging points downstage of the proscenium.

GENERAL PRODUCTION INFORMATION PLEASE NOTE:

- Load in is ramp to street and is roughly a 250' level push to stage.
- Maximum door height is 83"; Maximum door width is 66"
- There is no forklift on site; however, one can be rented.
- Bus Parking: (see map on pg. 11)
We can accommodate three buses in the upper parking area and up to four semis. Additional parking for star bus close to stage door in the alley.
- Shore power: 1 50-amp circuit for one bus
- Load in video clip: <https://youtu.be/PC-S06ZIWp8>
- Soundcheck Must Take Place At or After 4:00 p.m.
- No Sound Before 4:00 pm. Building clear at 4:30 p.m.

DRESSING ROOMS [see photos of dressing room interiors](#)

STAGE LEFT

1st Floor

#1 Production Office

#2 Hank Williams Room: VIP with full bathroom

2nd Floor

Men's Restroom with shower

Women's Restroom with shower

3rd Floor

#7

#8 & #9 (these can be joined)

STAGE RIGHT

1st Floor

#3 Minnie Pearl/Roy Acuff Room:
VIP with full bathroom

2nd Floor

#4 Women of Country Music Room

Make-Up Room

Women's Restroom

3rd Floor

#5 Bluegrass Room

#6 Johnny Cash & June Carter Room

Men's Restroom

CONTACTS

Production & Technical Operations

Chrissy Hall, Director of Concerts

chall@ryman.com

615-458-8727

Operations

Gary Levy, General Manager

glevy@ryman.com

615-458-8712

Events

David Collier, Director of Event Services

dcollier@ryman.com

615-458-8720

Catering

Debbie Burt, Manager of Hospitality

dburt@ryman.com

615-458-8707

Production Advance

Les Banks, Production Manager/Audio Supervisor

lbanks@ryman.com

615-491-5551

Lighting Advance

Brandon Webb, Lighting Director

bwebb@ryman.com

615 509-5793

Stage Management

Karalie Hennigan, Stage Manager

khennigan@ryman.com

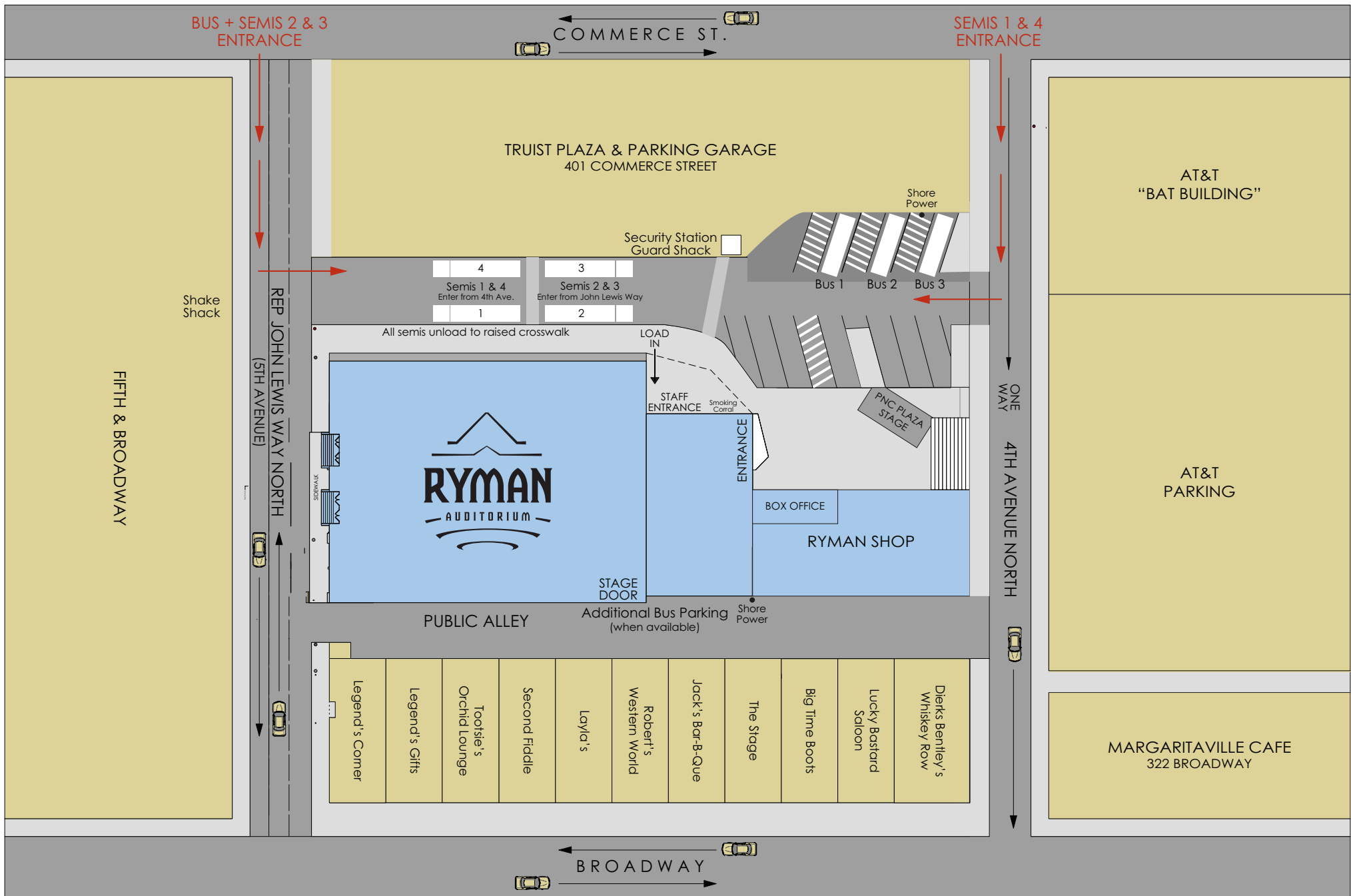
601 941-2555

Security

Ryan Owen, Security Manager

rowen@ryman.com

615-458-8716



RYMAN

116 Rep. John Lewis Way North
Nashville, Tennessee 37219
ryman.com

