Westlake
Reed
Leskosky

AVALON THEATRE
MASTER PLAN STUDY

Grand Junction, Colorado

Building Assessment and Concept Design Report

Commission No: 09111.00
March 3, 2010
Draft

Westlake
Reed
Leskosky

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March 8, 2010

Mr. Tim Seeberg
General Manager
Two Rivers Convention Center
159 Main St.
Grand Junction, CO 81501

RE: Avalon Theatre – Master Plan
Draft Report Submittal
Commission Number/File: 09111.00/B10

Dear Tim:

Westlake Reed Leskosky is pleased to submit our Avalon Theatre Master Plan Study – Draft Report Submittal for your review. We have incorporated the comments and input from your staff, the Grand Junction Symphony Orchestra, the Downtown Development Authority and other various users and stakeholders when we visited the site January 11th through 14th, 2010. We are very excited about this project and are hopeful that the funding will be forthcoming.

The entire study and evaluation team wish to send you our heartfelt thanks for partnering with us through the study and being a well organized and informed client partner. We look forward to meeting with your team later this month to officially present the Draft Report and review any comments, questions and suggestions your team might have.

Please feel free to contact me should you have any questions or need further information prior to our meeting in a few weeks.

Sincerely,

Richard D. Sourbrine, AIA
Associate / Project Director

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Avalon Theatre – Cooper Movie Theatre

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In December 2009, Westlake Reed Leskosky (WRL) was commissioned by the City of Grand Junction to complete a master plan study for the Avalon Theatre in Grand Junction Colorado. From January 11th to the 14th 2010, a "SWAT" team of Architects, Engineers and Theatre Specialists conducted a visual assessment of the building to determine its condition and assess the potential for transforming the Avalon Theatre into a fully functional, multi-purpose performing arts facility with special emphasis on accommodations for symphony orchestra performances.

PROCESS:

Our process consists of four phases, IE: Data Gathering, Data Analysis and Synthesis, Draft Report and Final Report. The Westlake Reed Leskosky Team conducted the visual assessment of the building, studied existing drawings and other data in order to understand the costs of renovating the Avalon Theatre.

AMS and WRL conducted interviews with over 13 current and potential stakeholders to develop a program of space needs for the Avalon Theatre. AMS also conducted additional meetings with potential fund raisers and donors. Their draft report is also included here.

This draft report is submitted for review by the staff and stakeholders of the City of Grand Junction. The draft report will be reviewed and a meeting has been scheduled for the last week of March 2010 with Rich Sourbrine and Darrell Ziegler of WRL.

FINDING AND RECOMMENDATIONS

Individual findings and recommendation narratives are included in this study. These include Architectural, Mechanical, Plumbing and Electrical, Theatrical, Audio Visual and Acoustical.

Key Design Challenges include:

- Meeting the needs of the Grand Junction Symphony Orchestra
- Adding more Lobby, Restrooms, Stage Support and Storage.
- Adding a Multi-Purpose room
- Performer and Stage Support
- Upgrading Mechanical and Electrical Services
- Maintaining operations
- Code Compliance (including ADA)

SCHEDULE:

The following schedule is based on WRL's experience with similar facilities and scope of work:

- Field Measuring – 2 weeks including drawings
- Design and Construction Documents — 8 to 9 months
- Bidding, City Plan Check and Permitting – 2 months
- Construction – 10 to 12 months

CONCEPT PLANS:

Conceptual plans indicate the understanding by the design team of the space needs and relationships to provide a functional facility.

Three Options are provided. Each requires an addition in the East parking lot, in order to meet the program needs. Variable acoustics are also provided to meet the needs of a multi-use venue:

Option 1: Keeps the existing stage the same size and configuration but provides an extended forestage and a moveable system of platforms that can be raised to stage level if space for a full orchestra is needed. When down at floor level, the platforms provide more patron seating

Option 2: Option 2 expands the stage into the alley to gain more stage space for orchestra and other larger scale productions and events. The expansion does not go the full height of the existing stage house, so the rigging system remains in the same configuration.

Option 3: This option also expands into the alley. It goes full height and allows for an expanded rigging system.

COSTS:

A detailed cost estimate for each option is included in this study.
Costs include an estimated 2.5% compounded yearly escalation factor.

Option 1: $10,000,593 or $310.75 per Square Foot
Option 2: $ 8,981,809 or $277.81 per Square Foot
Option 3: $ 9,373,516 or $289.92 per Square Foot

Traditionally, one can assume that project costs, which include fees, permits, testing and other owner cost, will run approximately 25% to 30% of the construction costs.

Please see sections of the report for detailed findings, recommendations and analysis and for more information.

END OF EXECUTIVE SUMMARY

The City of Grand Junction is currently under the following building codes:

2006 International Building Code
2006 International Fuel Gas Code
2006 International Plumbing Code
2006 International Mechanical Code
2008 National Electrical Code
2006 International Energy Conservation Code

Overview

The Romanesque Revival Avalon Theatre, located at 645 Main Street, in Grand Junction Colorado was opened in January 5, 1923 to great fanfare. The Sentinel Newspaper called it the greatest theatre in the West. Many great performers have played here, including Al Jolson, John Philip Sousa, Ethel Barrymore and more recently, Lyle Lovett, John Prine and Pat Benatar. The Architectural firm Mountjoy & Frewen of Denver are credited with the original design. In 1947, the Avalon was renamed the Cooper and was completely renovated into an Art Moderne style movie house by the Oklahoma firm of Conner and Pojezny Architects. No pre 1947 photographs, to date, have been discovered showing what the interior lobby and audience chamber once looked like. Onsite investigations did not reveal any remnants of the pre 1947 interior.

1923 Avalon Theatre

Since 1947, there have been a number of renovations to the Avalon, including removal of the 1947 façade and recreation of the 1923 façade in 1996. HVAC and electrical upgrade occurred in the 1990's and the Avalon has been in almost continuous use as a movie, comedy, music and religious services venue. (See listing of provided documents)

1947 Cooper Movie Theatre

Site Utilization:

The Avalon occupies its entire site from Main Street (north façade) to the alley behind (south façade). There is a parking lot to the east which also includes the load in area off the stage and emergency exits and stairs. To the west there is a narrow alley that also has emergency exits and stairs and across this side alley is a one story retail building that currently houses minimal dressing rooms, restrooms, storage and a green room. The alley is also bound by a parking lot to the south.

The Avalon Theatre Today

Exterior: Description:

The building is composed of masonry walls and structural steel trusses with concrete floors at the orchestra level and wood framing for the balcony and second floor levels. In the 1990's renovations, the front, Main Street façade was recreated to the 1923 configuration, new insulated glazing was provided as well as aluminum entry doors with dark bronze finish. Exit doors are hollow metal and all exterior egress stairs are painted steel.

The roof is supported on steel trusses with wood framing and deck. A single ply roof was installed as part of the 1998 renovations.
The recreated Main Street facade recreates the original 1923 Romanesque Revival style of the Avalon Theatre including the projecting marquee.

Roof and Roof mounted equipment

Exterior: Recommendations

The roof, flashing and drains appear to be in good condition
It is recommended that a qualified roofing inspector or contractor inspect the roof once the snow has melted and the entire roof can be reviewed.

The exterior walls were repaired/re-pointed in 1996 and all appear to be in good condition and no recommendations are proposed. All fenestration appears to be recent and in very good condition.

Basement: Description/Condition

There are two basement areas in the Avalon, under the lobby and under the stage.

Under Lobby: This basement contains men's and women's restrooms that were renovated in 1996. They are in good condition, but there is no accessible route or accessible stalls. Several of the interviewed users indicated that there were safety and security concerns with this location. Two stairways access this basement.

Under Stage: This basement is accessed by a single circular stair that is not code compliant. There is a fire riser and storage rooms, electrical room, and HVAC equipment room. There are remnants of dressing rooms with sinks on an elevated platform. There is also evidence of water infiltration in this basement along the south wall. Overall, this space is in fair to poor condition.


Under Lobby Basement Corridor to Restrooms

Basement: Recommendations

Under Lobby: It is recommended that as part of the building expansion, this area be used for non-public activities such as office space and/or front of house storage. A new stair and elevator to access this area should be provided as part of the expansion to the east.

Under Stage: If an orchestra pit is provided, two means of egress are needed from this basement area and the pit will also need be ADA accessible. It is recommended that this space be used for piano and other storage dressing rooms and to house mechanical/electrical equipment as well. The circular stair should be replaced and a new stair and elevator should be installed in the addition to the east.


Under Stage Basement

First Floor: Description

The orchestra level contains:

Lobby/Concessions: The lobby/concessions area has been remodeled several times. Walls and ceilings are drywall/plaster and the concrete floors have a custom carpet that is described as based on the original 1947 design. All are in good serviceable condition.

Restrooms: Restrooms were updated in the 1996 renovations. A single stall, ADA accessible restroom was added in 1996. All are in good condition.

Audience Chamber: The audience chamber has been heavily renovated over the years. Limited ADA seating is non-compliant. Floors are painted concrete with carpeted aisles.

Walls are faced with a laminated wood paneling system with adjustable velour drapes above. The ceiling was reconfigured in 1947 to better meet the needs of a cinema audience. Seating is worn and dated, aisle lighting is poor and does not meet current code requirements

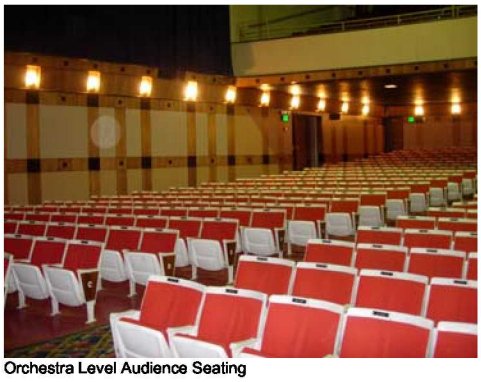
There are no Sound and Light locks from the lobby. There are two exit doors (pair) on house left and right. None provide ADA compliant exiting. See Mechanical/Theatre/Acoustics narratives for more information.

Stage: The stage is small but in good serviceable condition. There is no wing space and the depth of the stage is inadequate for larger performances that have been proposed. The stage is exceptionally high (4'-1 ½" above finish floor). Load in is from the east parking lot and is adequate for loading musical equipment from small trucks or vans. See Mechanical/Theatre/Electrical narratives for more information.

Stairs: The main stairs that connect the upper and lower lobbies have been renovated along with the lobby spaces and are in good condition. Most handrails do not have the 12" extension required by code.

Stairs from the audience chamber to the stage are concrete and are located at audience right and left. They are not code compliant.

ADA Lobby Restroom



Orchestra Level Audience Seating

First Floor: Condition

All the spaces on the first floor are in generally good condition. Modifications will be necessary to meet program and code compliance including ADA.

First Floor: Recommendations

It is recommended that a two story addition be constructed in the east parking lot to provide additional lobby, restroom and concession space. A multi-purpose meeting/small venue/green room has been requested by a number of stakeholders. Within this space, a new stair that connects the basement, first and lower balcony levels should be provided. An ADA compliant elevator should also be provided in this space to connect all the levels and access to ADA seating on the lower balcony level. Concessions should be removed to provide more lobby space and sound & light locks.

The audience chamber should be re-raked to aleave the sight line issues as well as to provide dispersed ADA required seating. Variable acoustics should be installed to accommodate the requirements of the various proposed uses. A new ceiling should be designed and installed to also support a multi use venue with variable acoustical requirements.

Lower Balcony Level: Description

The lower balcony level contains a small lobby and two stairs as well as balcony seating. There are office/storage/mechanical room areas at both ends of the lobby. The structure is composed of steel trusses with wood joists and wood flooring. The lobby and audience circulation/stairs are carpeted. There is a mural in the lobby that should be preserved. Remnants of murals exist on east end of the audience chamber as well as horizontal sliding drapes. Walls are block/plaster. An exterior metal emergency stair connects the cross aisle to grade.

Balcony Level: Condition

The lower balcony level is in generally good condition. The lobby walls, ceiling and carpet are in good condition. Wood floors in the audience chamber are worn, but serviceable and the carpet is in good condition.

Balcony Level: Recommendations

It is recommended that the balcony seating be replaced and reconfigured to improve sight lines and increase back to back seating spacing. ADA seating should be provided with access from the new elevator in the addition. An expanded lobby, restrooms, concessions and stairs should also be provided at this level in the east addition.

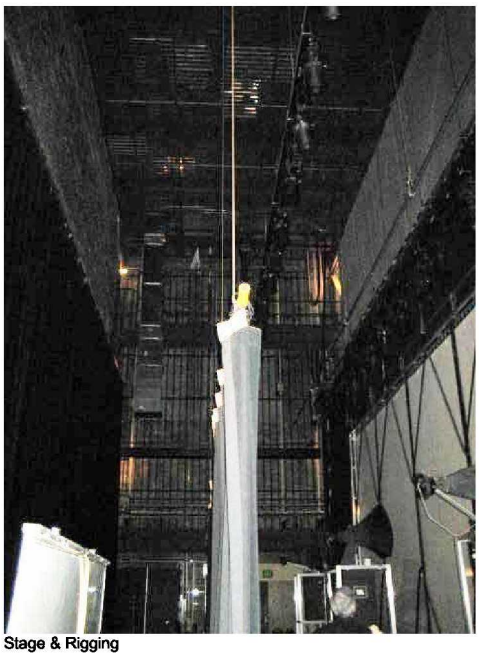
Upper Balcony Level: Description

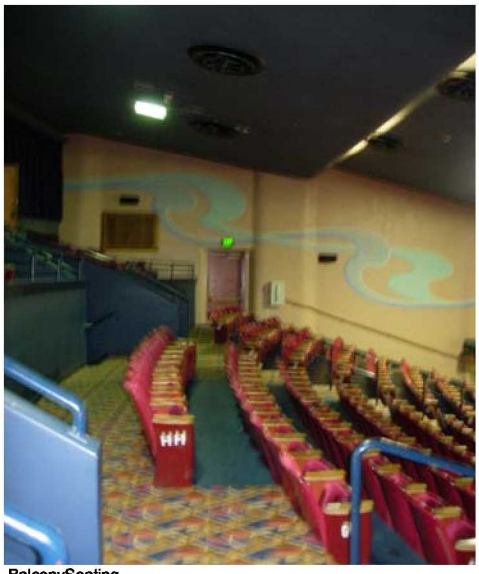
The upper balcony contains additional seating, projection room, office space and storage. The seating area was recently reworked to improve back to back spacing, but sight lines remain poor. Walls and ceilings are plaster and floors are wood.

Upper Balcony Level: Condition
In general, the upper balcony is in good condition. The projection room is in need of new finishes and sound/light seals at walls and doors. Steps are non-compliant.

Upper Balcony Level: Recommendations
The upper balcony should also be connected by the new elevator and stair in the east addition and reworked to improve the sight lines and replace all seating. All handrails should be replaced and made code compliant.

End of Architectural Narrative.


Stage & Rigging



BalconySeating

Non-Compliant Steps

OVERVIEW

This report summarizes the observations made during the site visit to the Avalon Theatre located at 645 Main Street in Grand Junction, Colorado. The purpose of the visit was to make a visual assessment of the condition of the mechanical systems for the theatre including, but not necessarily be limited to, HVAC, plumbing and fire protection systems. The observations made are limited to those areas where the existing equipment was exposed. Areas where the systems were concealed by dropped ceilings, plaster, or were not accessible and/or visible were not included in the assessment.

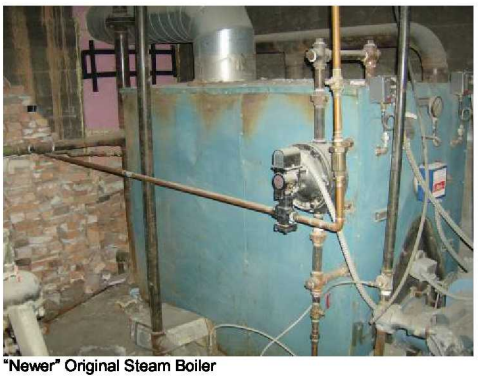
During the mechanical survey, the systems were evaluated for compliance with the following codes and standards:

- 2006 International Building Code.
- 2006 International Mechanical Code.
- 2006 International Plumbing Code.
- 2006 International Energy Conservation Code.
- Americans with Disabilities Act Accessibility Guidelines (ADAAG).
- National Fire Protection Association (NFPA)
- City of Grand Junction, Rules Regulations and Codified Ordinances.

Alterations to the areas shall comply with the requirements of the code for new construction. Alterations should not be made to any of the areas that will cause the existing building to be in violation of any codes. Portions of the existing building not altered and not affected by the alterations are not required to comply with the code requirements for a new structure. Included below are recommendations to bring the building up to current code requirements.


Original Centrifugal Blower


Original Steam Boiler


"Newer" Original Steam Boiler

MECHANICAL

General

The building will be designed to maintain a 72°F plus or minus 3°F and 30% to 55% relative humidity (RH) during the summer and 75°F plus or minus 3°F and 15% to 25% RH during the winter. This climate will be for all areas of the building except the following:

Room Description	Summer	Winter
Storage Rooms and Mechanical Rooms	80°F	70°F
Elevator Equipment, Electrical Rooms, & Loading Docks	15-60% RH	15-60%RH

The climate design data for Grand Junction, Colorado will meet or exceed American Society of Heating, Refrigeration and Air-Conditioning Engineers (ASHRAE) Standards based on a 0.4% frequency of occurrence, as described in the 2005 Fundamentals Handbook. The outside air conditions for calculating the ventilation load will be 97.4°F dry-bulb (DB) and 61.9°F wet-bulb (WB) for the summer and 6.0°F for the winter.

General Design Criteria

The mechanical design shall be in accordance with the following general design criteria:

- Owner's specific requirements as conveyed to Architect/Engineer.

- All equipment specified shall be Underwriters Laboratories (UL) labeled and listed when applicable.
- Motors less than ½ horsepower shall be connected to 120-volt, single phase or 208 volt, single phase service.
- Motors ½ horsepower and larger shall be connected to 480 volt, three phase service.
- Domestic water piping shall be Type "L" copper with soldered joints. Minimum piping size shall be 1/2".
- Hydronic piping systems such as heating water and/or chilled water shall be Schedule 40 black steel. In general, sizes 2" and smaller shall be threaded and sizes 2-1/2" and larger shall be flanged or welded. Mechanical joining methods are acceptable if approved by the facility staff.
- Piping insulation shall be fiberglass pipe insulation with an all-service jacket. All plumbing and mechanical piping systems shall be fully insulated.
- Air distribution ductwork shall be galvanized sheet metal manufactured and installed per the latest addition of SMACNA. In sound-sensitive areas such as the performance halls or stage, all supply and return ductwork shall be internally lined. Ductwork having at least one side dimension greater than 36" in width shall have an internal lining of 2"; ductwork having both side dimensions less than 36" shall be internally lined with 1" thick lining.
- Ductwork not within sound-sensitive spaces requiring insulation can be internally lined or externally insulated with fiberglass ductwrap having a foil jacket.
- Standpipe and sprinkler piping shall be as listed in NFPA-13 and 14.
- Sanitary, vent and storm piping, above grade, shall be cast iron, no-hub with stainless steel bands. Piping below grade may be either cast iron or PVC as approved by local authorities having jurisdiction.
- Natural gas piping shall be Schedule 40 black steel with threaded or welded joints.


Original Water-Cooled Condenser


Original Air Distribution Ductwork in Basement


Original Air Distribution Ductwork in Basement

Existing Conditions

The original HVAC system consisted of custom, field erected air-handling unit located in the basement below stage-right. The system utilized water-cooled compressors, direct expansion (DX) cooling coils, steam heating coils and single large centrifugal blower. The existing air distribution system consisted of a constant volume sheet metal distribution system, with a large supply ductwork riser on stage-right and air distribution high above the Auditorium ceiling. Steam was generated by natural gas-fired boilers and steam piping distributed to radiators.
The original system major components are still in the Theatre, but are not operational.

The existing HVAC system consists of roof-mounted DX cooling, natural gas-fired rooftop units serving the Auditorium and Stage. The existing sheet metal ductwork is under-sized for a theater application resulting in higher air velocities which generate noise; in addition, much of the ductwork is flexible ductwork. The combination of under-sized ductwork, use of flexible ductwork and rooftop unit mounting locations generates a tremendous amount of radiated and discharge noise within the Auditorium.

The Lobby and remaining areas of the theater are served by fan coil units. The fan coil units use DX cooling coils associated with roof-


Existing Stagehouse Rooftop Units

mounted air-cooled condensing units. The fan coil units also have heating water coils. Heating water is generated by a small natural gas-fired boiler, located in a room adjacent to the Projection Booth. The fan coil system presently does not bring in any ventilation air, which is required by the Code.

The existing HVAC equipment appears to be in fair to good condition, but operationally is not appropriate for a Multi-use theater with a large Symphony component.

The existing domestic water service is 2" and extends from the service entry via a reduced pressure backflow preventer to the plumbing fixtures and equipment. The piping systems is primarily copper and in good condition. Plumbing fixtures are in good to excellent condition and have manual flush valves and faucets.

The facility is partially covered by a wet sprinkler system. The existing 4" fire protection service with double check type backflow preventer connects to the sprinklers within the basement areas, Stagehouse and lobby.

New Work Scope

The following narrative describes the new HVAC, plumbing and fire protection systems for the Theatre which includes the minimal work required to operate the facility as a performance theatre, could enhance the theatre experience, reduce operational costs or provide reliability of the mechanical systems.

Demolition

The following existing equipment and/or systems shall be demolished:

- Rooftop units and associated air distribution
- Fan coil units, associated air-cooled condensing units and air-distribution
- Original HVAC equipment such as the centrifugal blower, steam boiler and evaporative cooler
- Existing heating water boiler and hydronic piping
- Plumbing fixtures and domestic water distribution

Heating Plant

Furnish and install three (3) high-efficient, natural gas-fired modulating condensing boilers in the basement. The boilers would be sized for the space heating requirements and perimeter heating devices. We anticipate this load to be approximately 500-750 MBH. The modular boilers would be similar to Lochinvar "Armor" boiler or acceptable as manufactured by Thermal Solutions or Patterson Kelley, having a thermal efficiency greater than 92%. Boilers shall be mounted on a 4" concrete housekeeping pad with 3/4" neoprene waffle pads. Install new 4" heating water supply and return piping between the new boilers and the heating coils and devices. The heating water will be distributed by using centrifugal vertical inline pumps (approximately 120-180 gpm each). Two (2) heating water pumps will be installed, having one running and the other acting as a stand-by; each with variable frequency drives (VFD).

The new boiler flues shall be connected together and routed to the existing chimney. Provide new draft induced fan to control draft pressure.

Air Distribution System

Existing Auditorium Rooftop Unit

Existing Auditorium Rooftop Unit


Typical Air Distribution above Auditorium


Typical Air Distribution above Auditorium

A new rooftop unit shall be installed to serve the Stagehouse, Auditorium, Multi-purpose Room and the Lobby/theatre support spaces. The rooftop unit shall utilize DX cooling and heating water. The unit, the area it serves and its size is as follows:

TAG	SERVICE	LOCATION	CAPACITY
RTU-1	Stage	Addition Roof	5,000 cfm
RTU-2	Auditorium	Addition Roof	20,000 cfm
RTU-3	Multi-Purpose	Addition Roof	2,000 cfm
RTU-4	Lobby/Support	Addition Roof	10,000 cfm

The rooftop units shall be semi-custom with 4" double wall construction as manufactured by Huntair, M&I or Ventrol. RTU-1, RTU-2 and RTU-3 shall be constant volume. RTU-4 shall be variable volume (VAV) with reheat. The units will have multiple DX cooling coils, multiple heating water coils, filter section, mixing box section, multiple supply and return fans with variable frequency drives, air-cooled condenser section and all associated controls including an airflow monitoring stations. The rooftop units shall be installed on a vibration isolation curbs.

The air distribution system will consist of galvanized sheet metal ductwork. The air shall be supplied high and returned low within the auditorium and all other areas. VAV boxes shall be direct digital control (DDC) and pressure independent as manufactured by Titus, Price or EnviroTec. In general, ductwork sizing shall be to keep mains at/below 1000 fpm; branches at/below 750 fpm; exposed ductwork in performance spaces at/below 500 fpm; takeoffs to diffusers/grilles at/below 250-300 fpm.

Various fans will be required to exhaust the air from the facility. For new fans, acceptable manufacturers are Cook and Greenheck. Centrifugal, in-line type fans may be used to exhaust the air from spaces, where roof mounted fans are not practical. When using the in-line fans, the air will be exhausted through louvers in the exterior wall. The other areas will be exhausted using a curb-mounted power roof exhauster. All power roof exhauster type fans shall be mounted on spring isolation rail roof curbs and any suspended fan shall be hung from the structure above using threaded rod and vibration isolation hangers.

The dimmer and audio rack rooms serving the performance spaces will be controlled using a DX computer room type unit with electric reheat and humidifier. Acceptable manufacturers include Liebert, Stultz and DataAire. The capacity of the system will be determined based upon the equipment installed within the room. The unit will be ceiling suspended from the structure using threaded rods and vibration isolators. These rooms will be naturally ventilated (outside air intake and dedicated exhaust fan) in addition to the computer room unit. When outdoor conditions are favorable natural ventilation shall be used.

Building Automation System (BAS)

The building will be controlled by an electronic DDC system capable of integrating multiple building functions. The building functions will include equipment supervision and control, scheduling of equipment, alarm management, energy management and historical data collection and archiving. The system architecture shall be to provide a DDC control panel as follows:

- Heating plant
- Each rooftop unit

Typical Fan Coil Unit

Typical Fan Coil Unit


Typical Fan Coil Unit


Air-Cooled Condensing Units associated with Fan Coil Units

- Each VAV box

Each DDC control panel shall be networked together with the main DDC controller and the operator interface computer to form the complete BAS. The BAS will be graphics based and have the capability of on and off site monitoring. The DDC system will have a 25% expansion capability.

Control strategies on the airside include, but are not limited to enthalpy based economizer control, CO2 sensors to control the amount of required outside air, occupancy scheduling, supply air reset (on VAV systems) and building pressurization. Control strategies on the waterside include, but are not limited to variable pumping and heating water reset schedule.

Existing Heating Water Boiler

Plumbing

The existing 2" domestic water service will need to be replaced. The anticipated new domestic water service size is 3". Install a 3" reduced pressure type backflow preventer in the main service piping.

Existing Domestic Water Service

Route a new domestic water piping to all new plumbing fixtures. Plumbing fixtures, such as water closets, urinals and lavatories, will be low-flow vitreous china. Acceptable manufacturers of vitreous china fixtures include American Standard, Crane and Eljer. Water closets and urinals shall be wall-hung with floor carriers. The lavatories will be countertop mounted or wall-hung with concealed arm carriers. Chrome plated flush valves and lavatory fittings will be incorporated. Acceptable manufacturers of fixture fittings shall be Chicago, Speakman, Zurn and Sloan. All fixtures shall have specialties such as stops, traps and trim as required. Other plumbing fixtures include, but are not limited to the following:

- Stainless steel counter-insert sinks (Elkay, Just)
- Electric water cooler; stainless steel, ADA bi-level, radii dish (Oasis, Haws)
- Shower stalls; one-piece fiberglass with basin, shower head, pressure compensating mixing valve and drain
- Mop basin; 24"x24"x10" high molded stone (Fiat, Mustee)
- Floor drains; 6" round nickel bronze (JR Smith, Zurn)
- Roof drains; cast iron body, domed strainer, underdeck clamp (JR Smith, Zurn)

Water closet flush valves shall be dual flush type (1.1/1.6 gpf), urinal flush valves will be 0.125 gpf, lavatories will be fitted with 0.5 gpm and showers will have a 2.0 gpm flow restrictor.

Existing Fire Protection Service

Furnish and install new vent risers and sanitary stacks to support the new plumbing fixtures. Route new 6" sanitary sewer to main in street. Sanitary sewers shall collect waste from all plumbing fixtures and flow by gravity connecting to the nearest city mains. Do not route above ground sanitary sewers within sound sensitive spaces.

Storm sewers shall collect rainwater from all roof drains and flow by gravity connecting to the nearest city mains. Roof drainage shall be handled by using scuppers from the high roofs above the performance spaces and stages to avoid running storm leaders within the sound sensitive areas. Overflow drainage shall utilize scuppers where possible. Where not practical, provide a separate overflow drainage system and discharge above grade.

Water heaters for the facility shall be natural gas-fired modulating condensing heaters with a separate storage tank. Water heater manufacturers shall be Lochinvar or PVI, located with the boilers within the Basement. Two (2) central heaters are required, rated at 200 MBH and a storage tank having 200 gallon recovery. The domestic hot water temperature will be maintained using a hot water recirculating system and inline pump. Water will be stored at 140°F. Thermostatic mixing valves will blend the water temperature to 110°F for general use and in toilet rooms. 140°F temperature water will be routed to any kitchen facilities, concession or laundry room.

The existing natural gas service shall be re-used. Depending upon the Design Option chosen, the existing meter may need to be relocated. Gas piping shall be routed to boilers and domestic water heaters located in the basement mechanical rooms. At connections to equipment, provide a shut-off valve, union and dirt leg.

Existing Natural Gas Service and Meter

Fire Protection

The existing 4" fire service and sprinkler risers shall remain. The existing double check backflow preventer shall remain. The entire system shall be drained and flushed clean. Install new electrically-driven fire pump with associated jockey pump in existing boiler room. Modify and intercept main fire piping to enter and exit pump.

The existing sprinkler piping is to remain. Extend a new sprinkler main to serve the Auditorium. A new sprinkler main shall be routed to the new addition. New sprinkler heads shall be concealed type, with standard white finish in areas with ceiling and upright where there are no ceilings. It is desired for the facility to be fully protected (including the Attic) by a wet sprinkler system.

Typical Electric Water Heater

Sustainable Strategies (included above)

The sustainable strategies and energy conservation measures included above include:

- Condensing modulating boilers and domestic water heaters. These boilers and heaters will operate over 92% efficient and are approximately 17-25% more efficient than standard efficiency boilers and water heaters.
- Demand control ventilation. By measuring the CO2 level within high occupancy spaces such as the Auditorium and Multi-purpose Room, the amount of outside air can be controlled and limited to the actual occupancy of the spaces. This reduces the total operating costs by not having to heat/cool too much outside air.
- BAS system. By installing a building control system and not operating the equipment manually, approximately 10-15% additional energy can be saved by properly operating and scheduling the equipment.
- Water conserving plumbing fixtures and fittings. By selecting low-flow fixtures and sensor faucets and flush valves, the total water consumption can be reduced by 40% when compared against EPACT 1992 standards.

Existing Sump Pump

Mechanical Enhancements

Additional enhancements may be added to the above systems to further reduce energy consumption:

- Add evaporative condensing in lieu of air-cooled condensing on the rooftop units. This can save approximately 15-25% of electrical

energy consumed by the rooftop units.

- De-couple the ventilation required for the theater from the rooftop units. This allows better control and energy savings. A single dedicated outside air unit (DOAS), rated for 6,000 cfm, can be installed to serve all the spaces and track where the people are within the spaces. This can result in an additional 25% energy savings over the traditional air distribution system.
- Solar thermal. Solar thermal panels can be installed to heat domestic water and eliminate the domestic water heaters. The boilers can serve as a back-up to the solar thermal panels. Any excess heated water can be used for reheat, resulting in more energy savings.
- Use variable refrigerant flow (VRF) system in lieu of separate DX computer room units for dimming and A/V rooms. These multiple DX fan coils can be installed and piped to a central condensing unit with a VFD.
- Grey water recycling. Collect rainwater and condensate from cooling coils and store the water to flush water closets and urinals. The system includes a storage tank and a filter unit consisting of filters, UV lights and pressurization pumps.

Typical Existing Water Closet

Typical Existing Urinals

Typical Existing Lavatories

END OF MECHANICAL NARRATIVE

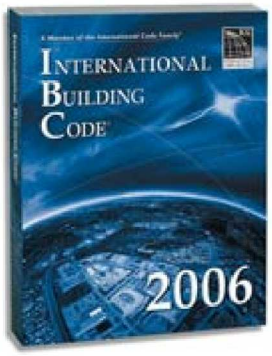
OVERVIEW

The Avalon Theatre

This report summarizes the observations made during the site visit to the Avalon Theatre located at 645 Main Street in Grand Junction, Colorado. The purpose of the visit was to make a visual assessment of the condition of the electrical systems for the theatre including, but not necessarily be limited to, power distribution, grounding and bonding systems, interior and exterior lighting, emergency egress lighting, and fire alarm systems. The observations made are limited to those areas where the existing equipment was exposed. Areas where the systems were concealed by dropped ceilings, plaster, or were not accessible and/or visible were not included in the assessment.

During the electrical survey, the systems were evaluated for compliance with the following codes and standards:

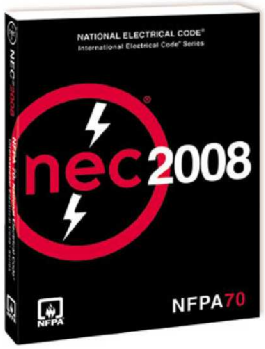
- 2006 International Building Code.
- 2008 National Electrical Code.
- 2006 International Energy Conservation Code.
- Americans with Disabilities Act Accessibility Guidelines (ADAAG).
- National Fire Protection Association (NFPA)
- Illuminating Engineering Society of North America (IESNA)
- County of Mesa Rules Regulations and Codified Ordinances.
- City of Grand Junction, Rules Regulations and Codified Ordinances.



International Building Code

Alterations to the areas shall comply with the requirements of the code for new construction. Alterations should not be made to any of the areas that will cause the existing building to be in violation of any codes. Portions of the existing building not altered and not affected by the alterations are not required to comply with the code requirements for a new structure. Included below are recommendations to bring the building up to current code requirements.

Main Electrical Service and Distribution



National Electric Code

The Avalon Theatre is presently served by a 208Y/120V-3Ø-4W switchboard fed from Xcel Energy. The main distribution center (MDC) was installed around 1996 and is rated at 1,600 amps. An additional distribution section was added to MDC in 1999.

Section 1 of the MDC (1999) feeds the following:

- AC1 – 200 Amps
- AC2 – 200 Amps
- AC3 – 200 Amps
- AC4 – 60 Amps
- AC5 – 100 Amps
- AC6 – 60 Amps
- HR1 – 30 Amps
- HR2 – 60 Amps
- HR3 – 30 Amps
- Stage Dimming – 200 Amps

National Fire Protection Association
The authority on fire, electrical, and building safety

Section 2 of the MDC (1996) feeds the following:

- Panelboard "P" (Boiler Room) – 100 Amps
- Panelboard "P3" (Projection Booth) – 200 Amps

- Panelboard "P4" – 100 Amps
- Panelboard "PP1" (Shore Power) – 200 Amps
- Panelboard "EM" – 100 Amps
- Stage Temporary Lighting – 600 Amps
- Stage Temporary Audio – 200 Amps
- Existing Switch #1 (North Stage Panel) – 100 Amps
- Existing Switch #2 (Blowers) – 100 Amps
- Existing Switch #6 – 60 Amps
- Existing Switch #6 – 60 Amps

The existing main power distribution system's capacity is adequate to serve the facility's present needs. It is inadequate to serve the facilities future needs as they relate additional equipment such as dimming and audio. An electrical service upgrade for the anticipated additional electrical demand will be required.

Main Distribution Center "MDC"

Based on equipment planned for the facility, it is recommended that a new 2,500 amp, 208Y/120V-3ϕ-4W service be installed. The new service shall re-feed the existing 1,600 amp existing service. The 2,500 amp service may be reduced in size when all new equipment loads are determined.

Existing Projection Booth Panel "P3"

The additional service will be required for the following new equipment:

- (3) 600A-208Y/120V-3ϕ-4W dimming racks for theatrical and house lighting.
- (1) 200A-208Y/120V-3ϕ-4W Company Switch located at the stage level for automation and stage machinery.
- (1) 200A-208Y/120V-3ϕ-4W Company Switch with isolated ground located stage level for Audio/Visual.
- (1) 100A-208Y/120V-3ϕ-4W Company Switch located in the auditorium attic for motorized chain hoists.
- (1) 100A-208Y/120V-3ϕ-4W Company Switch located in at the new loading dock for Audio truck power.
- (1) 200A-208Y/120V-3ϕ-4W main lug panelboard with an adjacent 200A fusible disconnect switch located on stage for miscellaneous equipment. Panelboard should contain an assortment of 20A, 30A, 50A and 60A circuit breakers. Circuit breakers shall be 1-pole, 2-pole and 3-pole.
- (1) 225A-208Y/120V-3ϕ-4W main lug panelboard with controllable breakers and DMX control to provide power to approximately (25) receptacles for automated lighting.
- (1) 225A-208Y/120V-3ϕ-4W main lug panelboard with controllable breakers located in the dressing room area to provide lighting and power to the dressing rooms.
- (1) 200A-208Y/120V-3ϕ-4W panelboard with isolated ground bus and (20) motorized breakers located in the Audio room for permanent audio equipment.

Typical Company Switch by Stagecraft

The new main power distribution system shall consist of switchgear line-up rated at 208Y/120V-3ϕ-4W and contain an incoming main section equipped with a bolted pressure contact switch (or main breaker) and distribution sections containing molded case circuit breakers. The main switchgear shall utilize conduit and wiring to distribute to all facility related equipment. Acceptable power distribution equipment manufacturers shall be Cutler-Hammer Products/ Eaton Corporation, GE Electrical Distribution & Control, and

Square D.

A transient voltage surge suppression (TVSS) device should be installed adjacent to the new main switchboard to protect the facility's equipment from external voltage surges and spikes from the utility as well as internally generated surges. TVSS devices should be external to switchgear and should not be incorporated within in switchgear cubicles. Acceptable TVSS manufacturers should be Current Technology, Liebert Corporation or Transtector.

Existing switchboards and panelboards within the facility do not contain field markings to warn people of potential arc flash hazards. The National Electrical Code requires that all such equipment which is likely to require examination, adjustment, servicing or maintenance while energized shall be field marked to warn qualified persons of potential electric arc flash hazards. Thus, the equipment should be marked with markings located so as to be clearly visible to personnel prior to exposing energized parts.

Based on the observations of the electrical system and the age of its components, it is recommended that significant study be devoted to the system for evaluation of its performance and attributes. Work should be implemented to provide a short circuit analysis, protective device time-current coordination analysis, and infrared scan of all major equipment.

The short circuit analysis should include the calculation of the maximum RMS symmetrical three-phase short circuit current at each significant location in the electrical system such as switchgear, switchboards and panelboards. The analysis would then evaluate the adequacy or inadequacy of the equipment and provide recommendations for improvements to the system.

The time-current coordination analysis should be performed to verify the appropriate settings, ratings, and types of overcurrent protective devices present with the existing equipment. The analysis shall evaluate the degree of the system protection and service continuity with the existing overcurrent devices and provide recommendations for increasing system protection and device coordination.

Infrared scanning of all major equipment such as switchboards, panelboards, dimming racks, transformers, starters, etc., should be performed to measure temperature and detect significant deviations from normal values.

The existing main service ground was visible but, physical connection to the building steel and/or grounding electrode could not be verified. The existing grounding system should be subjected to a megger test where a maximum ground resistance level can be measured.

The existing grounding system should be tested to verify a reading of less than 5 ohms at the ground level. If the reading is not less than 5 ohms, additional ground rods or alternative means should be provided. All connections to the grounding system should be exothermically welded. All wiring devices should have a separate insulated grounding conductor connected to this system.

If a new electrical service is provide a new grounding system should be installed. The new grounding system shall consist of grounding

Industries, Inc.

Modular Sequencing Panelboard for Audio Systems by LynTec.

Typical TVSS Device by Current Technology

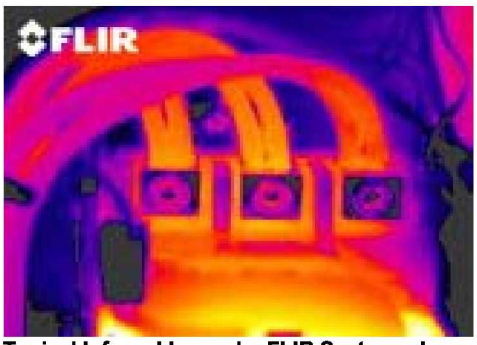
Typical sign required by NFPA 70E by ComplianceSigns.com

conductors, ground rods, main service grounding and bonding and separately derived service (isolation transformers) grounding. The system shall be tested to a reading of less than 5 ohms at the ground level. Grounding rods shall be a minimum size of 5/8" x 10'-0" copper clad steel. Interconnection of the service ground, system neutral and equipment ground conductors shall be made within the service equipment enclosure. All connections to the grounding system should be exothermically welded. All wiring devices shall have a separate insulated grounding conductor connected to this system. The system should be tested to a reading of less than 5 ohms at the ground level.

There is no clean power system for the audio and video systems. A clean power system consisting of separate isolated ground wires and isolated ground receptacles should be installed to separate the buildings equipment ground and non-audio and video equipment from the audio and video equipment.

A new special clean power distribution system consisting of a 150 kVA, K-13 rated, electrostatically shielded isolation transformer should be installed to provide a technical grounding system to the audio equipment. The transformer should then feed a distribution panelboard which, in return, should feed a "LynTec" type panelboard containing motorized circuit breakers to sequence power to the audio components.

Most of the existing electrical distribution equipment did not have any vibration isolation. Vibration isolation should be installed on all electrical equipment, in all noise producing rooms and/or on noise producing equipment. Vibration isolation is intended to prevent noise and vibration from vibrating, reciprocating or rotating equipment from transferring into the building structure and re-radiating as noise in other parts of the building.



Typical Infrared Image by FLIR Systems, Inc.

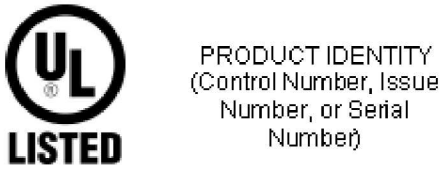
K-13 Rated Isolation Transformer by Square D

General Electrical Design Criteria

All new electrical work should also be in accordance with the following general design criteria:

- Tennant specific requirements as conveyed to Architect/Engineer.
- Short circuit calculations based on available fault current as determined by the electric service provider.
- Voltage drop calculations per demand load, not to exceed 2% on feeder conductors, 3% on branch circuit conductors and 5% overall.
- Branch circuit ratings not less than the non-continuous load plus 125% of the continuous load.
- Maximum of six (6) general convenience receptacles per 20 ampere branch circuit.
- Branch circuit design should include dedicated circuits for specific equipment such as copiers, laser printers, microwave ovens, refrigerators, etc., which have large power consumption characteristics.
- All equipment specified shall be Underwriter's Laboratories (UL) labeled and listed when available.
- Specification grade wiring devices with stainless steel cover plates or weatherproof covers installed on metal outlet boxes.
- Motors less than ½ horsepower should be connected to 120V-1ϕ or 208V-1ϕ service.

Neoprene Vibration Isolation Base Mount by Advanced Antivibration Components



Typical UL Mark showing the Appropriate UL Symbol with the Corresponding Word "Listed" or "Classified", a Product Identification, a Control Number or an Issue or Serial Number

- Motors ½ horsepower and larger should be connected to 208V-3ϕ service.
- Flexible conduit, minimum ½" trade size and 6' length should be used for all motor connections.
- Intermediate metal conduit (IMC) with threaded couplings and fittings should be used in slabs, in exterior walls, and for exposed surface applications to a height of 8 feet above finished floor.
- Electrical metallic tubing (EMT) with set screw type couplings and fittings should be used generally for concealed applications, interior partition walls and above the 8 foot demarcation as noted above.
- Schedule 40 polyvinyl chloride (PVC), minimum 1" trade size with cemented couplings and fittings, and cover requirements per NEC should be used for underground raceways on the site.
- Underground cables of any classification should be installed in raceway systems, sized to allow for future growth.
- Raceways penetrating exterior building walls should have internal and external seals to resist moisture.
- Minimum size of raceways should be ½" trade size for power systems and ½" trade size for control and auxiliary systems.
- Power and control wiring should be single insulated conductors installed in raceway systems.
- Conductors should be copper and sizes should be stated in American Wire Gauge (AWG) notation.
- Minimum conductor sizes should be No. 12 AWG for power and lighting circuits, No. 10 AWG for all dimming circuits, No. 14 AWG for mechanical systems control circuits, and No. 16 AWG for auxiliary systems or as recommended by system manufacturers.
- Conductor insulation should be code grade type THHN/XHHW/THWN, rated 90 degrees Celsius.
- 208Y/120V-3ϕ-4W, NEMA1, branch circuit panelboards as manufactured by Cutler-Hammer Products/ Eaton Corporation, GE Electrical Distribution & Control, Siemens Energy & Automation, or Square D.
- 208Y/120V-3ϕ-4W, NEMA1, branch circuit panelboards with controllable breakers as manufactured by Cutler-Hammer Products/ Eaton Corporation, GE Electrical Distribution & Control, Intelligent Lighting Controls, Inc., LC&D Lighting Controls, Siemens Energy & Automation, Square D or the Watt Stopper.
- Branch circuit panels should be MLO, 42-circuit, with hinged-covers. All panel boards should have fully rated copper bussing, bolt-on type circuit breakers, 100%-rated neutral bus minimum, separate equipment ground bus and separate isolated ground buses if required.
- Company switches should be furnished with shunt-trip main circuit breakers, female cam-lock load-side connectors, hinged-cover doors, and integral micro-switches to trip the shunt-trip main circuit breaker if the door is opened while the company switch is energized. Company switches should be as manufactured by Electronic Theater Controls, Lex Products, SSRC, Stagecraft Industries, or Union Connector.
- Provide power and wiring for dressing room receptacles. A minimum of one (1) receptacle should be installed at each dressing table seat location. Each dressing table receptacle

Typical THHN Copper Wire

Typical Conduit by Allied Electrical™ Group

Typical GE A-Series® II Panelboard

should be connected to a dedicated, 20-amp, 120V-1ϕ circuit.

- Provide power and wiring for one (1) dedicated lighting circuit to serve every three (3) dressing table seat locations.
- All lights and any receptacles adjacent to the mirrors and above the dressing table counters installed in dressing rooms shall be controlled by wall switches installed in the dressing rooms. Each switch controlling receptacles adjacent to the mirrors and above the dressing table counters shall be provided with a pilot light located outside the dressing room, adjacent to the door to indicate when the receptacles are energized.
- Provide power and wiring for (25) receptacles for automated lighting located at each box boom location, catwalks, fly floors, orchestra pit and the stage.
- Power feeders, branch circuit wiring, raceway accommodations, and labor to install various theatre technical/production facilities and equipment described elsewhere including, but not limited to theatrical wiring devices (surface, flush and pipe mounted plug boxes), powered rigging hoists, and floor pockets should be provided.
- All distribution equipment specified shall have adequate fault interrupting ratings for current needs as well as for anticipated future utility requirements.
- All receptacles located in bathrooms, kitchens/concessions and outdoors shall be protected by ground-fault circuit-interrupter protection for personnel. All exterior receptacles should have weatherproof covers.
- Provide power and wiring for approximately (5) NEMA L21-30 receptacle in various locations in the Theatre complex for power distro poxes.

The electrical power distribution for HVAC and plumbing should include the following:

- 208V-3∅-3W feeders and branch circuits to mechanical HVAC and plumbing equipment. Provide 3-pole, heavy-duty, fusible disconnect switches and all associated connections.
- Combination heavy-duty, 3-pole, fusible disconnect switches and FVNR magnetic motor controllers for all pump motors and air-handlers as required. All motor-controllers should be furnished with 120-volt control voltage transformers and H-O-A selector switches. Units installed indoors shall have NEMA 1 enclosures. Units installed outdoors shall have NEMA 3R enclosures.
- All 120-volt wiring and above is the responsibility of the Electrical Contractor. Temperature control wiring is not the responsibility of the Electrical Contractor.

Recommendations:

1. Upgrade electrical service.
2. Perform field marking of potential hazards. All switchgear, switchboards, panelboards, meter socket enclosures, and other equipment that require examination, adjustment, servicing, or maintenance while energized should be field-marked to warn personnel of potential arc flash hazards.
3. Provide a short circuit analysis, protective device time-current coordination analysis, and infrared scanning of all major equipment.
4. Provide a dedicated clean power system with isolated grounding conductors for Audio System equipment.

Theatrical Wiring Devices by SSRC©

GFCI Receptacle by Hubbell©

NEMA L21-30 Receptacle by Hubbell©

5. Provide electrical power requirements to mechanical equipment. Refer to the Mechanical Narrative.
6. Provide the electrical infrastructure associated with new stage dimming equipment. Refer to the Stage Lighting Narrative.
7. Provide the electrical infrastructure for a new audio monitoring system. Refer to the Audio Visual Narrative.
8. Provide vibration isolation in critical areas.

Typical Generator manufactured by Kohler

Emergency Power Distribution

The facility does not contain an emergency power distribution system. A new emergency power distribution system should be provided. The emergency system should consist of a natural gas, emergency/standby generator set rated 50KW, 208Y/120V-3ϕ-4W with a, 225A automatic four pole transfer switch, (1) 200A-208Y/120V-3ϕ-4W branch circuit panelboard with a 175A main circuit breaker, (1) 100A-208Y/120V-3ϕ-4W main lug branch circuit panelboard and an emergency lighting transfer systems for all theatre house emergency lighting and lobby emergency lighting.

The emergency system shall serve the following loads:

- Exit signage
- Egress lighting
- Fire alarm system

Typical Automatic Transfer Switches

Acceptable generator manufacturers shall be Caterpillar, Kohler or Onan. Acceptable transfer switch manufacturers shall be Caterpillar, Emerson/ASCO Power Technologies, GE Zenith Controls, Kohler, Onan or Russelectric.

Recommendations:

1. Provide an emergency power distribution system.
2. Provide an emergency lighting transfer system for all house/lobby lighting controlled by the theatrical dimming system.

Typical Emergency Lighting Transfer System by ETC

Lighting

The main lobby lighting consists mainly of incandescent downlights and wall sconces. The lighting is controlled by multiple switches and dimmers located in the concession area. The lighting in the restrooms consists of efficient fluorescent lighting.

The house lighting consists of incandescent downlights, incandescent wall sconces and HID downlights. The lighting is controlled by individual switches located on the stage and in the projection booth.

All exit and exit access doors appear to be marked by approved exit signs that are readily visible from any direction of egress travel.

The existing emergency lighting system does not meet code requirements. Additional emergency lighting needs to be installed to meet code requirements. All paths of egress must be illuminated at not less than 1 foot-candle as required by the NEC as well as the International Building Code and must have proper illuminated exit signage.

Typical Generator Transfer Device by Bodine®

New house lighting shall utilize luminaires with T4 quartz halogen lamps and luminaire with 75W, MR16 in the under balcony ceiling.

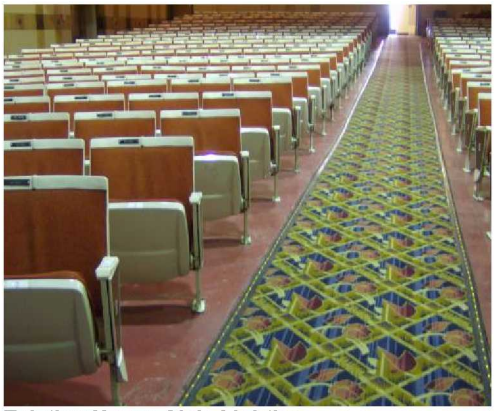
All new lighting fixtures shall be Specification Grade. Fixtures used in non-public areas (offices, workrooms, storage, control booths, etc.) shall be lay-in, parabolic, fluorescent troffers and/or compact-fluorescent downlights. Control shall be by local switching, occupancy sensors and/or controllable breakers. Local, low-level, task lighting will be required in control booths.

Aisle lighting should also be provided in the theatres by incorporating lights within seats and/or by providing wall mounted step lights. All seat lighting shall be low voltage with remote transformers rated at 120V-1ϕ and shall be connected to the emergency generator.

Existing House Lighting

Lighting control for both theatres and the main lobby should be located in multiple locations throughout the facility. The dimming system shall also control all restroom lighting with on/off control. Raceway accommodations, back-boxes, faceplates, and appurtenances for Ethernet and data cabling between dimming system cabinets and various remote control stations shall be provided.

All emergency lighting for public areas such as the theatres, lobby restrooms, etc. shall be fed from an emergency diesel generator via emergency lighting transfer systems as manufactured by Electronic Theater Controls, ASCO Power Technologies, Stagecraft Industries, Strand Lighting or Union Connector. Emergency lighting in all other areas shall be fed from the emergency generator via individual emergency transfer devices as manufactured by Bodine, Lighting Control and Design, LVS Inc., or Nine 24 Inc.



Existing House Aisle Lighting

Where emergency lighting in public areas cannot be provided from the emergency generator as described herein, self-contained, concealed, recessed, unitized emergency lighting fixtures shall be provided as manufactured by Concealite or Emergilite, Inc.

Lighting control strategies should be investigated. Lighting controls can result in energy savings of more than 30% and reduce building operating cost by 10% or more. Lighting control should be by local switching, occupancy sensors and/or relay panels. Lighting should be designed to turn-off during unoccupied times. Areas with access to natural light can be controlled by daylight harvesting. This type of control incorporates the sensing of natural light to adjust the level of artificial lighting, based on the adequacy of the available natural light. It is recommended that a lighting dimmer control system with photo-sensitive control be installed in such areas.

Existing Lobby Lighting

Recommendations:

1. A new lobby dimming system should be installed to control all lobby lighting and restrooms. This dimming system can be combined with the event stage dimming system.
2. All lobby and restroom lighting should be fed from a new emergency lighting transfer systems or individual emergency transfer devices.
3. Provide a new lobby dimming system (possibly combine with the house dimming system).

4. Provide new house incandescent downlights.
5. Provide a new house dimming system (possibly combine with the theatrical dimming system).
6. Provide lighting control strategies to provide energy savings.

Existing Lobby Lighting

Fire Alarm System

The existing fire alarm system consists of a Notifier Fire Systems, System 500 fire alarm control panel that is connected to a Ranger 8600E security control center.

Area coverage is accomplished by manual pull stations, sprinkler system flow switches, and addressable smoke detectors. Fire alarm annunciation is provided by audio/visual appliances (horn/strobes), audio only appliances (horns) and visual only notification appliances (strobes).

The existing fire alarm control panel is adequate to serve the facilities present needs. There are minimal spare zones available. A new fire alarm system maybe required if additional zones are required.

If a new fire alarm system is required, the fire alarm system should consist of an addressable, microprocessor based central processing unit, remote annunciator panels and power extender panels. The system should use closed loop initiating device circuits with individual zone supervision, individual indicating appliance circuit supervision, and incoming and standby power supervision.

Existing 2nd Floor Lobby Lighting

Area coverage should be accomplished by manual pull stations, sprinkler system flow switches, smoke detectors, combination fixed temperature and rate of rise heat detectors, and duct-type smoke detectors with remote alarm stations for mechanical HVAC equipment moving large volumes of air. Audio/visual appliances (speaker/strobes), audio only appliances (speakers) and visual only notification appliances (strobes) shall be installed where required.

The system shall perform the following functions:

- Supervise and monitor all intelligent/addressable detectors, manual pull stations, tamper switches, flow switches, control modules and monitor modules for normal, trouble and alarm conditions.
- Addressable, duct-type photoelectric smoke detectors, sampling tubes, and remote test stations shall be provided for all HVAC units rated for 2000 cfm or larger for unit shutdown. Furnish smoke detector head with one (1) set of normally closed and one (1) set of normally open, 125-volt rated auxiliary contacts. Duct-type smoke detector shall be furnished by electrical contractor, mounted by HVAC contractor, and wired by electrical contractor.
- Visually and audibly annunciate any trouble, supervisory, or alarm condition on fire alarm control panels and serial LCD remote annunciators located at building entrance as well as automatically dial out to local fire department or a third party monitoring service per local requirements.
- Illuminate all theatre and lobby lights to full intensity upon alarm signal.
- Shutdown all audio systems upon alarm signal.

Existing Notifier System 500 Fire Alarm Control Panel

- Provide annunciation through the audio/visual appliances.
- Provide monitoring of fire suppression systems.

The fire alarm system shall be complete, code-compliant, and be designed in accordance with the International Building Code, NFPA-72 and NFPA-909. Acceptable fire alarm system manufacturers shall be Gamewell, General Electric, Notifier, Siemens/Cerberus or SimplexGrinnell.

Recommendations:

1. Provide control module to illuminate the dimming systems emergency egress lighting to their full intensity.
2. Provide a control module to shutdown all audio upon alarm signal.
3. Provide additional initiation and annunciation devices as required by renovations.

Existing Ranger 8600E Security Control Panel

END OF ELECTRICALL NARRATIVE

This report summarizes the observations made during the site visit to the Avalon Theatre in Grand Junction CO. The purpose of the visit was to make a visual assessment of the condition of the theatrical systems including theatre dimming system, theatrical wiring devices, stage rigging system, theatre fixed seating, etc. Observations made are limited to those areas where the existing equipment was exposed

Safety Related Issues

The ladder from the stage left fly gallery leads up through an opening in the grid iron at the edge of the headblock beams. The ladder does not extend far enough beyond the grid iron floor to allow a stagehand to easily step from or step to the ladder. There is also no safety railing to prevent a stagehand from stumbling backwards and falling in between the two headblock beams.

Unprotected Ladder Opening at Edge of Grid Iron

Recommendations:

1. Extend the ladder so that the top of the ladder is a minimum of 48" above the grid iron floor.
2. Provide a safety railing on the edge of the headblock beam to prevent a stagehand from falling between the headblock beams. Railing shall be as wide as the ladder opening in the grid iron floor.

Repair / Maintenance Related Items

The following repair and maintenance items should be addressed as soon as possible:

1. When we were inspecting the stagehouse roof, we noticed that one of the smoke vents on the stage left side of the roof was partially open, allowing warm air to escape from the stage. When we inspected to the grid iron above the stage, we saw that one of the smoke vents had been covered with plywood and some of the remaining smoke vents had been nailed shut but one was not. We were able to push the vent closed but it could easily be opened again by a wind gust. This smoke vent should be secured to prevent warm air from escaping and moisture from entering the stagehouse.

Unsecured Smoke Vent

2. The existing dimmer packs modules and air filters are very dirty and should be cleaned to ensure proper operation and prevent overheating.

Dirt in Dimmer Modules

3. In the inlet panel located on stage left, the circuit #36 male pin plug connector has been damaged due to a dead short and should be replaced.

Front-Of-House Stage Lighting Positions

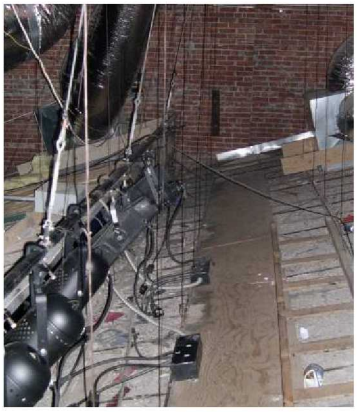
The existing front-of-house (FOH) stage lighting ceiling cove position consist of single schedule 40 steel pipe suspended above a horizontal opening in the auditorium ceiling. Access to this lighting position is from the projection booth level. Plywood has been placed across the plaster ceiling black iron to provide a walking surface in the auditorium ceiling. Access to the existing house light fixtures is via these sections of plywood and by walking on the plaster ceiling black iron.

Short in Inlet Panel Circuit #36 Connector

The auditorium lacks the traditional stage lighting box booms on the house left and house right side walls and a stage lighting pipe on the face of the balcony.

Recommendations:

1. As part of the new auditorium ceiling, provide new FOH lighting and house light fixture access catwalks suspended from auditorium ceiling. Access to this catwalk shall be from the projection booth level.
2. Provide new box boom lighting positions and associated fall protection on the house left and house right side walls.
3. Provide a new lighting pipe mounted on the face of the balcony.



Existing Auditorium Ceiling Cove Stage Lighting Position

Stage Lighting Fixtures

The existing stage lighting fixture is extremely limited and consists of Altman, Colortran, and ETC SourceFour ellipsoidals and Par64 Cans. Two quartz followspots are located in the balcony. Due to their lower wattage and "throw" distance to the stage, these followspots are not bright enough. Cyc lights are not included in the fixture inventory.

Recommendations:

We recommend replacing the existing stage lighting fixtures with a new inventory including the following:

- 10 – 575w, 10° ETC SourceFour ellipsoidals.
- 90 – 575w, 19° /26° /36° ETC SourceFour ellipsoidals.
- 24 – 575w ETC SourceFour PARNels or 1000w Fresnels.
- 24 – 575w, ETC SourceFour PARs, each with lens kits.
- 20 – 1000w, 3 circuit, cyc lights.
- 6 – 600w, L&E work lights.
- 2 – HMI followspots.
- 20% spare lamps for each type provided.
- 12 – Drop-in irises for ellipsoidals.
- 24 – Pattern holders for ellipsoidals.
- 12 – Barn doors for PARNels/fresnels.
- 8 – 21'-0" light booms, each with 50 lb. bases.
- 20 – 15" side arms with single tees.
- 50 – 5'-0" jumper cables.
- 30 – 10'-0" jumper cables.
- 20 – 25'-0" jumper cables.
- 30 – 3'-0" Two-fers.

New Ellipsoidal

New Cyc Lights

Theatrical Wiring Devices

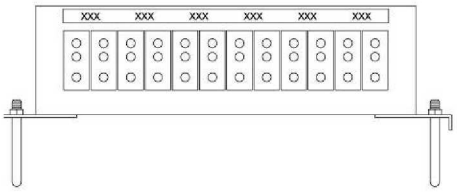
The existing theatrical wiring devices (stage lighting distribution) consists of 40 - 20A circuits in outlet boxes surface mounted on floor of the auditorium ceiling cove lighting position, 30 – 20A circuits in a connector strips mounted on the first "electric" stage rigging batten over the stage and 30 – 20A circuits in a connector strip mounted on the 2nd "electric" stage rigging batten over the stage. 2P&G pin plug receptacles on type SO cable "tails" are provided for each circuit in each outlet box and connector strip.

Auditorium Ceiling Outlet Box

Each of these circuits is hard wired back to patch panels mounted on stage left. These patch panels have 20A male 2P&G pin plug connectors recessed into the face of the panel. 20A Type S) patch/jumper cables are used to connect these circuits to the portable dimmer packs that provide power to the outlet boxes. Circuit breaker protection for each of the 20A circuits in the patch panels has not been provided. As stated earlier, the circuit #36 male pin plug connector has been damaged due to a dead short and should be replaced.

Short in Inlet Panel Circuit #36 Connector

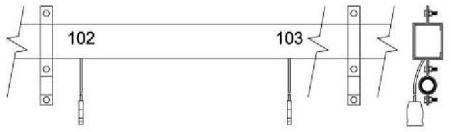
Recommendations:
Replace the existing theatrical wiring devices and patch panel with a new theatrical wiring device stage lighting distribution system made up of surface mount, recess mount and pipe mounted outlet boxes with 20A circuits. Connector strips, each with multiple 20A circuits, shall be mounted on stage rigging battens over the stage as stage lighting "electrics" connected with multiple 6 - 20A circuit multicables hard wired to junction boxes mounted on the grid iron.



Theatrical Wiring Device Outlet Box w/ 6 – 20A Circuits

Theatrical wiring device circuits shall be distributed in the following locations:

- 42 – 20A in auditorium ceiling catwalk.
- 12 – 20A on the face of balcony.
- 18 – 20A in FOH side box booms, (9 on each side).
- 6 – 20A in the orchestra pit.
- 24 – 20A on the stage left fly gallery.
- 24 – 20A on the stage right wall.
- 36 – 20A on the 1st Electric pipe batten over the stage.
- 24 – 20A on the 2nd Electric pipe batten over the stage.
- 24 – 20A on the 3rd Electric pipe batten over the stage.
- 24 – 20A on the 4th Electric pipe batten over the stage.
- 24 – 20A located at stage level, 12 on each side of the stage.



Theatrical Wiring Device Connector Strip

Theatre Dimming System

The existing dimming system includes two Electronic Theatre Controls (ETC) *Sensor* dimmer packs, each containing 12 – 2.4 kW dimmers. These are located on the floor, on stage left. Each dimmer rack is equipped with cam-type connectors for the attachment of power cables. 2P&G pin plug type receptacles are mounted on the back of each dimmer rack. The jumper cables from the patch panel connect to these receptacles to provide power from the dimmer pack to the outlet boxes. Data cables connect each dimmer pack to each other and to the ETC *Acclaim 24/48*, two scene preset stage lighting control console.

Existing Dimmer Packs

In the short term, we recommend the dimmer packs be placed on a small table or platform so that they are not on the floor and are less likely to collect dust and dirt.


New Dimmer Racks

Recommendations:
The existing dimming system should be replaced with a new stage and house dimming system consisting of permanent dimmer racks containing 258 – 2.4 kW stage lighting dimmers and 30 – 2.4 kW house and work light dimmers/non-dims. These dimmers shall provide power to stage lighting instruments distributed throughout the theater as well as house light fixtures in the auditorium and work lights on stage.

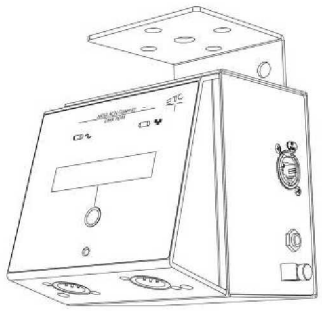
Stage lighting shall be controlled by a computerized, min. 1500 channel computerized lighting control console such as an ETC *Ion* or a Strand *Palette* Series, located in the control booth. Additional stage lighting control will be provided by a radio remote focus unit (RRFU), a hand-held device for remote control of stage lighting dimmers from the stage. A remote monitor will be provided for use at the designer table during tech rehearsals

Stage Lighting Control Console

An Ethernet data distribution system shall enable the stage lighting control console to address the dimmer racks, color scrollers, automated fixtures, etc. This system shall consist of an Ethernet switch/hub and Ethernet taps located in the control booth, back stage and at each stage lighting position. Portable Ethernet nodes with DMX outputs shall connect to the taps to provide data signal to current color scrollers, other theatrical equipment etc.

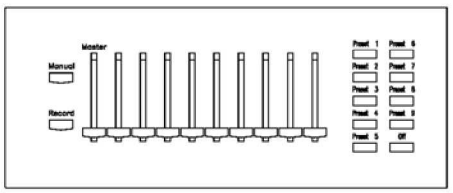
Ethernet tap/node locations and quantities shall include the following:

- 2 taps, each with 4 switches in the control booth.
- 2 taps, with 4 switches on the FOH auditorium catwalk.
- 1 tap with 4 switches on the face of the balcony.
- 1 tap with 4 switches on the house left FOH box boom.
- 1 tap with 4 switches on the house right FOH box boom.
- 2 taps, each with 4 switches in the house mix area.
- 1 tap with 4 switches in the orchestra pit.
- 2 taps with 4 switches on the stage left fly gallery.
- 2 taps with 4 switches on the stage right wall.
- 2 taps, each with 4 switches at stage level, stage left.
- 2 taps, each with 4 switches at stage level, stage right.
- 1 node with 2 DMX outputs on stage level, stage left.
- 1 node with 2 DMX outputs on stage level, stage right.
- 8 portable nodes, each with 2 DMX outputs.
- 1 portable 4 port node for control console.
- 1 portable node for control console video output.



New Ethernet 2 Port Node

Master house light control stations with multiple potentiometers and presets shall be located in the control booth and back stage. House light control stations with multiple presets shall be located at auditorium entrances and work light control stations with multiple presets shall be located in the control booth, back stage, the stage left fly gallery, the grid iron and in the auditorium attic.



House Lighting Master Control Panel

Touring Show Pick Points

Due to the lack of in-house sound system speakers and the reduced number of stage rigging system battens over the stage, touring shows must bring in their own speaker systems and lighting trusses. This equipment is suspended by cables or slings from steel located above the auditorium attic and above the stagehouse grid iron. These locations are known as “pick points”.

In the late 1990s, two W8x10 steel beams were mounted near the proscenium wall, between auditorium attic trusses. These beams are shown on Chamberlin Architects Stage Modification Drawing S1.2, dated 7/29/98. This drawing notes that each of these beams have a 2000# capacity.

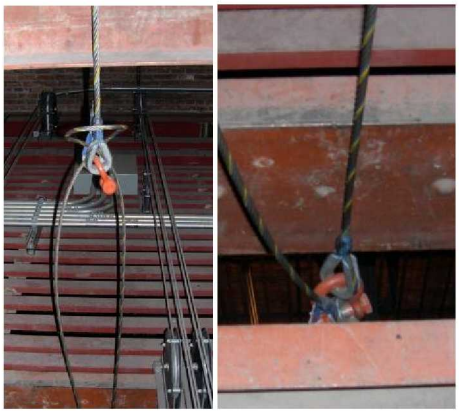
Steel With FOH Pick Points Cable Slings

Currently wrapped around each of these beams is a wire rope cable sling with formed eyes. Attached with shackles to the eyes of these cable slings is a second cable sling that hangs vertically down to just below the auditorium ceiling. Touring show chain motors are attached to the end of these vertical cable slings so that speaker trusses and lighting trusses can be raised and lowered. Each of these FOH cable slings were manufactured by D&M Wire Rope Inc. and are comprised of 1/2" wire rope, with eyes formed around thimbles and anchored with 5/8" screw pin shackles. The stamped load rating of the cable slings is 11 tons. The stamped working load on the shackles is 4-1/2 tons.

FOH Pick Point Cable Slings

Irregular shaped holes have been made in the auditorium ceiling to allow the shackles at the end of the vertical cable slings to pass through. It appears that these holes are not centered on the cable slings, as there is evidence that the cable slings are continuing to cut into the ceiling.

In the stagehouse above the grid iron, similar cable slings with formed eyes are wrapped around roof steel. Attached to these slings is a second cable sling that hangs vertically down between the grid well channels. Unlike the FOH cable sling pick points that have defined locations, the cable slings in the stagehouse can easily be relocated as required for the touring show.



Stagehouse Pick Point Cable Slings

Recommendations:

1. We recommend that holes in the auditorium ceiling for the FOH pick points be made larger and in a circular shape, centered on the cable sling. This will reduce the continuing damage to the auditorium ceiling.
2. Each of these cable slings should be inspected at least twice a year to make sure they have not been damaged and the screw pins are still tight.

Stage Rigging System

The existing stage rigging system consists of manually operated, tee-bar guided, double purchase counterweight line sets operated from a locking rail located on the stage left fly gallery. Each line set consist of a pipe batten supported by 1/4" x 7x19 wire rope pickup cables that pass over 8" diameter underhung steel loft blocks, to/over a 12" diameter upright headblock and down to an arbor holding steel counterweights.

Stage Rigging Double Purchase Arbor

A 3/4" synthetic rope purchase line is attached to the top of the arbor, passes over the headblock, down to a 10" diameter tension block and back up where it is attached to the bottom of the arbor. Pulling on the purchase line raises/lowers the pipe batten. Each line set has a rope lock that is intended to prevent the line set from moving by compressing the purchase line and not allowing it to move.

The concept of a counterweight rigging system is that when scenery or stage lighting fixtures are mounted on a rigging batten, the corresponding amount of weight is loaded onto the arbor so that the pipe batten is counterbalanced. This allows a single stagehand to raise and lower the pipe batten.

The loading of the counterweights occurs on a loading bridge that is a catwalk that is lower than the grid iron floor.

In a single purchase counterweight system, if 500# of stage lighting fixtures or scenery is placed on a rigging system batten, 500# of counterweight must be loaded into the arbor. In the Avalon's double purchase counterweight system, if 500# of stage lighting fixtures or scenery is placed on a batten, 1000# of counterweight must be loaded into the arbor. Double purchase counterweight systems require twice as much as counterweight as a single purchase counterweight system. The counterweight arbors on the two "electrics" line sets are 9'-6" high, which provides a line set capacity of 1500#. The counterweight arbors on the remain line sets are 6'-8" high which provides a line set capacity of 1000#.

The existing stage rigging system was manufactured by H&H Specialties of South El Monte CA and installed in July 1999 by Theatrix Inc. of Englewood CO.

The "electrics" line sets have 6 pickup cables, five for the pipe batten and 1 for raising and lower the multicables that provide power to the connector strips mounted on the rigging batten. The remaining line sets have five pickup cables.

On some line sets, the trim chain connection to the stage battens have not been aligned directly below the loft block. This causes the trim chain to rub against the grid well channels when the rigging battens are at their high trim.

Tee-bar on 9" centers for up to 32 rigging system line sets was installed along the stage left wall but only 6 line sets were installed. Two are used for traveler curtains, two are used for stage lighting "electrics", one is used for the movie screen and one is used for the upstage blackout curtain. Four line sets in spaces identified as #26 - #29 cannot be installed as the pickup cables leading from the headblock to the loft blocks would be blocked by existing HVAC ducts. Having only 6 line sets over the stage places severe limitations on shows that can perform at the Avalon.

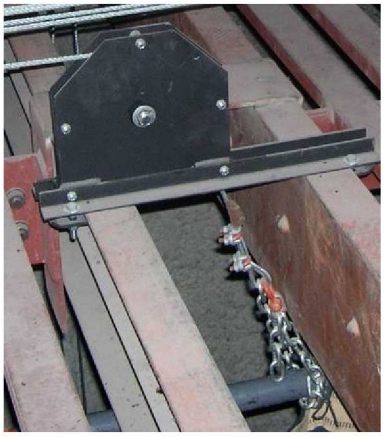
We observed only 6 spare counterweights stacked on the loading bridge. At 29# each, there is approx. 174# of counterweight, which means that only 87# additional pounds can be added on the existing rigging, battens. Adding any more load than that would overbalance the rigging system and make it dangerous to operate.

Short Term Recommendations:
The existing stage rigging system is in good condition and has been well maintained but there are some items that should be addressed.

1. Realign trim chain connections at the rigging battens as required.
2. The chain railings on the arbor side of the loading bridge should be tensioned so that the top chain is horizontal at +42" above the loading bridge floor as required by OSHA.
3. Wire mesh or plywood should be placed across the lower opening in the pipe railing on the stage side of the loading bridge. This will prevent counterweight stacked along the loading bridge from falling to the stage below.
4. A minimum of 2000# of steel counterweight should be purchased as soon as possible to ensure the safe operation of the existing stage rigging system.

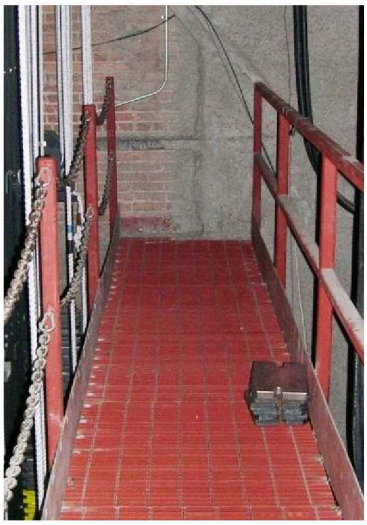
Long Term Recommendations:

1. Install more linesets.



Misaligned Trim Chain Batten Connection

Stage Left Fly Gallery w/ Locking Rail and Counterweight Arbor



Loading Bridge w/ Few Counterweights

Auditorium Acoustic Drapery

The existing auditorium acoustic drapery is mounted on curtain tracks mounted on the auditorium side walls. These drapes move horizontally and are operated by motorized curtain winches mounted above the curtain tracks in the auditorium ceiling.

Recommendations:

1. Replace the existing acoustic drapery and curtain tracks with acoustic banners that travel vertically into and out of the auditorium ceiling to provide acoustic absorption along the auditorium sidewalls.
2. This new acoustic drapery shall be made of inherently flame retardant synthetic velour.

Acoustic Drapery Winch Motor

Stage Drapery

The existing stage drapery inventory is made of 100% cotton that must be retreated annually with flame retardant chemicals to meet current Code requirements.

Recommendations:

Replace the existing stage drapery with new stage drapery with stage drapery being made of inherently flame retardant synthetic velour that never requires retreatment with flame retardant chemicals.

New stage drapery shall consist of the following:

- Velour house curtain with 75" fullness and associated curtain track.
- Four (4) velour borders, sewn flat.
- Ten (10) velour legs, sewn flat.
- Six (6) velour tabs, sewn flat.
- Velour traveler curtain with 50% fullness and with associated curtain tracks.
- Black, seamless sharkstooth scrim.
- Seamless, bleached muslin cyclorama.

Acoustic Drapery Banners

Stage Drapery Legs

Theatre Fixed Seating

The existing orchestra fixed seating chairs consists of American Seating *Stellar* model chairs, each with a thinly padded, upholstered inner back panel and an extruded plastic outer back panel. The padded, upholstered seating cushion is mounted on a steel seat bottom pan that automatically rises to a 3/4 fold position when unoccupied.

Temporary seat numbers labels are located on the edge of the seat pan. Armrests are wood and the aisle standards are cast iron with a plastic laminate decorator panel. Row letter labels are mounted on the face of the aisle standards. There no aisle lights in the aisle standards to properly illuminate the egress path. The orchestra level seating is in poor condition and requires replacement.

Existing Orchestra Fixed Seating

The existing fixed seating in the balcony consists of chairs with a thinly padded, upholstered inner back panels and a metal outer back panel that "surrounds" the inner back panel. The padded, upholstered seating cushion is mounted on a steel seat bottom pan that automatically rises to a 3/4 fold position when unoccupied. Temporary seat numbers labels are located on the edge of the seat pan. Armrests are wood and the aisle standards are cast iron "Bodiform" style. Row letter labels are mounted on the face of the aisle standards. There are no aisle lights in the aisle standards to properly illuminate the egress path. The balcony level seating is in poor condition and requires replacement.

Existing Balcony Fixed Seating

Recommendations:

1. The existing orchestra level and balcony level fixed seating should be removed and replaced with new fixed seating. New fixed seats on orchestra and balcony levels shall be provided with upholstered inner back panel, plastic outer back panel, upholstered seat cushion with plastic seat pan, solid maple armrests and contemporary style aisle standards.
2. Seat number plates shall be located in a seat bottom recess. Row letter plates shall be located either on the face of the aisle standard (leg) or on the aisle armrests. LED type aisle lights shall be mounted on the face of the aisle standard.
3. New loose armchairs with padded, upholstered seat backs and bottoms shall be provided in ADA seating areas and possible side boxes.

New Fixed Seating

END OF THEATRICAL NARRATIVE

The following audio visual narrative is for the Avalon Theatre in Grand Junction, Colorado.

Audiovisual Systems

Although in working condition, the audiovisual systems at the Avalon require attention and renovation. All aspects of the systems could use an upgrade or new systems to accommodate new programming requirements.

Loudspeakers and Amplifiers

Condition: The Avalon Theatre currently contains portable loudspeakers on racks and installed surround sound speakers for film sound reproduction. The portable speakers are utilized behind the projection screen. All models of portable speakers are currently discontinued and access to parts is unknown. The surround sound speakers are mounted along the side walls. Loudspeakers are powered by Crown and QSC amplifiers located in an equipment rack in the projection booth. Neither of these systems are suitable to provide reinforcement for speech or musical performances.

Recommendation: As all loudspeakers are discontinued, new speakers are recommended for film reproduction. Surround sound speakers should be added to the rear walls to truly provide overall coverage. Film sound should be controlled through an audio mixer inside the projection booth to allow all control of film events from the projection booth. A live event loudspeaker system should be added but will greatly depend on the final outcome of the stage and audience chamber configuration. Any performance style event needs point source reproduction, or loudspeakers at the front of the room, so a patron's ear can localize the audio as originating from the onstage performers. Delay speakers should be added for those areas that front left and right loudspeakers cannot cover due to architectural limitations, which include underneath the balcony and the rear balcony seating. These delay speakers are programmed to delay the sound output to match the sound out of the front speakers. In a well balanced system, a patron should not be able to differentiate between the main loudspeakers and the delay loudspeakers as the reproductions should blend together. Front fill loudspeakers are also commonly used in theatres for the first few rows that are directly underneath the front loudspeaker clusters. Front fill loudspeakers would be hidden inside the proscenium side walls and project through an opening covered with speaker grill cloth. Loudspeakers would be controlled from a digital signal processor which allows minute programming settings on delay, equalization, intensity and frequency response. Digital signal processor would be rack mounted with a remote located at the house mix position. New loudspeakers would be powered by rack mounted amplifiers located as close as possible to the speaker locations to reduce signal degradation that increase with cable length.

Film and Visual Equipment:

Condition: The theatre projection booth contains a 35mm film projector and homemade platter system as well as a 6000 lumen DLP projector. A humidifier is located underneath the platter system indicating that dry air conditions may be

Portable loudspeakers behind projection screen

Example of a surround sound speaker

Amplifiers inside equipment rack

adversely affecting the film and the projectionist is attempting to rectify the situation.

The 35mm projector is currently working but older. The platter system was developed by using parts from different systems pieced together.

The Panasonic DLP projector displays 4:3 aspect ratio content with a 2000:1 contrast. These specifications mean the projector can display older programs but not the new widescreen 16:9 digital content. The contrast ratio is the ratio between the brightest color, white, and the darkest color, black. The higher the contrast ratio, the better the quality of image. Currently projectors are regularly sold with a 7000 or 8000:1 contrast ratio as projector output continues to improve every year. The projector is precariously angled using a brick underneath the rear housing. There are horizontal strips of material in the projection opening perhaps as an attempt to reduce halation coming from the projector lens.

Recommendation: As movies are shown about 300 times a year, modernizing the projector and purchasing a manufactured platter system should be budgeted for in the future. Replace the current DLP projector with a digital projector capable of displaying content with both 4:3 and 16:9 aspect ratios with a higher contrast ratio. This will allow continued playback of older movies and current and future programming to be projected.

Visual Stage Monitoring
Condition: There is currently no camera to monitor stage activity and the facility does not have the ability to record performances.

Recommendations: A color camera shall be mounted at the balcony rail. The camera signal will feed into the backstage monitoring system through the video switcher. Each dressing room, crew room and technical office needs video connectivity so that video monitors can be installed or rented for specific shows. The stage signal will also be routed through the switcher to a digital storage device to allow recordings to be made. The recording device can be housed in its own rack so it can be easily disconnected and stored when the production does not desire or allow recording functionality

Playback and Control Equipment
Condition: The playback and control equipment consists of a Blu-Ray player, a tuner unit and a digital home theatre controller. This equipment is stacked on top of each other on a tabletop. Surround sound control is through a 35mm processor located in the booth's rack.

Recommendation: Playback and control equipment should be rack mounted and permanently wired to protect the equipment. An updated control system should be installed to allow ease of playback from the DVD player and new computer inputs. Consumer grade electronics should be replaced with professional gear to withstand the demanding film schedule. Film control equipment should be kept in the booth while

Humidifier underneath platter system

Projector angle achieved using a brick

Video playback equipment

performance event playback equipment be located in the house mix area in portable equipment racks. New playback and control equipment should include a CD/MP3 player, iPod docking station, graphic equalizer and computer with audio software. A live mix control console shall be utilized to control individual microphone and playback inputs and speaker outputs.

House Mix Area
Condition: Currently the house mix area is used for touring productions only. A wiring trough is available in the floor for outside productions to lay in their control wires and locate the control console at the rear of the orchestra seating level.

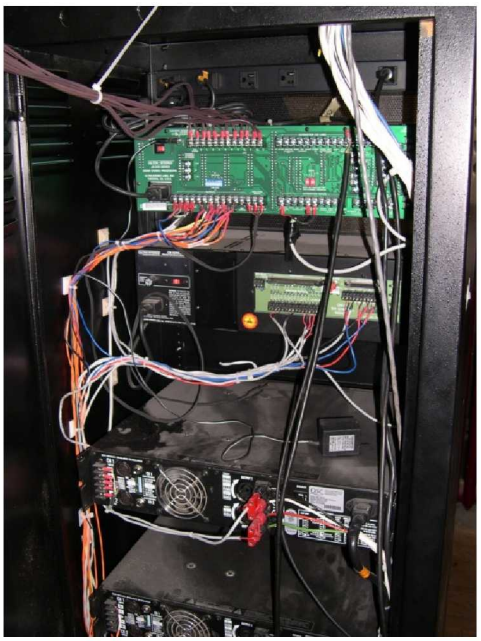
Recommendations: The house mix area should contain the audiovisual control and playback equipment for live events. This location is preferred for the audio operator over the projection booth. Equipment could be located in portable equipment racks and the control console on a tilt up console stand to allow equipment to be moved and stored during touring productions.

Backstage Monitoring, Technical Communication Systems, and Assisted Listening Systems
Condition: Currently these systems are not used at the Avalon. Production staff communicates with front of house staff via walkie talkies.

Recommendation: An assisted listening system transmitter shall be located at the house mix position. An assisted listening system allows patrons to hear the audio program through the use of an individual receiver and earphones. This type of system is required by the American Disabilities Act and stipulates that the facility needs to provide individual receivers and earphones for approximately four percent of the potential audience. A sign shall be placed near the theatre lobby entrance indicating the availability of the system to audience members. Receivers are typically stored and distributed by the front of house staff. The system transmitter receives a signal from a microphone pointed directly at the stage in order to pick up all sounds coming from the stage.

The microphone that feeds the assisted listening system shall be mounted off the face of the balcony level. This microphone signal shall also feed a backstage monitoring system powered and balanced through a distribution amplifier. All backstage support areas such as dressing rooms, and a green room, box office and select administrative offices will each have ceiling speakers and volume controls to allow performers, staff and technicians to hear the activity onstage.

A production intercom system will enable communication between show crew, front of house personnel and the paging of performers. The main transmitter for this system will be at the stage manager's location. The system shall consist of one, two-channel main station, two permanent headset locations for the lighting and audio operators and portable belt packs and headsets for an additional six crew members. Eight intercom receptacle stations shall be distributed onstage and in



Rear of equipment rack

Mic cable wrapped around electrical conduit

Component wiring to projector strained

technical support areas. Intercom speakers will be located in the dressing rooms and green room and a phone style station will be located at front of house.

Audiovisual System Wiring

Condition: System wiring is very important in performance systems as the cables are carrying electronic information over long distances in small cables. Though all the cables, expect speaker cables, are shielded, the opportunity for cross talk between cables is very prominent. Different voltages on the different types of audio cables is problematic as speaker cables that carry 120 volts cannot be run near microphone cables that carry less than 0.1 volt and are very weak in comparison. Unlike other cabled systems in buildings, any interference in the audio system eventually gets amplified and then reproduced through the loudspeakers. We hear the interference as a sixty cycle hum or a frequency tone. In video, interference usually is visually displayed with random lines on the screen. To reduce interference an isolated grounding power system is commonly used. All the audiovisual receptacles are powered from one branch circuit panel board to keep other devices that introduce electronic noise out of the audiovisual system's power path. This breaker panel is tied to an isolated grounding rod which allows the audiovisual equipment a different path to ground than the other building equipment.

The Avalon's wiring is currently neither isolated or separated from other systems. The audiovisual wiring does not appear labeled and some cabling appears strained.

Recommendation: Create an isolated grounding system that uses a new ground rod, isolated transformer and branch circuit breaker panel. All audiovisual receptacles should be powered from this isolated breaker location. All audiovisual cables shall be run in labeled conduit. Signal cables which use different voltage levels should be kept separate as far along the signal path as possible. Conduit for the different voltage levels should also be kept apart at minimum distances.

LOBBY

Condition: The lobby currently does not have any audiovisual system.

Recommendations: Ceiling speakers will be located throughout the lobby areas and restrooms. Speakers will be able to reproduce the stage audio from the program microphone or pre-recorded music for pre and post show background music. Announcements can be made to patrons by the front of house staff. Speakers will be zoned to allow different areas to receive different programming. Monitors can be placed in the lobby to receive the visual signal from the stage camera for latecomers. Monitors can also show marketing materials pre and post show or show images from a DVD player.

END OF AUDIOVISUAL NARRATIVE

Acoustics • Audio • Video • IT Infrastructure • Security

JaffeHolden

CONCEPTUAL DESIGN ACOUSTICAL REPORT

AVALON THEATER

GRAND JUNCTION, COLORADO

Prepared for:

Westlake Reed Leskosky Architects

Submitted by:

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February 17, 2010

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I. INTRODUCTION

The acoustical characteristic of the Avalon Theater will play an important role in making the Center a success for the many people who will use it. The following document outlines the acoustical criteria which must be satisfied to serve the proposed uses of each component of the project. This document also includes descriptions of the architectural implications which are associated with the various acoustical goals. The goals and design directions described herein are based upon the series of design meetings with the core team and key users and various documents and discussions with other members of the design team.

II. SCOPE

This document addresses the following issues for all program spaces:

A. *Room Acoustics*
Issues relating to room volume and shape; the need for sound absorbing, reflecting and diffusing surfaces; and the need for and orientation of adjustable absorption systems in the performance spaces.

B. *Sound Isolation*
Issues relating to the isolation of the performance and rehearsal spaces from unwanted external and internal noises.

C. *Mechanical Noise and Vibration Control*
Establishing proper background sound levels in performance, rehearsal and public spaces; design of mechanical systems to ensure background levels are achieved.

III. COMMENTS ON SPACES

A. Main Theater – 900 seats ±

1. Room Acoustics

a. Usage

The main performance hall will be used by the following groups as well as various middle of the road touring productions:

Grand Junction Symphony
Centennial Band
Western Colorado Jazz Orchestra
Western Colorado Chorale
Grand Valley Children's Choir
Grand Junction Symphony Guild
Movies
Popular Entertainment Concerts

The acoustic requirements for the classical music groups are for a natural acoustic environment with occasional need for amplified program playback and announcements or conductor address to audience. The theater companies will primarily be non-amplified except for musicals and sound effects. The dance company and touring

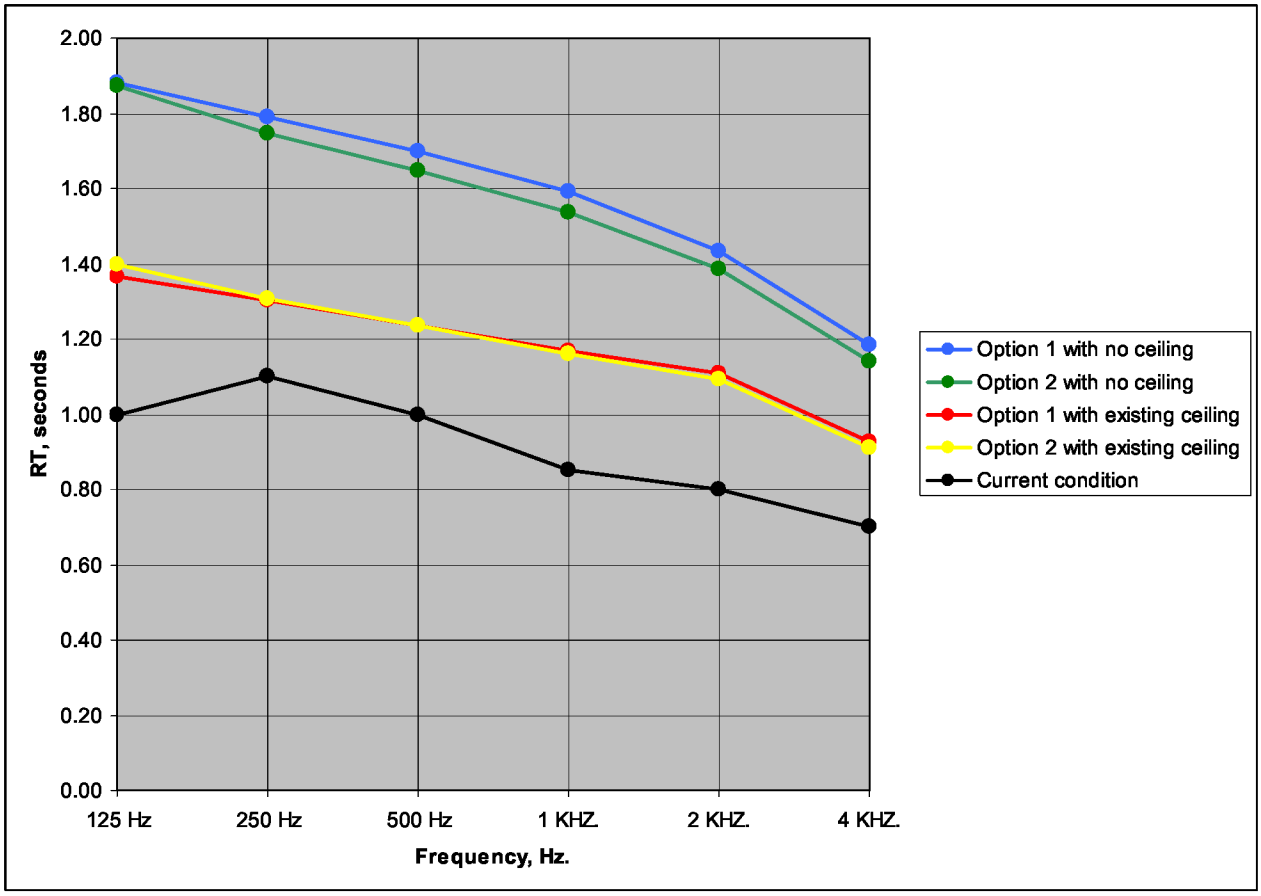
groups will require a full music playback system and have the flexibility to accommodate user brought in sound equipment.

b. Room Volume/Shape

The volume of the room at 200,000 cubic feet results in measured reverberation times of 1.0 seconds mid frequency in the unoccupied condition as reported in the Kirkegaard Associates previous study. This is extremely low for classical music and will be even lower when fully occupied. Symphonic repertoire usually requires reverberation times at least 1.6 seconds with full romantic works sounding best at 1.8 to 2.0 seconds of reverberation. In order to increase the reverberation of the Theater, we will need to increase the volume and remove sound absorbing materials. The current finishes of the theater include side wall drapes, rear and side wall acoustic paneling and wide, sound absorbing theater seats.

In order to increase the reverberation in the theater to make it more suitable for classical music, the ceiling of the room will have to be removed. This will expose the roof deck and will achieve the maximum volume possible. The ceiling would need to be modified significantly to provide for various new technical requirements such as lighting, loudspeakers, duct work, etc. Chart 1 illustrates the calculated reverberation time for various options as described in the architectural narrative. If the current ceiling were to stay in place and we were to just renovate and update all else in the theater such as removing all the absorptive materials, and replacing the seats with less sound absorbing seats, the reverberation increases to 1.2 to 1.3 seconds – an improvement but still not as high as necessary for symphonic music. One can see that the elimination of the ceiling increases the reverberation in the room substantially to approximately 1.6-1.7 seconds at mid frequency from the current 0.9 to 1.0 seconds. This condition provides the best acoustic condition for the enjoyment of the majority of the classical music repertoire.

CHART 1
Calculated Reverberation Times for Various Design Options



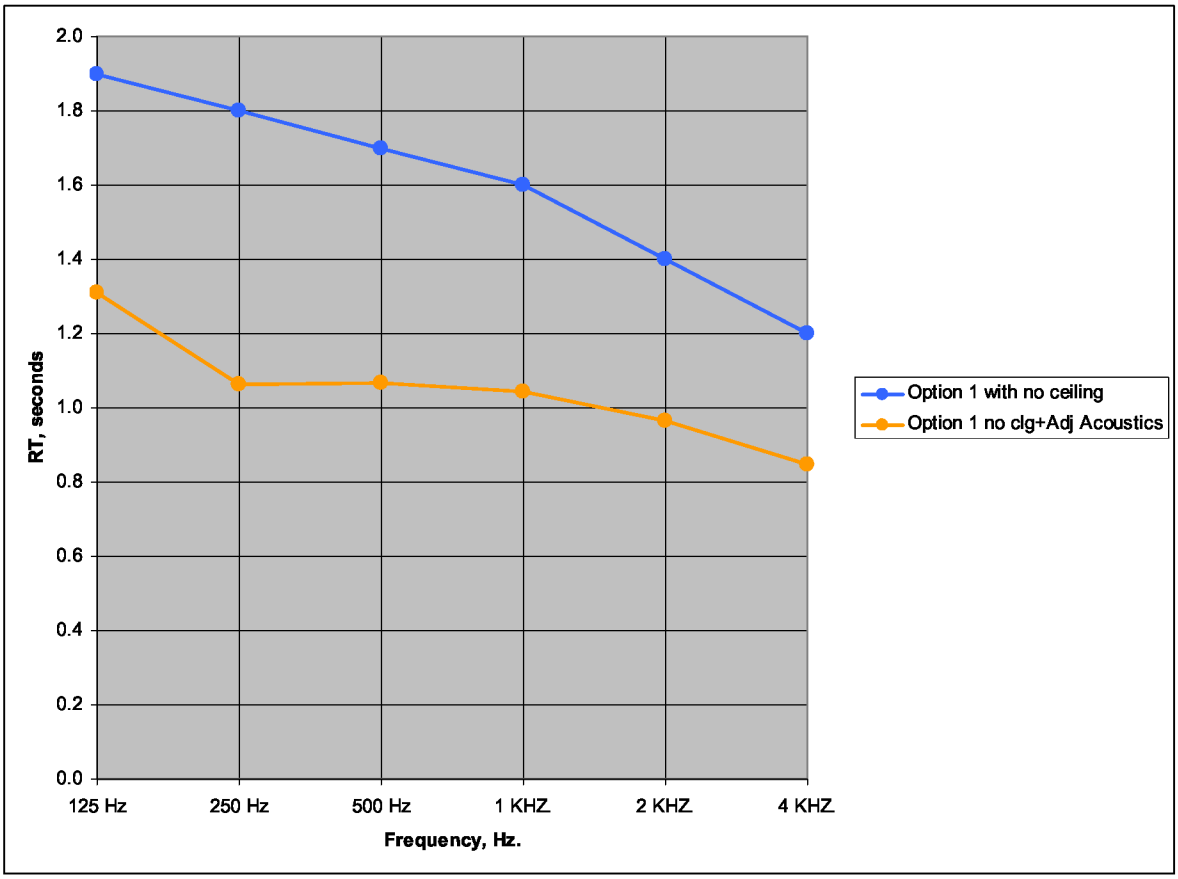
The basic shape of the theater, a narrow rectangular box will remain as is. The forestage walls should be re-configured to reflect sound more appropriately into the main seating section as shown in Figure 1 and Figure 2. In addition, we recommend creating a horizontal shelf at the balcony edge line running from the balcony to the proscenium. This shelf should protrude out from the wall by 12" and will aid in reflecting sound back to the audience rather than continuing up to the ceiling and being lost. This will maximize early reflections, so necessary for the sense of clarity, intimacy and envelopment of sound. It will also form a surface on which the adjustable acoustic system will terminate on, see next section. See Figure 3.

c. Acoustical Adjustability

Acoustical adjustability is required to provide the correct acoustical environment for the varied program uses of the Theater. Classical music requires the longest reverberation time (1.6-1.8 seconds) and amplified productions the shortest time (1.0-1.2 seconds). In order to achieve this range of reverberation, we recommend that an adjustable acoustic system be installed in the theater. The area required should be approximately 2,800 square feet of serge wool acoustic banners and 1,800 square feet of 25 ounce velour curtains with 100% fullness. The banners would operate along the upper side walls and be stored in banner boxes near the roof. The curtains should be

located along the back of the catwalks in the ceiling and also along the rear wall. When not in use, the curtains should be stored in pockets. Chart 2 illustrates the acoustic effect of the adjustable acoustics in lowering the reverberation time from that required for classical music to that required for amplified popular events. See Figure 3 for locations.

CHART 2
Change in Reverberation Time with the use of Adjustable Acoustics



d. Orchestra Pit

Finished pit should include:

1) Operable pit elevator variable stop
2) 1-inch acoustic panels on underside of overhang
3) Wood floor on sleepers
4) Acoustical drape at rear wall – hand drawn – no pockets
5) Reflector panels in the downstage pit rail to adjust the amount of sound emanating from the pit and reflected back to the stage
6) Pit rail speakers to provide sound reinforcement for the first several audience rows.

e. Orchestra Enclosure

The orchestra enclosure should be large enough to accommodate a symphony orchestra of 90 pieces and a 100 member choir. It shall be a wood veneer construction of honeycomb panels, Wenger DIVA or approved alternate. Towers may be rolling base design or fixed feet design with air caster or hydraulic movers. Ceiling panels shall incorporate orchestra down lighting and be "tip and fly" and store in the stage house on motorized line sets.

Option 1: Wall panels shall incorporate a foldable base design that allows storage of wall panels on the upstage wall to maximize stage space when not in use. Two ceiling panels will be incorporated. See Figures 1 through 5.

Option 2: Wall panels will be traditional nested base design for storage off stage right. Three ceiling panels will be incorporated into the design.

f. Finishes

Finishes in the theater will be modified to eliminate echo surfaces and provide a more suitable acoustic environment for symphony. The upper side wall curtains will be removed and back up plaster surfaces will have acoustic articulation and diffusive surfaces to break up the sound. Rear wall treatment will be diffusive – such as angled gypsum board articulation.

g. Stage Extension and Forestage Ceiling

The orchestra pit elevator will double as a stage extension. The exact depth of the lift is yet to be determined, but ideal dimensions to accommodate an 80 piece orchestra would be 10 to 12 feet beyond the proscenium. Since the ceiling in the theater will be removed or reconstructed close to the roof structure, a reflecting ceiling surface will be required over the forestage area where musicians will be located. The ceiling over the forestage shall be as shown in Figure 3 and be fully motorized and shall incorporate orchestra down lighting.

2. Sound Isolation

a. External Noise Sources

All entry doors to the theater should incorporate sound and light locks with each door having applied sound gaskets. Inner doors shall be push pull only and outer doors should have locking and panic hardware consistent with the required fire rating. Single doors to the theater such as for emergency egress without a sound lock should be acoustical door assemblies with an STC rating of 49. Doors to control rooms and follow spot rooms should be standard doors with applied sound gaskets. The stage house roof shall incorporate new acoustic smoke hatches.

Wall type A as shown on Figure 2 shall be used to isolate the new multipurpose room from the loading area, lobby and side access corridor. This wall should consist of a

double metal stud with two layers of 5/8" gypsum board on each side with sound attenuation batt in each stud.

The vomitories that exist now have no doors and are susceptible to noise from the lobby and other areas of the theater. We recommend two approaches to solving this issue. One is to incorporate a set of doors internal to the lobby prior to entering into the vomitory stairs or to eliminate the vomitories all together and create a side balcony entrance from the new lobby addition. See Figure 6.

b. Mechanical Equipment Isolation

Mechanical air handlers are currently located on the roof of the theater and are the cause of the existing noisy ambient condition. The Kirkegaard study measured this condition as RC-28 to RC-35. Normally a theater of this use would have a much lower noise rating of RC-20. Inspection of the systems revealed that there is no vibration isolation on the units and they rest directly on the roof. In order to approach these quieter levels, the units should be raised up on vibration rails or one possibility is to construct I-beams spanning the parapets of the stage house and move the units with springs on to this steel and run the associated duct work horizontally on the roof before penetrating the theater with the drops. This does two things: it eliminates the low frequency vibration from the units directly attached to the roof and it also eliminates the duct work from the ceiling in the theater improving the aesthetics and removing a potential noise source as well. See Figure 7.

Redesigned low velocity ductwork with speeds as indicated in this report and the use of large diffusers will result in achieving the specified background sound levels.

A. Multipurpose Room – 75 seats

1. Room Acoustics

a. Usage

It is envisioned that the multi purpose room will house the following functions:

Movie Screenings
Rehearsals
Green Room
Parties

This room is a flat floor space with retractable risers at one end to form a raked audience for movie screenings and other small recitals and events. When fully retracted, the room can be used for parties, music and drama rehearsals and other similar events. The acoustics of this space should be on the "dry" side – with an emphasis on speech. Reverberation time should be in the range of 1.0 to 1.2 seconds. A mix of sound absorptive and diffusive panels will be spread around the room walls and the ceiling as well.

b. Room Volume/Shape

The room shall be single height approximately 16 feet to the underside of a hung ceiling. The room is rectangular with surface applied acoustical treatment.

IV. MECHANICAL SYSTEM NOISE & VIBRATION CONTROL

It is critical that background noise be kept within certain limits to ensure that such noise does not interfere with listening conditions in the theater. When examining background noise levels in interior spaces, it is necessary to establish a method of rating the noise on a numerical scale throughout the entire range of human hearing.

Noise levels are measured in units of *Decibels (dB)*. These levels, however, mean little unless the analysis account for the fact that the human ear is more sensitive to high frequency sounds than it is to low frequency sounds. The imbalance of human hearing is taken into account by using of *Room Criteria (RC) Curves*. Each curve has a different RC rating number and represents a different noise level as perceived by the human ear. Through experience and testing, acousticians have determined acceptable RC levels for various uses of interior spaces.

As the details for sound isolation and mechanical systems are developed, specific solutions will be based upon the desire to achieve certain end results for the maximum amount of background noise in each of the program spaces. The following goals are established for the Avalon Theater:

Space	**RC Rating**
Main House and Stage	RC-20
Multi-Purpose Room	RC-25
Control Room, Projection Room	RC-30
Lobby	RC-30
Dressing Rooms, Offices	RC-35

Design of the heating, ventilation and air conditioning (HVAC) equipment shall be developed to meet the background noise goals listed above. Generally speaking, it is advisable that mechanical equipment be remote from critical listening spaces such as the theater.

To minimize the amount of vibration transmitted to the structure by mechanical equipment, it will be necessary to employ vibration isolation means at the equipment location. Such isolation may include, but is not limited to, inertia bases, isolation mounts, and other isolation devices.

To minimize the amount of noise transmitted into critical spaces by the duct systems the following general guidelines are recommended:

- Employ ducts with large cross sectional area and sound absorptive lining.
- Locate air handlers remote from the theater. Long duct runs are the easiest and cheapest means of attenuating noise from HVAC systems.
- Avoid abrupt changes in air velocities in duct systems.
- Avoid dampers and terminal devices such as grilles and diffusers in the theater house. Use architectural openings to deliver and return air.

- Avoid dampers in stage house duct – use low velocity long throw diffusers such as Punka or drum type. Return air should be steel grilles – zero degree fins or architectural openings.
- Use the lowest possible air velocities consistent with air change requirements. The following velocity guidelines apply for supply ducts (SD) and return ducts (RD) based on the noise criteria of the room served by the duct.

Table I – Maximum Ductwork Air Velocities

Maximum Air Velocity in Feet Per Minute (FPM)				
Noise Criterion	Net Velocity Through Air Device	Within 10 ft. of Air Device	Within Space	Within 20 Feet of Space Boundary
RC-20 Supply	300	400	550	700
RC-20 Return	350	450	550	700
RC-25 Supply	350	450	650	850
RC-25 Return	400	500	650	850
RC-30 Supply	450	550	800	1000
RC-30 Return	500	650	800	1000

Sound Attenuation Treatment

1. Sound Attenuators

Incorporate the following silencers into the design and the layout of the air handling units and or ductwork. All silencers are based on Industrial Acoustics Company silencers.

a. House and Stage Air Handling Units

Custom built-up unit with 4" casing and either plug or vane axial fans.
Allow for D-Duct silencers on the inlet and outlet of the vane axial fan.
Allow for at least 5-foot long silencers in each of the supply and return ductwork.
Plan on spring isolation curb or spring isolation on raised steel structure.
Plan on sound lagging all exterior ducts.

b. Lobby Air Handling Unit

Allow for at least 5-foot long silencers in each of the supply and return ductwork.

c. Dressing Rooms Air Handling Unit

Allow for at least 5-foot long silencers in each of the supply and return ductwork.

d. Other Air Handling Units
Allow for at least 5-foot long silencers in each of the supply and return ductwork.

2. Internal sound lining

a. All supply and return duct work serving the theater and multipurpose room shall be internally lined with 1" thick acoustical duct lining.

Cooling Towers

If used, cooling towers should not be located on the roof of the theater or stage but on grade. Cooling towers should have centrifugal fans and not prop fans. Spring isolation is required.

Chillers and Pumps

Chillers and pumps should be located in the basement mechanical room. Chiller should have manufacturer's sound attenuation package. Avoid screw chillers. Multi-pack chiller systems are acceptable. Spring isolation is required.

Waste and Rain Lines Insulation

All waste and rain piping lines that have to be exposed in the stage should be wrapped with 1" thick fiberglass jacket and 1 psf loaded vinyl.

V. ELECTRICAL SYSTEM NOISE AND VIBRATION CONTROL

1. Power

a. Large transformers (>500kVA) should be located outside of the building on a pad that has no connection to the building structure.

b. Large transformers that must be located inside the building must be remote from acoustically sensitive spaces and preferably on grade.

c. Large transformers located inside the building must be vibration isolated from the building structure. On-grade installations typically require neoprene mountings. Above grade installations typically require steel spring type mountings. Critical above grade installations may require pneumatic air springs.

d. Switchgear rigidly connected to large transformers should be isolated in the same way as the transformers.

e. Electrical equipment rooms containing small transformers (<500 kVA), and dimmer equipment rooms, should not be located directly adjacent to acoustically sensitive spaces.

f. Smaller transformers and dimmer equipment may require vibration isolation from the building structure. Such isolation typically consists of flexible neoprene mountings or hangers.

g. All conduit connections to transformers that are vibration isolated from the building structure shall be flexible.

h. Electrical outlet boxes in the common walls of acoustically sensitive spaces that are adjacent to each other shall not be located back-to-back. The boxes shall be offset by at least one stud bay or 24 inches, whichever is greater.

i. Penetrations of conduit through equipment room walls and slabs, as well as the boundary construction of acoustically sensitive spaces, should be sealed airtight. Generally, such penetrations should be treated with details commensurate with 2 hr. fire rated construction. Wherever sealant is used in such details, the sealant should be a permanently flexible type.

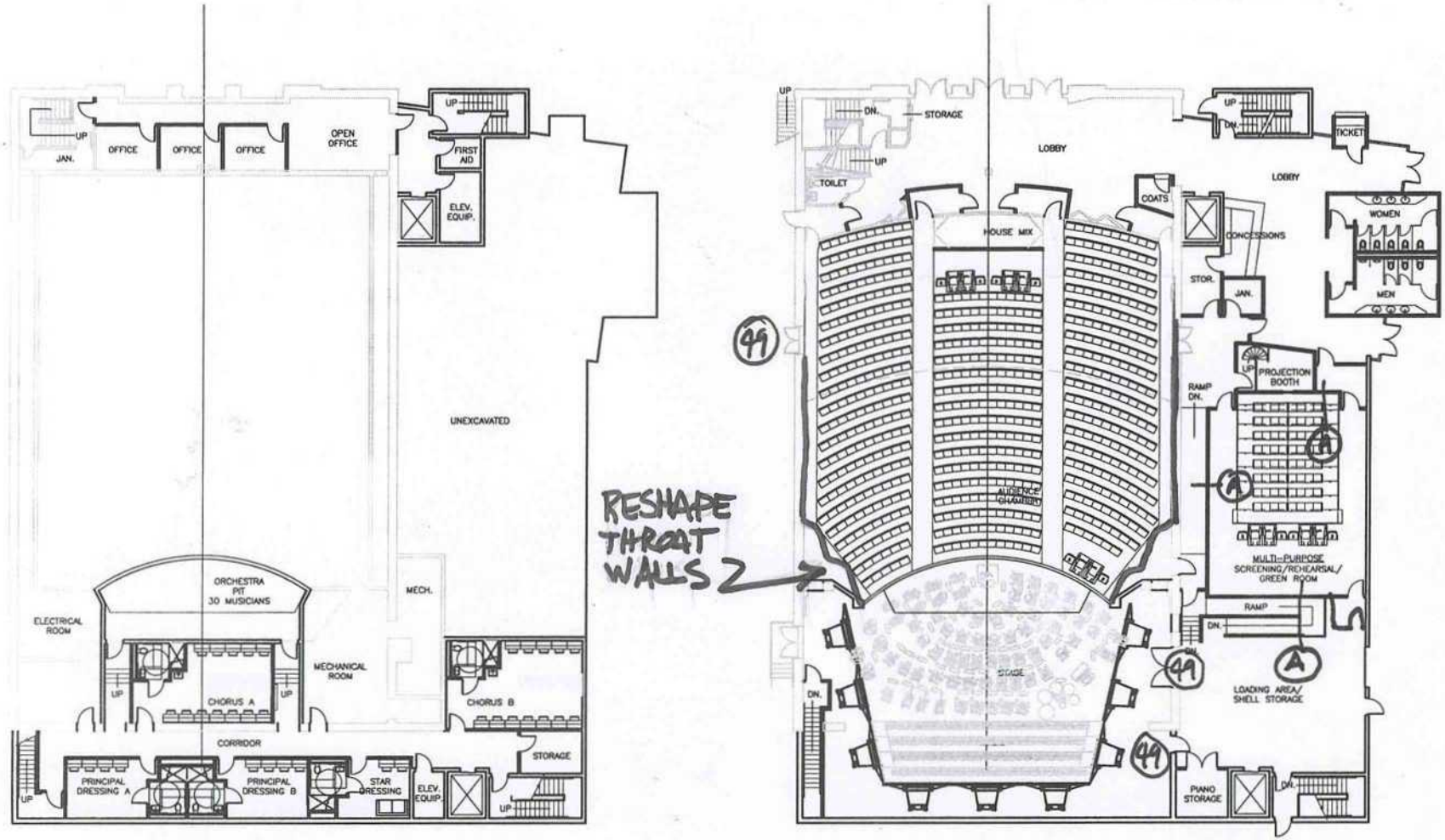
2. Lighting

a. Florescent and metal halide fixtures are susceptible to noise due to interaction with their associated ballasts.

b. Florescent and metal halide fixtures may be used in theater spaces provided the ballasts are located remotely, outside of the space boundaries.

c. Lighting fixtures in acoustically sensitive spaces should not incorporate thin, lightweight aluminum baffle fins, which tend to vibrate sympathetically with certain sounds and thus create buzzing and rattling sounds. Samples of fixtures in question will need to be submitted for our review and testing.

FIGURE 1



Option 2

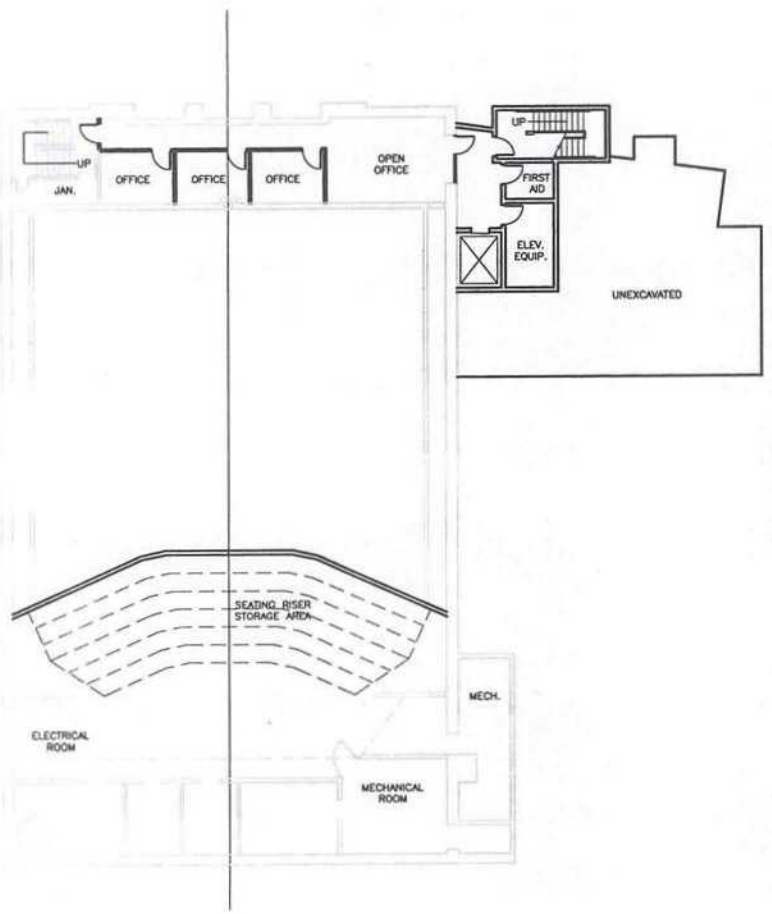
Basement and Main Level Floor Plans

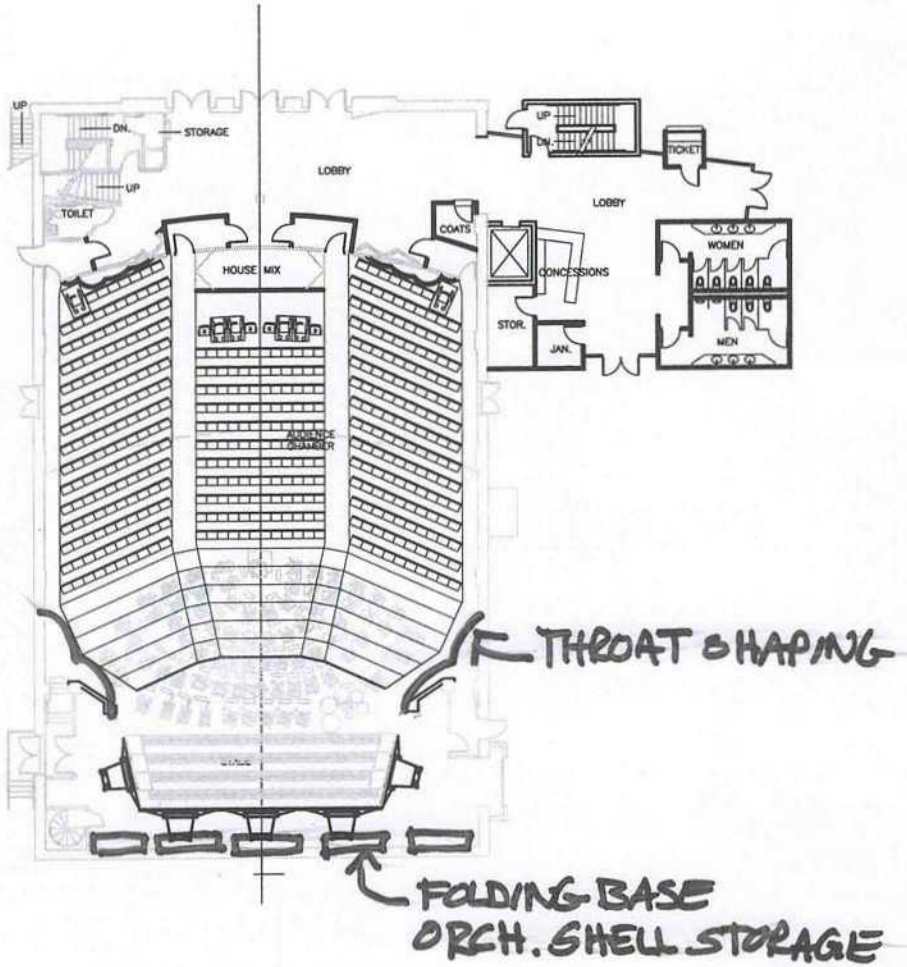
Avalon Theatre - Grand Junction, Colorado

Westlake Reed Leskosky

February 3, 2010

FIGURE 2





Basement and Main Level Floor Plans - Orchestra Setup

1

Westlake Reed Leskosky

February 3, 2010

FIGURE 3

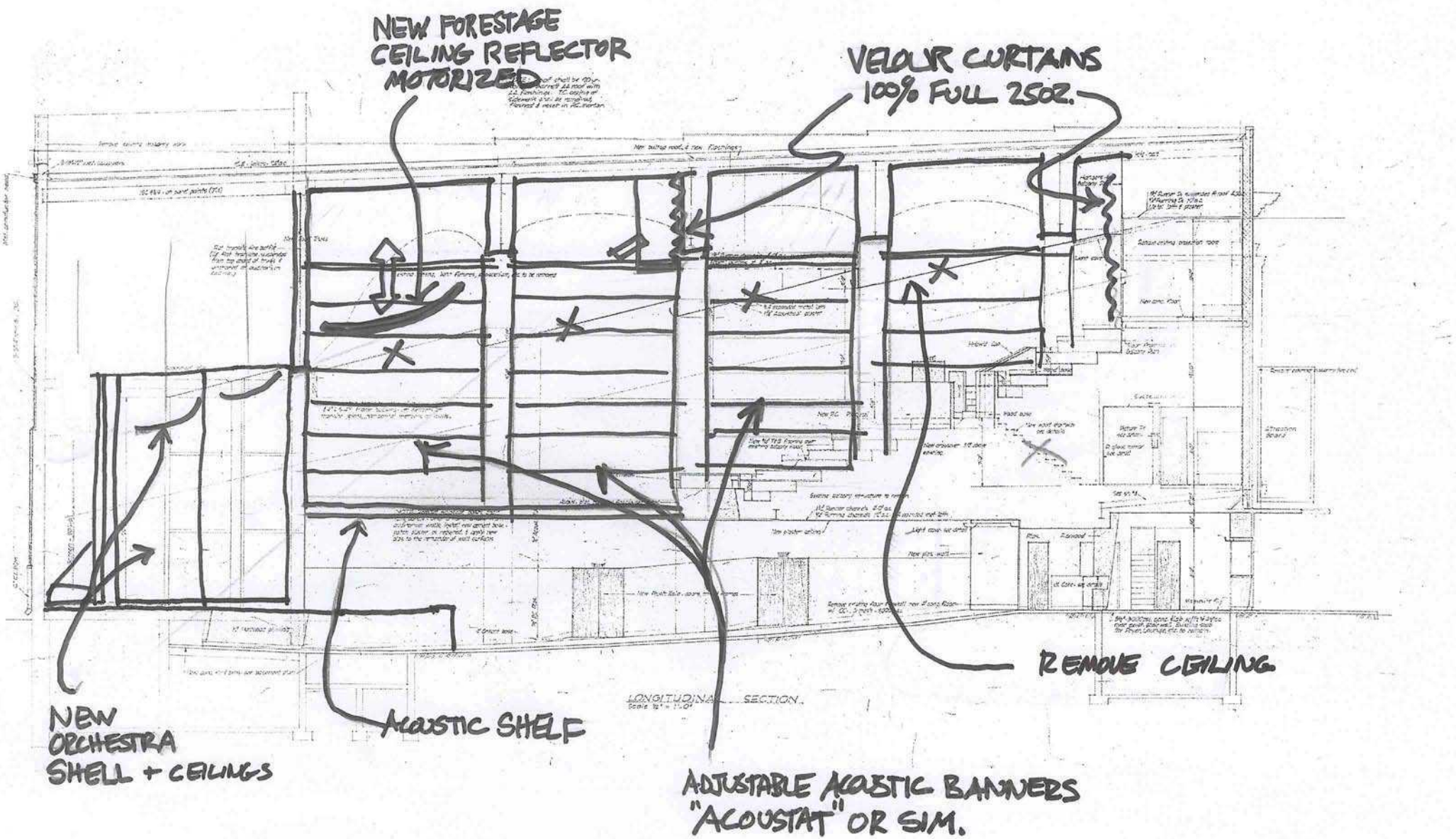

NEW FORESTAGE CEILING REFLECTOR MOTORIZED
VELOUR CURTAINS 100% FULL 25oz.
REMOVE CEILING.
NEW ORCHESTRA SHELL + CEILINGS
ACOUSTIC SHELF
ADJUSTABLE ACOUSTIC BANNERS "ACOUSTAT" OR SIM.
LONGITUDINAL SECTION.

FIGURE 4
FOLDING TOWER BASE FOR COMPACT STORAGE

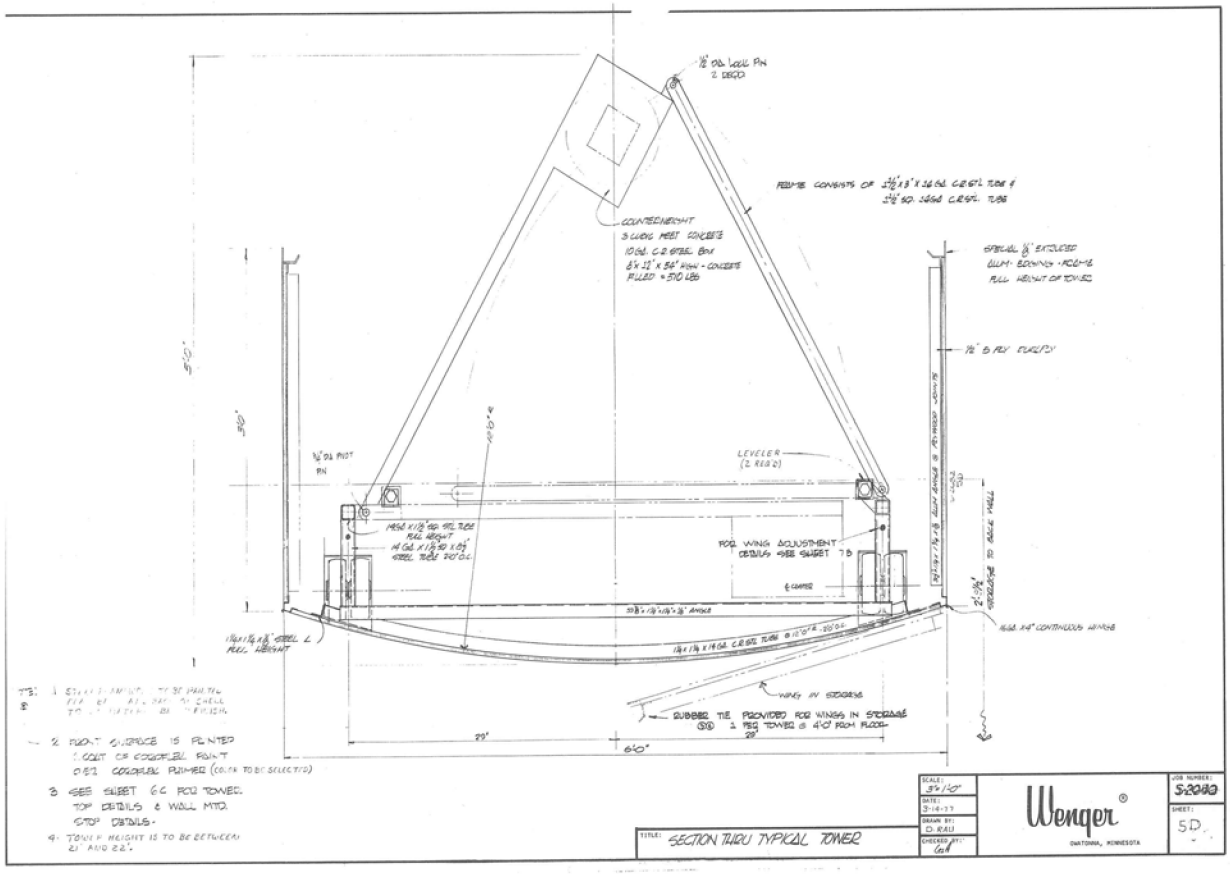


FIGURE 5
FOLDING TOWER BASE FOR COMPACT STORAGE

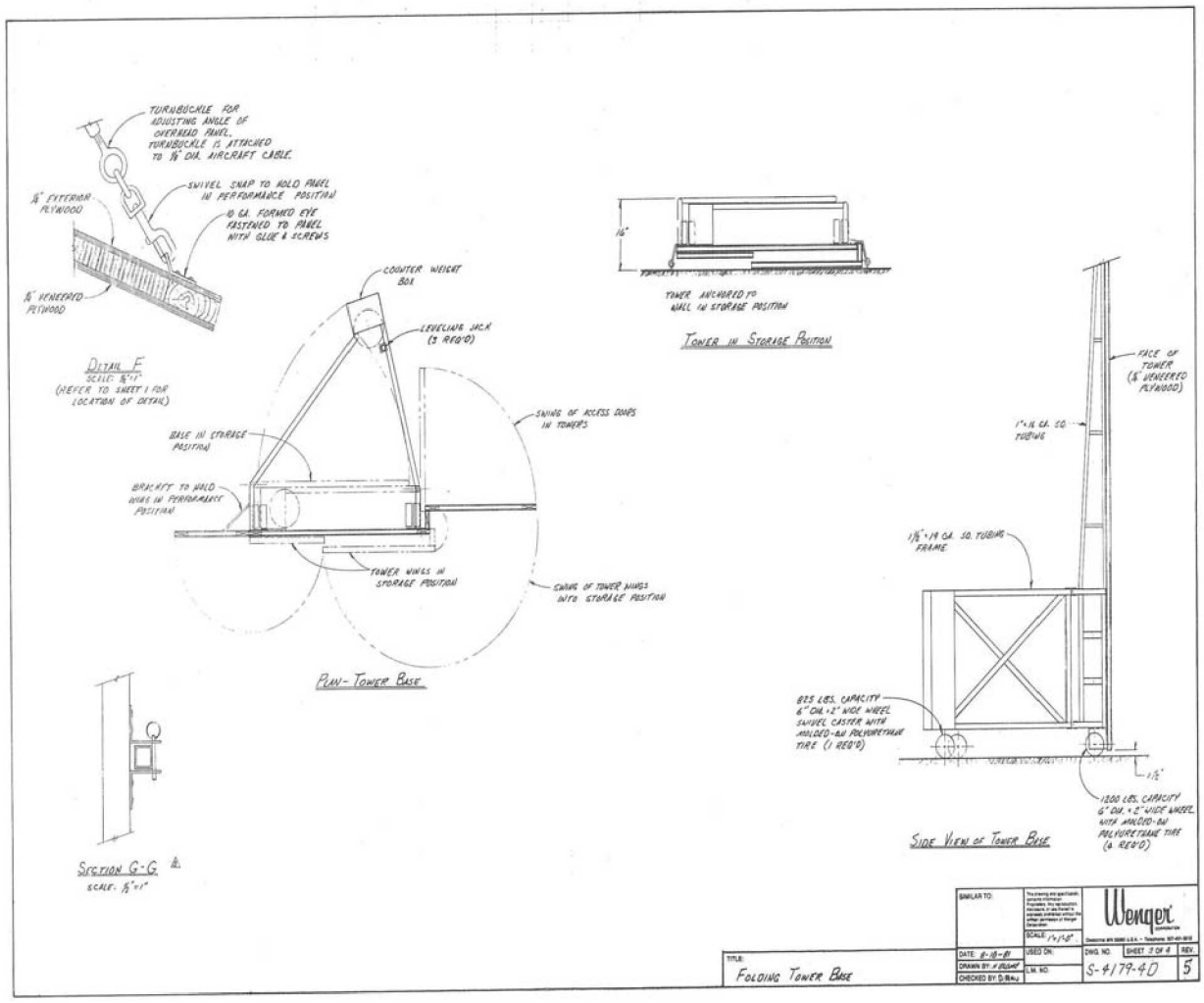
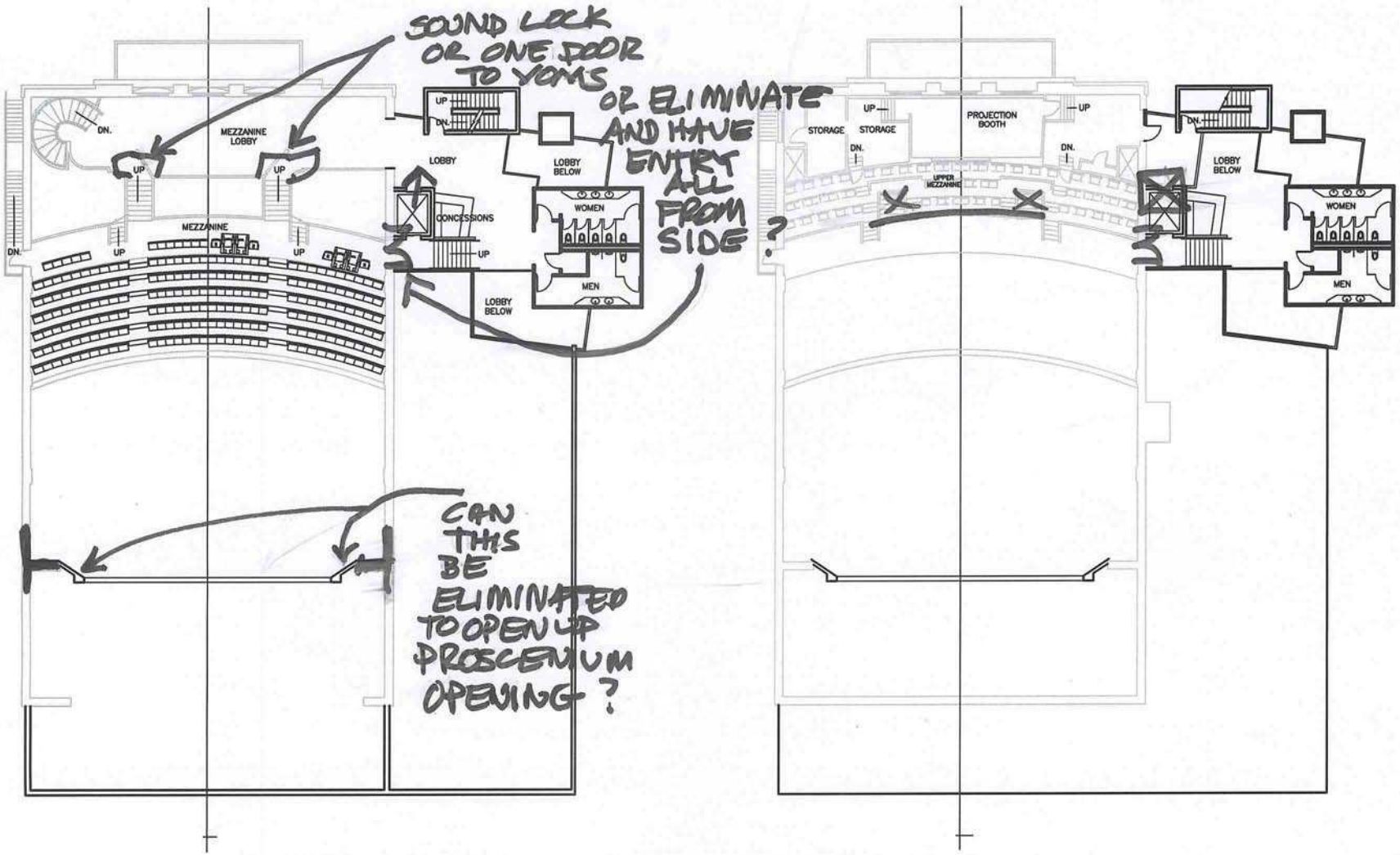


FIGURE 6



Option 2

Mezzanine and Upper Mezzanine Floor Plans

Avalon Theatre - Grand Junction, Colorado

Westlake Reed Leskosky

February 3, 2010

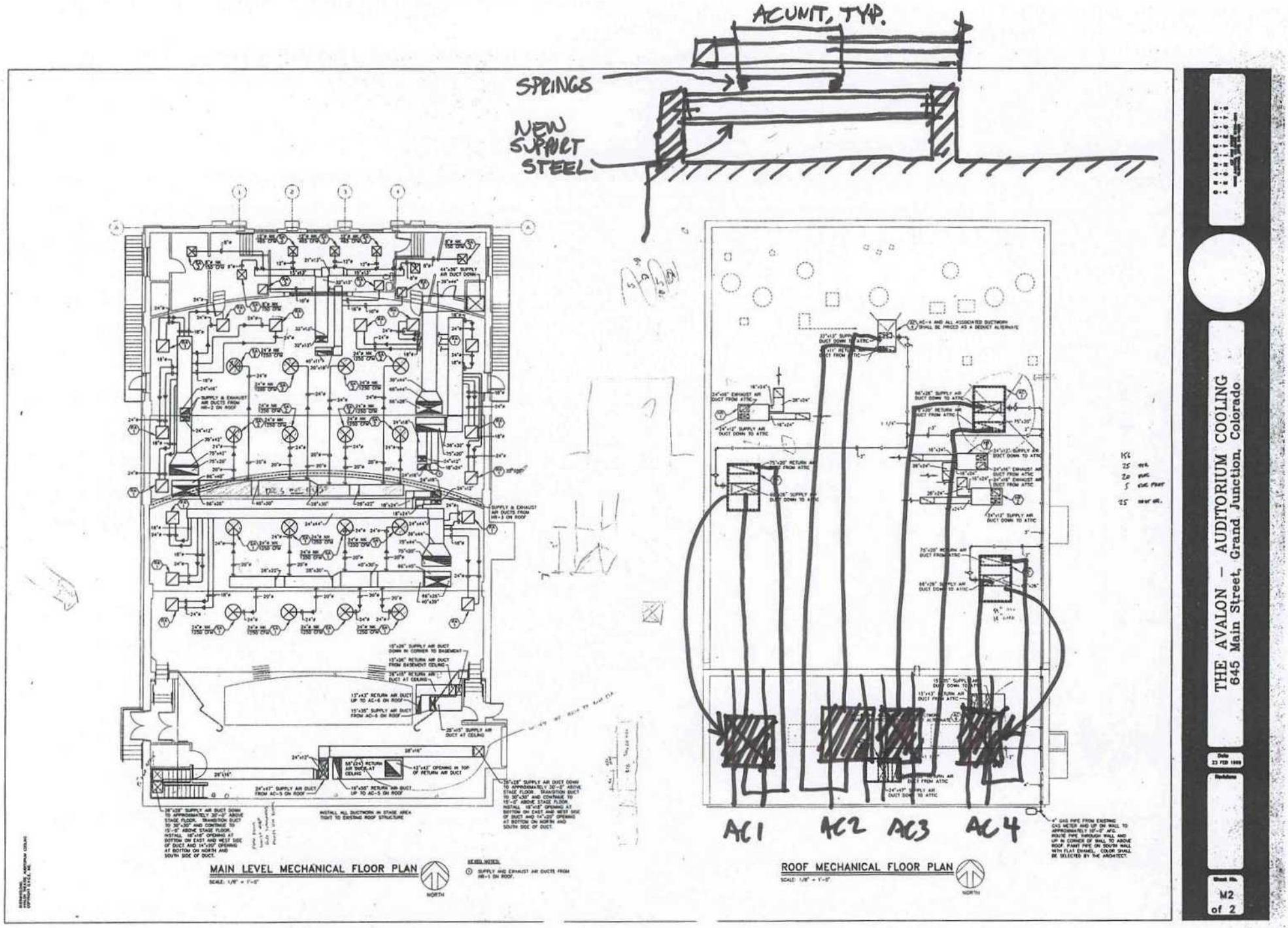
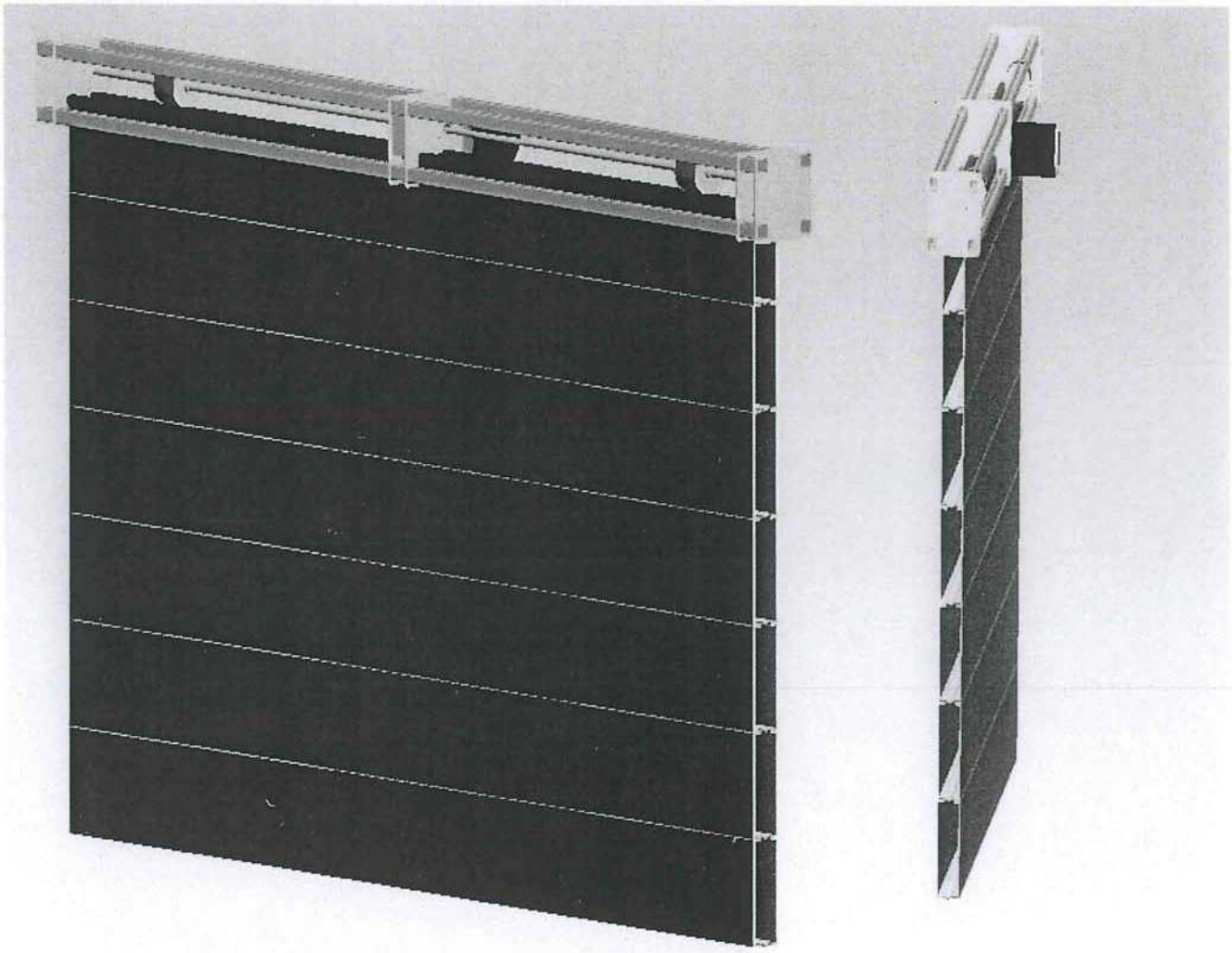

AC UNIT, TYP.
SPRINGS
NEW SUPPORT STEEL
MAIN LEVEL MECHANICAL FLOOR PLAN
ROOF MECHANICAL FLOOR PLAN
AC1
AC2
AC3
AC4
THE AVALON – AUDITORIUM COOLING
645 Main Street, Grand Junction, Colorado
M2
of 2

FIGURE 7

acouStac™

Retractable Variable Acoustic Banners for Reverberation Control

A "Certified and Tested" Acoustical System that meets the performance requirements of Concert Halls, Auditoriums, Churches, Theatres and Multi Purpose Spaces



- Available in ***Heights*** of up to 30' and ***Widths*** of up to 60'
- A ***Motorized Retractable Banner*** that can retract a 20' tall Banner into a 19" tall stack to be tucked into a Hidden Cove
- Meets the most stringent ***"Sound Absorption Coefficient"*** requirements of Architects, Acousticians, Theater Consultants and their Clients

Date	**3/3/2010**																							
Master Plan Program Study																								
Theatre Name	**Avalon Theatre**																							
Theatre Location	**Grand Junction Colorado**																							
Prepared By:	**Westlake Reed Leskosky**																							
		Existing Avalon Theatre				**Optimum User Based Program**				**Option 1 Expand Stage into Audience Chamber**						**Option 2 & 3 Expand Stage into Alley**							
	ITEM NAME	**# UNITS**	**UNIT TYPE**	**SQ FT/ UNIT**	**NET AREA**	**# UNITS**	**UNIT TYPE**	**SQ FT/ UNIT**	**NET AREA**	**# UNITS**	**UNIT TYPE**	**SQ FT/ UNIT**	**NET AREA**	**Reno. Area**	**New Area**	**# UNITS**	**UNIT TYPE**	**SQ FT/ UNIT**	**NET AREA**	**Reno. Area**	**New Area**	**ITEM NAME**
Basement																						***Basement***
	Women's Restroom	8	Fixtures	36	290	0	Fixtures	50	0	0	Fixtures	50	0	0	0	0	Fixtures	50	0	0	0	Women's Restroom
	Men's Restroom	6	Fixtures	38	230	0	Fixtures	50	0	0	Fixtures	50	0	0	0	0	Fixtures	50	0	0	0	Men's Restroom
	Janitor	1	Each	56	56	1	Each	20	20	1	Each	40	40	0	40	1	Each	56	56	56	0	Janitor
	Electrical Room	1	Each	152	152	1	Each	150	150	1	Each	152	152	152	0	1	Each	416	416	416	0	Electrical Room
	Mechanical Room	1	Each	515	515	1	Each	500	500	1	Each	470	470	470	0	1	Each	734	734	734	0	Mechanical Room
	Storage	1	Each	1,398	1,398	1	Each	500	500	1	Each	1,219	1,219	1,219	0	1	Each	0	0	0	0	Storage
	Offices	0	Each	0	0	3	Each	100	300	3	Each	104	312	312	0	3	Each	104	312	312	0	Offices
	Open Offices	0	Each	0	0	1	Each	250	250	1	Each	267	267	267	0	1	Each	267	267	267	0	Open Offices
	Elevator - Public	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	0	67	Elevator - Public
	Elevator Machine Room - Public	0	Each	0	0	1	Each	60	60	1	Each	73	73	0	73	1	Each	72	72	0	72	Elevator Machine Room - Public
	Elevator - B.O.H.	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	0	67	Elevator - B.O.H.
	Elevator Machine Room - B.O.H.	0	Each	0	0	1	Each	60	60	1	Each	148	148	0	148	1	Each	55	55	0	55	Elevator Machine Room - B.O.H.
	Orchestra Pit/Seating Riser Area	0	Each	0	0	40	Musicians	17	680	1	Each	1,414	1,414	1,414	0	31	Musicians	17	534	534	0	Orchestra Pit/Seating Riser Area
	Principal Dressing with Toilet and Shower	0	Each	0	0	2	Each	250	500	2	Each	260	520	0	520	2	Each	268	536	0	536	Principal Dressing with Toilet and Shower
	Star Dressing with Toilet and Shower	0	Each	0	0	2	Each	225	450	2	Each	233	466	0	466	2	Each	229	458	225	233	Star Dressing with Toilet and Shower
	Chorus Dressing with Toilet and Shower	0	Each	0	0	2	Each	450	900	2	Each	455	910	0	910	2	Each	445	890	420	470	Chorus Dressing with Toilet and Shower
	First Aid	0	Each	0	0	1	Each	48	48	1	Each	96	96	0	96	1	Each	162	162	0	162	First Aid
	Unassigned	0	Each	0	0	0	Each	0	0	1	Each	623	623	0	623	0	Each	0	0	0	0	Unassigned
	Subtotal				**2,641**				**4,538**				**6,844**	**3,834**	**3,010**				**4,626**	**2,964**	**1,662**	
Main Level																						***Main Level***
	Audience chamber	619	Patrons	8	5,110	488	Patrons	9	4,392	594	Patrons	8	4,514	4,514	0	614	Patrons	7	4,475	4,475	0	Audience chamber
	House Mix Position	1	Each	357	357	1	Each	357	357	1	Each	357	357	357	0	1	Each	357	357	357	0	House Mix Position
	Stage	1	Each	1,663	1,663	1	Each	3,000	3,000	1	Each	1,871	1,871	1,871	0	1	Each	3,202	3,202	1,834	1,368	Stage
	Concessions	1	Each	162	162	1	Each	120	120	1	Each	105	105	0	105	1	Each	105	105	0	105	Concessions
	Lobby	619	Each	2	1,024	488	Each	5	2,440	594	Each	4	2,272	1,139	1,133	614	Each	4	2,281	1,139	1,142	Lobby
	Family Restroom	1	Each	40	40	1	Each	40	40	1	Each	40	40	40	0	1	Each	40	40	40	0	Family Restroom
	Box Office	1	Each	19	19	3	Each	20	60	3	Each	28	84	0	84	3	Each	28	84	0	84	Box Office
	Storage	0	Each	0	0	1	Each	20	20	2	Each	62	124	19	105	2	Each	62	124	19	105	Storage
	Coats	0	Each	0	0	1	Each	50	50	1	Each	42	42	42	0	1	Each	42	42	42	0	Coats
	Elevator - Public	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	0	67	Elevator - Public
	Sound/Light Locks	0	Each	0	0	4	Each	50	200	4	Each	50	200	200	0	4	Each	50	200	200	0	Sound/Light Locks
	Multi-Purpose/Screening/Rehearsal/Green Room	0	Each	0	0	50	Patrons	15	750	72	Patrons	16	1,170	0	1,170	72	Each	16	1,170	0	1,170	Multi-Purpose/Screening/Rehearsal/Green Room
	Janitor	0	Each	0	0	1	Each	20	20	1	Each	54	54	0	54	1	Each	54	54	0	54	Janitor
	Women's Restroom	0	Each	0	0	5	Fixtures	50	250	5	Fixtures	42	208	0	208	5	Fixtures	42	208	0	208	Women's Restroom
	Men's Restroom	0	Each	0	0	4	Fixtures	50	200	5	Fixtures	42	208	0	208	5	Fixtures	42	208	0	208	Men's Restroom
	Piano Storage	0	Each	0	0	1	Each	90	90	1	Each	88	88	0	88	1	Each	95	95	0	95	Piano Storage
	Load In / Shell Storage	0	Each	0	0	1	Each	600	600	1	Each	618	618	0	618	1	Each	1,018	1,018	0	1,018	Load In / Shell Storage
	Projection Booth @ M.P.R.	0	Each	0	0	1	Each	120	120	1	Each	126	126	0	126	1	Each	126	126	0	126	Projection Booth @ M.P.R.
	Elevator - B.O.H.	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	0	67	Elevator - B.O.H.
	Subtotal				**8,375**				**12,829**				**12,215**	**8,182**	**4,033**				**13,856**	**8,106**	**5,750**	
Mezzanine																						***Mezzanine***
	Mezzanine Seating	251	Patrons	8	1,974	224	Patrons	9	2,016	224	Each	9	1,974	1,974	0	224	Each	9	1,974	1,974	0	Mezzanine Seating
	Lobby	339	Each	2	760	312	Patrons	5	1,560	312	Each	6	1,945	897	1,048	312	Each	6	1,945	897	1,048	Lobby
	Unisex Toilet	1	Fixture	26	26																	Unisex Toilet
	Elevator - Public	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	0	67	Elevator - Public
	Women's Restroom	0	Each	0	0	5	Fixtures	50	250	5	Fixtures	42	208	0	208	5	Fixtures	42	208	0	208	Women's Restroom
	Men's Restroom	0	Each	0	0	3	Fixtures	50	150	3	Fixtures	60	180	0	180	3	Fixtures	60	180	0	180	Men's Restroom
	Concessions	1	Each	36	36	1	Each	100	100	1	Each	87	87	0	87	1	Each	87	87	0	87	Concessions
	Janitor	0	Each	0	0	1	Each	20	20	1	Each	23	23	0	23	1	Each	23	23	0	23	Janitor
	Storage	0	Each	0	0	1	Each	60	60	1	Each	62	62	0	62	1	Each	62	62	0	62	Storage
	Subtotal				**2,796**				**4,216**				**4,461**	**2,871**	**1,590**				**4,461**	**2,871**	**1,590**	
Upper Mezzanine																						***Upper Mezzanine***
	Upper Mezzanine Seating	88	Patrons	8	695	88	Patrons	9	792	88	Patrons	8	695	695	0	88	Patrons	8	695	88	0	Upper Mezzanine Seating
	Upper Lobby	0	Each	0	0	0	Each	0	0	1	Each	136	136	0	136	1	Each	136	136	0	136	Upper Lobby
	Elevator -Public	0	Each	0	0	1	Each	60	60	1	Each	67	67	0	67	1	Each	67	67	1	67	Elevator -Public
	Projection Booth - Main Theatre	1	Each	317	317	1	Each	317	317	1	Each	317	317	317	0	1	Each	317	317	317	0	Projection Booth - Main Theatre
	Office	1	Each	126	126	0	Each	0	0	0	Each	0	0	0	0	0	Each	0	0	0	0	Office
	Storage	1	Each	292	292	1	Each	300	300	1	Each	418	418	418	0	1	Each	418	418	418	0	Storage
	Subtotal				**1,430**				**1,469**				**1,633**	**1,430**	**203**				**1,633**	**824**	**203**	
	Total net area				**15,242**				**23,052**				**25,153**	**16,317**	**8,836**				**24,576**	**14,765**	**9,205**	***Total net area***
	Multiplier				Actual				1.5				Actual	Actual	Actual				Actual	Actual	Actual	Multiplier
	Gross area				**19,625**				**34,578**				**32,182**	**19,625**	**12,557**				**32,331**	**19,625**	**12,706**	***Gross area***
	Basement Addition - Gross area														**5,160**						**3,412**	***Basement Addition - Gross area***
	Main Level Addition - Gross area														**5,160**						**7,057**	***Main Level Addition - Gross area***
	Mezzanine Addition - Gross area														**2,237**						**2,237**	***Mezzanine Addition - Gross area***

Date:	2/16/2010												
Master Plan Program Study - Compiled Program Questionnaires - Key Issues Matrix													
Theatre Name	**Avalon Theatre**												
Theatre Location	**Grand Junction Colorado**												
Prepared By:	**Westlake Reed Leskosky**												

ITEM	GJ Symphony Orchestra	SMHS Music Department	Mesa State College Dept of Music	Mesa County School District #51	Bookcliff Barbershop Chorus	Shur Sales & Marketing	Waddell & Reed	High Desert Opera	Avalon Theatre TRCC - Films	GJ Centennial Band	Western Slope Concert Series	The Downtown Vineyard	Sandstone Entertainment
Representative	Michael Schwerin/ Gordon Rhodes	Ryen Crabtree	Calvin Hofer	Kathy Joseph	Lloyd Unfred	Brittlee Dunn	Raelynn Roemer	Leah Hyon	Bryan Wade	John F. Cunningham	Tyme & Kathryn Mientka	Tim Nutting	Ron Wilson
Title	Exec. Dir.	Director of Bands	Dept. Head/ Director of Bands	Music Coordinator	Treasurer/ Event Planner	Event Planner/Admin.	Advisor Associate/ Marketing Coordinator	Exec. Dir	Film Projectionist	President	Exec. Dir & Treasurer	Pastor/ Director	Owner
Address	P.O. Box 3039	1102 Wildcat Ave., Fruita	1100 North Ave.	2660 Unaweep Ave.	3605 Ridge Court	2741 W. Oxford Ave.	480 W. Park Drive	360 Ouray Ave	3023 Milburn Drive	2518 Monument Rd.	3410 Ponderosa Ct.	634 Main Street	2370 Rana Pond RD.
Types of Performances	Full Orchestra- Classical/ Pops/ Children/ Presentation	Jazz, Small Ensembles, Band, Musicals, Productions	large Band/ Orchestra/ Choir Concerts, Small Recitals	Marching Band Competition	Vocal/Musical Performances	Educational/ Training Conferences for Industrial/ Construction Workers	Client Appreciation Events, Educational Seminars	Opera and Musicals with small Orchestra, music/vocal concerts with Piano	Film, On screen events, TV Broadcast Events, Presentations	Symphonic Concerts Bands	Concerts/ Dance & Music Events	Sunday AM Church - Rock Band	Touring Artists - Mostly Bands
Number of Performances	1 per Month	2/Year	Large - 10 to 12, Small 30	1/year	1/year	1/year	1 Event/ 2-4 Seminars	2 large productions, 2-3 small fundraisers	300/year	2	16	52 + Christmas	10 to 20 Yearly
Length of Season	September thru May	School Year	October, March to May	October	Year Round	1- every 3 years	Year Round	December & Summer	Year Round	Year Round	Year Round	Year Round	Year Round
Size of Audience	350 to 1100 (min. 800)	300 to 450	Large - 150 to 300, Small 50 to 150	1000	500	75 to 100	150 Event/ 10 Seminars	400 to 600	5 to 350	600 to 800	800	750	950
Size of Musical Groups	60 to 75	50 to 80	Band - 40 to 50, Orchestra 30 to 50, Choir - 28 to 90	30 to 130	NA	NA	NA	11 to 17	NA	75	Varies - up to 40	5 to 7	5 to 10
Size of Cast	20 to 50	12 to 90	40 to 90	NA	80	NA	NA	25 to 35	NA	NA	Varies - up to 40	7 to 10	NA

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Noted Improvement Needed	Sightlines, Acoustics, Larger Stage, Pit, Shell, Larger Lobby, Rehearsal, Reception, improve seating, Office Space, Storage, More Restrooms, Educational Space	Larger Stage, Storage, Warm Up Room, Contemporary Feel	Larger Stage, Wing Space, improve sightlines, More Restrooms, Acoustics for Live Music, Improve image	NA	Larger Stage, Dressing Rooms, Better Seating, Larger Lobby, Improve Acoustics	NA	Improve House Light Dimming Capabilities	Improve sightlines, larger stage and lobby, box office, acoustics, rehearsal space, Marquee, Quick change. More Restrooms, Elevator	Screening Room, Concessions on Balcony Level, Improve seating, Marquee, Lobby Lighting	Seating: improve width and back to back spacing. Need equip. Storage. Larger Stage, Rehearsal Space, improve sightlines	Dressing Rooms in Building, More Storage, Deeper Stage, Improve Seating in Balcony	Wider Isles and better Isle Lighting, Stage Depth	Acoustics
Proscenium Opening - Width	46' min.	Not Large Enough	OK	NA	NA	NA	NA	Ok with Ext	NA	wide as possible	Ok with Ext	NA	50'
Proscenium Opening - Height	NA	NA	NA	NA	NA	NA	NA	Ok with Ext	NA	High as possible	Ok with Ext	NA	20'
Size of Stage Needed	46' x 40'	NA	Large enough for 90 Choir & 60 Orchestra	NA	NA	NA	NA	+ 20' Deeper	NA	Large as possible	40' x 40'	NA	50' x 30'
Size of Wings Needed	20' x 20' each side	NA	Concert Hall Size	NA	NA	NA	NA	+10 Stage Rt, '+ 20' Stage Lt.	NA	Minimize	NA	NA	20' x 20'
Apron/Stage Extension	NA	NA		NA	NA	NA	NA	Yes	NA	Yes, if sightlines can be improved	NA	NA	NA
Orchestra Pit - # of Musicians	40' x 20'	Yes	Large	NA	NA	NA	NA	20	NA	No #, but would like a lift	7 to 10	NA	NA
Control Booth	space for 2 to 3	NA	NA	NA	NA	NA	NA	On main floor	Ext. is good size	Yes	NA	NA	NA
Follow Spot	NA	NA	NA	NA	NA	NA	NA	NA		Yes	NA	NA	2
Green Room	30 people/ sink & Frig, food serving space	Larger	Yes	NA	NA	NA	NA	Yes, in theatre		Yes	NA	NA	Yes
Dressing Rooms	NA	NA	NA	NA	NA	NA	NA			NA		NA	NA
Chorus	NA	NA	NA	NA	NA	NA	NA	2 - 15 to 20			Yes	NA	
Principal	2	NA	2 - 2 person	NA	NA	NA	NA	2 - 4 to 6				NA	
Star	1	NA	NA	NA	NA	NA	NA	NA				NA	
Stage Manager/Production Office	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA	Yes
Makeup Room	3 to 4 Stations	NA	NA	NA	NA	NA	NA	1 to 2 chairs	NA	NA	Yes	NA	No
Wardrobe	NA	NA	NA	NA	NA	NA	NA	Racks backstage	NA	NA	Yes	NA	No

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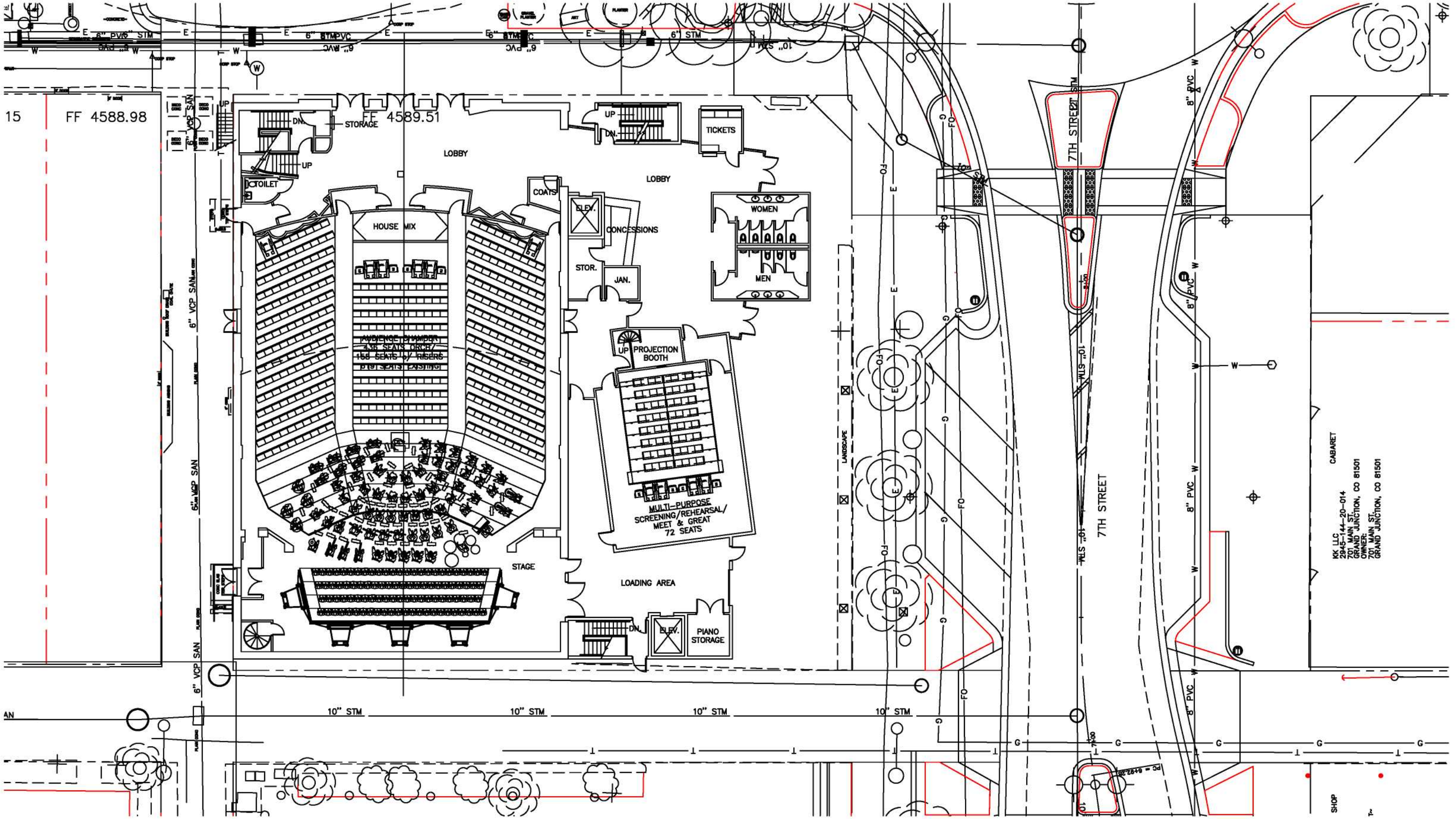
Scenery/Property Storage	Risers/ 50 Music Stands/ 100 Chairs/ chorus risers/ conductor's riser	NA	NA	NA	NA	NA	NA		NA	NA	Yes	NA	No
Lighting/Audio Storage	NA	NA	12 'x 12'	NA	NA	NA	NA		NA	NA	Yes	Yes	No
Musical Instrument Storage	Yes	Larger	30' x 30'	NA	NA	NA	NA	Yes	NA	Yes	Yes	NA	No
Costume Storage	NA	NA	NA	NA	NA	NA	NA	Racks backstage	NA	NA	Yes	NA	No
Warming Kitchen	NA	NA	Large enough for hundreds of patrons	NA	NA	NA	NA		NA	NA	NA	NA	Yes
Loading/Receiving: # & Size of Trucks	1 Truck	Ok with Existing	Semi-Trucks for Touring Shows	NA	NA	NA	NA	6 to 7 Pickups & 1 Van	NA	1 - 20' Truck	NA	1 Bay	2 Bays - 52' Trucks
Bus Drop Off: Number of Buses	10 to 20 School Buses	Ok with Existing	2-3 55 Passenger	NA	NA	NA	NA		NA	NA	NA	NA	No
Bus Parking	1 Bus- Guest Artist	Ok with Existing	15 Buses	NA	NA	NA	NA		NA		NA	NA	2 Buses
Box Office		NA		NA	NA	NA	NA	Inside & Outside Access			NA	NA	Yes
Number of Ticket Windows	3	NA	4	NA	NA	NA	NA	3	1	1	NA	NA	1
Lobby	Expand for Merchandise/ Concessions & 2-3 Display Tables	NA	Large enough for hundreds of patrons	NA	NA	NA	NA	Larger	Ext. Ok	Larger	NA	NA	NA
Gallery/Exhibit Space	NA	NA	NA	NA	NA	NA	NA	Yes	NA	NA	NA	NA	NA
Premium Patron Reception	100 to 150 People	Yes	NA	NA	NA	NA	NA	Yes	NA	NA	NA	NA	Yes
Merchandise Concessions	NA	NA	NA	NA	NA	NA	NA	Yes	NA	NA	NA	NA	Yes
Rehearsal Space	100 Musicians	Yes	100' x 100'	NA	NA	NA	NA	Yes	NA	Size of Stage	NA	NA	Yes
Admn. Offices	2-3 Private Offices, Meeting Room for 40, 3+ staff office area	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Class Rooms	Multi-Purpose for 30 to 50 People	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Other Storage	Music Library - 100 SQFT	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Acoustics	Improve for Live Music	Improve for Live Music	Improve for Live Music	NA	Improve for Live Music	NA	NA	Improve for Live Music	Good for Film	Improve for Live Music	NA	NA	Amplified
Live House Mix Position	NA	NA	NA	NA	NA	NA	NA	Yes	NA	NA	NA	NA	10' x 30'

ITEM	GJ Symphony Orchestra	SMHS Music Department	Mesa State College Dept of Music	Mesa County School District #51	Bookcliff Barbershop Chorus	Shur Sales & Marketing	Waddell & Reed	High Desert Opera	Avalon Theatre TRCC - Films	GJ Centennial Band	Western Slope Concert Series	The Downtown Vineyard	Sandstone Entertainment
Stage Lighting Positions	NA	Needs Improvement	Yes	NA	NA	NA	NA	Yes	NA	Yes	NA	NA	Yes- 120K Preferred
Stage Rigging	7 Line Sets	NA	Yes	NA	NA	NA	NA	+ 6 more rails	NA	NA	NA	NA	Yes
Stage Drapery	NA	NA	Yes	NA	NA	NA	NA	Yes - More	NA	NA	NA	NA	Yes
Orchestra Shell	Yes	Yes	Yes	NA	NA	NA	NA	Yes	NA	Yes	Yes	NA	NA
Stage Floor/Dance Linoleum	Yes	NA	NA	NA	NA	NA	NA	Yes	NA	NA	Yes	NA	NA
Piano Storage	Yes	NA	Yes	NA	NA	NA	NA	Yes	NA	Yes	Yes	NA	Yes
Film/Video Projection	NA	NA	Screen lowered on stage	NA	NA	PowerPoint on Screen	NA	Yes	Yes	NA	NA	Rear Projection - Width of Opening	Yes
Video Teleconferencing	NA	NA	NA	NA	NA	NA	NA	NA	Yes	NA	NA	NA	NA
Lobby Audio/Video	Yes	NA	NA	NA	NA	NA	NA	NA	Yes	NA	NA	NA	Yes
IT/Internet - Server Room	Yes	NA	WIFI	NA	NA	NA	NA	NA	Yes	NA	NA	WIFI	WIFI



Option

1 Site Plan

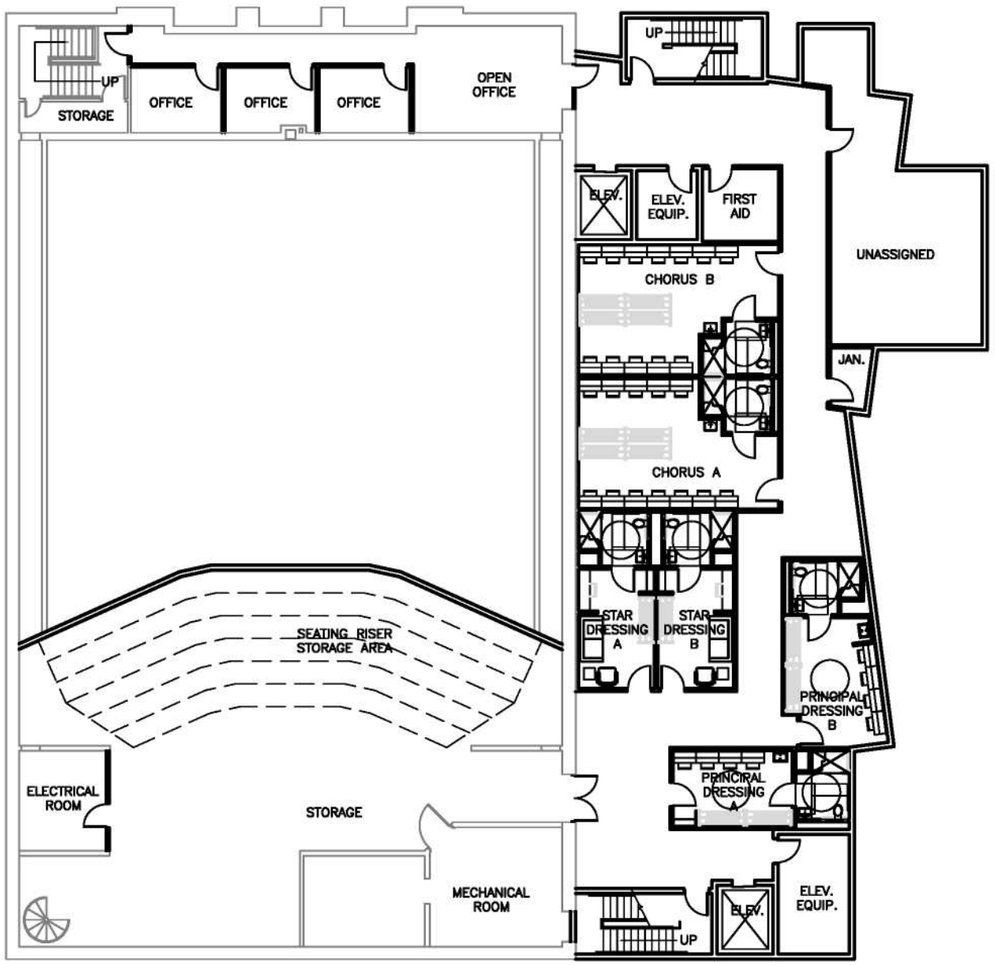
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

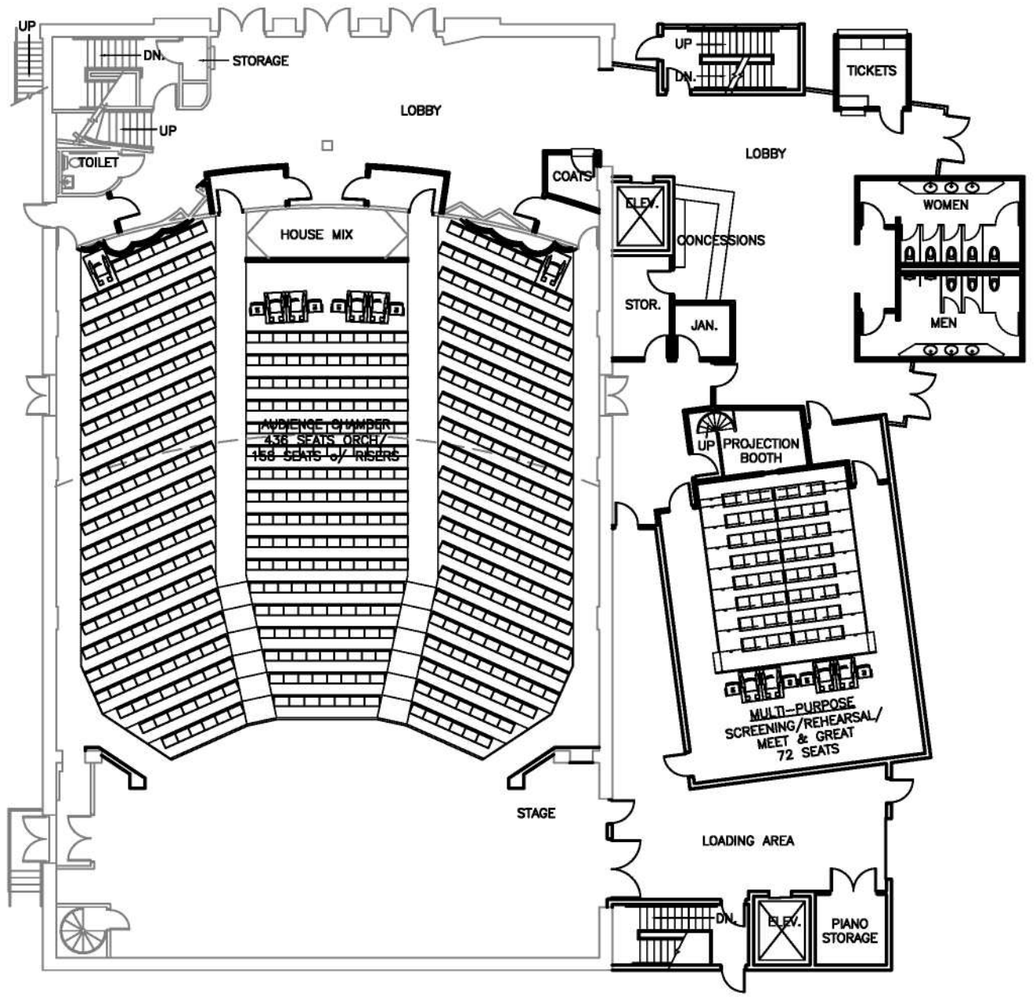
North

Westlake Reed Leskosky

February 22, 2010



OPTION 1
BASEMENT



OPTION 1
MAIN LEVEL

Option
1

Basement and Main Level Floor Plans - Standard Setup

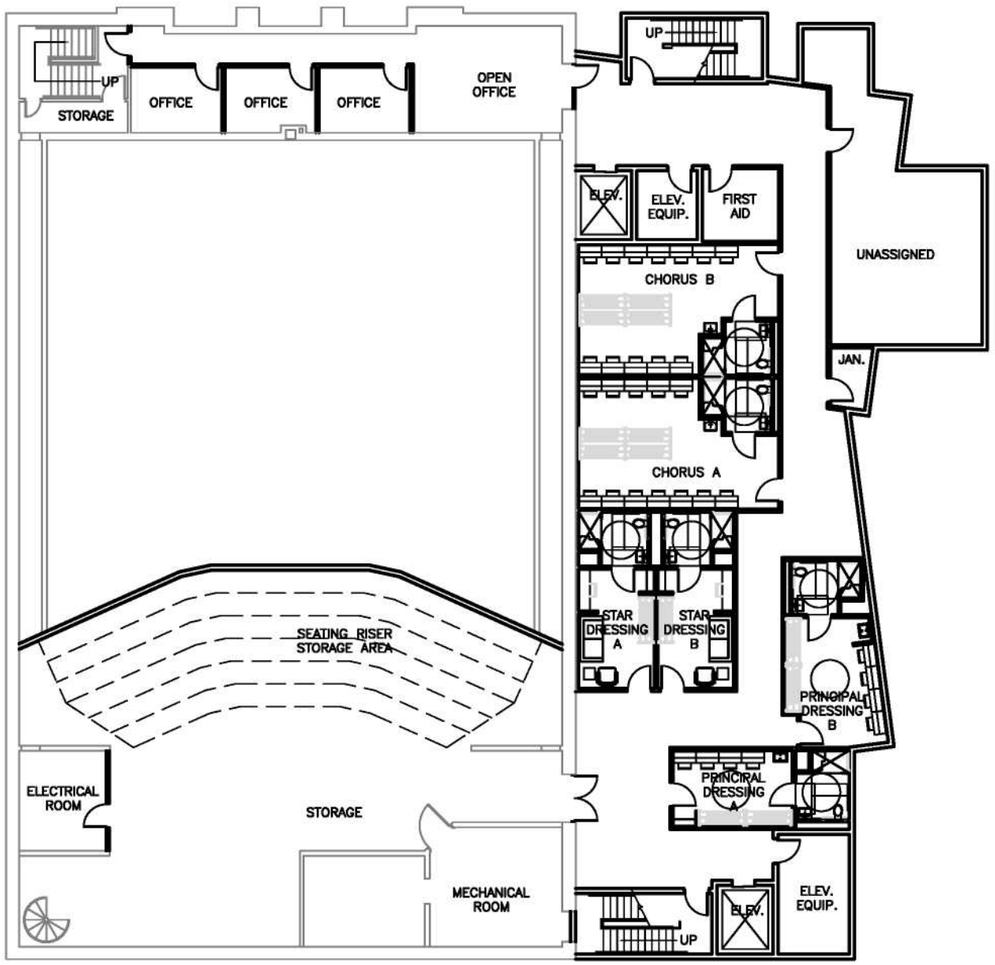
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

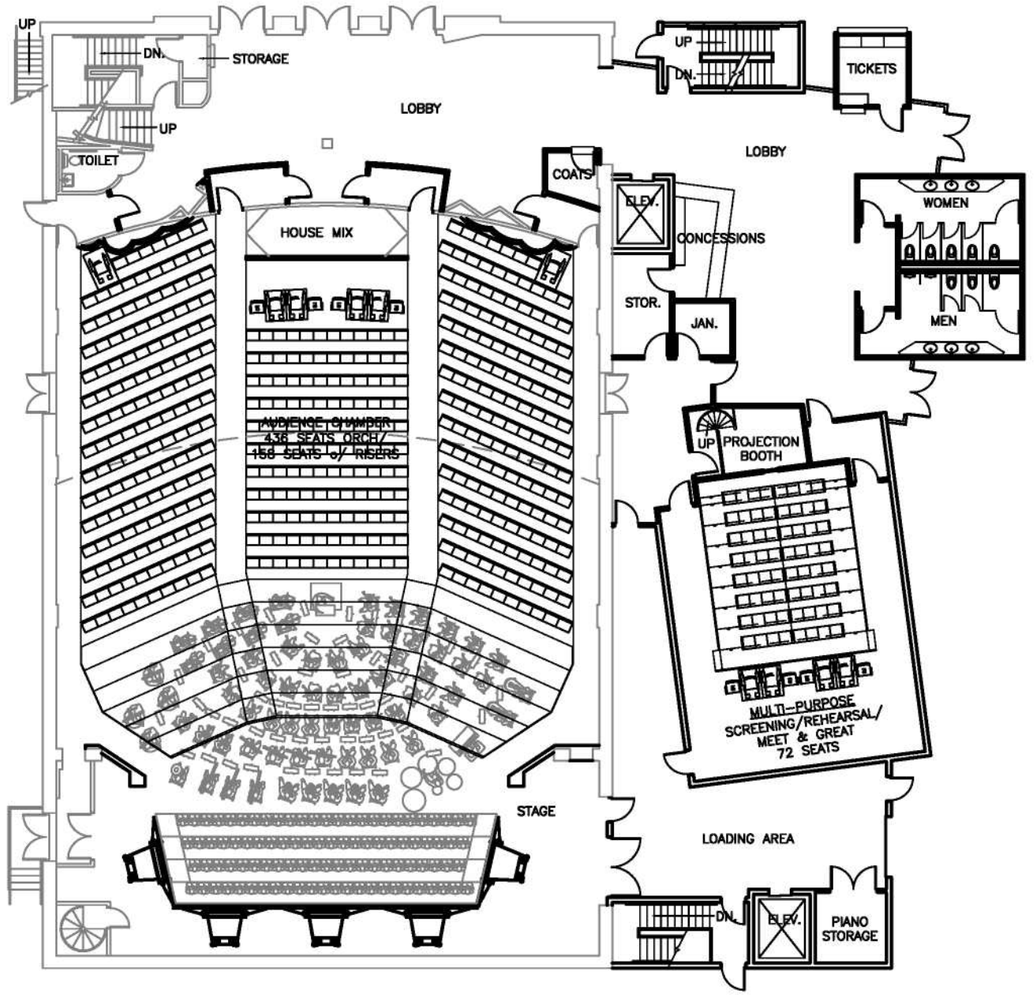
North

Westlake Reed Leskosky

February 17, 2010



OPTION 1
BASEMENT



OPTION 1
MAIN LEVEL

Option
1

Basement and Main Level Floor Plans - Orchestra Setup

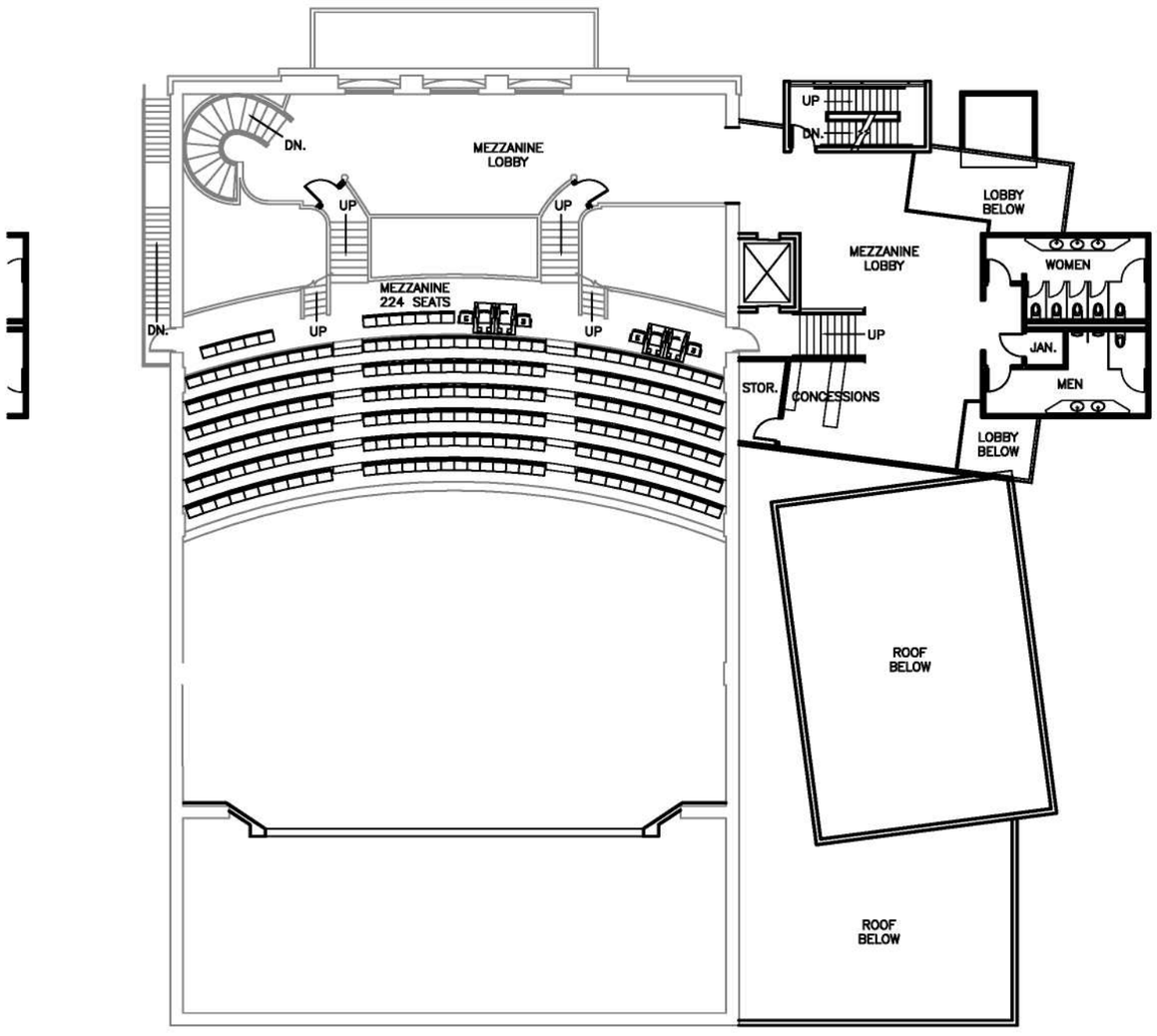
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

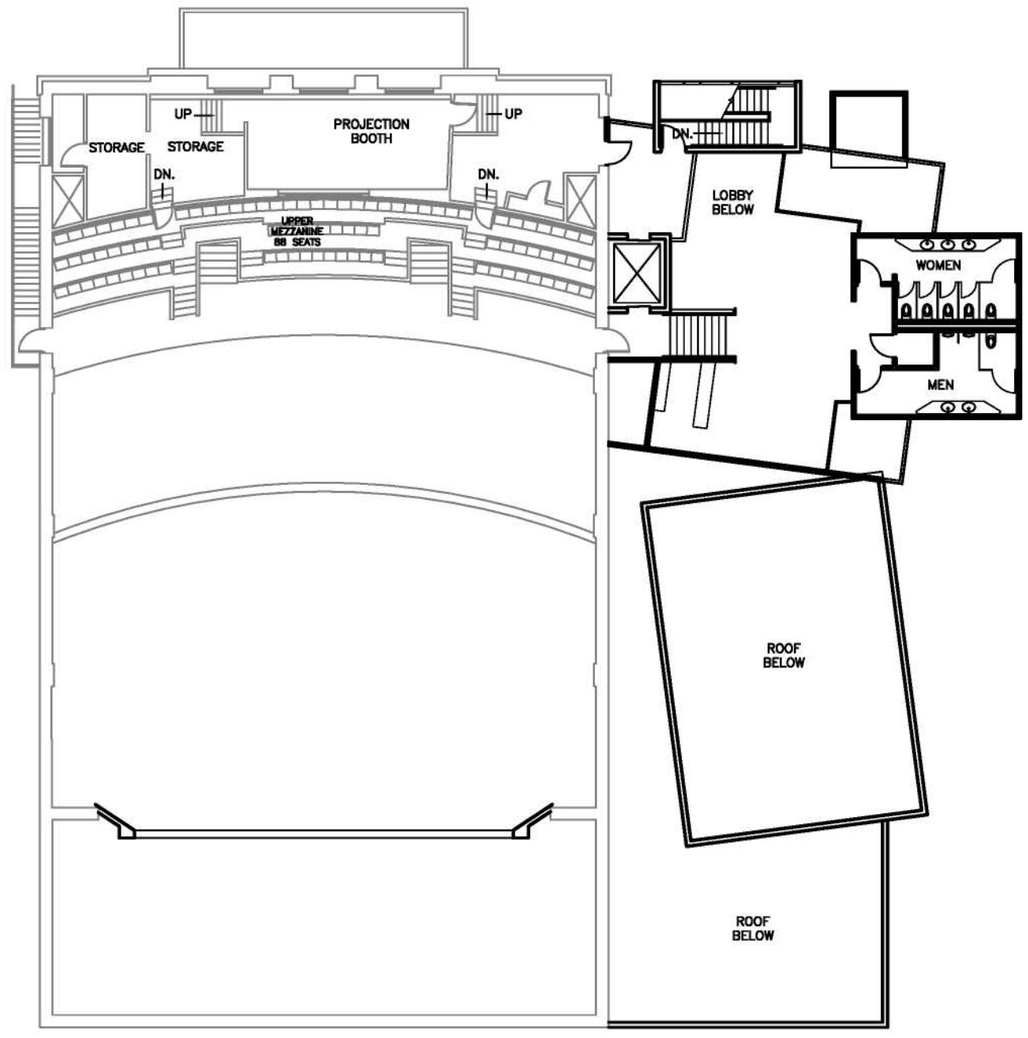
North

Westlake Reed Leskosky

February 17, 2010



OPTION 1
MEZZANINE



OPTION 1
UPPER MEZZANINE

Option
1

Mezzanine and Upper Mezzanine Floor Plans

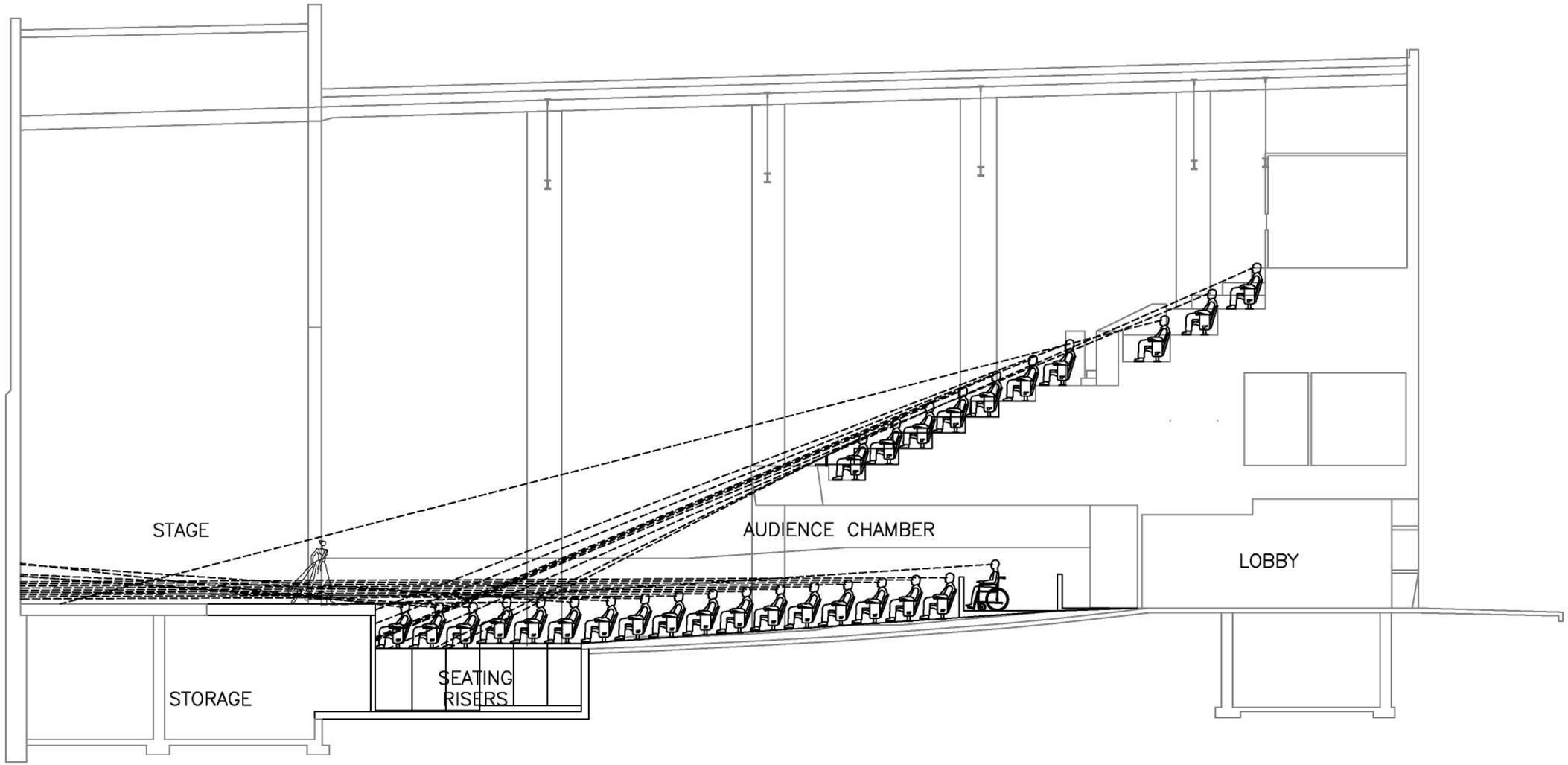
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

North

Westlake Reed Leskosky

February 17, 2010



Option
1

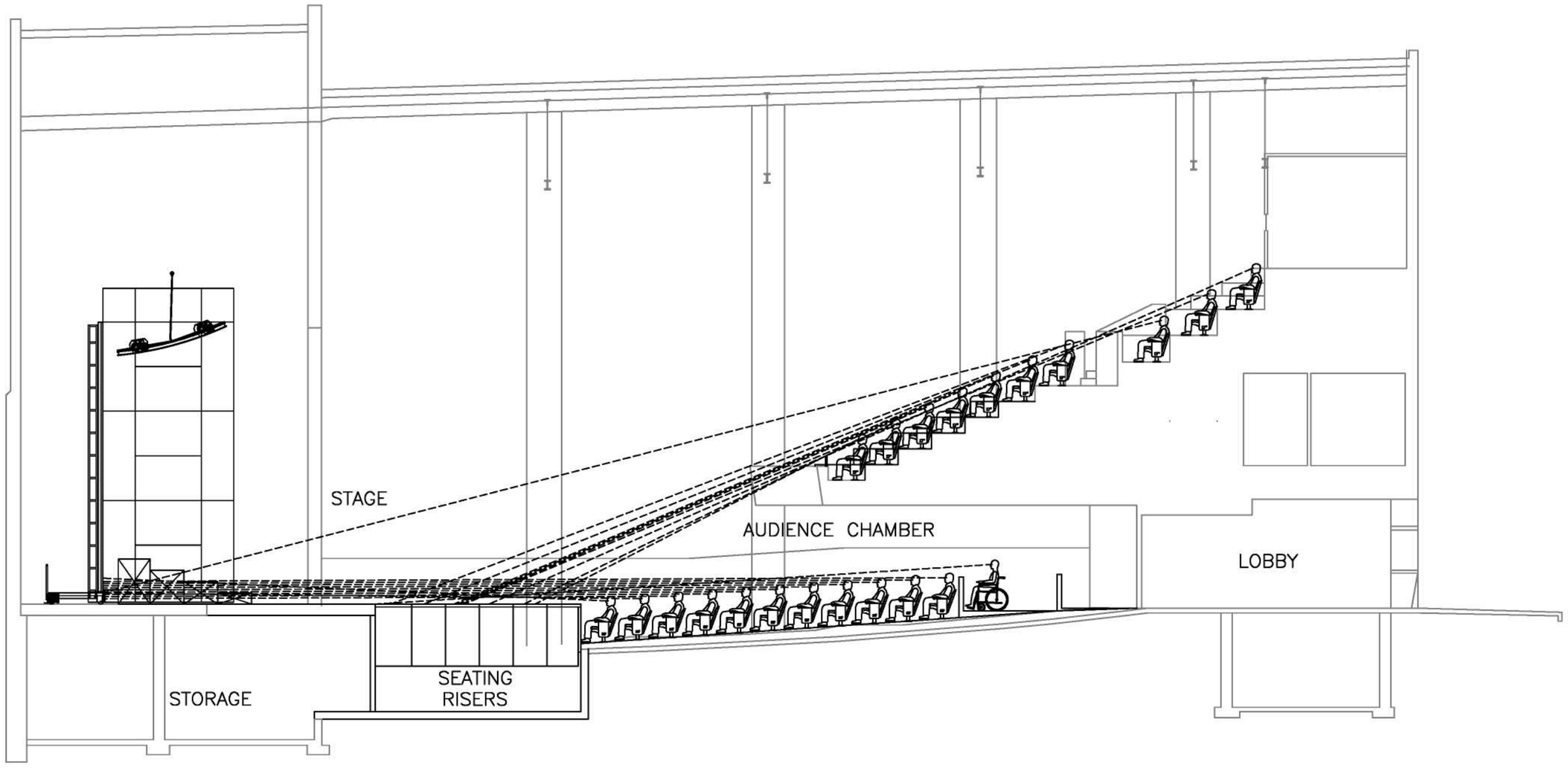
Building Section - Standard Setup

Avalon Theatre - Grand Junction, Colorado

0 2.5 5 10 20

Westlake Reed Leskosky

February 22, 2010



Option
1

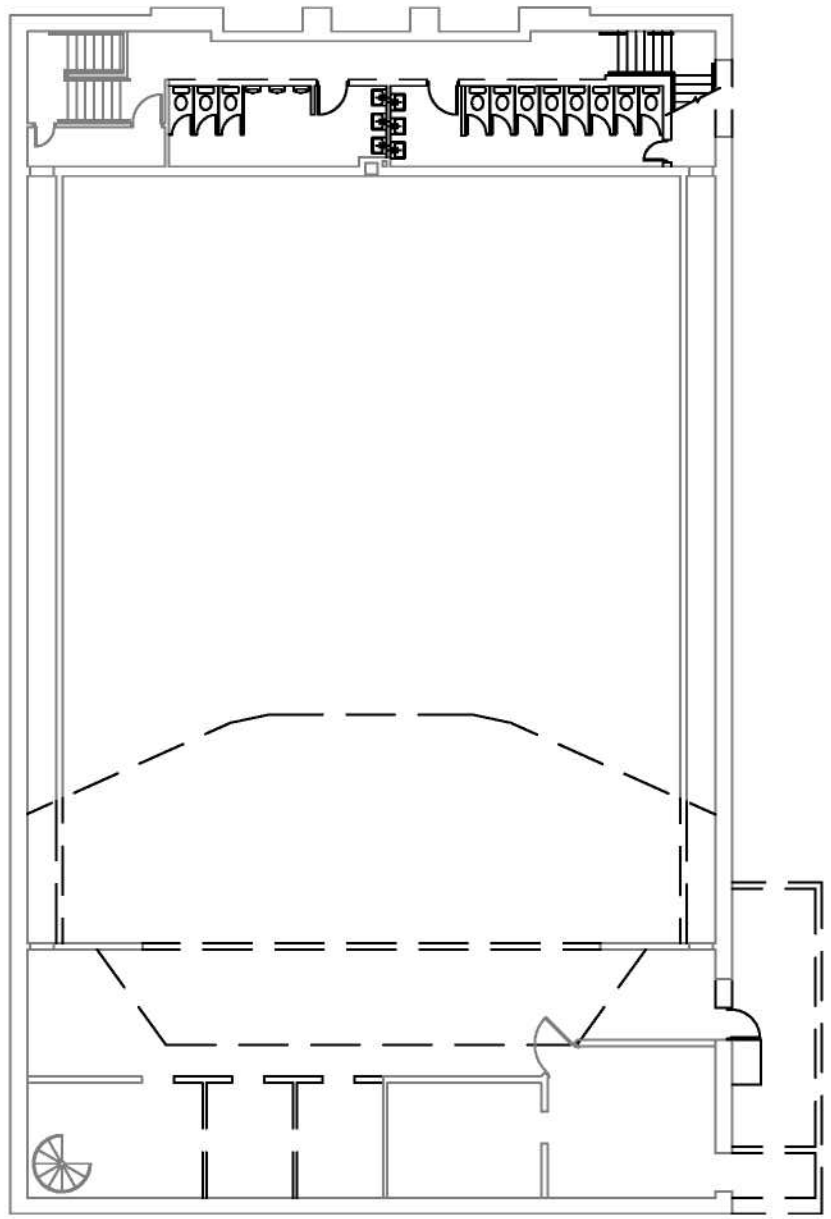
Building Section - Orchestra Setup

Avalon Theatre - Grand Junction, Colorado

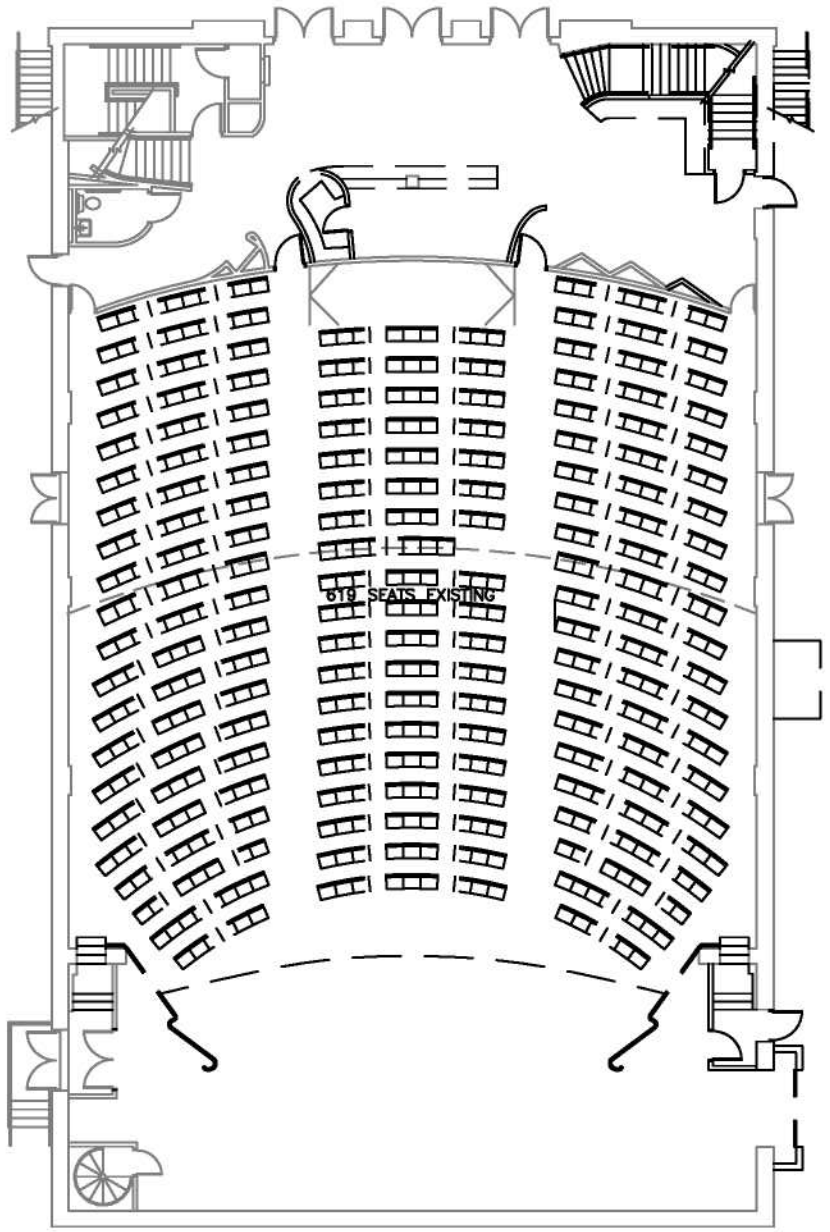
0 2.5 5 10 20

Westlake Reed Leskosky

February 22, 2010



OPTION 1
BASEMENT



OPTION 1
MAIN LEVEL

Option
1

Basement and Main Level Demo Plans

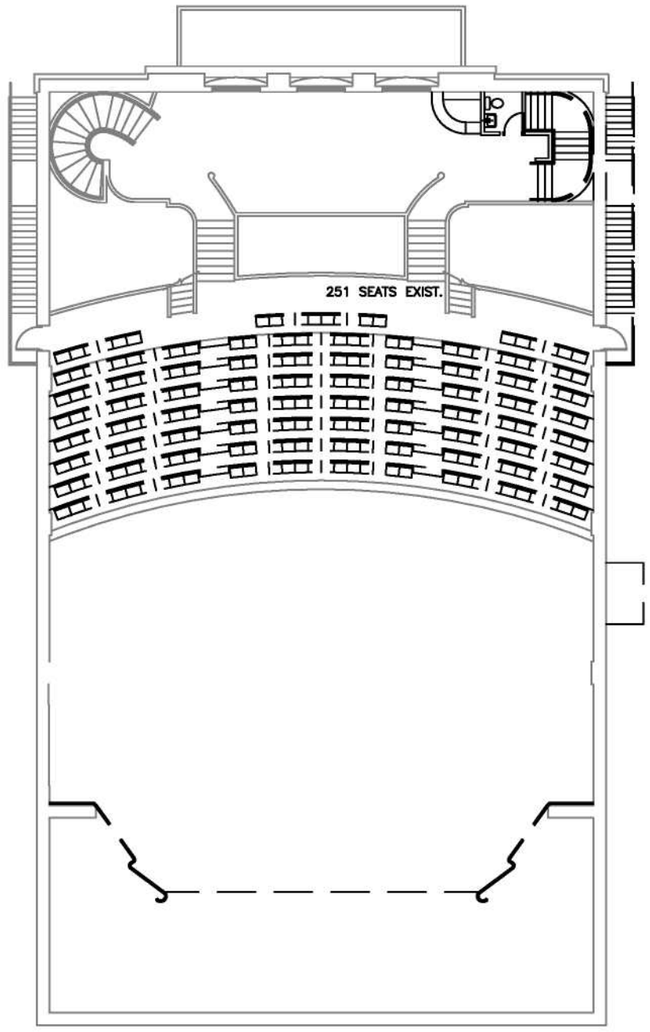
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

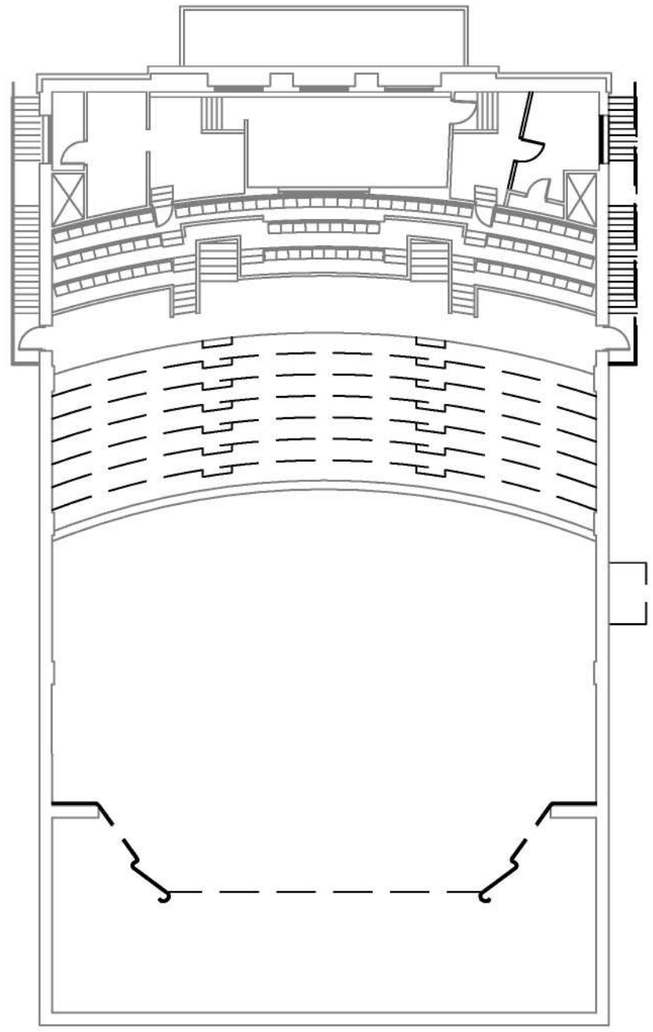
North

Westlake Reed Leskosky

February 17, 2010



OPTION 1
MEZZANINE



OPTION 1
UPPER MEZZANINE

Option
1

Mezzanine and Upper Mezzanine Demo Plans

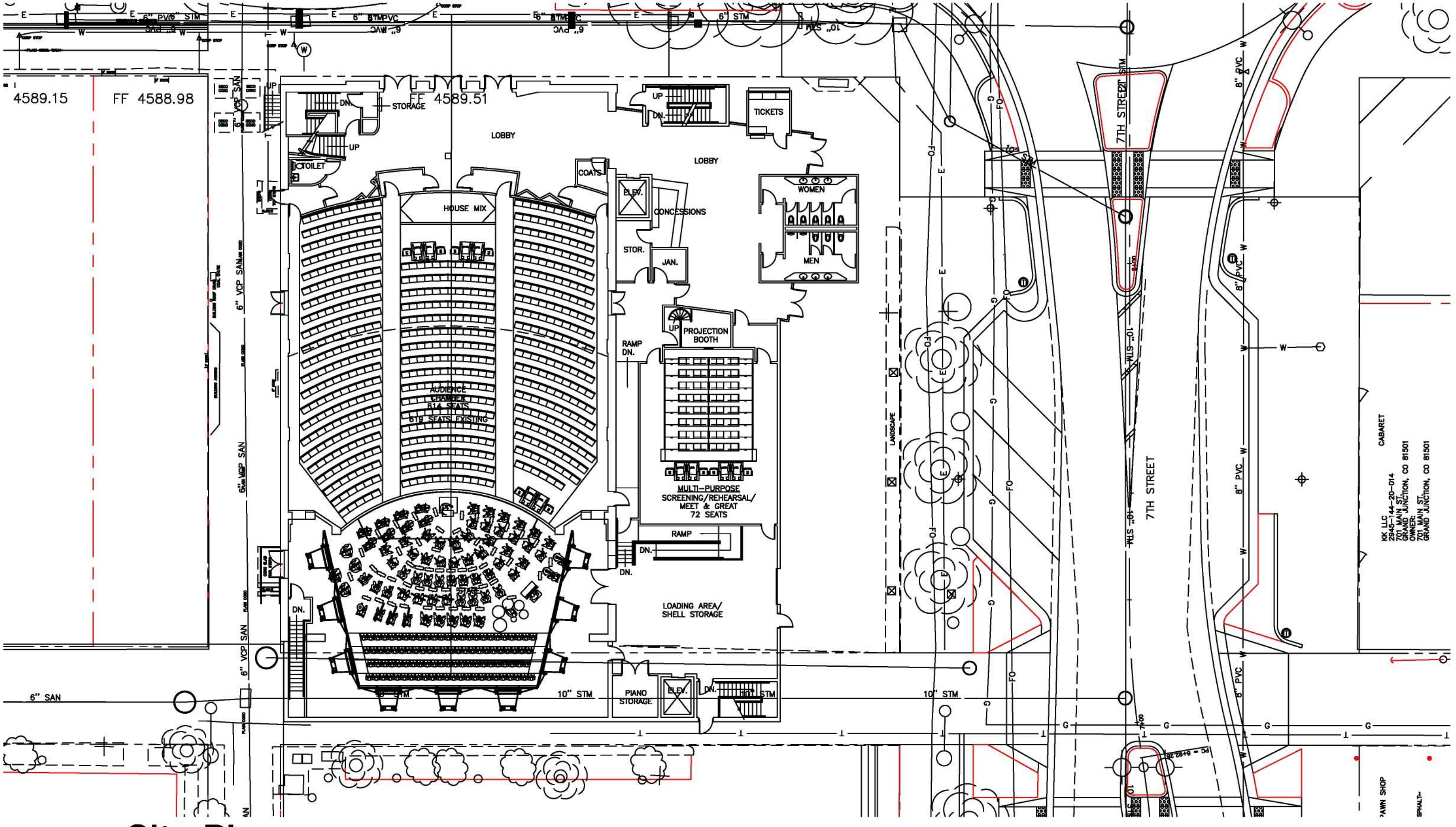
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

North

Westlake Reed Leskosky

February 17, 2010



Option

2

Site Plan

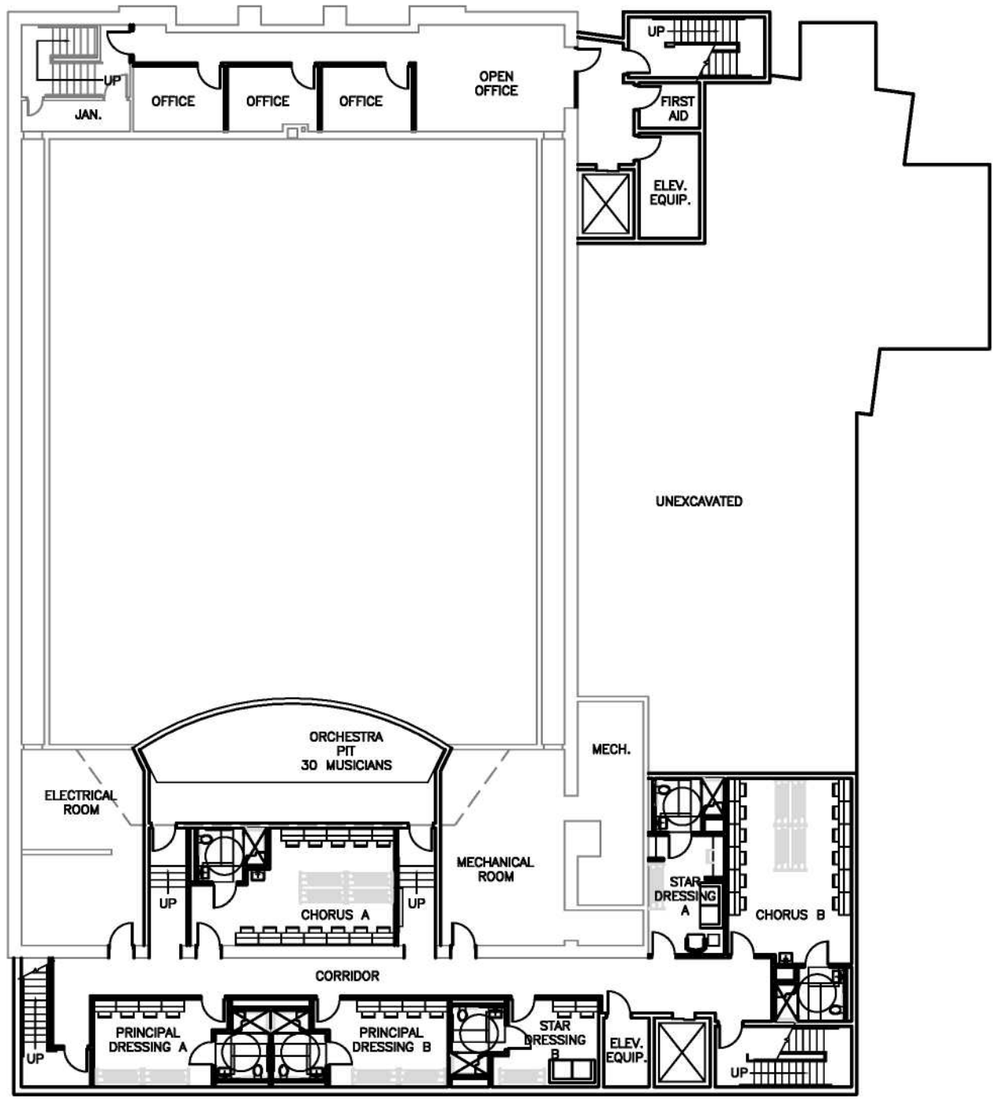
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

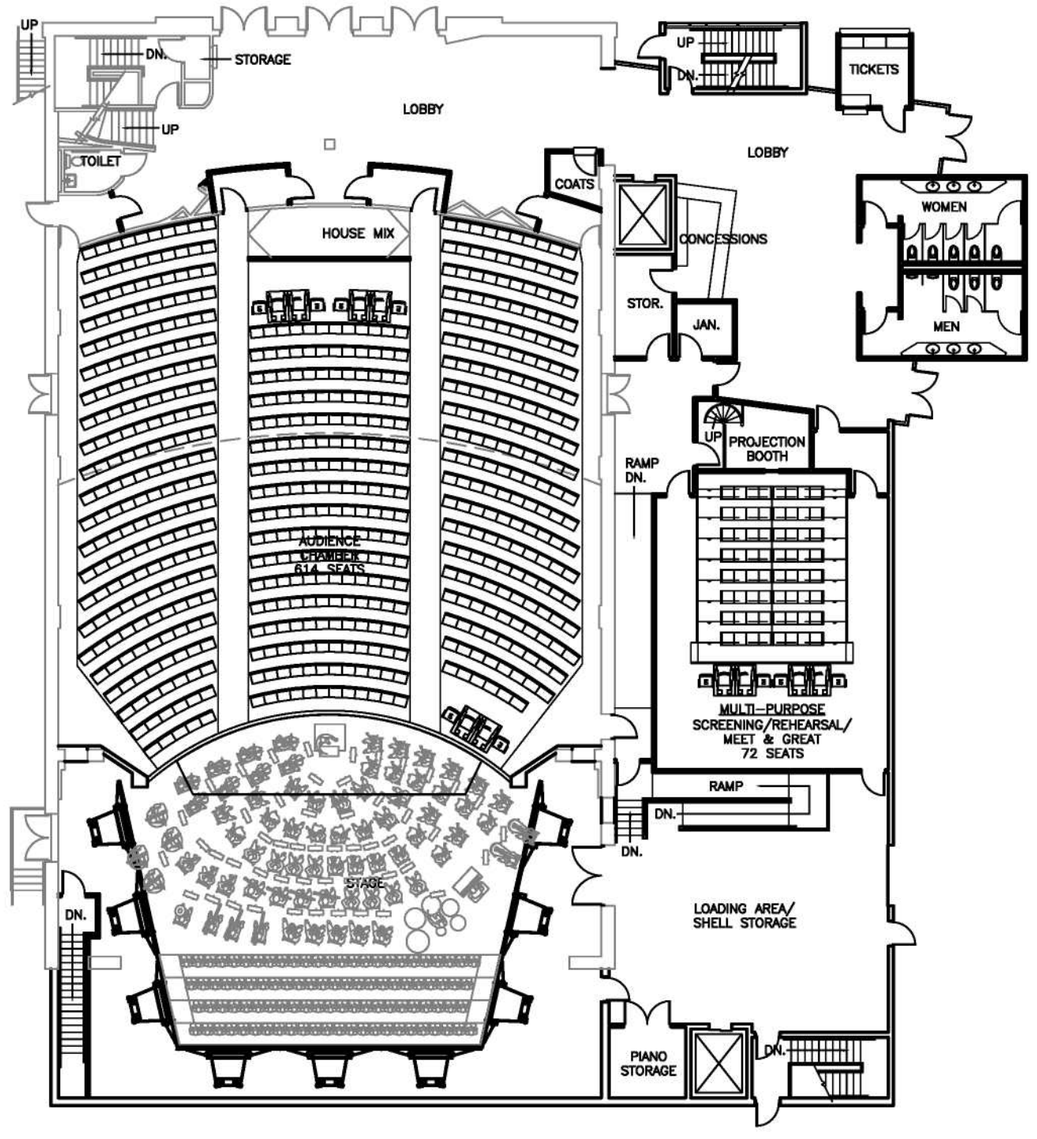
North

Westlake Reed Leskosky

February 22, 2010



OPTION 2 & 3
BASEMENT



OPTION 2 & 3
MAIN LEVEL

Option
2

Basement and Main Level Floor Plans

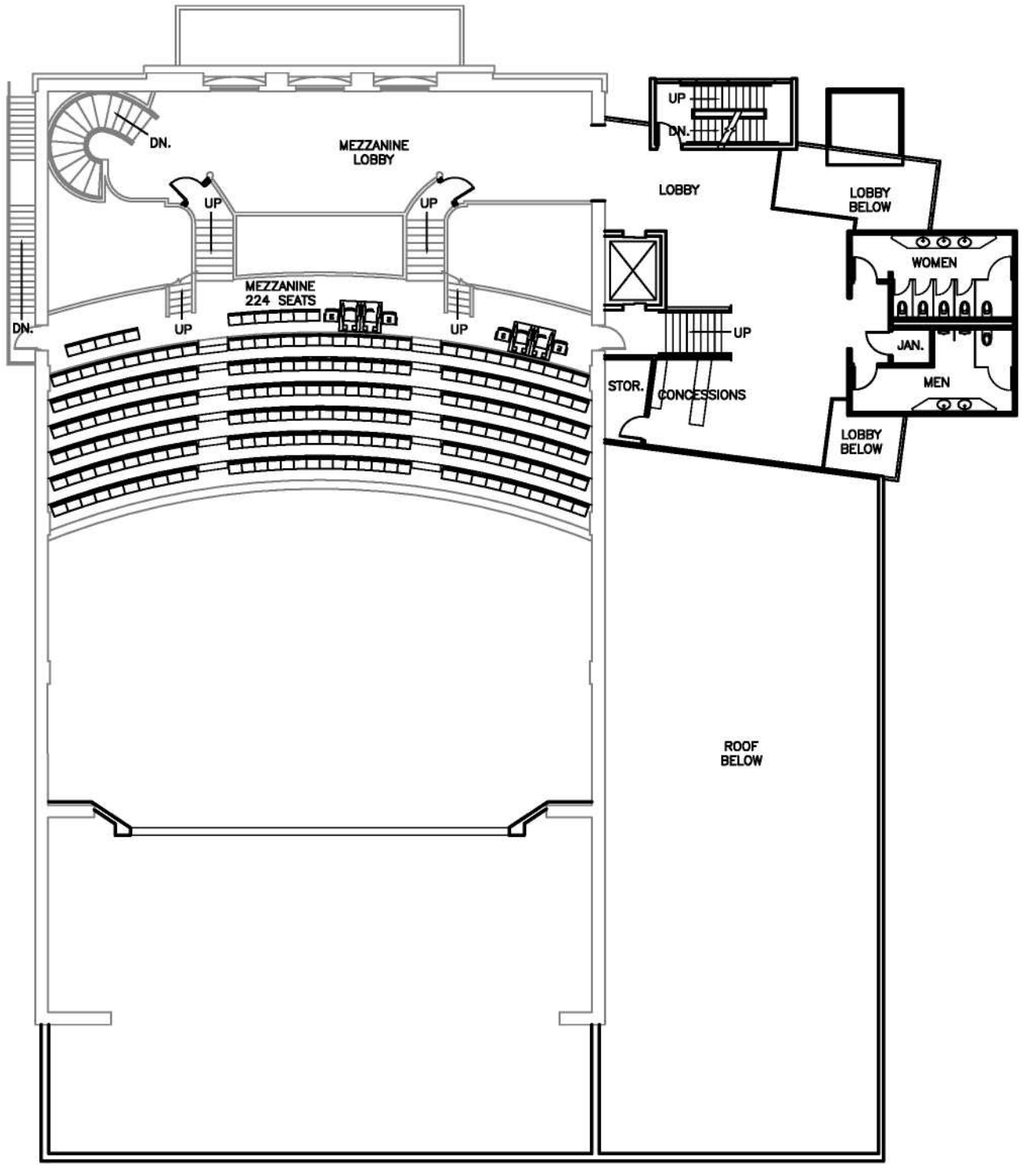
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

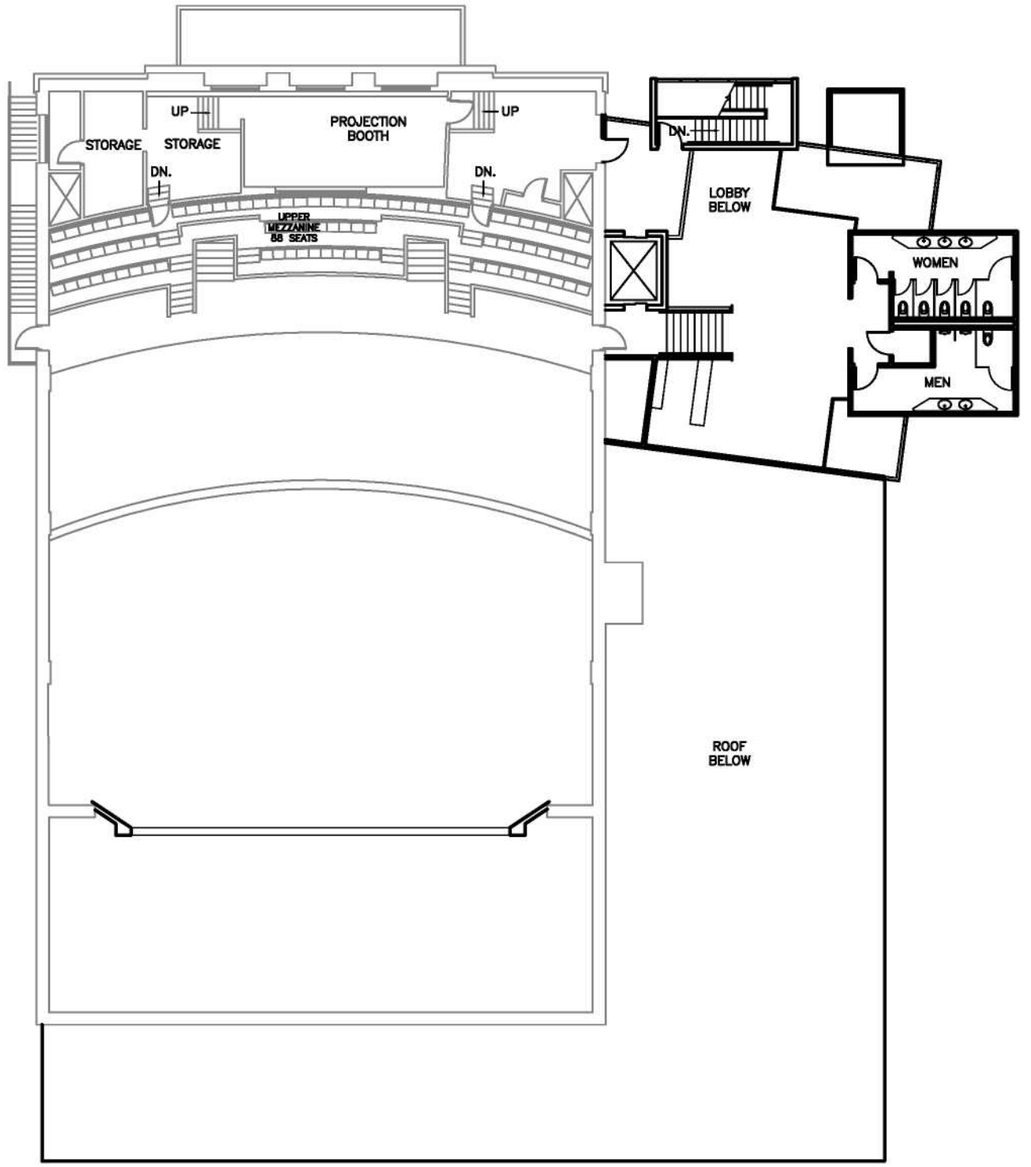
North

Westlake Reed Leskosky

February 17, 2010



OPTION 2 & 3
MEZZANINE



OPTION 2 & 3
UPPER MEZZANINE

Option
2

Mezzanine and Upper Mezzanine Floor Plans

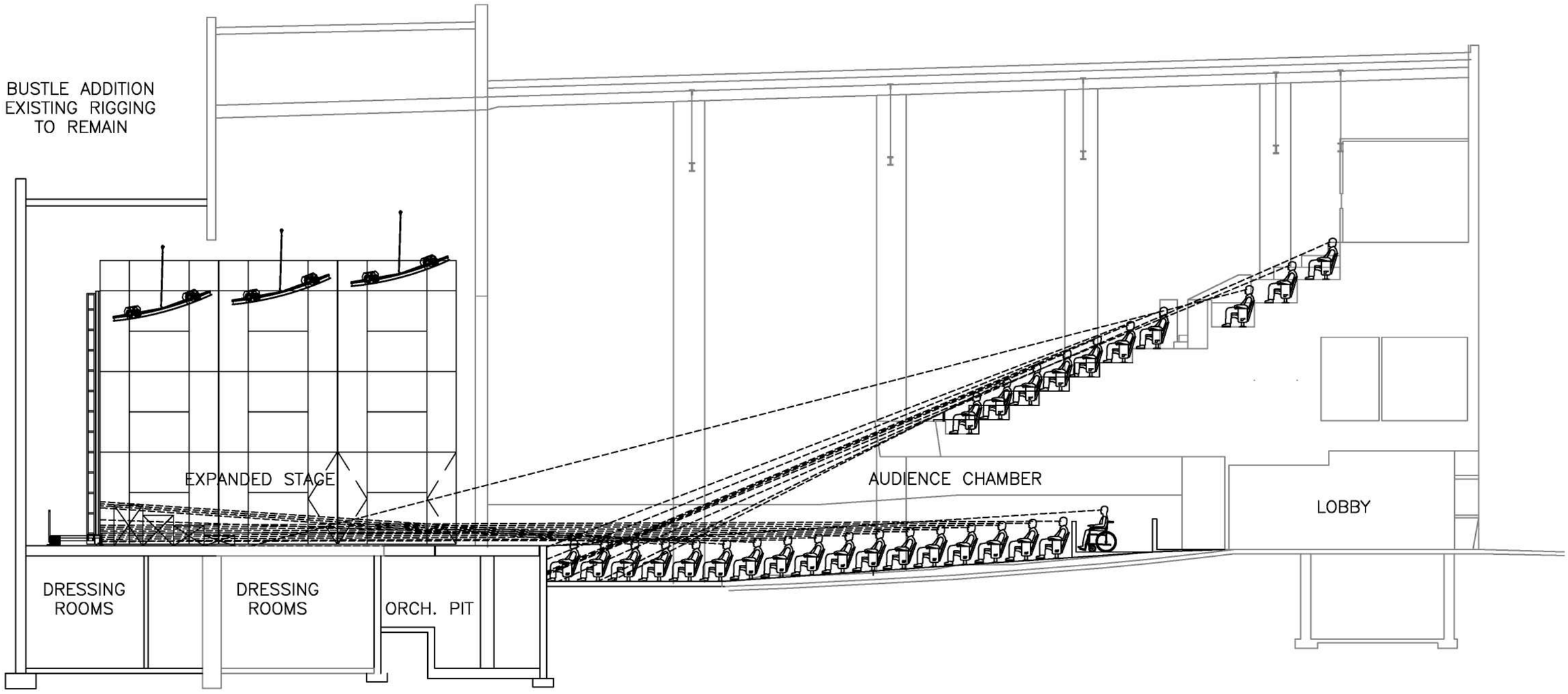
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

North

Westlake Reed Leskosky

February 17, 2010



Option
2

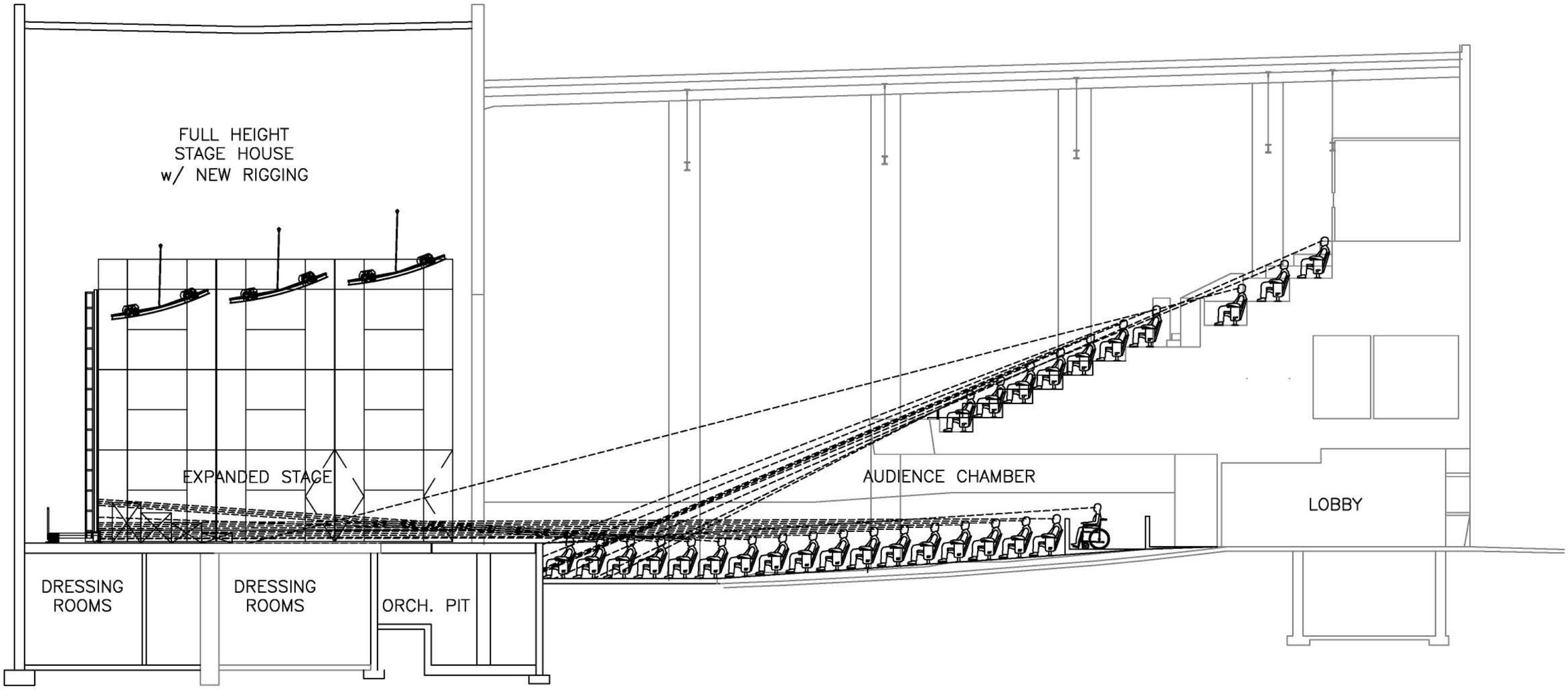
Building Section - Bustle Addition at Stage House

Avalon Theatre - Grand Junction, Colorado

0 2.5 5 10 20

Westlake Reed Leskosky

February 22, 2010



Option
3

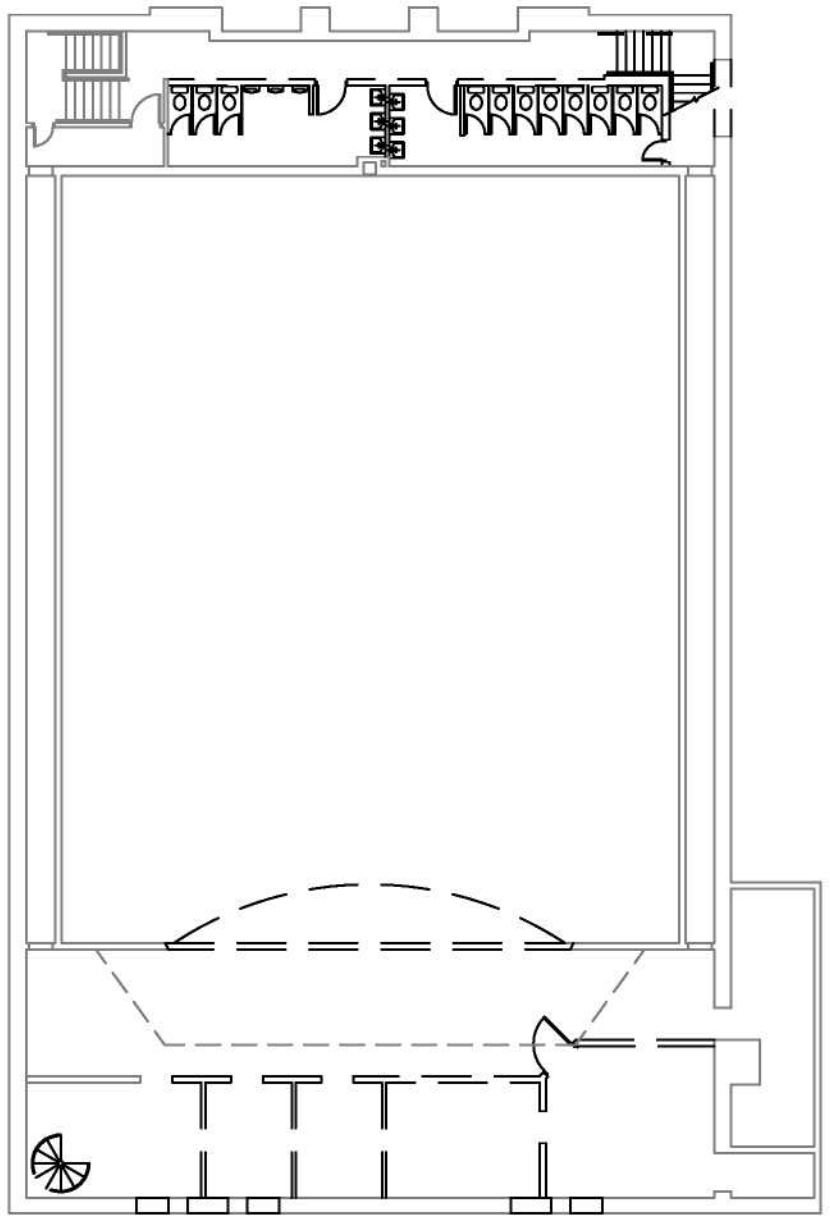
Building Section - Full Height Stage House Addition

0 2.5 5 10 20

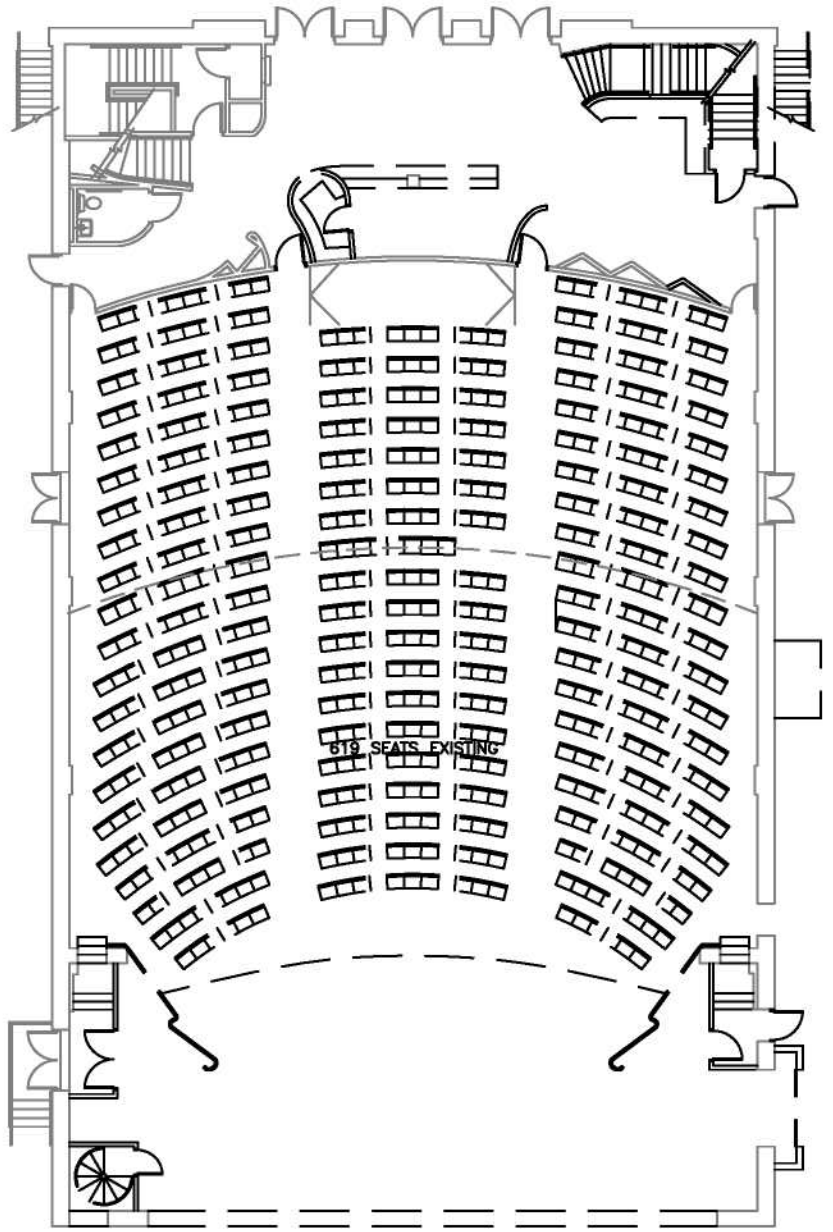
Avalon Theatre - Grand Junction, Colorado

Westlake Reed Leskosky

February 22, 2010



OPTION 2 & 3
BASEMENT



OPTION 2 & 3
MAIN LEVEL

Option
2

Basement and Main Level Demo Plans

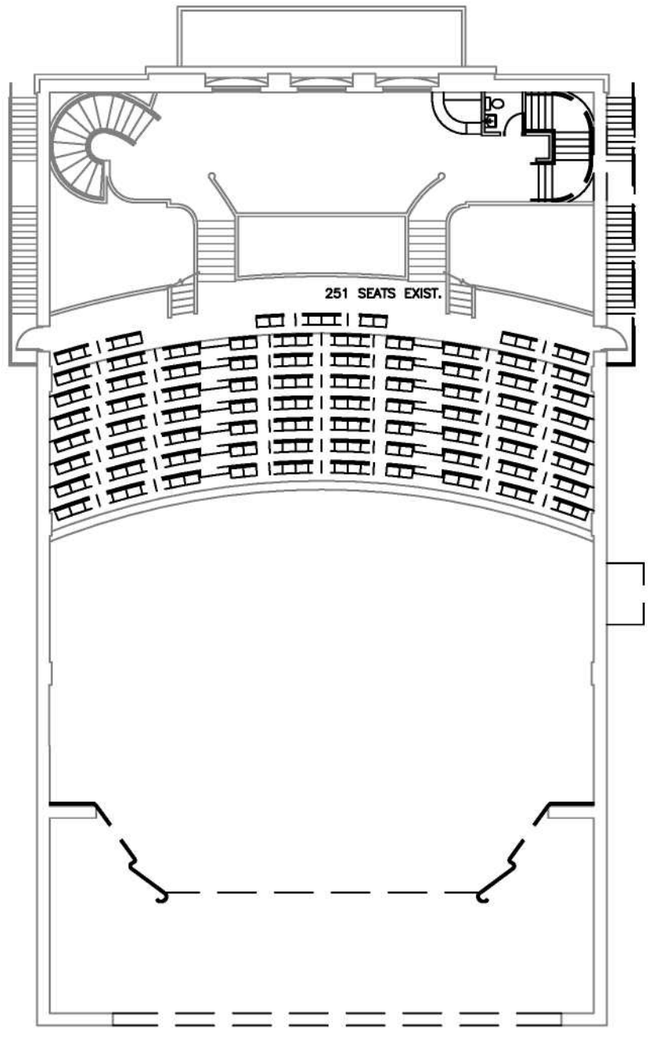
Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

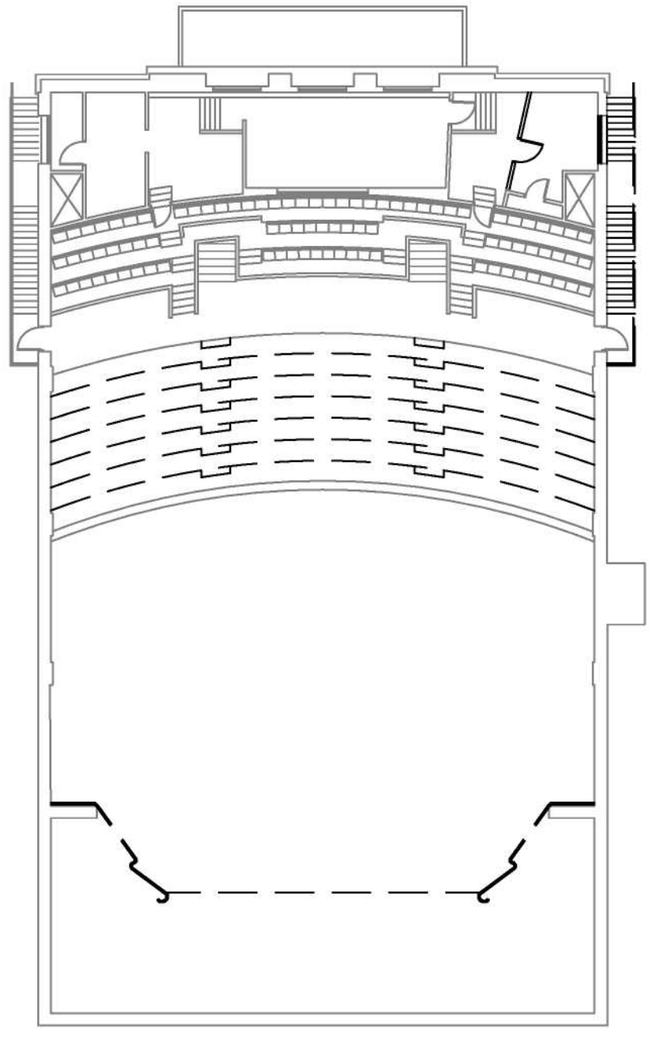
North

Westlake Reed Leskosky

February 17, 2010



OPTION 2 & 3
MEZZANINE



OPTION 2 & 3
UPPER MEZZANINE

Option
2

Mezzanine and Upper Mezzanine Demo Plans

Avalon Theatre - Grand Junction, Colorado

0 5 10 20 40

North

Westlake Reed Leskosky

February 17, 2010

Project:	**AVALON THEATER** *Additions and Renovations* Grand Junction, Colorado	PCS March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design	

SUMMARY of "CONCEPTUAL ESTIMATE"

DIVISION	BUILDING COMPONENT	PAGES	*OPTION #1* *888 SEATS* *64 SEATS* *32,182 GSF*	*OPTION #2* *906 SEATS* *64 SEATS* *32,331 GSF*	*OPTION #3* *906 SEATS* *64 SEATS* *32,331 GSF*
1.0	GENERAL CONDITIONS	---	**See Below**	**See Below**	**See Below**
2.0	SITE WORK and DEMOLITION	1	**$ 278,800**	**$ 362,550**	**$ 362,550**
3.0	EXCAVATION and FOUNDATION	2	**$ 357,751**	**$ 272,611**	**$ 272,611**
4.0	STRUCTURAL SYSTEMS	3	**$ 313,707**	**$ 300,052**	**$ 325,052**
5.0	EXTERIOR WALL, DOOR and GLASS SYSTEMS	4	**$ 620,225**	**$ 695,370**	**$ 785,370**
6.0	THERMAL and MOISTURE PROTECTION SYSTEMS	5	**$ 81,410**	**$ 89,265**	**$ 91,765**
7.0	ROUGH CARPENTRY and MISCELLANEOUS METALS	6	**$ 153,179**	**$ 161,391**	**$ 161,391**
8.0	INTERIOR WALL, DOOR and GLASS SYSTEMS	7	**$ 366,630**	**$ 395,007**	**$ 395,007**
9.0	FLOOR, WALL and CEILING FINISHES	8	**$ 474,461**	**$ 491,231**	**$ 491,231**
10.0-13.0	FIXED EQUIPMENT and SPECIALTIES	9	**$ 100,233**	**$ 100,642**	**$ 100,642**
14.0	CONVEYING SYSTEMS	10	**$ 225,000**	**$ 225,000**	**$ 225,000**
15.0	MECHANICAL SYSTEMS:	---	---	---	---
	- Plumbing	11	**$ 294,171**	**$ 294,171**	**$ 294,171**
	- Fire Protection	12	**$ 133,749**	**$ 133,749**	**$ 133,749**
	- H.V.A.C.	13	**$ 977,339**	**$ 977,339**	**$ 977,339**
16.0	ELECTRICAL SYSTEMS: (Includes Technology and Security)	14	**$ 738,457**	**$ 738,457**	**$ 738,457**
	ELECTRICAL SYSTEMS: OPTIONS	15,16,17	**$ 343,415**	**$ 203,015**	**$ 229,775**
	SUBTOTAL ALL TRADES WORK		**$ 5,458,527**	**$ 5,439,850**	**$ 5,584,110**
	GENERAL CONDITIONS for DIVISIONS 2 thru 16	8.00%	**$ 436,682**	**$ 435,188**	**$ 446,729**
	CONTRACTOR BOND, OVERHEAD and PROFIT for DIVISIONS 2 thru 16	4.00%	**$ 235,808**	**$ 235,002**	**$ 241,234**
	ESCALATE to MIDPOINT of CONSTRUCTION; 2.5%/YR.; 13 MO. (3/2011 Construction Start)	3.87%	**$ 237,373**	**$ 236,561**	**$ 242,834**
	CONTINGENCY: DESIGN, ESTIMATING, BIDDING and MARKET CONDITIONS	7.00%	**$ 445,787**	**$ 444,262**	**$ 456,043**
	INSURANCES; BUILDERS' RISK and GENERAL LIABILITY	1.00%	**$ 68,142**	**$ 67,909**	**$ 69,709**
	LOCAL PERMITS and FEES; ALLOW	1.00%	**$ 68,823**	**$ 68,588**	**$ 70,407**
	THEATRICAL EQUIPMENT, ACOUSTICS and A/V, With Installation	Per WRL	**$ 3,049,450**	**$ 2,054,450**	**$ 2,262,450**
TOTAL PROBABLE CONSTRUCTION COSTS:			***$ 10,000,593***	***$ 8,981,809***	***$ 9,373,516***
		Cost per SF:	*$310.75*	*$277.81*	*$289.92*
PROJECT COST ADDERS: (Soft Costs)					
	A/E and OTHER CONSULTANTS' FEES and REIMBURSABLES		**???**	**???**	**???**
	CONTINGENCY; CHANGE ORDERS		**???**	**???**	**???**
	CONSTRUCTION MANAGEMENT FEE, DESIGN PHASE SERVICES and REIMBURSABLES		**???**	**???**	**???**
	MATERIALS and SOILS TESTING Allow		**???**	**???**	**???**
	SEWER and TAP FEES, PERMITS and ETC.		**???**	**???**	**???**
	FF & E: FURNITURE, SHELVING, RACKS, ETC.		**???**	**???**	**???**
	COMPUTERS, SOFTWARE, TELEPHONES and OTHER TELEDATA EQUIPMENT		**???**	**???**	**???**
	LEGAL FEES, BOND COUNCIL, OWNER'S RISK INSURANCE, PUBLISHING, ETC.		**???**	**???**	**???**
	OWNER COSTS FOR FINAL CLEANING and MOVE-IN		**???**	**???**	**???**
	ASBESTOS, LEAD and OTHER HAZARDOUS MATERIALS ABATEMENTS		**By Owner**	**By Owner**	**By Owner**
TOTAL PROBABLE PROJECT COSTS:			***???***	***???***	***???***

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

F:\OH\Estimate\2010\10-007 Avalon Theater\01 Conceptual\2010-3-03 10-007 Avalon Theater Concept.xlsx

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

2.0 SITEWORK and DEMOLITION:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 278,800***
	SITE WORK:					
	- ALLOW for start-up site work; demolition, fencing, etc.	1	LS	$ 20,000.00	$ 20,000	
	- ALLOW for site work at completion of work; paving, landscaping, lighting and signage, site drainage, etc.	1	LS	$ 50,000.00	$ 50,000	
	- New utilities work; sewers, water, electric, tele-comm.; with excavation and backfills; tie to existing services	1	LS	$ 30,000.00	$ 30,000	
	- ALLOW to relocate utilities at alley for new construction	- NIC -				
	DEMOLITION:					
	- Basement:					
	- Remove wall for expansion	- NIC -				
	- Interior "gutting" of north and south areas	3225	SF	$ 6.00	$ 19,350	
	- Remove east portion of basement area	350	SF	$ 15.00	$ 5,250	
	- Remove wall for access to "under-seating" area	50	LF	$ 100.00	$ 5,000	
	- Main Level:					
	- Miscellaneous removals; east lobby stairs; concession areas; stage area proscenium partial demolition, etc.	9375	SF	$ 5.00	$ 46,875	
	- Sawcut and remove house floor for lower level extension and re-raking	5000	SF	$ 10.00	$ 50,000	
	- Mezzanine and Upper Mezzanine Levels:					
	- Miscellaneous demolition as required; minimal	6300	SF	$ 4.00	$ 25,200	
	- Trucking, dumpsters, tipping fees and cleanup at demolition completion	19625	SF	$ 1.00	$ 19,625	
	- Remove east fire stairs	1	LS	$ 7,500.00	$ 7,500	
	OPTION 2:					***$ 362,550***
	SITE WORK:					
	- ALLOW for start-up site work; demolition, fencing, etc.	1	LS	$ 30,000.00	$ 30,000	
	- ALLOW for site work at completion of work; paving, landscaping, lighting and signage, site drainage, etc.	1	LS	$ 75,000.00	$ 75,000	
	- New utilities work; sewers, water, electric, tele-comm.; with excavation and backfills; tie to existing services	1	LS	$ 30,000.00	$ 30,000	
	- ALLOW to relocate utilities at alley for new construction	1	LS	$ 50,000.00	$ 50,000	
	DEMOLITION:					
	- Basement:					
	- Remove wall for expansion	5	EA	$ 1,000.00	$ 5,000	
	- Interior "gutting" of north and south areas	3225	SF	$ 6.00	$ 19,350	
	- Remove east portion of basement area	- NIC -				
	- Remove wall for access to "under-seating" area	40	LF	$ 100.00	$ 4,000	
	- Main Level:					
	- Miscellaneous removals; east lobby stairs; concession areas; stage area proscenium partial demolition, etc.	9375	SF	$ 5.00	$ 46,875	
	- Sawcut and remove house floor for lower level extension and re-raking	5000	SF	$ 10.00	$ 50,000	
	- Mezzanine and Upper Mezzanine Levels:					
	- Miscellaneous demolition as required; minimal	6300	SF	$ 4.00	$ 25,200	
	- Trucking, dumpsters, tipping fees and cleanup at demolition completion	19625	SF	$ 1.00	$ 19,625	
	- Remove east fire stairs	1	LS	$ 7,500.00	$ 7,500	
	OPTION 3:					***$ 362,550***
	SITE WORK:					
	- ALLOW for start-up site work; demolition, fencing, etc.	1	LS	$ 30,000.00	$ 30,000	
	- ALLOW for site work at completion of work; paving, landscaping, lighting and signage, site drainage, etc.	1	LS	$ 75,000.00	$ 75,000	
	- New utilities work; sewers, water, electric, tele-comm.; with excavation and backfills; tie to existing services	1	LS	$ 30,000.00	$ 30,000	
	- ALLOW to relocate utilities at alley for new construction	1	LS	$ 50,000.00	$ 50,000	
	DEMOLITION:					
	- Basement:					
	- Remove wall for expansion	5	EA	$ 1,000.00	$ 5,000	
	- Interior "gutting" of north and south areas	3225	SF	$ 6.00	$ 19,350	
	- Remove east portion of basement area	- NIC -				
	- Remove wall for access to "under-seating" area	40	LF	$ 100.00	$ 4,000	
	- Main Level:					
	- Miscellaneous removals; east lobby stairs; concession areas; stage area proscenium partial demolition, etc.	9375	SF	$ 5.00	$ 46,875	
	- Sawcut and remove house floor for lower level extension and re-raking	5000	SF	$ 10.00	$ 50,000	
	- Mezzanine and Upper Mezzanine Levels:					
	- Miscellaneous demolition as required; minimal	6300	SF	$ 4.00	$ 25,200	
	- Trucking, dumpsters, tipping fees and cleanup at demolition completion	19625	SF	$ 1.00	$ 19,625	
	- Remove east fire stairs	1	LS	$ 7,500.00	$ 7,500	
2.0	**TOTAL, SITEWORK and DEMOLITION:**				**$ 1,003,900**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	**P|C|S** March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

3.0 EXCAVATIONS and FOUNDATIONS:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 357,751***
	MASS EXCAVATIONS:					
	- Cut and haul away all basement excavated material; overcut for forming	3500	CY	$ 12.00	$ 42,000	
	- Hand or small equipment excavation for access to under-seating area	480	CY	$ 30.00	$ 14,400	
	WALL FOUNDATIONS:					
	- Perimeter spread wall footers; 28" x 16", continuous; formed, reinforced	38	CY	$ 375.00	$ 14,250	
	- Elevator pits mat slabs; 12" thick; with sumps	12	CY	$ 325.00	$ 3,900	
	- Tie to existing; shoring as required, etc.	1	LS	$ 5,000.00	$ 5,000	
	CONCRETE WALLS:					
	- Elevators pits walls; 8" thick; formed and reinforced	10	CY	$ 750.00	$ 7,500	
	- Basement walls; 15' high, 12" thick; formed and reinforced	192	CY	$ 725.00	$ 139,200	*With new walls under seating*
	COLUMN FOOTERS:					
	- ALLOW for column footers at one per 500 SF plus perimeter; 5' x 5' x 1'-6"	20	EA	$ 500.00	$ 10,000	
	SLAB ON GRADE:					
	- 5" slab on grade; on 6" gravel fill; mesh reinforced and trowel finished; with vapor barrier and spray-cured; at B and M levels	6210	SF	$ 3.90	$ 24,219	*With basement expansion.*
	BACKFILLS:					
	- Backfill all perimeters with imported, compacted material	700	CY	$ 25.00	$ 17,500	
	ANCILLARY SYSTEMS:					
	- Wall waterproofing with elevators pits	5574	SF	$ 3.50	$ 19,509	
	- Perimeter footer drains; tie to sump	505	LF	$ 17.00	$ 8,585	
	- Perimeter wall insulation; 5 SF per LF	1250	SF	$ 1.35	$ 1,688	
	EXISTING:					
	- New re-raked floor slab with risers, etc. at house; on re-sloped subgrade	5000	SF	$ 10.00	$ 50,000	
	OPTION 2:					***$ 272,611***
	MASS EXCAVATIONS:					
	- Cut and haul away all basement excavated material; overcut for forming	2200	CY	$ 12.00	$ 26,400	
	WALL FOUNDATIONS:					
	- Perimeter spread wall footers; 28" x 16", continuous; formed, reinforced	56	CY	$ 375.00	$ 21,000	
	- Elevator pits mat slabs; 12" thick; with sumps	12	CY	$ 325.00	$ 3,900	
	- Tie to existing; shoring as required, etc.	1	LS	$ 7,500.00	$ 7,500	
	CONCRETE WALLS:					
	- Elevators pits walls; 8" thick; formed and reinforced	10	CY	$ 750.00	$ 7,500	
	- Basement walls; 15' high, 12" thick; formed and reinforced	113	CY	$ 725.00	$ 81,925	
	COLUMN FOOTERS:					
	- ALLOW for column footers at one per 500 SF plus perimeter; 5' x 5' x 1'-6"	30	EA	$ 500.00	$ 15,000	
	SLAB ON GRADE:					
	- 5" slab on grade; on 6" gravel fill; mesh reinforced and trowel finished; with vapor barrier and spray-cured; at B and M levels	7085	SF	$ 3.90	$ 27,632	
	BACKFILLS:					
	- Backfill all perimeters with imported, compacted material	400	CY	$ 25.00	$ 10,000	
	ANCILLARY SYSTEMS:					
	- Wall waterproofing with elevators pits	3451	SF	$ 3.50	$ 12,079	
	- Perimeter footer drains; tie to sump	450	LF	$ 17.00	$ 7,650	
	- Perimeter wall insulation; 5 SF per LF	1500	SF	$ 1.35	$ 2,025	
	EXISTING:					
	- New re-raked floor slab with risers, etc. at house; on re-sloped subgrade	5000	SF	$ 10.00	$ 50,000	
	OPTION 3:					***$ 272,611***
	MASS EXCAVATIONS:					
	- Cut and haul away all basement excavated material; overcut for forming	2200	CY	$ 12.00	$ 26,400	
	WALL FOUNDATIONS:					
	- Perimeter spread wall footers; 28" x 16", continuous; formed, reinforced	56	CY	$ 375.00	$ 21,000	
	- Elevator pits mat slabs; 12" thick; with sumps	12	CY	$ 325.00	$ 3,900	
	- Tie to existing; shoring as required, etc.	1	LS	$ 7,500.00	$ 7,500	
	CONCRETE WALLS:					
	- Elevators pits walls; 8" thick; formed and reinforced	10	CY	$ 750.00	$ 7,500	
	- Basement walls; 15' high, 12" thick; formed and reinforced	113	CY	$ 725.00	$ 81,925	
	COLUMN FOOTERS:					
	- ALLOW for column footers at one per 500 SF plus perimeter; 5' x 5' x 1'-6"	30	EA	$ 500.00	$ 15,000	
	SLAB ON GRADE:					
	- 5" slab on grade; on 6" gravel fill; mesh reinforced and trowel finished; with vapor barrier and spray-cured; at B and M levels	7085	SF	$ 3.90	$ 27,632	
	BACKFILLS:					
	- Backfill all perimeters with imported, compacted material	400	CY	$ 25.00	$ 10,000	
	ANCILLARY SYSTEMS:					
	- Wall waterproofing with elevators pits	3451	SF	$ 3.50	$ 12,079	
	- Perimeter footer drains; tie to sump	450	LF	$ 17.00	$ 7,650	
	- Perimeter wall insulation; 5 SF per LF	1500	SF	$ 1.35	$ 2,025	
	EXISTING:					
	- New re-raked floor slab with risers, etc. at house; on re-sloped subgrade	5000	SF	$ 10.00	$ 50,000	
3.0	**TOTAL, EXCAVATIONS and FOUNDATIONS:**				**$ 902,973**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

4.0 STRUCTURAL SYSTEMS:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 313,707***
	STRUCTURAL STEEL:					
	- Steel framing at all structured floor areas; 8# per SF	31	TONS	$ 2,800.00	$ 86,800	
	- Premium for added steel for raised loft area	- NIC -				
	- Roof steel; 6# per SF	16	TONS	$ 2,800.00	$ 44,800	
	METAL DECKING'S:					
	- Floor deck; 2" x 20 gage composite galvanized floor deck; with 5% lap and waste factor	8110	SF	$ 2.25	$ 18,248	
	- Roof deck; 2" x 20 gage type B deck; galvanized; with 5% lap and waste factor	5470	SF	$ 2.00	$ 10,940	
	CONCRETE ON DECK:					
	- 4" (over rib) normal weight floor fill; with mesh reinforcing and trowel finish	7723	SF	$ 3.15	$ 24,328	
	MISCELLANEOUS:					
	- Spray-applied fireproofing	- NIC -				
	- ALLOW for basement work at area where expansion under seating has occurred; re-frame floor, etc.	1	LS	$ 20,000.00	$ 20,000	
	- Tie to existing structures, etc.	1	LS	$ 10,000.00	$ 10,000	
	- ALLOW for structural lintels, dunnages and miscellaneous shapes	32182	SF	$ 0.50	$ 16,091	
	- ALLOW for canopy steel framing and deck	1	LS	$ 7,500.00	$ 7,500	
	EXISTING:					
	- Re-work mezzanine and upper mezzanine; remove, replace floors/structure	1	LS	75000	$ 75,000	
	OPTION 2:					***$ 300,052***
	STRUCTURAL STEEL:					
	- Steel framing at all structured floor areas; 8# per SF	26	TONS	$ 2,800.00	$ 72,800	
	- Premium for added steel for raised loft area	- NIC -				
	- Roof steel; 6# per SF	22	TONS	$ 2,800.00	$ 61,600	
	METAL DECKING'S:					
	- Floor deck; 2" x 20 gage composite galvanized floor deck; with 5% lap and waste factor	6592	SF	$ 2.25	$ 14,832	
	- Roof deck; 2" x 20 gage type B deck; galvanized; with 5% lap and waste factor	7439	SF	$ 2.00	$ 14,878	
	CONCRETE ON DECK:					
	- 4" (over rib) normal weight floor fill; with mesh reinforcing and trowel finish	6278	SF	$ 3.15	$ 19,776	
	MISCELLANEOUS:					
	- Spray-applied fireproofing	- NIC -				
	- ALLOW for basement work at area where expansion under seating has occurred; re-frame floor, etc.	1	LS	$ 7,500.00	$ 7,500	
	- Tie to existing structures, etc.	1	LS	$ 10,000.00	$ 10,000	
	- ALLOW for structural lintels, dunnages and miscellaneous shapes	32331	SF	$ 0.50	$ 16,166	
	- ALLOW for canopy steel framing and deck	1	LS	$ 7,500.00	$ 7,500	
	EXISTING:					
	- Re-work mezzanine and upper mezzanine; remove, replace floors/structure	1	LS	75000	$ 75,000	
	OPTION 3:					***$ 325,052***
	STRUCTURAL STEEL:					
	- Steel framing at all structured floor areas; 8# per SF	26	TONS	$ 2,800.00	$ 72,800	
	- Premium for added steel for raised loft area	1	LS	$ 5,000.00	$ 5,000	
	- Roof steel; 6# per SF	22	TONS	$ 2,800.00	$ 61,600	
	METAL DECKING'S:					
	- Floor deck; 2" x 20 gage composite galvanized floor deck; with 5% lap and waste factor	6592	SF	$ 2.25	$ 14,832	
	- Roof deck; 2" x 20 gage type B deck; galvanized; with 5% lap and waste factor	7439	SF	$ 2.00	$ 14,878	
	CONCRETE ON DECK:					
	- 4" (over rib) normal weight floor fill; with mesh reinforcing and trowel finish	6278	SF	$ 3.15	$ 19,776	
	MISCELLANEOUS:					
	- Spray-applied fireproofing	- NIC -				
	- ALLOW for basement work at area where expansion under seating has occurred; re-frame floor, etc.	1	LS	$ 7,500.00	$ 7,500	
	- Tie to existing structures, etc.	1	LS	$ 10,000.00	$ 10,000	
	- ALLOW for structural lintels, dunnages and miscellaneous shapes	32331	SF	$ 0.50	$ 16,166	
	- ALLOW for canopy steel framing and deck	1	LS	$ 7,500.00	$ 7,500	
	- ALLOW for steel at stage house and flyes	1	LS	$ 20,000.00	$ 20,000	
	EXISTING:					
	- Re-work mezzanine and upper mezzanine; remove, replace floors/structure	1	LS	75000	$ 75,000	
4.0	**TOTAL, STRUCTURAL SYSTEMS:**				**$ 938,811**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

5.0 EXTERIOR WALLS, DOORS and GLASS:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 620,225***
	MASONRY with BACKUP SYSTEMS:					
	- Brick or ? Masonry over structural metal studs; with sheathing and air/ moisture barrier; with batt insulation and interior drywall, taped and sanded; at 50% free wall area	5755	SF	$ 35.00	$ 201,425	
	- Brick or ? On CMU backup with insulation at raised stage house area	- NIC -				
	DOOR SYSTEMS:					
	- Double glass and aluminum ADA doors; with operators	2	PAIR	$ 10,000.00	$ 20,000	
	- Single egress doors; hollow metal in welded and grouted hollow metal frames with panic/alarmed hardware	3	EA	$ 2,000.00	$ 6,000	
	- Overhead door; with operator; oversized; insulated	1	EA	$ 7,500.00	$ 7,500	
	GLASS SYSTEMS:					
	- Curtain wall system; in coated aluminum framing; low E, tinted or clear; thermal; at 50% free wall area	5755	SF	$ 60.00	$ 345,300	
	MISCELLANEOUS:					
	- Canopy fascia and trim, soffit	1	LS	$ 25,000.00	$ 25,000	
	- Tie to existing	1	LS	$ 5,000.00	$ 5,000	
	- Caulk, seal, trim and miscellaneous painting	1	LS	$ 10,000.00	$ 10,000	
	- Work at existing building walls, doors or glass	- NIC -				
	OPTION 2:					***$ 695,370***
	MASONRY with BACKUP SYSTEMS:					
	- Brick or ? Masonry over structural metal studs; with sheathing and air/ moisture barrier; with batt insulation and interior drywall, taped and sanded; at 50% free wall area	6546	SF	$ 35.00	$ 229,110	
	- Brick or ? On CMU backup with insulation at raised stage house area	- NIC -				
	DOOR SYSTEMS:					
	- Double glass and aluminum ADA doors; with operators	2	PAIR	$ 10,000.00	$ 20,000	
	- Single egress doors; hollow metal in welded and grouted hollow metal frames with panic/alarmed hardware	3	EA	$ 2,000.00	$ 6,000	
	- Overhead door; with operator; oversized; insulated	1	EA	$ 7,500.00	$ 7,500	
	GLASS SYSTEMS:					
	- Curtain wall system; in coated aluminum framing; low E, tinted or clear; thermal; at 50% free wall area	6546	SF	$ 60.00	$ 392,760	
	MISCELLANEOUS:					
	- Canopy fascia and trim, soffit	1	LS	$ 25,000.00	$ 25,000	
	- Tie to existing	1	LS	$ 5,000.00	$ 5,000	
	- Caulk, seal, trim and miscellaneous painting	1	LS	$ 10,000.00	$ 10,000	
	- Work at existing building walls, doors or glass	- NIC -				
	OPTION 3:					***$ 785,370***
	MASONRY with BACKUP SYSTEMS:					
	- Brick or ? Masonry over structural metal studs; with sheathing and air/ moisture barrier; with batt insulation and interior drywall, taped and sanded; at 50% free wall area	6546	SF	$ 35.00	$ 229,110	
	- Brick or ? On CMU backup with insulation at raised stage house area	3000	SF	$ 30.00	$ 90,000	
	DOOR SYSTEMS:					
	- Double glass and aluminum ADA doors; with operators	2	PAIR	$ 10,000.00	$ 20,000	
	- Single egress doors; hollow metal in welded and grouted hollow metal frames with panic/alarmed hardware	3	EA	$ 2,000.00	$ 6,000	
	- Overhead door; with operator; oversized; insulated	1	EA	$ 7,500.00	$ 7,500	
	GLASS SYSTEMS:					
	- Curtain wall system; in coated aluminum framing; low E, tinted or clear; thermal; at 50% free wall area	6546	SF	$ 60.00	$ 392,760	
	MISCELLANEOUS:					
	- Canopy fascia and trim, soffit	1	LS	$ 25,000.00	$ 25,000	
	- Tie to existing	1	LS	$ 5,000.00	$ 5,000	
	- Caulk, seal, trim and miscellaneous painting	1	LS	$ 10,000.00	$ 10,000	
	- Work at existing building walls, doors or glass	- NIC -				
5.0	**TOTAL, EXTERIOR WALLS, DOORS and GLASS:**				**$ 2,100,965**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	**P|C|S** March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

6.0 THERMAL and MOISTURE PROTECTION:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 81,410***
	- 4-ply cold-applied roof membrane over R30 insulation; with all flashings and counter-flashings; assume NOT tapered, roof structure pitched for drainage; with all saddles and crickets	5210	SF	$ 9.00	$ 46,890	
	- ALLOW for canopy roof	1	LS	$ 10,000.00	$ 10,000	
	- Aluminum or other copings	476	LF	$ 20.00	$ 9,520	
	- ALLOW for repairs at existing building	- NIC -				
	- ALLOW to reglet or otherwise tie to existing	1	LS	$ 5,000.00	$ 5,000	
	- ALLOW to repair water infiltration at south basement wall	1	LS	$ 10,000.00	$ 10,000	
	OPTION 2:					***$ 89,265***
	- 4-ply cold-applied roof membrane over R30 insulation; with all flashings and counter-flashings; assume NOT tapered, roof structure pitched for drainage; with all saddles and crickets	7085	SF	$ 9.00	$ 63,765	
	- ALLOW for canopy roof	1	LS	$ 10,000.00	$ 10,000	
	- Aluminum or other copings	525	LF	$ 20.00	$ 10,500	
	- ALLOW for repairs at existing building	- NIC -				
	- ALLOW to reglet or otherwise tie to existing	1	LS	$ 5,000.00	$ 5,000	
	OPTION 3:					***$ 91,765***
	- 4-ply cold-applied roof membrane over R30 insulation; with all flashings and counter-flashings; assume NOT tapered, roof structure pitched for drainage; with all saddles and crickets	7085	SF	$ 9.00	$ 63,765	
	- ALLOW for canopy roof	1	LS	$ 10,000.00	$ 10,000	
	- Aluminum or other copings	525	LF	$ 20.00	$ 10,500	
	- ALLOW for repairs at existing building	- NIC -				
	- Tie to stage house roof at high elevation	1	LS	$ 2,500.00	$ 2,500	
	- ALLOW to reglet or otherwise tie to existing	1	LS	$ 5,000.00	$ 5,000	
6.0	**TOTAL, THERMAL and MOISTURE PROTECTION:**				**$ 262,440**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

7.0 ROUGH CARPENTRY and MISCELLANEOUS METALS:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 153,179***
	ROUGH CARPENTRY:					
	- Interior wall blocking, grounding, etc.	32182	SF	$ 0.50	$ 16,091	
	- Roof blocking; treated	476	LF	$ 13.00	$ 6,188	
	MISCELLANEOUS METALS:					
	- Elevator door frames and sill angles	5	EA	$ 800.00	$ 4,000	
	- Elevator pits ladders	2	EA	$ 750.00	$ 1,500	
	- Roof ladders with cages	1	EA	$ 1,500.00	$ 1,500	
	- Metal pan stairs with stringers, landings, risers, treads and all railings; with concrete pan fills	8	FLIGHT	$ 7,800.00	$ 62,400	
	- Custom "open" stairs at gathering/lobby area	1	FLIGHT	$ 20,000.00	$ 20,000	
	- Custom railings at all open areas	100	LF	$ 200.00	$ 20,000	
	- Miscellaneous metal shapes	1	LS	$ 7,500.00	$ 7,500	
	- Circular stair to projection at multi-purpose	1	EA	$ 4,000.00	$ 4,000	
	EXISTING:					
	- ALLOW to repair railings, smoke vent, etc.	1	LS	$ 5,000.00	$ 5,000	
	- ALLOW for reworked railings, etc.	1	LS	$ 5,000.00	$ 5,000	
	OPTION 2:					***$ 161,391***
	ROUGH CARPENTRY:					
	- Interior wall blocking, grounding, etc.	32331	SF	$ 0.50	$ 16,166	
	- Roof blocking; treated	525	LF	$ 13.00	$ 6,825	
	MISCELLANEOUS METALS:					
	- Elevator door frames and sill angles	5	EA	$ 800.00	$ 4,000	
	- Elevator pits ladders	2	EA	$ 750.00	$ 1,500	
	- Roof ladders with cages	1	EA	$ 1,500.00	$ 1,500	
	- Metal pan stairs with stringers, landings, risers, treads and all railings; with concrete pan fills	8	FLIGHT	$ 7,800.00	$ 62,400	
	- Custom "open" stairs at gathering/lobby area	1	FLIGHT	$ 20,000.00	$ 20,000	
	- Custom railings at all open areas	100	LF	$ 200.00	$ 20,000	
	- Miscellaneous metal shapes	1	LS	$ 7,500.00	$ 7,500	
	- Circular stair to projection at multi-purpose	1	EA	$ 4,000.00	$ 4,000	
	EXISTING:					
	- ALLOW to repair railings, smoke vent, etc.	1	LS	$ 5,000.00	$ 5,000	
	- New stair up from under-stage	1	LS	$ 7,500.00	$ 7,500	
	- ALLOW for reworked railings, etc.	1	LS	$ 5,000.00	$ 5,000	
	OPTION 3:					***$ 161,391***
	ROUGH CARPENTRY:					
	- Interior wall blocking, grounding, etc.	32331	SF	$ 0.50	$ 16,166	
	- Roof blocking; treated	525	LF	$ 13.00	$ 6,825	
	MISCELLANEOUS METALS:					
	- Elevator door frames and sill angles	5	EA	$ 800.00	$ 4,000	
	- Elevator pits ladders	2	EA	$ 750.00	$ 1,500	
	- Roof ladders with cages	1	EA	$ 1,500.00	$ 1,500	
	- Metal pan stairs with stringers, landings, risers, treads and all railings; with concrete pan fills	8	FLIGHT	$ 7,800.00	$ 62,400	
	- Custom "open" stairs at gathering/lobby area	1	FLIGHT	$ 20,000.00	$ 20,000	
	- Custom railings at all open areas	100	LF	$ 200.00	$ 20,000	
	- Miscellaneous metal shapes	1	LS	$ 7,500.00	$ 7,500	
	- Circular stair to projection at multi-purpose	1	EA	$ 4,000.00	$ 4,000	
	EXISTING:					
	- ALLOW to repair railings, smoke vent, etc.	1	LS	$ 5,000.00	$ 5,000	
	- New stair up from under-stage	1	LS	$ 7,500.00	$ 7,500	
	- ALLOW for reworked railings, etc.	1	LS	$ 5,000.00	$ 5,000	
7.0	**TOTAL, ROUGH CARPENTRY and MISCELLANEOUS METALS:**				**$ 475,961**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	**P|C|S** March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

8.0 INTERIOR WALLS, DOORS and GLASS:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 366,630***
	PARTITIONS:					
	- CMU partitions with one side furred drywall; to deck; at stairs, elevators	6090	SF	$ 10.50	$ 63,945	
	- Drywall each side of metal stud to deck; with sound insulation	19600	SF	$ 7.35	$ 144,060	
	- ALLOW for shaft, rated and sound walls	1	LS	$ 20,000.00	$ 20,000	
	DOOR SYSTEMS:					
	- Single SC wood or HM leaf in welded and grouted HM frame with $750 per leaf hardware allowance	55	EA	$ 1,275.00	$ 70,125	
	- Double doors; similar to singles	3	PAIR	$ 2,500.00	$ 7,500	
	- ALLOW for premiums for rated or sound doors	1	LS	$ 20,000.00	$ 20,000	
	- Access doors and panels	30	EA	$ 450.00	$ 13,500	
	GLASS SYSTEMS:					
	- ALLOW for door lights, borrowed lights, ticket windows, etc.	1	LS	$ 10,000.00	$ 10,000	
	MISCELLANEOUS:					
	- ALLOW for half-high or curved walls, existing areas modifications	1	LS	$ 10,000.00	$ 10,000	
	- Furred drywall along existing walls to be exposed	1	LS	$ 7,500.00	$ 7,500	
	OPTION 2:					***$ 395,007***
	PARTITIONS:					
	- CMU partitions with one side furred drywall; to deck; at stairs, elevators	6300	SF	$ 10.50	$ 66,150	
	- Drywall each side of metal stud to deck; with sound insulation	22120	SF	$ 7.35	$ 162,582	
	- ALLOW for shaft, rated and sound walls	1	LS	$ 20,000.00	$ 20,000	
	DOOR SYSTEMS:					
	- Single SC wood or HM leaf in welded and grouted HM frame with $750 per leaf hardware allowance	61	EA	$ 1,275.00	$ 77,775	
	- Double doors; similar to singles	3	PAIR	$ 2,500.00	$ 7,500	
	- ALLOW for premiums for rated or sound doors	1	LS	$ 20,000.00	$ 20,000	
	- Access doors and panels	30	EA	$ 450.00	$ 13,500	
	GLASS SYSTEMS:					
	- ALLOW for door lights, borrowed lights, ticket windows, etc.	1	LS	$ 10,000.00	$ 10,000	
	MISCELLANEOUS:					
	- ALLOW for half-high or curved walls, existing areas modifications	1	LS	$ 10,000.00	$ 10,000	
	- Furred drywall along existing walls to be exposed	1	LS	$ 7,500.00	$ 7,500	
	OPTION 3:					***$ 395,007***
	PARTITIONS:					
	- CMU partitions with one side furred drywall; to deck; at stairs, elevators	6300	SF	$ 10.50	$ 66,150	
	- Drywall each side of metal stud to deck; with sound insulation	22120	SF	$ 7.35	$ 162,582	
	- ALLOW for shaft, rated and sound walls	1	LS	$ 20,000.00	$ 20,000	
	DOOR SYSTEMS:					
	- Single SC wood or HM leaf in welded and grouted HM frame with $750 per leaf hardware allowance	61	EA	$ 1,275.00	$ 77,775	
	- Double doors; similar to singles	3	PAIR	$ 2,500.00	$ 7,500	
	- ALLOW for premiums for rated or sound doors	1	LS	$ 20,000.00	$ 20,000	
	- Access doors and panels	30	EA	$ 450.00	$ 13,500	
	GLASS SYSTEMS:					
	- ALLOW for door lights, borrowed lights, ticket windows, etc.	1	LS	$ 10,000.00	$ 10,000	
	MISCELLANEOUS:					
	- ALLOW for half-high or curved walls, existing areas modifications	1	LS	$ 10,000.00	$ 10,000	
	- Furred drywall along existing walls to be exposed	1	LS	$ 7,500.00	$ 7,500	
8.0	**TOTAL, INTERIOR WALLS, DOORS and GLASS:**				**$ 1,156,644**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

9.0 INTERIOR FINISHES:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 474,461***
	FLOORINGS and WALL BASE:					
	- Ceramic tile at toilet rooms; ALLOW 25% floor area	2500	SF	$ 10.00	$ 25,000	
	- Porcelain tile at lobbies, miscellaneous areas; ALLOW 25% floor area	3200	SF	$ 15.00	$ 48,000	
	- Carpet; ALLOW at 25% floor area	3200	SF	$ 4.00	$ 12,800	
	- VCT; ALLOW at 15% floor area	1800	SF	$ 2.25	$ 4,050	
	- Sealer at all else	1857	SF	$ 1.00	$ 1,857	
	- ALLOW for new floor finishes at house and mezzanines; paint/carpet	8500	SF	$ 3.50	$ 29,750	
	- ALLOW to patch and match at existing areas as required	11125	SF	$ 2.00	$ 22,250	*Narratives describes most areas as good or serviceable*
	WALLS:					
	- Ceramic tile at toilet rooms; 25% of total wall area	8300	SF	$ 10.00	$ 83,000	
	- Paint all else at new areas	25000	SF	$ 0.75	$ 18,750	
	- ALLOW for special finishes at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	CEILING SYSTEMS:					
	- Suspended, painted drywall at toilet rooms	2500	SF	$ 8.00	$ 20,000	
	- ACT at all else	10057	SF	$ 3.25	$ 32,686	
	- ALLOW for soffits, features at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	- Remove and install new drywall/ACT ceiling at house and mezzanines	7500	SF	$ 15.00	$ 112,500	
	MISCELLANEOUS:					
	- Paint doors and frames	61	LEAF	$ 90.00	$ 5,490	
	- Stair finishes	9	FLIGHT	$ 1,500.00	$ 13,500	
	- Paint metals and miscellaneous	32182	SF	$ 0.15	$ 4,828	
	OPTION 2:					***$ 491,231***
	FLOORINGS and WALL BASE:					
	- Ceramic tile at toilet rooms; ALLOW 25% floor area	2600	SF	$ 10.00	$ 26,000	
	- Porcelain tile at lobbies, miscellaneous areas; ALLOW 25% floor area	3300	SF	$ 15.00	$ 49,500	
	- Carpet; ALLOW at 25% floor area	3300	SF	$ 4.00	$ 13,200	
	- VCT; ALLOW at 15% floor area	1900	SF	$ 2.25	$ 4,275	
	- Sealer at all else	1606	SF	$ 1.00	$ 1,606	
	- ALLOW for new floor finishes at house and mezzanines; paint/carpet	8500	SF	$ 3.50	$ 29,750	
	- ALLOW to patch and match at existing areas as required	11125	SF	$ 2.00	$ 22,250	
	WALLS:					
	- Ceramic tile at toilet rooms; 25% of total wall area	9200	SF	$ 10.00	$ 92,000	
	- Paint all else at new areas	27500	SF	$ 0.75	$ 20,625	
	- ALLOW for special finishes at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	CEILING SYSTEMS:					
	- Suspended, painted drywall at toilet rooms	2600	SF	$ 8.00	$ 20,800	
	- ACT at all else	10106	SF	$ 3.25	$ 32,845	
	- ALLOW for soffits, features at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	- Remove and install new drywall/ACT ceiling at house and mezzanines	7500	SF	$ 15.00	$ 112,500	
	MISCELLANEOUS:					
	- Paint doors and frames	67	LEAF	$ 90.00	$ 6,030	
	- Stair finishes	10	FLIGHT	$ 1,500.00	$ 15,000	
	- Paint metals and miscellaneous	32331	SF	$ 0.15	$ 4,850	
	OPTION 3:					***$ 491,231***
	FLOORINGS and WALL BASE:					
	- Ceramic tile at toilet rooms; ALLOW 25% floor area	2600	SF	$ 10.00	$ 26,000	
	- Porcelain tile at lobbies, miscellaneous areas; ALLOW 25% floor area	3300	SF	$ 15.00	$ 49,500	
	- Carpet; ALLOW at 25% floor area	3300	SF	$ 4.00	$ 13,200	
	- VCT; ALLOW at 15% floor area	1900	SF	$ 2.25	$ 4,275	
	- Sealer at all else	1606	SF	$ 1.00	$ 1,606	
	- ALLOW for new floor finishes at house and mezzanines; paint/carpet	8500	SF	$ 3.50	$ 29,750	
	- ALLOW to patch and match at existing areas as required	11125	SF	$ 2.00	$ 22,250	
	WALLS:					
	- Ceramic tile at toilet rooms; 25% of total wall area	9200	SF	$ 10.00	$ 92,000	
	- Paint all else at new areas	27500	SF	$ 0.75	$ 20,625	
	- ALLOW for special finishes at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	CEILING SYSTEMS:					
	- Suspended, painted drywall at toilet rooms	2600	SF	$ 8.00	$ 20,800	
	- ACT at all else	10106	SF	$ 3.25	$ 32,845	
	- ALLOW for soffits, features at lobbies, etc.	1	LS	$ 20,000.00	$ 20,000	
	- Remove and install new drywall/ACT ceiling at house and mezzanines	7500	SF	$ 15.00	$ 112,500	
	MISCELLANEOUS:					
	- Paint doors and frames	67	LEAF	$ 90.00	$ 6,030	
	- Stair finishes	10	FLIGHT	$ 1,500.00	$ 15,000	
	- Paint metals and miscellaneous	32331	SF	$ 0.15	$ 4,850	
9.0	**TOTAL, INTERIOR FINISHES:**				**$ 1,456,923**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		
10.0-12.0	**FIXED EQUIPMENT and SPECIALTIES:**		

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
	OPTION 1:					***$ 100,233***
	TOILET ROOMS:					
	- Solid surface partitions; ceiling hung	16	EA	$ 800.00	$ 12,800	
	- Urinal screens; solid surface, wall mount	2	EA	$ 250.00	$ 500	
	- Vanities; solid surface	40	LF	$ 300.00	$ 12,000	
	- Accessories:					
	- Large room	4	EA	$ 2,500.00	$ 10,000	
	- Small room	6	EA	$ 900.00	$ 5,400	
	BUILDING EQUIPMENT:					
	- ALLOW for fire extinguisher cabinets, tack and marker boards, janitor closet shelving and racks, etc.	12557	SF	$ 0.50	$ 6,279	
	- Interior signage at new areas	12557	SF	$ 0.25	$ 3,140	
	- Exterior signage	1	LS	$ 10,000.00	$ 10,000	
	CASEWORK and MILLWORK:					
	- ALLOW for concession and other areas casework and millwork	12557	SF	$ 2.00	$ 25,114	
	- Dressing rooms casework and built-ins	1	LS	$ 7,500.00	$ 7,500	
	- Loading dock leveler and bumpers	1	LS	$ 7,500.00	$ 7,500	
	THEATRICAL, A/V, ACOUSTIC, SEATING, RIGGING, ETC.	- NIC; See Summary -				
	OPTION 2:					***$ 100,642***
	TOILET ROOMS:					
	- Solid surface partitions; ceiling hung	16	EA	$ 800.00	$ 12,800	
	- Urinal screens; solid surface, wall mount	2	EA	$ 250.00	$ 500	
	- Vanities; solid surface	40	LF	$ 300.00	$ 12,000	
	- Accessories:					
	- Large room	4	EA	$ 2,500.00	$ 10,000	
	- Small room	6	EA	$ 900.00	$ 5,400	
	BUILDING EQUIPMENT:					
	- ALLOW for fire extinguisher cabinets, tack and marker boards, janitor closet shelving and racks, etc.	12706	SF	$ 0.50	$ 6,353	
	- Interior signage at new areas	12706	SF	$ 0.25	$ 3,177	
	- Exterior signage	1	LS	$ 10,000.00	$ 10,000	
	CASEWORK and MILLWORK:					
	- ALLOW for concession and other areas casework and millwork	12706	SF	$ 2.00	$ 25,412	
	- Dressing rooms casework and built-ins	1	LS	$ 7,500.00	$ 7,500	
	- Loading dock leveler and bumpers	1	LS	$ 7,500.00	$ 7,500	
	THEATRICAL, A/V, ACOUSTIC, SEATING, RIGGING, ETC.	- NIC; See Summary -				
	OPTION 3:					***$ 100,642***
	TOILET ROOMS:					
	- Solid surface partitions; ceiling hung	16	EA	$ 800.00	$ 12,800	
	- Urinal screens; solid surface, wall mount	2	EA	$ 250.00	$ 500	
	- Vanities; solid surface	40	LF	$ 300.00	$ 12,000	
	- Accessories:					
	- Large room	4	EA	$ 2,500.00	$ 10,000	
	- Small room	6	EA	$ 900.00	$ 5,400	
	BUILDING EQUIPMENT:					
	- ALLOW for fire extinguisher cabinets, tack and marker boards, janitor closet shelving and racks, etc.	12706	SF	$ 0.50	$ 6,353	
	- Interior signage at new areas	12706	SF	$ 0.25	$ 3,177	
	- Exterior signage	1	LS	$ 10,000.00	$ 10,000	
	CASEWORK and MILLWORK:					
	- ALLOW for concession and other areas casework and millwork	12706	SF	$ 2.00	$ 25,412	
	- Dressing rooms casework and built-ins	1	LS	$ 7,500.00	$ 7,500	
	- Loading dock leveler and bumpers	1	LS	$ 7,500.00	$ 7,500	
	THEATRICAL, A/V, ACOUSTIC, SEATING, RIGGING, ETC.	- NIC; See Summary -				
10.0- 12.0	**TOTAL, FIXED EQUIPMENT and SPECIALTIES:**				**$ 301,517**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: TK/MA Checked: KL
Design:	WRL Design		

14.0 ELEVATORS and VERTICAL CONVEYANCE:

	ITEM DESCRIPTION	QTY	UNIT	UNIT COST*	TOTAL	COMMENTS
A.	**ELEVATORS: (All Options)**					
	- Traction elevator, manufacturer's standard 2,500 # capacity and finish systems; one-sided opening; 3-stop; standard cab & platform	1	EA	$ 105,000.00	$ 105,000	
	- Two-stop freight elevator; 10,000#; traction car; one-sided opening	1	EA	$ 120,000.00	$ 120,000	
B.	**MATERIAL CONVEYING SYSTEMS: (All Options)**	- NIC -				
C.	**OTHER SYSTEMS: (All Options)**	- NIC -				
	- Wheelchair lift	- None Noted -				
14.0	**TOTAL, ELEVATORS and VERTICAL CONVEYANCE:**				**$ 225,000**	

*Labor and material unless noted otherwise.

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

15.1 PLUMBING:

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
FIXTURES: 74 each	------						
Water Closets: Dual Flush	26.00	EA	5.000	130.00	$ 575.00	$ 14,950	$ 24,570
CT Lav's: Metered Faucet	16.00	EA	4.000	64.00	$ 325.00	$ 5,200	$ 9,504
Lav's: Metered Faucet	10.00	EA	4.000	40.00	$ 375.00	$ 3,750	$ 6,540
Urinals: Low Flow Flush Valve	6.00	EA	6.000	36.00	$ 650.00	$ 3,900	$ 6,516
Showers: Complete	6.00	EA	8.000	48.00	$ 1,650.00	$ 9,900	$ 14,328
Sinks:	2.00	Allow	4.000	8.00	$ 350.00	$ 700	$ 1,248
Electric Water Cooler	2.00	Allow	8.000	16.00	$ 1,650.00	$ 3,300	$ 4,776
Mop Basin	4.00	EA	4.000	16.00	$ 475.00	$ 1,900	$ 3,096
Guy Grey Unit	2.00	EA	1.500	3.00	$ 150.00	$ 300	$ 513
Domestic Water Heater: 200 Gallon	2.00	EA	20.000	40.00	$ 13,500.00	$ 27,000	$ 34,440
Recirc Pumps and Expansion Tanks	1.00	LS	8.000	8.00	$ 1,000.00	$ 1,000	$ 1,608
Sanitary and Vent Piping: From 5' of Building	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,008
Sanitary and Vent Piping and Connections	74.00	EA	8.000	592.00	$ 295.00	$ 21,830	$ 56,388
Floor Drains and Piping	10.00	Allow	3.000	30.00	$ 300.00	$ 3,000	$ 5,130
Sump Pumps: (2-Elevator and Orchestra Pit)	3.00	EA	8.000	24.00	$ 850.00	$ 2,550	$ 4,284
Grease Interceptor	NIC						
Domestic Water Piping: From 5' of Bldg	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,008
Reduced Pressure Backflow Preventer	1.00	LS	16.000	16.00	$ 2,500.00	$ 2,500	$ 3,816
Domestic Water Piping and Connections	76.00	EA	7.500	570.00	$ 265.00	$ 20,140	$ 53,238
Wall Hydrants and Hose Bibbs	2.00	EA	2.000	4.00	$ 200.00	$ 400	$ 684
Insulation	76.00	EA	3.000	228.00	$ 35.00	$ 2,660	$ 14,820
Storm System: From 5' of Bldg	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,008
Storm System: Roof and Overflow Drains and Scuppers (Rework)	6.00	EA	8.000	48.00	$ 1,000.00	$ 6,000	$ 9,648
Storm System: Roof and Overflow Drains and Scuppers (New)	4.00	EA	16.000	64.00	$ 2,000.00	$ 8,000	$ 12,864
Natural Gas:	------						
Natural Gas Meter and Manifold Relocation	1.00	LS	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,016
Natural Gas Piping and Connections:	5.00	Allow	8.000	40.00	$ 600.00	$ 3,000	$ 5,640
Tests, Permits, Id, Sleeves, Etc....	1.00	LS	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,016
Concession Stand Allowance	1.00	Allow	24.000	24.00	$ 3,500.00	$ 3,500	$ 5,424
Demolition, Cutting and Patching	1.00	Allow	40.000	40.00	$ 5,000.00	$ 5,000	$ 8,040
PLUMBING ENHANCEMENTS: Not Priced	------						
Solar Thermal for Domestic Water Heating	NIC						
Gray Water Recycling	NIC						
SUBTOTALS			MNHR	2,145		$ 153,980	
LABOR RATES AND MARKUPS			$/HR	$ 51.00		1.20	
LABOR AND MATERIAL TOTALS				$ 109,395		$ 184,776	
TOTAL PLUMBING	NEW/REN 32,331	SF			Cost per SF $ 9.10	$ 294,171	$ 294,171

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

15.2 FIRE PROTECTION:

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
Fire Main to Bldg	Existing						
Fire Main from 5' of Bldg	Existing						
Double Detector Check Assembly	Existing						
Siamese Connection	1.00	LS	16.000	16.00	$ 1,500.00	$ 1,500	$ 2,968
Main Shutoff Valve	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,184
Alarm Valves	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,184
Flow & Tamper Switches	4.00	EA	2.000	8.00	$ 250.00	$ 1,000	$ 1,784
Stand Pipe:	2.00	EA	24.000	48.00	$ 1,500.00	$ 3,000	$ 7,104
Fire Pump, Jockey Pump & Accessories	1.00	LS	40.000	40.00	$ 25,000.00	$ 25,000	$ 32,920
Test Header & piping	1.00	LS	16.000	16.00	$ 2,000.00	$ 2,000	$ 3,568
RENOVATION AREA: (New & Rework)	-----						
Wet Sprinkler System: (Assume 1 head per 145 SF)	135.00	HDS	3.000	405.00	$ 25.00	$ 3,375	$ 33,615
Wet Sprinkler System: (Assume 1 head per 145 SF) (Attic)	35.00	HDS	3.000	105.00	$ 25.00	$ 875	$ 8,715
Hydraulic Calcs and Field Engineering	170.00	HDS	0.300	51.00	$ 3.00	$ 510	$ 4,335
NEW AREA:	-----						
Wet Sprinkler System: (Assume 1 head per 145 SF)	88.00	HDS	4.000	352.00	$ 35.00	$ 3,080	$ 29,392
Hydraulic Calcs and Field Engineering	88.00	HDS	0.300	26.40	$ 3.00	$ 264	$ 2,244
Tests, Permits, Id, Etc…	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,184
Demolition, Cutting and Patching	1.00	Allow	24.000	24.00	$ 1,500.00	$ 1,500	$ 3,552
NOTES:	-----						
Dry Pipe System Valve and Compressor	NIC						
SUBTOTALS			MNHR	1,115		$ 43,604	
LABOR RATES AND MARKUPS			$/HR	$ 73.00		1.20	
LABOR AND MATERIAL TOTALS				$ 81,424		$ 52,325	
TOTAL FIRE PROTECTION	NEW/REN 32,331	SF			Cost per SF $ 4.14	$ 133,749	$ 133,749

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Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado
Design:	WRL Design

PROJECT DATA:
- Renovation: 19,625 SF
- Option #1 New: 12,557 SF
- Option #2 & #3 New: 12,706 SF
- Total Building Opt#1 32,182 SF
- Total Building Opt#2 & #3 32,331 SF

"Conceptual Estimate"

P|C|S

March 3, 2010
PCS Project: 10-007
Estimated: MA
Checked: KL

15.3 HVAC:

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
Rooftop Units are Semi-Custom Units	------						
Hot Water Boiler w/ Recirc Pumps 250 MBH	3.00	Allow	24.000	72.00	$ 7,000.00	$ 21,000	$ 29,376
Hot Water Pumps: 180 Gpm W/VFD's	2.00	Allow	20.000	40.00	$ 4,500.00	$ 9,000	$ 13,120
Exp Tanks, Air Seperators,Etc	1.00	LS	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,128
Chemical Treatment	1.00	LS	8.000	8.00	$ 500.00	$ 500	$ 1,064
Rooftop Units: (HW, DX, Hum, Etc.) #1	5000.00	CFM	0.005	25.00	$ 5.50	$ 27,500	$ 34,450
Rooftop Units: (HW, DX, Hum, Etc.) #2	20000.00	CFM	0.003	60.00	$ 5.50	$ 110,000	$ 135,480
Rooftop Units: (HW, DX, Hum, Etc.) #3	2000.00	CFM	0.008	16.00	$ 5.50	$ 11,000	$ 14,128
Rooftop Units: (HW, DX, Hum, Etc.) #4	10000.00	CFM	0.003	30.00	$ 5.50	$ 55,000	$ 67,740
Sound Attenuators	1.00	Allow	24.000	24.00	$ 6,000.00	$ 6,000	$ 8,592
Split AC Units (with remote condensers)	3.00	Allow	24.000	72.00	$ 5,000.00	$ 15,000	$ 22,176
Cabinet Unit and Unit Heaters:	5.00	Allow	8.000	40.00	$ 800.00	$ 4,000	$ 7,120
Exhaust Fans	4.00	Allow	8.000	32.00	$ 1,000.00	$ 4,000	$ 6,656
Radiant Ceiling Panels/ Fin Tube (Allowance)	100.00	LF	0.300	30.00	$ 30.00	$ 3,000	$ 5,340
Variable Air Volume Box w/Reheat (Assume 1 per 1,000 SF)	32.00	EA	5.000	160.00	$ 550.00	$ 17,600	$ 30,400
Grilles & Diffusers: (Assume 1 per 200 SF)	161.00	EA	1.000	161.00	$ 50.00	$ 8,050	$ 18,998
Auditorium/Hall Grilles and Diffuser's (Specialty Allowance)	45.00	Allow	1.250	56.25	$ 95.00	$ 4,275	$ 8,393
Lobby Grilles and Diffuser's (Specialty Allowance)	20.00	Allow	1.000	20.00	$ 75.00	$ 1,500	$ 2,960
SHEETMETAL: (Assume .9 LBS per CFM)	33300.00	LBS	0.090	2997.00	$ 0.65	$ 21,645	$ 199,800
Duct Insulation	21645.00	SF	0.040	865.80	$ 0.45	$ 9,740	$ 61,905
HWH and Boiler Flues	5.00	Allow	16.000	80.00	$ 1,500.00	$ 7,500	$ 13,640
Combustion Air to Mechanical Room	1.00	LS	12.000	12.00	$ 1,500.00	$ 1,500	$ 2,496
Fire dampers & Accessories	1.00	Allow	40.000	40.00	$ 2,000.00	$ 2,000	$ 4,720
Motor Operated Dampers	1.00	Allow	12.000	12.00	$ 1,000.00	$ 1,000	$ 1,896
Louvers	1.00	Allow	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,128
PIPING:	------						
Hot Water Piping and Connections "Large"	9.00	EA	32.000	288.00	$ 2,500.00	$ 22,500	$ 43,704
Hot Water Piping and Connections "Small"	32.00	EA	10.000	320.00	$ 450.00	$ 14,400	$ 35,840
Condensate Piping	7.00	EA	3.000	21.00	$ 150.00	$ 1,050	$ 2,478
Pipe Insulation	1.00	LS	157.250	157.25	$ 9,487.50	$ 9,488	$ 20,506
ATC:	143.00	PTS	7.000	1001.00	$ 500.00	$ 71,500	$ 143,858
Testing & Balancing	1.00	LS	140.000	140.00	$ 3,500.00	$ 3,500	$ 12,320
Tests,Permits,ID,Etc..	1.00	LS	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,128
Rigging	1.00	LS	80.000	80.00	$ 3,500.00	$ 3,500	$ 8,840
Demo, Cutting, Patching and Core Drilling	1.00	LS	120.000	120.00	$ 5,000.00	$ 5,000	$ 12,960
NOTES:	------						
Commissioning Not Included	NIC						
MECHANICAL ENHANCEMENTS: Not Priced	------						
Evaporative Condensing	NIC						
De-Coupled Ventilation (DOAS Units)	NIC						
VRF System in lieu of Split AC Units	NIC						
SUBTOTALS			MNHR	7,028		$ 474,748	
LABOR RATES AND MARKUPS			$/HR	$ 58.00		1.20	
LABOR AND MATERIAL TOTALS				$ 407,641		$ 569,697	
TOTAL HVAC	NEW/REN 32,331	SF			Cost per SF $ 30.23	$ 977,339	$ 977,339

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

16.0 ELECTRICAL:

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
Utility Company Transformer and Primary Feeders	By Power Co.						
New Service to Building	1.00	EA	80.000	80.00	$ 10,000.00	$ 10,000	$ 16,000
Main Distribution Panel: 2,500 Amps W/TVSS	1.00	EA	100.000	100.00	$ 20,000.00	$ 20,000	$ 29,000
Secondary Feeders to MDP: 2,500 Amps	30.00	LF	2.200	66.00	$ 200.00	$ 6,000	$ 10,500
Back Feed Existing Distribution Panel Board: 1,600 Amps	1.00	Allow	100.000	100.00	$ 5,000.00	$ 5,000	$ 11,000
Panelboards: Lyntec Type	2.00	EA	24.000	48.00	$ 4,500.00	$ 9,000	$ 13,200
Panelboards: 100/200/225 Amps	4.00	EA	10.000	40.00	$ 1,000.00	$ 4,000	$ 6,800
Transformers: 150 KVA K-13	1.00	EA	40.000	40.00	$ 33,000.00	$ 33,000	$ 41,600
Panel and Transformer Feeders	7.00	Allow	40.000	280.00	$ 2,500.00	$ 17,500	$ 35,000
Emergency Generator: 50 KW, w/ Fuel	1.00	EA	48.000	48.00	$ 32,500.00	$ 32,500	$ 41,400
ATS Switch: 225 Amps	1.00	EA	24.000	24.00	$ 5,500.00	$ 5,500	$ 7,800
Generator and ATS Feeders	1.00	Allow	24.000	24.00	$ 1,000.00	$ 1,000	$ 2,400
Emergency Lighting Transfer System & Feeders	1.00	Allow	40.000	40.00	$ 12,500.00	$ 12,500	$ 17,000
Disconnects and Starters	1.00	LS	24.000	24.00	$ 2,000.00	$ 2,000	$ 3,600
Light Fixtures: (Assume 1 per 60 SF)	575.00	EA	1.000	575.00	$ 145.00	$ 83,375	$ 128,800
Light Fixtures: Building Exterior	15.00	EA	1.500	22.50	$ 225.00	$ 3,375	$ 5,175
Light Fixtures: Auditorium	20.00	EA	1.500	30.00	$ 225.00	$ 4,500	$ 6,900
Light Fixtures: Auditorium Step & Aisle Lighting	60.00	EA	1.000	60.00	$ 195.00	$ 11,700	$ 17,040
Devices: Switches, Receptacles and J-boxes (Assume 1 per 80 SF)	404.00	EA	0.300	121.20	$ 10.00	$ 4,040	$ 10,908
Devices: Occupancy Sensors	20.00	Allow	1.000	20.00	$ 165.00	$ 3,300	$ 4,960
Devices: Floor Boxes	5.00	Allow	1.000	5.00	$ 100.00	$ 500	$ 850
Devices: Aisle Light Floor Boxes	25.00	Allow	2.500	62.50	$ 175.00	$ 4,375	$ 8,375
Devices: Dressing Room Table Boxes/Connections	34.00	Allow	2.000	68.00	$ 175.00	$ 5,950	$ 10,540
Branch Circuit Wiring	1158.00	EA	1.000	1158.00	$ 25.00	$ 28,950	$ 92,640
Mechanical and Elevator Feeders	29.00	EA	4.000	116.00	$ 500.00	$ 14,500	$ 23,200
Elevator Shunt Trip	2.00	LS	16.000	32.00	$ 1,750.00	$ 3,500	$ 5,800
Fire Alarm: FACP and FAAP CTE System	1.00	LS	80.000	80.00	$ 10,000.00	$ 10,000	$ 16,000
Fire Alarm: Devices, Conduit and Cable (Assume 1 per 400 SF)	80.00	EA	2.500	200.00	$ 215.00	$ 17,200	$ 30,640
Tele/Data: Head End Equipment	1.00	Allow	40.000	40.00	$ 7,500.00	$ 7,500	$ 11,000
Tele/Data: Conduit, Cable and Jack	60.00	Allow	3.000	180.00	$ 235.00	$ 14,100	$ 25,920
CATV: Conduit, Cable and Jack	10.00	Allow	2.500	25.00	$ 175.00	$ 1,750	$ 3,350
CCTV System: Rough-in Only	1.00	Allow	32.000	32.00	$ 5,000.00	$ 5,000	$ 7,600
Card Access System: Rough-in Only	1.00	Allow	32.000	32.00	$ 4,500.00	$ 4,500	$ 7,000
PA Sound System	32331.00	SF	0.000	0.00	$ 0.30	$ 9,699	$ 11,639
Lightening Protection	32331.00	SF	0.000	0.00	$ 0.25	$ 8,083	$ 9,699
Clock System	32331.00	SF	0.000	0.00	$ 0.15	$ 4,850	$ 5,820
Dimmer Racks	3.00	EA	16.000	48.00	See Options	---	$ 2,400
Dimmer Rack Feeders	150.00	LF	0.600	90.00	$ 30.00	$ 4,500	$ 9,900
Company Switches: 200 Amp & 100 Amp	4.00	EA	16.000	64.00	$ 4,500.00	$ 18,000	$ 24,800
Company Switches: 200 Amp & 100 Amp Feeders	4.00	Allow	16.000	64.00	$ 500.00	$ 2,000	$ 5,600
Tests, Permits, ID, Etc…	1.00	LS	16.000	16.00	$ 1,000.00	$ 1,000	$ 2,000
Temporary Power	1.00	LS	16.000	16.00	$ 1,500.00	$ 1,500	$ 2,600
Power System Studies, Testing of Equipment and Labeling	1.00	Allow	40.000	40.00	$ 1,500.00	$ 1,500	$ 3,800
Grounding and Vibration Isolation	1.00	Allow	80.000	80.00	$ 3,500.00	$ 3,500	$ 8,200
SUBTOTALS			MNHR	4,191		$ 440,747	
LABOR RATES AND MARKUPS			$/HR	$ 50.00		1.20	
LABOR AND MATERIAL TOTALS				$ 209,560		$ 528,896	
TOTAL ELECTRICAL	NEW/REN 32,331	SF			Cost per SF $ 22.84	$ 738,457	$ 738,457

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

16.0 ELECTRICAL: OPTION #1

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
OPTION #1 SYSTEMS	------						
Theatre Dimming System (Budget)	$135,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 27,000.00	$ 27,000	$ 32,400
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Theatrical Wiring Devices (Budget)	$45,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 9,000.00	$ 9,000	$ 10,800
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Lighting Fixtures and Accessories (Budget)	$80,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 8,000.00	$ 8,000	$ 9,600
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Rigging and Accessories (Budget)	$225,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 22,500.00	$ 22,500	$ 27,000
Motorized Seat Risers and Accessories (Budget)	$1,330,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 133,000.00	$ 133,000	$ 159,600
Orchestra Shell and Accessories (Budget)	$150,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 15,000.00	$ 15,000	$ 18,000
Multipurpose Room Dimming System (Budget)	$12,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 2,400.00	$ 2,400	$ 2,880
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Wiring Devices (Budget)	$1,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 200.00	$ 200	$ 240
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Stage Lighting Fixtures/Accessories (Budget)	$3,500			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 350.00	$ 350	$ 420
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Retractable Seat and Accessories (Budget)	$51,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 5,100.00	$ 5,100	$ 6,120
Audio System Equipment w/ Install: (Budget)	$489,450			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 63,628.50	$ 63,629	$ 76,354
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
SUBTOTALS			MNHR	0		$ 286,179	
LABOR RATES AND MARKUPS			$/HR	$ 50.00		1.20	
LABOR AND MATERIAL TOTALS				---		$ 343,414	
TOTAL ELECTRICAL	NEW/REN 32,182	SF			Cost per SF $ 10.67	$ 343,415	$ 343,415

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

16.0 ELECTRICAL: OPTION #2

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
OPTION #2 SYSTEMS	------						
Theatre Dimming System (Budget)	$135,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 27,000.00	$ 27,000	$ 32,400
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Theatrical Wiring Devices (Budget)	$45,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 9,000.00	$ 9,000	$ 10,800
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Lighting Fixtures and Accessories (Budget)	$80,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 8,000.00	$ 8,000	$ 9,600
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Rigging and Accessories (Budget)	$290,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 29,000.00	$ 29,000	$ 34,800
Motorized Seat Risers and Accessories (Budget)	NIC						
Conduit and Wire	NIC				---		
Orchestra Shell and Accessories (Budget)	$245,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 24,500.00	$ 24,500	$ 29,400
Multipurpose Room Dimming System (Budget)	$12,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 2,400.00	$ 2,400	$ 2,880
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Wiring Devices (Budget)	$1,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 200.00	$ 200	$ 240
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Stage Lighting Fixtures/Accessories (Budget)	$3,500			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 350.00	$ 350	$ 420
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Retractable Seat and Accessories (Budget)	$51,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 5,100.00	$ 5,100	$ 6,120
Audio System Equipment w/ Install: (Budget)	$489,450			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 63,628.50	$ 63,629	$ 76,354
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
SUBTOTALS			MNHR	0		$ 169,179	
LABOR RATES AND MARKUPS			$/HR	$ 50.00		1.20	
LABOR AND MATERIAL TOTALS				---		$ 203,014	
TOTAL ELECTRICAL	NEW/REN 32,331	SF			Cost per SF $ 6.28	$ 203,015	$ 203,015

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

Project:	**AVALON THEATER** Additions and Renovations Grand Junction, Colorado	**PROJECT DATA:** - Renovation: 19,625 SF - Option #1 New: 12,557 SF - Option #2 & #3 New: 12,706 SF - Total Building Opt#1 32,182 SF - Total Building Opt#2 & #3 32,331 SF "Conceptual Estimate"	P|C|S March 3, 2010 PCS Project: 10-007 Estimated: MA Checked: KL
Design:	WRL Design		

16.0 ELECTRICAL: OPTION #3

ITEM DESCRIPTION	QTY	UNIT	LABOR MH	LABOR EXT	MAT'L UNIT	MAT'L EXT	TOTAL
OPTION #3 SYSTEMS	------						
Theatre Dimming System (Budget)	$140,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 28,000.00	$ 28,000	$ 33,600
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Theatrical Wiring Devices (Budget)	$55,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 11,000.00	$ 11,000	$ 13,200
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Lighting Fixtures and Accessories (Budget)	$83,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 8,300.00	$ 8,300	$ 9,960
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Stage Rigging and Accessories (Budget)	$480,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 48,000.00	$ 48,000	$ 57,600
Motorized Seat Risers and Accessories (Budget)	NIC						
Conduit and Wire	NIC				---		
Orchestra Shell and Accessories (Budget)	$245,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 24,500.00	$ 24,500	$ 29,400
Multipurpose Room Dimming System (Budget)	$12,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 2,400.00	$ 2,400	$ 2,880
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Wiring Devices (Budget)	$1,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 200.00	$ 200	$ 240
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Stage Lighting Fixtures/Accessories (Budget)	$3,500			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 350.00	$ 350	$ 420
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
Multipurpose Room Retractable Seat and Accessories (Budget)	$51,000			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 5,100.00	$ 5,100	$ 6,120
Audio System Equipment w/ Install: (Budget)	$489,450			0.00		---	---
Conduit and Wire	1.00	Allow	0.000	0.00	$ 63,628.50	$ 63,629	$ 76,354
Devices & Install Provided with Theatrical Budgets	1.00	Allow	0.000	0.00	By Others	---	---
SUBTOTALS			MNHR	0		$ 191,479	
LABOR RATES AND MARKUPS			$/HR	$ 50.00		1.20	
LABOR AND MATERIAL TOTALS				---		$ 229,774	
TOTAL ELECTRICAL	NEW/REN 32,331	SF			Cost per SF $ 7.11	$ 229,775	$ 229,775

This estimate is based on the documents dated February 17, 2010, conversations with the design team and our best assumptions at this time.

P|C|S

Project and Construction Services, Inc.

ESTIMATE DISCLAIMER:

Our estimate is based on our interpretation of the drawings, specifications, narratives, emails, addenda and verbal instructions as provided by the design professionals. Since we have no control over the cost of labor, materials or over the contractor's method of determining prices, or over competitive bidding or market conditions, our opinions of probable construction costs are made on the basis of our expertise, experience and qualifications. These opinions represent our best judgment as professionals familiar with the construction industry. However, we cannot and do not guarantee that proposals, bids or the construction costs will not vary from our opinions of probable construction costs.

ABBREVIATIONS LEGEND:

The following list defines some of the abbreviations found in the attached estimate.

ACT:	Acoustical Ceiling Tile
AHU:	Air Handling Unit
ALT:	Alternate
AWI:	Architectural Woodworking Institute
BCW:	Branch Circuit Wiring
BGSF:	Building Gross Square Feet
BLDG:	Building
CF:	Cubic Foot (Feet)
CFM:	Cubic Feet per Minute
CMU:	Concrete Masonry Unit
CY:	Cubic Yard
DEV:	Device (s)
DA:	Day (s)
DGSF:	Departmental Gross Square Feet
DR:	Door (s)
EA:	Each
FA:	Fire Alarm
FF & E:	Fixed Furnishings & Equipment
FIXT:	Fixture (s)
FLIT:	Flight (Stairs)
FRM:	Frame
GC:	General Conditions
GFRC:	Glass Fiber Reinforced Concrete
GRCMU:	Grouted, Reinforced CMU
GSF:	Gross Square Feet
GWB:	Gypsum Wall Board (Drywall)
HDWR:	Hardware
HM:	Hollow Metal
HVAC:	Heating, Ventilation & Air Conditioning
LBS:	Pounds
LEED:	Leadership in Energy & Environmental Design
LF:	Linear Foot (Feet)
LFR:	Linear Foot Riser (Stairs)
LS:	Lump Sum
MD:	Man Day
MEP:	Mechanical/Electrical/Plumbing
MNHR:	Man Hour (s)
MO:	Month (s)
MSB:	Main Switch Board (s)
MS:	Metal Stud
OPNG:	Opening (s)
PNL:	Panel
PPG:	Piping
PR:	Pair
PVC:	Polyvinyl chloride
Q:	Quoted Price
RSR:	Riser
RTU:	Roof Top Unit
SF:	Square Foot (Feet)
SFSA:	Square Feet Surface Area
SOG:	Slab on Grade
STA:	Station
SY:	Square Yard (s)
TRANS:	Transformer (s)
VCT:	Vinyl Composition Tile
VLF:	Vertical Linear Foot (Feet)
VWC:	Vinyl Wall Covering
YR:	Year (s)

1360 East 9th Street, Suite 910, Cleveland, Ohio 44114-1737 • Phone: 216-619-1700 • Fax: 216-619-1770
E-mail: pcs@pcscmservices.com Web site: www.pcscmservices.com

Westlake
Reed
Leskosky

MEMORANDUM

From: Darrell Ziegler
dzieg@wrldesign.com

To: Richard Sourbrine
Westlake Reed Leskosky

cc:

RE: Avalon Theatre Master Plan Study
Option 1 Theatre Equipment Estimates

Date: February 16, 2010
Client: City of Grand Junction
Project: Avalon Theatre
Comm. No.: 09111.00
Phase No.: 00010
File No.: D19

Via: __X__ Memo ____Report ____Phone Call ____Fax Fax No_____

Below are the Master Plan Study Option 1 theatre equipment budget estimates for the Avalon Theatre in Grand Junction CO. Some estimates include installation while others require installation by the General/Electrical Contractor. Estimates do not include taxes and are based on equipment being bid directly to a Construction Manager or Owner. General Contractor overhead/profit markup is not included.

THEATRE DIMMING SYSTEM: $135,000

Estimate is based on 3 new dimmer racks with 258 – 2.4 kW dimmers for stage lighting and 30 – 2.4 kW dimmers/non-dims for house and work lighting; a house light control processor; a min. 1500 channel lighting control console such as an ETC *Ion* or Strand Lighting *Palette* Series; 18 Ethernet control system taps (house mix area, on stage and at each stage lighting position); 2 wall mount and 8 portable Ethernet 2-port nodes; a 4-port Ethernet control console node; an Ethemet video node; an Ethemet switch (hub); a wireless radio remote focus unit (RRFU); a remote monitor; 2 house light master control stations, and 6 – 4 preset house light control stations.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

THEATRICAL WIRING DEVICES: $45,000

Estimate is based on 108 - 20A stage lighting circuits in surface, recess and pipe mount outlet boxes; 42 – 20A circuits in connector strips mounted on front-of-house cove catwalks; 108 - 20A circuits in connector strips mounted on 4 rigging system battens over the stage and 18 – 6 circuit multicables leading from the connector strips to junction boxes mounted on the grid iron.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

STAGE LIGHTING FIXTURES, ACCESSORIES: $80,000

Estimate is based on 10 - 10° and 90 - 19°/26°/36° ellipsoidals, 24 ETC PARNels, 24 SourceFour PARs, 20 cyc lights, 6 work lights, 2 HMI followspots, 20% spare lamps, 12 drop-in iris for ellipsoidals, 24 pattern holders, 20 – 15" side arms, 8 – 21'-0" booms with 50# bases, 50 – 5'-0" 20A jumper cables, 30 – 10'-0" 20A jumper cables, 20 – 25'-0" 20A jumper cables and 30 – 3'-0" two-fers.

Estimate includes equipment cost and delivery only. Installation shall be by Theatre personnel. Installation by the General/Electrical Contractor is not required.

Phoenix | One East Camelback Road Suite 690 Phoenix, Arizona 85012 | F 602.212.1020 | T 602.212.0451 | www.WRLdesign.com
Washington | 1850 M Street NW Suite 1095 Washington, DC 20036 | F 202.296.6116 | T 202.296.4344
Cleveland | 925 Euclid Avenue Suite 1900 Cleveland, Ohio 44115 | F 216.522.1357 | T 216.522.1350

STAGE RIGGING SYSTEM: **$225,000**

Estimate is based on providing an additional 18 double purchase counterweight line sets to augment the existing double purchase counterweight rigging system.

Estimate also includes 3 motorized line shaft winches for raising and lowering the forestage "eyebrow" acoustic reflector and 2 rows of orchestra shell ceiling panels over the stage.

Estimate includes equipment cost, delivery and installation by the Stage Rigging System Manufacturer.

STAGE DRAPERY & HOUSE CURTAIN: **$52,000**

Estimate is based on using inherently flame retardant velour. Anticipated stage drapery inventory shall include:

1 – 52'-0" w x 26'-0" h velour house curtain with 75% fullness and associated curtain track
1 – 52'-0" w x 20'-0" h velour traveler curtain with 75% fullness and associated curtain track
5 – 6'-0" w x 5 '-6" h velour orchestra pit drapes with 75% fullness and associated curtain track
4 – 52'-0" w x 10'-0" h velour borders, sewn flat
10 – 10'-0" w x 20'-0" h velour legs, sewn flat
6 – 6'-0" w x 20'-0" h velour tabs, sewn flat
1 – 52'-0" w x 20'-0" h black sharkstooth scrim
1 – 52'-0" w x 20'-0" h bleached muslin cyc

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

AUDITORIUM ACOUSTIC DRAPERY: **$113,000**

Estimate includes an allowance of $90,000 for 6 motorized "banner" type acoustic drapes that raise and lower out of the ceiling at the auditorium sidewalls, 3 on house left and 3 on house right. Each of the banner drapes shall be made of inherently flame retardant velour.

Estimate also includes an allowance of $23,000 for manually operated, inherently flame retardant velour, 100% fullness acoustic drapes and associated "walk-along" style curtain tracks that extend across the balcony level rear wall and across the new auditorium cove catwalk.

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

THEATRE SEATING: **$235,000**

Estimate includes 888 fixed seats with upholstered inner back panel; plastic outer back panel, upholstered seat cushion; plastic seat pan; hardwood armrests; aisle standards with decorative side panels and LED aisle lights. 426 fixed seats shall be mounted on the orchestra level floor, 158 fixed seats shall be mounted on the orchestra level motorized seat lifts, and 304 fixed seats shall be mounted on the balcony level.

Estimate also includes 18 high quality loose armchairs with upholstered seat backs & bottoms located in ADA seating areas.

Estimate includes equipment cost, delivery and installation by the Seating Manufacturers.

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PORTABLE CHORAL RISERS: **$75,000**

Estimate is based on rolling telescoping "bleacher" type choral risers for approximately 96 singers.

Estimate includes equipment cost, delivery and installation by the Choral Riser Platform Manufacturer.

"MARLEY" TYPE DANCE LINOLEUM: **$7,000**

Estimate is for 4 - 6'-6" wide by 56'-0" long rolls of portable dance linoleum and a rolling storage cart.

Estimate includes equipment cost and delivery only. Installation shall be by theatre personnel.

MOTORIZED SEAT RISER LIFTS: **$790,000** (Preliminary)

Estimate is an allowance for six (6) motorized seat lifts with multiple stops to be used to extend the stage for symphony use and to support fixed seating for non-symphonic performances. These lifts raise alternate rows of seating platforms with a stable self-guiding system. 158 fixed seats, mounted on the platforms, rotate to an inverted position under the lift platform to create a level top surface. The rows are then raised to form the stage extension. When reversed, the fixed seats pivot up on top of the lifts and the lifts are then lowered to create a stepped or flat seating area.

Estimate allowance includes equipment cost, delivery and installation by the Seat Lift Manufacturer.

Power, control and door interlock wiring by the Electrical Contractor is not included.

ORCHESTRA SHELL: **$150,000**

Estimate includes an allowance for a Wenger *Diva* type orchestra shell with 5 rolling side towers; 2 rows of acoustic ceiling panels, each equipped with down light fixtures, mounted on motorized stage rigging battens over the stage; and an "eyebrow" type acoustic reflector mounted on a motorized batten over the forestage. Towers and ceiling panels shall have painted finish.

Estimate allowance includes equipment cost, delivery and installation by the Orchestra Shell Manufacturer.

MISCELLANEOUS: **$10,000**

Estimate includes one (1) "Genie" type personnel lift for use in focusing stage lighting fixtures, hanging scenery, etc.

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AVALON THEATRE: OPTION 1 THEATRE EQUIPMENT BUDGET SUMMARY:

Theatre Dimming System:	$135,000	
Theatrical Wiring Devices	$ 45,000	
Stage Lighting Fixtures:	$ 80,000	
Stage Rigging System:	$225,000	
Stage Drapery & House Curtain:	$ 52,000	
Auditorium Acoustic Drapery:	$113,000	
Theatre Seating:	$235,000	
Portable Choral Risers:	$ 75,000	
"Marley" Dance Floor Linoleum:	$ 7,000	
Motorized Seat Lift Platforms:	$790,000	(Preliminary)
Orchestra Shell:	$150,000	
Miscellaneous Theatre Equipment:	$ 10,000	
TOTAL:	**$1,917,000**	

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Cleveland | 925 Euclid Avenue Suite 1900 Cleveland, Ohio 44115 | F 216.522.1357 | T 216.522.1350

Westlake
Reed
Leskosky

MEMORANDUM

From: Darrell Ziegler
dzieg@wrldesign.com

To: Richard Sourbrine
Westlake Reed Leskosky

cc:

RE: Avalon Theatre Master Plan Study
Option 2 Theatre Equipment Estimates

Date: February 16, 2010
Client: City of Grand Junction
Project: Avalon Theatre
Comm. No.: 09111.00
Phase No.: 00010
File No.: D19

Via: __X__ Memo ____Report ____Phone Call ____Fax Fax No_____

Below are the Master Plan Study Option 2 theatre equipment budget estimates for the Avalon Theatre in Grand Junction CO. Some estimates include installation while others require installation by the General/Electrical Contractor. Estimates do not include taxes and are based on equipment being bid directly to a Construction Manager or Owner. General Contractor overhead/profit markup is not included.

THEATRE DIMMING SYSTEM: $135,000

Estimate is based on 3 new dimmer racks with 258 – 2.4 kW dimmers for stage lighting and 30 – 2.4 kW dimmers/non-dims for house and work lighting; a house light control processor; a min. 1500 channel lighting control console such as an ETC *Ion* or Strand Lighting *Palette* Series; 18 Ethernet control system taps (house mix area, on stage and at each stage lighting position); 2 wall mount and 8 portable Ethernet 2-port nodes; a 4-port Ethernet control console node; an Ethemet video node; an Ethemet switch (hub); a wireless radio remote focus unit (RRFU); a remote monitor; 2 house light master control stations, and 6 – 4 preset house light control stations.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

THEATRICAL WIRING DEVICES: $45,000

Estimate is based on 108 - 20A stage lighting circuits in surface, recess and pipe mount outlet boxes; 42 – 20A circuits in connector strips mounted on front-of-house cove catwalks; 108 - 20A circuits in connector strips mounted on 4 rigging system battens over the stage and 18 – 6 circuit multicables leading from the connector strips to junction boxes mounted on the grid iron.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

STAGE LIGHTING FIXTURES, ACCESSORIES: $80,000

Estimate is based on 10 - 10° and 90 - 19°/26°/36° ellipsoidals, 24 ETC PARNels, 24 SourceFour PARs, 20 cyc lights, 6 work lights, 2 HMI followspots, 20% spare lamps, 12 drop-in iris for ellipsoidals, 24 pattern holders, 20 – 15" side arms, 8 – 21'-0" booms with 50# bases, 50 – 5'-0" 20A jumper cables, 30 – 10'-0" 20A jumper cables, 20 – 25'-0" 20A jumper cables and 30 – 3'-0" two-fers.

Estimate includes equipment cost and delivery only. Installation shall be by Theatre personnel. Installation by the General/Electrical Contractor is not required.

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Cleveland | 925 Euclid Avenue Suite 1900 Cleveland, Ohio 44115 | F 216.522.1357 | T 216.522.1350

STAGE RIGGING SYSTEM: **$290,000**

Estimate is based on providing an additional 18 double purchase counterweight line sets to augment the existing double purchase counterweight rigging system.

Estimate also includes 5 motorized line shaft winches for raising and lowering the forestage "eyebrow" acoustic reflector and 4 rows of orchestra shell ceiling panels over the stage.

Estimate includes equipment cost, delivery and installation by the Stage Rigging System Manufacturer.

STAGE DRAPERY & HOUSE CURTAIN: **$52,000**

Estimate is based on using inherently flame retardant velour. Anticipated stage drapery inventory shall include:

1 – 52'-0" w x 26'-0" h velour house curtain with 75% fullness and associated curtain track
1 – 52'-0" w x 20'-0" h velour traveler curtain with 75% fullness and associated curtain track
5 – 6'-0" w x 5 '-6" h velour orchestra pit drapes with 50% fullness and associated curtain track
4 – 52'-0" w x 10'-0" h velour borders, sewn flat
10 – 10'-0" w x 20'-0" h velour legs, sewn flat
6 – 6'-0" w x 20'-0" h velour tabs, sewn flat
1 – 52'-0" w x 20'-0" h black sharkstooth scrim
1 – 52'-0" w x 20'-0" h bleached muslin cyc

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

AUDITORIUM ACOUSTIC DRAPERY: **$113,000**

Estimate includes an allowance of $90,000 for 6 motorized "banner" type acoustic drapes that raise and lower out of the ceiling at the auditorium sidewalls, 3 on house left and 3 on house right. Each of the banner drapes shall be made of inherently flame retardant velour.

Estimate also includes an allowance of $23,000 for manually operated, inherently flame retardant velour, 100% fullness acoustic drapes and associated "walk-along" style curtain tracks that extend across the balcony level rear wall and across the new auditorium cove catwalk.

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

THEATRE SEATING: **$235,000**

Estimate includes 906 fixed seats with upholstered inner back panel; plastic outer back panel, upholstered seat cushion; plastic seat pan; hardwood armrests; aisle standards with decorative side panels and LED aisle lights. 602 fixed seats shall be mounted on the orchestra level floor, and 304 fixed seats shall be mounted on the balcony level.

Estimate also includes 20 high quality loose armchairs with upholstered seat backs & bottoms located in ADA seating areas.

Estimate includes equipment cost, delivery and installation by the Seating Manufacturers.

Phoenix | One East Camelback Road Suite 690 Phoenix, Arizona 85012 | F 602.212.1020 | T 602.212.0451 | www.WRLdesign.com
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Cleveland | 925 Euclid Avenue Suite 1900 Cleveland, Ohio 44115 | F 216.522.1357 | T 216.522.1350

PORTABLE CHORAL RISERS: **$75,000**

Estimate is based on rolling telescoping "bleacher" type choral risers for approximately 96 singers.

Estimate includes equipment cost, delivery and installation by the Choral Riser Platform Manufacturer.

PORTABLE PLATFORMS: **$24,000**

Estimate is for approx. 325 square feet of portable platforms to infill the orchestra pit and provide for additional orchestra level seating or an extension of the stage. Estimate includes a rolling storage cart.

Estimate includes equipment cost, delivery and installation by the Portable Platform Manufacturer.

"MARLEY" TYPE DANCE LINOLEUM: **$7,000**

Estimate is for 4 - 6'-6" wide by 56'-0" long rolls of portable dance linoleum and a rolling storage cart.

Estimate includes equipment cost and delivery only. Installation shall be by theatre personnel.

ORCHESTRA SHELL: **$245,000**

Estimate includes an allowance for a Wenger *Diva* type orchestra shell with 9 rolling side towers; 4 rows of acoustic ceiling panels, each equipped with down light fixtures, mounted on motorized stage rigging battens over the stage; and an "eyebrow" type acoustic reflector mounted on a motorized batten over the forestage. Towers and ceiling panels shall have painted finish.

Estimate allowance includes equipment cost, delivery and installation by the Orchestra Shell Manufacturer.

MISCELLANEOUS: **$10,000**

Estimate includes one (1) "Genie" type personnel lift for use in focusing stage lighting fixtures, hanging scenery, etc.

MULTIPURPOSE ROOM DIMMING SYSTEM: **$12,000**

Estimate is based on 12 – 2.4 kW dimmers for stage and house lighting; a house light control processor; a 12/24 channel, two-scene preset stage lighting control console; 1 house light master control stations, and 3 – 4 preset house light control stations.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

MULTIPURPOSE ROOM THEATRICAL WIRING DEVICES: **$1,000**

Estimate is based on 12 - 20A stage lighting circuits in pipe mount outlet boxes.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

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MULTIPURPOSE ROOM STAGE LIGHTING FIXTURES: $3,500

Estimate is based on 6 - 19°/26°/36° ellipsoidals, 6 – 6" Fresnels, 4 barn doors for the fresnels, 20% spare lamps, 12 – 5'-0" 20A jumper cables and 6 – 10'-0" 20A jumper cables.

Estimate includes equipment cost and delivery only. Installation shall be by Theatre personnel. Installation by the General/Electrical Contractor is n*ot r*equired.

MULTIPURPOSE ROOM PIPE GRID: $33,000

Estimate is an allowance for approximately 1080 square feet of pipe grid consisting of 1-1/2" NPS schedule 40 steel pipes suspended above the Multipurpose Room. Pipes shall be hung parallel to the centerline on 4'-0" centers. Additional pipe shall be mounted perpendicular to the centerline on 4'-0" centers. Pipe grid intersection clamps shall be used at the point where the pipes cross over each other. Pipes shall be attached to the sidewalls to prevent movement.

Estimate includes equipment cost, delivery and installation by the Rigging or Stage Drapery Contractor

MULTIPURPOSE ROOM STAGE DRAPERY: $2,500

Estimate is based on a 30'-0" w x 12'-0" h inherently flame retardant velour traveler curtain with 75% fullness and associated curtain track

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

MULTIPURPOSE ROOM RETRACTABLE SEATING $51,000

Estimate is based on 64 "pop-up" chairs with fully upholstered seat backs and seat cushions mounted on retractable or telescoping platforms. Estimate also includes 8 high quality loose armchairs with upholstered seat backs & bottoms located in ADA seating area.

Estimate includes equipment cost, delivery and installation by the Retractable Seating Contractor.

Estimate does not include two (2) 20A power receptacles and associated conduit and wire by the Electrical Contractor for retractable seating aisle lights.

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AVALON THEATRE: OPTION 2 THEATRE EQUIPMENT BUDGET SUMMARY:

Theatre Dimming System:	$135,000	
Theatrical Wiring Devices	$ 45,000	
Stage Lighting Fixtures:	$ 80,000	
Stage Rigging System:	$290,000	
Stage Drapery & House Curtain:	$ 52,000	
Auditorium Acoustic Drapery:	$113,000	
Theatre Seating:	$235,000	
Portable Choral Risers:	$ 75,000	
Portable Pit Filler Platforms:	$ 24,000	
"Marley" Dance Floor Linoleum:	$ 7,000	
Orchestra Shell:	$245,000	
Miscellaneous Theatre Equipment:	$ 10,000	
Multipurpose Room Dimming System:	$ 12,000	
Multipurpose Room Theatrical Wiring Devices:	$ 1,000	
Multipurpose Room Stage Lighting Fixtures:	$ 3,500	
Multipurpose Room Stage Drapery:	$ 2,500	
Multipurpose Room Pipe Grid	$ 33,000	
Multipurpose Room Retractable Fixed Seating:	$ 51,000	
TOTAL:	**$1,414,000**	
	($1,565,000	**w/ Pit Lift in lieu of Pit Filler Platforms)**

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Westlake
Reed
Leskosky

MEMORANDUM

From: Darrell Ziegler
dzieg@wrldesign.com

To: Richard Sourbrine
Westlake Reed Leskosky

cc:

RE: Avalon Theatre Master Plan Study
Option 3 Theatre Equipment Estimates

Date: February 16, 2010
Client: City of Grand Junction
Project: Avalon Theatre
Comm. No.: 09111.00
Phase No.: 00010
File No.: D19

Via: __X__ Memo ____Report ____Phone Call ____Fax Fax No_____

Below are the Master Plan Study Option 3 theatre equipment budget estimates for the Avalon Theatre in Grand Junction CO. Some estimates include installation while others require installation by the General/Electrical Contractor. Estimates do not include taxes and are based on equipment being bid directly to a Construction Manager or Owner. General Contractor overhead/profit markup is not included.

THEATRE DIMMING SYSTEM: $140,000

Estimate is based on 3 new dimmer racks with 288 – 2.4 kW dimmers for stage lighting and 24 – 2.4 kW dimmers/non-dims for house and work lighting; a house light control processor; a min. 1500 channel lighting control console such as an ETC *Ion* or Strand Lighting *Palette* Series; 18 Ethernet control system taps (house mix area, on stage and at each stage lighting position); 2 wall mount and 8 portable Ethernet 2-port nodes; a 4-port Ethernet control console node; an Ethemet video node; an Ethemet switch (hub); a wireless radio remote focus unit (RRFU); a remote monitor; 2 house light master control stations, and 6 – 4 preset house light control stations.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

THEATRICAL WIRING DEVICES: $55,000

Estimate is based on 108 - 20A stage lighting circuits in surface, recess and pipe mount outlet boxes; 42 – 20A circuits in connector strips mounted on front-of-house cove catwalks; 174 - 20A circuits in connector strips mounted on 5 rigging system battens over the stage and 22 – 6 circuit multicables leading from the connector strips to junction boxes mounted on the grid iron.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

STAGE LIGHTING FIXTURES, ACCESSORIES: $83,000

Estimate is based on 10 - 10° and 120 - 19°/26°/36° ellipsoidals, 24 ETC PARNels, 24 SourceFour PARs, 20 cyc lights, 6 work lights, 2 HMI followspots, 20% spare lamps, 18 drop-in iris for ellipsoidals, 30 pattern holders, 20 – 15" side arms, 8 – 21'-0" booms with 50# bases, 70 – 5'-0" 20A jumper cables, 40 – 10'-0" 20A jumper cables, 20 – 25'-0" 20A jumper cables and 30 – 3'-0" two-fers.

Estimate includes equipment cost and delivery only. Installation shall be by Theatre personnel. Installation by the General/Electrical Contractor is not *re*quired.

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STAGE RIGGING SYSTEM: **$480,000**

Estimate is based on providing 42 new double purchase counterweight line sets to replace the existing double purchase counterweight rigging system.

Estimate also includes 5 motorized line shaft winches for raising and lowering 4 rows of orchestra shell ceiling panels over the stage and the forestage "eyebrow" acoustic reflector.

Estimate includes equipment cost, delivery and installation by the Stage Rigging System Manufacturer.

STAGE DRAPERY & HOUSE CURTAIN: **$52,000**

Estimate is based on using inherently flame retardant velour. Anticipated stage drapery inventory shall include:

1 – 52'-0" w x 26'-0" h velour house curtain with 75% fullness and associated curtain track
1 – 52'-0" w x 20'-0" h velour traveler curtain with 75% fullness and associated curtain track
5 – 6'-0" w x 5 '-6" h velour orchestra pit drapes with 50% fullness and associated curtain track
4 – 52'-0" w x 10'-0" h velour borders, sewn flat
10 – 10'-0" w x 20'-0" h velour legs, sewn flat
6 – 6'-0" w x 20'-0" h velour tabs, sewn flat
1 – 52'-0" w x 20'-0" h black sharkstooth scrim
1 – 52'-0" w x 20'-0" h bleached muslin cyc

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

AUDITORIUM ACOUSTIC DRAPERY: **$113,000**

Estimate includes an allowance of $90,000 for 6 motorized "banner" type acoustic drapes that raise and lower out of the ceiling at the auditorium sidewalls, 3 on house left and 3 on house right. Each of the banner drapes shall be made of inherently flame retardant velour.

Estimate also includes an allowance of $23,000 for manually operated, inherently flame retardant velour, 100% fullness acoustic drapes and associated "walk-along" style curtain tracks that extend across the balcony level rear wall and across the new auditorium cove catwalk.

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

THEATRE SEATING: **$235,000**

Estimate includes 906 fixed seats with upholstered inner back panel; plastic outer back panel, upholstered seat cushion; plastic seat pan; hardwood armrests; aisle standards with decorative side panels and LED aisle lights. 602 fixed seats shall be mounted on the orchestra level floor, and 304 fixed seats shall be mounted on the balcony level.

Estimate also includes 20 high quality loose armchairs with upholstered seat backs & bottoms located in ADA seating areas.

Estimate includes equipment cost, delivery and installation by the Seating Manufacturers.

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PORTABLE CHORAL RISERS: **$75,000**

Estimate is based on rolling telescoping "bleacher" type choral risers for approximately 96 singers.

Estimate includes equipment cost, delivery and installation by the Choral Riser Platform Manufacturer.

PORTABLE PLATFORMS: **$24,000**

Estimate is for approx. 325 square feet of portable platforms to infill the orchestra pit and provide for additional orchestra level seating or an extension of the stage. Estimate includes a rolling storage cart.

Estimate includes equipment cost, delivery and installation by the Portable Platform Manufacturer.

"MARLEY" TYPE DANCE LINOLEUM: **$7,000**

Estimate is for 4 - 6'-6" wide by 56'-0" long rolls of portable dance linoleum and a rolling storage cart.

Estimate includes equipment cost and delivery only. Installation shall be by theatre personnel.

ORCHESTRA SHELL: **$245,000**

Estimate includes an allowance for a Wenger *Diva* type orchestra shell with 9 rolling side towers; 4 rows of acoustic ceiling panels, each equipped with down light fixtures, mounted on motorized stage rigging battens over the stage; and an "eyebrow" type acoustic reflector mounted on a motorized batten over the forestage. Towers and ceiling panels shall have painted finish.

Estimate allowance includes equipment cost, delivery and installation by the Orchestra Shell Manufacturer.

MISCELLANEOUS: **$10,000**

Estimate includes one (1) "Genie" type personnel lift for use in focusing stage lighting fixtures, hanging scenery, etc.

MULTIPURPOSE ROOM DIMMING SYSTEM: **$12,000**

Estimate is based on 12 – 2.4 kW dimmers for stage and house lighting; a house light control processor; a 12/24 channel, two-scene preset stage lighting control console; 1 house light master control stations, and 3 – 4 preset house light control stations.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

MULTIPURPOSE ROOM THEATRICAL WIRING DEVICES: **$1,000**

Estimate is based on 12 - 20A stage lighting circuits in pipe mount outlet boxes.

Estimate includes equipment cost and delivery only. Installation, power and control conduit, wire, etc. by the General/Electrical Contractor is not included.

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MULTIPURPOSE ROOM STAGE LIGHTING FIXTURES: $3,500

Estimate is based on 6 - 19°/26°/36° ellipsoidals, 6 – 6" Fresnels, 4 barn doors for the fresnels, 20% spare lamps, 12 – 5'-0" 20A jumper cables and 6 – 10'-0" 20A jumper cables.

Estimate includes equipment cost and delivery only. Installation shall be by Theatre personnel. Installation by the General/Electrical Contractor is n*ot r*equired.

MULTIPURPOSE ROOM PIPE GRID: $33,000

Estimate is an allowance for approximately 1080 square feet of pipe grid consisting of 1-1/2" NPS schedule 40 steel pipes suspended above the Multipurpose Room. Pipes shall be hung parallel to the centerline on 4'-0" centers. Additional pipe shall be mounted perpendicular to the centerline on 4'-0" centers. Pipe grid intersection clamps shall be used at the point where the pipes cross over each other. Pipes shall be attached to the sidewalls to prevent movement.

Estimate includes equipment cost, delivery and installation by the Rigging or Stage Drapery Contractor

MULTIPURPOSE ROOM STAGE DRAPERY: $2.500

Estimate is based on a 30'-0" w x 12'-0" h inherently flame retardant velour traveler curtain with 75% fullness and associated curtain track

Estimate includes equipment cost, delivery and installation by the Stage Drapery Contractor.

MULTIPURPOSE ROOM RETRACTABLE SEATING $51,000

Estimate is based on 64 "pop-up" chairs with fully upholstered seat backs and seat cushions mounted on retractable or telescoping platforms. Estimate also includes 8 high quality loose armchairs with upholstered seat backs & bottoms located in ADA seating area.

Estimate includes equipment cost, delivery and installation by the Retractable Seating Contractor.

Estimate does not include two (2) 20A power receptacles and associated conduit and wire by the Electrical Contractor for retractable seating aisle lights.

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AVALON THEATRE: OPTION 3 THEATRE EQUIPMENT BUDGET SUMMARY:

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Stage Lighting Fixtures:	$ 83,000	
Stage Rigging System:	$480,000	
Stage Drapery & House Curtain:	$ 52,000	
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Theatre Seating:	$235,000	
Portable Choral Risers:	$ 75,000	
Portable Pit Filler Platforms:	$ 24,000	
"Marley" Dance Floor Linoleum:	$ 7,000	
Orchestra Shell:	$245,000	
Miscellaneous Theatre Equipment:	$ 10,000	
Multipurpose Room Dimming System:	$ 12,000	
Multipurpose Room Theatrical Wiring Devices:	$ 1,000	
Multipurpose Room Stage Lighting Fixtures:	$ 3,500	
Multipurpose Room Stage Drapery:	$ 2,500	
Multipurpose Room Pipe Grid	$ 33,000	
Multipurpose Room Retractable Fixed Seating:	$ 51,000	
TOTAL:	**$1,622,000**	
	($1,773,000	**w/ Pit Lift instead of Pit Filler Platforms)**

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Westlake
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MEMORANDUM

From: Jill Maurer
jmaur@wrldesign.com

To: Richard Sourbrine
Westlake Reed Leskosky

cc:

Date:	February 23, 2010
Client:	City of Grand Junction
Project:	Avalon Theatre
Comm. No.:	9111.00
Phase No.:	00010
File No.:	D28

RE: Avalon Theatre Master Plan Study
Audiovisual Equipment Budget Estimates

Via: _X_ Memo ____Report ____Phone Call ____Fax Fax No_____

The following are Audiovisual Equipment budget estimates for the Avalon Theatre based on the study report. These estimates are for AV equipment systems only.

Some estimates include installation while others require installation by the General/Electrical Contractor. Estimates do not include taxes and are based on equipment being bid directly to the Construction Manager or Owner. General Contractor overhead / profit markup is not included.

Reinforcement Loudspeakers and Amplifiers: $112,420

Estimate is based on left/right clusters containing two (2) - three-way full range cabinets hung from drum winches in the attic. Two (2) subwoofers shall be installed near the main floor level. Four (4) under balcony loudspeakers will be installed beneath the overhang to cover rear main floor seats. Two (2) clusters consisting of two (2) – two-way cabinets and one (1) subwoofer shall be located off the new lighting catwalk to cover the mezzanine area. Two (2) additional cabinets shall be dead hung from the ceiling to cover the upper mezzanine area. Loudspeakers shall be powered by six (6) dual channel amplifiers.

Estimate includes equipment cost, delivery, installation, and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Cinema Loudspeakers and Amplifiers: $51,890

Estimate is based on thirty-five (35) surround sound speakers and a three-way screen array system. New rear screen loudspeakers shall be powered by five (5) dual channel amplifiers and the surround sound speakers shall be powered by six (6) dual channel amplifiers.

Estimate includes equipment cost, delivery, installation, and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

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Audio Console: **$38,460**

Estimate includes one (1) forty-eight channel digital console with audio cabling and console tilt up stand.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Equipment Racks: **$4,660**

Estimate includes two (2) full sized equipment racks located in the projection room and three (3) half sized racks for the house mix area. Racks will contain drawers for equipment storage.

Estimate includes equipment cost, delivery, and installation by the Audiovisual Contractor.

Audio Source Equipment: **$5,630**

Estimate is based on one (1) MP3 player, one (1) iPod docking station, and one (1) computer with ProTools or similar audio software installed.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor.

Signal Processing Equipment: **$10,760**

Estimate is based on a new digital signal processor with wired remote control at the house mix position, two (2) graphic equalizers, one (1) compressor/limiter, and one (1) digital effects processor. One (1) audio matrix router will be provided for flexible connectivity.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor.

Assisted Listening System: **$10,510**

Estimate is based on one (1) two-channel transmitter, antennas and thirty-seven (37) belt packs and earphones as required by the American Disabilities Act. Estimate also includes two (2) charging cases which hold sixteen units each. Belt pack and earphone quantity will change based on final seat count. Current estimate based on 926 seats.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Stage Monitoring/Paging: **$11,110**

Estimate is based on installing ceiling loudspeakers and volume controls in all technical backstage areas and offices. A program microphone will be installed at a mezzanine rail position to provide the signal. Two (2) 37" LCD monitors will be installed to provide visual monitoring of the stage.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

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Camera: **$7,970**

Estimate is based on one (1) HD color camera with mounting hardware to attach it to the mezzanine rail.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Technical Production Communication: **$15,530**

Estimate is based on a four-channel main station, headsets, handsets, belt packs, and wall plates.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Microphone Package: **$20,050**

Estimate is based on a standard package of reinforcement microphones including six (6) vocal mics, six (6) instrumental mics, a piano microphone system, two (2) podium mics, three (3) boundary mics and eight (8) wireless systems.

Estimate includes equipment cost, and delivery by the Audiovisual Contractor.

Wiring Devices: **$6,330**

Estimate includes new audio and video system plates onstage, backstage, at house mix, in the projection booth and in the lobby areas.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Projector: **$79,700**

Estimate is based on a HD 10,000 ANSI lumen16:9 native LCD projector with lens, lamps and stand located at in the projection booth.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Projection Screen: **$13,970**

Estimate is based on a 40'-0" w x 22'-6" h fixed projection screen hung by truss frame onto a theatrical batten.

Estimate includes equipment cost, delivery and installation and by the Audiovisual Contractor.

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Projection Source Equipment and Switcher: **$7,820**

Estimate includes one (1) professional DVD reader and recorder unit for playback and recording and one (1) 24x24 video switcher to control all inputs and outputs.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor.

Projection Control System: **$9,740**

Estimate includes a control processor and touch panel to allow one communication stream to control all the film equipment including the audio devices. Touch panel will be located in the projection booth.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Lobby Enhancements: **$16,580**

Estimate is based on installing ceiling speakers for stage reinforcement, playback and paging. Two (2) 46" LCD monitors will be installed to provide stage viewing to latecomers or playback of advertising. Box office area shall contain a small equipment rack with CD player and DVD player for lobby playback. The lobby system will be able to act as a separate space for smaller events or pre/post show functions.

Estimate includes equipment cost, delivery, installation and wire termination by the Audiovisual Contractor. Infrastructure back boxes and conduit installation by the General/Electrical Contractor is not included.

Multi-Purpose Room: **$66,320**

Estimate is based on cinema sound and projection. Surround sound speakers will be installed along the side walls and portable loudspeaker cabinets will be located behind the screen. The screen shall be a motorized, 16:9 aspect ratio matte white screen. A 6000 lumen LCD projector shall be located in the projection booth. Assisted listening system will provide reinforcement through individual headsets. Audio shall be controlled through an analog mixer that will located in the projection booth and mix CD, iPod docking station, DVD and microphone sources.

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AUDIOVISUAL EQUIPMENT BUDGET SUMMARY:

Reinforcement Loudspeakers & Amplifiers:	$112,420
Cinema Loudspeakers & Amplifiers:	$ 51,890
Audio Console:	$ 38,460
Equipment Racks:	$ 4,660
Audio Source Equipment:	$ 5,630
Signal Processing Equipment:	$ 10,760
Assisted Listening System:	$ 10,510
Stage Monitoring/Paging:	$ 11,110
Camera:	$ 7,970
Technical Production Communication:	$ 15,530
Microphone Package:	$ 20,050
Wiring Devices:	$ 6,330
Projector:	$ 79,700
Projection Screen:	$ 13,970
Projection Source Equipment and Switcher:	$ 7,820
Projection Control System:	$ 9,740
Lobby Enhancements:	$ 16,580
Multi-Purpose Room:	$ 66,320
TOTAL:	**$ 489,450**

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The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: BRYAN WADE
2. Organization represented: AVALON THEATRE/TTCC
3. Position/title/role with organization: FILM PROJECTIONIST
4. Address: 3023 MILBURN DRIVE
   GRAND JCT. CO 81504
5. Email address: BLUESWADE@GMAIL.COM
6. Telephone number: 970-270-7810
7. Fax number: ___

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.
   FILM PROJECTION, ON-SCREEN EVENTS, TV BROADCAST EVENTS, PRESENTATIONS.

2. Number of performances per season/month/year?
   TYPICALLY UP TO 300 DAYS PER YEAR.

3. Length/dates of typical season?
   NO SEASON, TYPICALLY WE CHANGE FILMS EITHER WEEKLY OR BI-WEEKLY

4. How far in advance does your organization set your season?
   WE BOOK FILMS ANYWHERE FROM 1 WEEK TO 3 MONTHS IN ADVANCE
5. Where does your organization currently present these performances and events?
   AVALON THEATRE

   a. What is the seating capacity of this location?
      976

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?
   AS MENTIONED IN ABOVE QUESTION 4.

7. Quantity and duration of rehearsal periods?
   N/A

8. Typical number of audience members at any given performance?
   VARIES BETWEEN PROGRAMS. INDEPENDENT FILMS IN 2009 RANGED BETWEEN 5 AND 50 PER SHOWING. CLASSICS IN 2009 BETWEEN 50 AND 350.
9. Average age of audience?
   INDEPENDENT FILMS: 40+
   CLASSICS: 18-50

10. Typical number of cast members?
    NA

11. Age range of cast?
    NA

12. Size of musical group (orchestra, band, choir, accompaniment)?
    NA

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

NA

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

NA

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

(a) Art exhibitions

(b) Chamber or ensemble chorus concerts

(c) Chamber orchestra or ensemble concerts

d. Community arts events, describe:

e. Community interest group meetings, describe:

(f.) Contemporary Music (Jazz, Pop, Country)

g. Dance, type:

h. Distinguished lecturer series

(i.) Dramatic production

(j.) Film

k. Musical theatre/Broadway series

(l.) Opera

m. Organ recital

n. Piano recitals

(o.) Rock concerts

(p.) Symphony chorus concerts

(q.) Symphony orchestra/symphonic band concerts

r. Touring productions, describe:

s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?

   ~~NA~~ 300 DAYS PER YEAR

   b. Length/dates of typical season?

   NA

   c. Quantity and duration of rehearsal periods in the facility?

   NA

   d. Typical number of audience members at any given performance?

   FILMS RUN ON AN ATYPICAL SCHEDULE FILLING IN THE BLANK DAYS BETWEEN EVENTS. AUDIENCE GROWTH IS SOMEWHAT DEPENDENT UPON DEVELOPING A CONSISTENT SCHEDULE FOR FILM.

   e. What growth in audience size is anticipated in the next five years?

   SEE d. ABOVE.

   f. Typical number of cast members?

   NA

   g. Age range of cast?

   NA

   h. Size of musical group (orchestra, band, choir, accompaniment)?

   NA

   On-stage:

   NA

In orchestra pit:

NA

i. Size of technical crew?

NA

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

NA

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

NEW SEATS

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

NA

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:

NA

What is the typical proscenium height and width for your events?

NA

b. Stage:

NA

c. Wings:
NA

d. Apron / stage extension:
NA

e. Orchestra pit:
NA

f. Auditorium seating capacity (include requirement for a minimum seat count):

g. Control booth:
NA

h. Followspot/ projection booth:
PROJECTION BOOTH IS A GOOD SIZE FOR OUR NEEDS

i. Green Room:
NA

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):
NA

k. Visiting stage manager / production office:
NA

l. Make-up room:
NA

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:
NA

n. Scenery/property storage:

NA

o. Lighting/audio equipment storage:

NA

p. Audio equipment storage:

NA

q. Musical instrument storage:

NA

r. Costume storage:

NA

s. Warming Kitchen (Back of House):

NA

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

NA

u. Bus drop off / loading (include minimum number and size of buses):

NA

v. Bus parking (including minimum number of buses):

NA

w. Box Office:

NA

Minimum number of ticket windows? 2

Computerized? YES Cash / Credit Cards? YES Treasurer's office? NO

x. Lobby:

NA

y. Gallery/exhibit space:

NA

z. Premium patron reception room:

NA

aa. Food concessions / FOH warming kitchen:

NA

bb. Merchandise concessions:

NA

cc. Rehearsal space:

NA

dd. Administration / offices (describe):

NA

ee. Classrooms (describe types):

NA

ff. Other storage:

NA

gg. Other spaces:

NA

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

   NA

   b. House sound system:

   NA

   c. Stage monitor system:

   NA

   d. Back stage paging and monitor system:

   NA

e. Live house mix position:

NA

Cable pass from house mix position to stage?

NA

f. Stage lighting positions:

NA

g. Stage dimming and distribution system:

NA

h. Stage lighting fixtures:

NA

i. House lighting system:

NA

j. Stage rigging system:

NA

k. Stage drapery:

NA

l. Concert enclosure (orchestra shell):
NA

m. Stage floor / dance linoleum:
NA

n. Orchestra pit / motorized pit lift:
NA

o. Piano:

Size: NA Manufacturer: NA

p. Film/video projection:
FILM & VIDEO PROJECTION EQUIPMENT ARE CURRENTLY ADEQUATE. 35MM PROJECTOR IS OLDER AND PLATTER SYSTEM AS WELL.
A WISH LIST WOULD INCLUDE MODERNIZING 35 MM / PLATTER SYSTEM, A DVD PROJECTOR W/ HIGHER LUMENS, A CINEMA GRADE DLP AND IMPROVED DIGITAL SURROUND SOUND.

q. Video teleconferencing, distance learning:
NOT CURRENTLY AVAILABLE. WOULD BE A WONDERFUL ADDITION TO PROGRAMMING CAPABILITIES

r. Lobby audio/visual/video:
LOBBY A/V WOULD BE A WELCOME ADDITION.

s. IT / Internet / Server room:
NA

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?
NA

b. How many performers need microphones?
NA

c. Is there a need to mike large groups?
NA

d. Will large groups be seated or standing?
NA

e. Are children performing onstage such as in a chorus formation?
NA

f. Will singers be onstage simultaneously with musicians?
NA

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?
NA

h. Do individual performers require handheld microphones or lavalier style microphones or both?
NA

i. How often would your group utilize the theatre for corporate style presentations?
ABOUT A DOZEN TIMES A YEAR.

j. Would presentations require performer amplification?
NA

k. Would presentations require use of video shown from source material?
YES

l. Are video and audio advertising capabilities in the lobby preferred?
YES

m. Are latecomers held in the lobby until an appropriate break in the performance?
NA

n. Would it be preferable if latecomers could view the show on displays before being seated?
NA

o. Will broadcast trucks take an audio feed from the theatre program?
NA

p. How many film events are anticipated?
UP TO 300 DAYS PER YEAR

q. Do you require the use of 70mm, 35mm and/or DVD material playback?
YES

r. Will performances require audio and video recording for archival purposes? For distribution purposes?
NO

s. Does your group own production equipment? Would the equipment be brought to the Avalon
NA

for performances?

t. How is equipment moved between theatres?
NA

9. Please provide system description of production equipment your organization currently owns.
NA

a. Does your organization regularly rent production equipment? If so, what pieces or systems?
NA

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.
NA

11. Describe any other food service requirements your organization may require for special events, etc.
NA

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.
I ANTICIPATE USING THE AVALON ON A SIMILAR FREQUENCY TO OUR CURRENT SCHEDULE

13. What facility component(s) are imperative if your organization were to utilize this facility?
FILM PROJECTION/SCREEN

14. What primary component would make this facility most attractive and usable for your organization?
A SMALLER, DEDICATED SCREENING ROOM.

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?
NA

16. Do you have any safety concerns?
NA

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.
KEYS INCLUDE: AUDIENCE COMFORT, HEATING, COOLING, SEATING. AN OUTSIDE MARQUEE. IMPROVEMENTS TO LOBBY LIGHTING.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:
NA

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Lloyd Unfred
2. Organization represented: Bookcliff Barbershop Chorus
3. Position/title/role with organization: Treasurer,show coordinator
4. Address: 3605 Ridge ct.
5. Email address: crosol@bresnan.net
6. Telephone number: 314-7202
7. Fax number:

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

Annual show. Two performances in April

Misselanious vocal music performances in many locations over the valley.

2. Number of performances per season/month/year?

12 to 14 performances per year

3. Length/dates of typical season?

Year round

4. How far in advance does your organization set your season?

1 year

5. Where does your organization currently present these performances and events?

Two rivers, Avalon, churches, high schools,nursing homes, main street.

   a. What is the seating capacity of this location?

varies

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

7. Quantity and duration of rehearsal periods?

1 evening prior to shows

8. Typical number of audience members at any given performance?

400 plus

9. Average age of audience?

65

10. Typical number of cast members?

80

11. Age range of cast?

9 to 80

12. Size of musical group (orchestra, band, choir, accompaniment)?

40 chorus members plus 40 kids

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

15,members and 3 technical directors

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

No.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions

   b. Chamber or ensemble chorus concerts x

   c. Chamber orchestra or ensemble concerts x

   d. Community arts events, describe: x

   e. Community interest group meetings, describe:

   f. Contemporary Music (Jazz, Pop, Country) x

   g. Dance, type: x

   h. Distinguished lecturer series

   i. Dramatic production x

   j. Film

   k. Musical theatre/Broadway series x

   l. Opera x

   m. Organ recital

   n. Piano recitals x

   o. Rock concerts

   p. Symphony chorus concerts x

   q. Symphony orchestra/symphonic band concerts x

   r. Touring productions, describe:

s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

a. Number of performances per season/month/year?

1

b. Length/dates of typical season?

Year round

c. Quantity and duration of rehearsal periods in the facility?

1 night

d. Typical number of audience members at any given performance?

500

e. What growth in audience size is anticipated in the next five years?

50 %

f. Typical number of cast members?

80

g. Age range of cast?

same

h. Size of musical group (orchestra, band, choir, accompaniment)?

none

On-stage:

In orchestra pit:

i. Size of technical crew?

6

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

Larger stage and dressing rooms

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

Better seating and larger entry

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

Better acoustics

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:

What is the typical proscenium height and width for your events?

b. Stage:

c. Wings:

d. Apron / stage extension:

e. Orchestra pit:

f. Auditorium seating capacity (include requirement for a minimum seat count):

g. Control booth:

h. Followspot/ projection booth:

i. Green Room:

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

k. Visiting stage manager / production office:

l. Make-up room:

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

n. Scenery/property storage:

o. Lighting/audio equipment storage:

Lighting needs to be updated to this century

p. Audio equipment storage:

q. Musical instrument storage:

r. Costume storage:

s. Warming Kitchen (Back of House):

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

u. Bus drop off / loading (include minimum number and size of buses):

v. Bus parking (including minimum number of buses):

w. Box Office:

Minimum number of ticket windows?

Computerized? Cash / Credit Cards? Treasurer's office?

x. Lobby:

y. Gallery/exhibit space:

z. Premium patron reception room:

aa. Food concessions / FOH warming kitchen:

bb. Merchandise concessions:

cc. Rehearsal space:

dd. Administration / offices (describe):

ee. Classrooms (describe types):

ff. Other storage:

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

      Updated to this century

   b. House sound system:

      Updated to this century

   c. Stage monitor system:

      We need one

   d. Back stage paging and monitor system:

      We need one

e. Live house mix position:

Cable pass from house mix position to stage?

f. Stage lighting positions:

g. Stage dimming and distribution system:

h. Stage lighting fixtures:

i. House lighting system:

j. Stage rigging system:

k. Stage drapery:

l. Concert enclosure (orchestra shell):

This would be great

m. Stage floor / dance linoleum:

n. Orchestra pit / motorized pit lift:

o. Piano:

Size: Manufacturer:

p. Film/video projection:

q. Video teleconferencing, distance learning:

r. Lobby audio/visual/video:

s. IT / Internet / Server room:

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

100 %

b. How many performers need microphones?

It changes each year

c. Is there a need to mike large groups?

Yes!!!!!!!

d. Will large groups be seated or standing?

Standing on risers

e. Are children performing onstage such as in a chorus formation?

Yes

f. Will singers be onstage simultaneously with musicians?

no

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

50 singers and 5o kids

h. Do individual performers require handheld microphones or lavalier style microphones or both?

Condenser mics for all performers

i. How often would your group utilize the theatre for corporate style presentations?

0

j. Would presentations require performer amplification?

k. Would presentations require use of video shown from source material?

l. Are video and audio advertising capabilities in the lobby preferred?

m. Are latecomers held in the lobby until an appropriate break in the performance?

yes

n. Would it be preferable if latecomers could view the show on displays before being seated?

o. Will broadcast trucks take an audio feed from the theatre program?

p. How many film events are anticipated?

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

yes

s. Does your group own production equipment? Would the equipment be brought to the Avalon for performances?

t. How is equipment moved between theatres?

9. Please provide system description of production equipment your organization currently owns.

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

Sound

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

11. Describe any other food service requirements your organization may require for special events, etc.

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

13. What facility component(s) are imperative if your organization were to utilize this facility?

14. What primary component would make this facility most attractive and usable for your organization?

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

16. Do you have any safety concerns?

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wridesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: John F. Cunningham P.E. CCE.
2. Organization represented: Grand Junction Centennial Band - 501 C3
3. Position/title/role with organization: President
4. Address: 2518 Monument Road
   Grand Junction, CO 81503
5. Email address: john@burkeeng.com
6. Telephone number: 970-243-9091
7. Fax number: 970-242-8543

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.
   Symphonic concert Band performances

2. Number of performances per season/month/year?
   Two

3. Length/dates of typical season?
   Year around

4. How far in advance does your organization set your season?
   1 year

5. Where does your organization currently present these performances and events?
   Avalon and Parks

   a. What is the seating capacity of this location?
      Avalon, 980 seats as currently configured

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?
   1 year

7. Quantity and duration of rehearsal periods?
   At the Avalon we have a dress rehearsal before performances, we have been told that we will be able to utilize the rehearsal facilities envisioned for the renovated Avalon.

8. Typical number of audience members at any given performance?
   600 to 800

9. Average age of audience?
   Varies, however core audience is 50 plus

10. Typical number of cast members?
    The band has approximately 75 performers

11. Age range of cast?
    16 yrs to 88 years

12. Size of musical group (orchestra, band, choir, accompaniment)?
    75

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?
    One

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.
    Ten concerts in the parks.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions Yes
   b. Chamber or ensemble chorus concerts Yes
   c. Chamber orchestra or ensemble concerts Yes
   d. Community arts events, describe: Yes
   e. Community interest group meetings, describe: Yes
   f. Contemporary Music (Jazz, Pop, Country) Yes
   g. Dance, type: All, Yes
   h. Distinguished lecturer series Yes
   i. Dramatic production Yes
   j. Film Yes
   k. Musical theatre/Broadway series Yes
   l. Opera Yes
   m. Organ recital Yes
   n. Piano recitals Yes
   o. Rock concerts Yes
   p. Symphony chorus concerts Yes
   q. Symphony orchestra/symphonic band concerts Yes
   r. Touring productions, describe: Yes
   s. Other: Churches in Transition

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?
   Spring Concert Avalon
   Christmas Concert Avalon
   10 concerts in parks in the summer

   b. Length/dates of typical season?
   Year Around.

   c. Quantity and duration of rehearsal periods in the facility?
   thirty four rehearsals, hopefully in the renovated Avalon
   2 dress rehearsals for concerts at the Avalon.

   d. Typical number of audience members at any given performance?
   600 to 800

   e. What growth in audience size is anticipated in the next five years?
   Flat

   f. Typical number of cast members?
   Band has 75 performers

   g. Age range of cast?
   16 yrs to 88yrs

   h. Size of musical group (orchestra, band, choir, accompaniment)?
   75 performers

   On-stage:
   All on stage

In orchestra pit: None, unless a choir is with us as will be the case in April.

i. Size of technical crew?
One

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.
A wider, deeper stage with a performance shell. The hall balcony angle could be changed for usability or the back wall of the stage moved south, perhaps across the alley to form the north wall of the multistory parking structure.

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.
The sight lines are poor at the close in seating. The seats are uncomfortable, too narrow and too close to the row in front. The aisle must be no wider than 20 seats.

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.
The historic images and character should be maintained. The HVAC system should be totally renovated to provide a quiet comfortable draft free environment utilizing a displacement system. The house lighting needs to be instant on and dimable. The stage lighting and dimmer systems need to be replaced. Follow the Kirkegaard acoustic recommendations. For parking, build the parking structure and join it to the Avalon.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:
As wide as possible, deleting the wings or reducing to a minimum as per the Chamberlin drawings.
What is the typical proscenium height and width for your events?
As high as possible, remove the projection down on the house side to have no projection below the ceiling.

b. Stage:
As large as possible, with a removable acoustic shell.

c. Wings:
Minimal

d. Apron / stage extension:
Extension into house means a steeper balcony for sight lines

e. Orchestra pit:
Pit with lift

f. Auditorium seating capacity (include requirement for a minimum seat count):
800

g. Control booth:
In back of house

h. Followspot/ projection booth:
Automated from face of balcony

i. Green Room:
The east annex can provide rehearsal/green room space with Mechanical Equipment Room under in a basement.

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):
N.A. for GJCB use

k. Visiting stage manager / production office:
N.A for GJCB use

l. Make-up room:
N.A. for GJCB use

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:
N.A. for GJCB use

n. Scenery/property storage:
The GJCB needs a secure area for storage of percussion equipment, perhaps in the annex basement or associated with the rehearsal room.

o. Lighting/audio equipment storage:
N.A. for the GJCB

p. Audio equipment storage:
N.A. for the GJCB

q: Musical instrument storage:
The G.J.C.B. need a secure storage area for the percussion equipment, perhaps in the annex basement or associated with the rehearsal room.

r. Costume storage:
N.A. for the G.J.C.B.

s. Warming Kitchen (Back of House):
N.A. for the GJCB.

t. Loading/receiving/ truck dock (include minimum number and size of trucks):
The GJCB presently has one truck with a lift gate. 20x8x8 box approximately 4 ft high.

u. Bus drop off / loading (include minimum number and size of buses):
Nursing Home buses, 5 cst.

v. Bus parking (including minimum number of buses):
N.A. for G.J.C.B.

w. Box Office:
Tickets can be sold in lobby with tables or utilize the box office.

Minimum number of ticket windows?

Computerized? No Cash / Credit Cards? Yes Treasurer's office? No.

x. Lobby:
Ticket sales from cash box

y. Gallery/exhibit space:
N.A. G.J.C.B.

z. Premium patron reception room:
N.A. for GJCB.

aa. Food concessions / FOH warming kitchen:
N.A. for GJCB

bb. Merchandise concessions:
N.A. for GJCB

cc. Rehearsal space:
The GJCB need the same size space as the GJSO

dd. Administration / offices (describe):
N.A. for the G.J.C.B.

ee. Classrooms (describe types):
N.A. for the G.J.C.B.

ff. Other storage:
N.A. for the GJCB

gg. Other spaces:
N.A. for GJCB

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:
   Follow the Kirkegaar acoustic recommendations

   b. House sound system:
   N.A. for GJCB.

   c. Stage monitor system:
   N.A. for GJCB.

   d. Back stage paging and monitor system:
   N.A for GJCB

e. Live house mix position:

N.A. for G.J.C.B.

Cable pass from house mix position to stage?

f. Stage lighting positions:

Must be an seperate system associated with the roof of the shell which clears of the fly gallery. The system should provide a minimum of 100 fc on the 36" stand back, with a low heat generating light source.

g. Stage dimming and distribution system:

N.A. for G.J.C.B.

h. Stage lighting fixtures:

See "f" above

i. House lighting system:

Instant on and dimable

j. Stage rigging system:

N.A. for G.J.C.B.

k. Stage drapery:

N.A. for G.J.C.B.

l. Concert enclosure (orchestra shell):
Must have shell, same a GJSO

m. Stage floor / dance linoleum:
N.A. for G.J.C.B.

n. Orchestra pit / motorized pit lift:
Pit lift for groups that join the GJCB

o. Piano:

Size: Grand Manufacturer: Rented ?

p. Film/video projection:
N.A. for GJCB, except in practice room.

q. Video teleconferencing, distance learning:
N.A. for GJCB.

r. Lobby audio/visual/video:
N.A. for GJCB

s. IT / Internet / Server room:
N.A. for G.J.C.B.

t. Other special technical capabilities required or desired
N.A.

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?
Only Guest and Conductor microphones to house system.

b. How many performers need microphones?
Typically two

c. Is there a need to mike large groups?
Choral groups need to be group miked.

d. Will large groups be seated or standing?
Standing on risers in pit area

e. Are children performing onstage such as in a chorus formation?
Sometimes

f. Will singers be onstage simultaneously with musicians?
Yes

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?
20 singer on risers infront of stage

h. Do individual performers require handheld microphones or lavalier style microphones or both?
Both

i. How often would your group utilize the theatre for corporate style presentations?
Never

j. Would presentations require performer amplification?
NA

k. Would presentations require use of video shown from source material?
NA

l. Are video and audio advertising capabilities in the lobby preferred?
NA

m. Are latecomers held in the lobby until an appropriate break in the performance?
No

n. Would it be preferable if latecomers could view the show on displays before being seated?
No

o. Will broadcast trucks take an audio feed from the theatre program?
No

p. How many film events are anticipated?
None

q. Do you require the use of 70mm, 35mm and/or DVD material playback?
No

r. Will performances require audio and video recording for archival purposes? For distribution purposes?
Yes, we record every Avalon Concert

s. Does your group own production equipment? Would the equipment be brought to the Avalon
Vendor records with his equipment (Ardvark Recording)

for performances?

t. How is equipment moved between theatres?
Truck

9. Please provide system description of production equipment your organization currently owns.
Stands, Chairs, Podium, Percussion Equipment

a. Does your organization regularly rent production equipment? If so, what pieces or systems?
No.

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.
None other than ticket sales.

11. Describe any other food service requirements your organization may require for special events, etc.
N.A. for the GJCB

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.
Weekly on thursdays except in summer for rehearsals and performances.

13. What facility component(s) are imperative if your organization were to utilize this facility?
Practice Room, Storage Area, Shell for stage, Improved lighting, Improved Acoustics, Improved seating, larger Stage, close parking.

14. What primary component would make this facility most attractive and usable for your organization?
Larger Stage

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?
None of the listed component are required for one G, J, C, B.

16. Do you have any safety concerns?
The building should be fully sprinkled to meet current codes.

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.
The modified Chamberlin Plan with a common wall to a parking structure, with the stage expanded to the south. The proscenium wall removed flush with

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:
Churches with outreach are likely users of the facility.

.pose of this questionnaire is help the Design Team understand the needs, wants and desires of your ganization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Tim Nutting
2. Organization represented: The Downtown Vineyard
3. Position/title/role with organization: Music / Worship Pastor - Director.
4. Address: 634 Main St. Grd Jct. CO
5. Email address: timn@gjvineyard.org
6. Telephone number: 970-242-0813
7. Fax number:

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.
   - Sunday AM Church services with Full Rock Band
   - Occasional Special Concert / Charity Fundraiser.

2. Number of performances per season/month/year?
   52 / yr.
   + Special Christmas Production

3. Length/dates of typical season?

   Year Long

4. How far in advance does your organization set your season?

   At least 1 Year.

5. Where does your organization currently present these performances and events?

   At The Avalon Theater.

   a. What is the seating capacity of this location?

      1000

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

   At least One Year.

7. Quantity and duration of rehearsal periods?

   2 hrs Weekly in off-site Location.

8. Typical number of audience members at any given performance?

   300 - 350

9. Average age of audience?

   35

10. Typical number of cast members?

    7 - 10

11. Age range of cast?

    18 - 45

12. Size of musical group (orchestra, band, choir, accompaniment)?

    5 - 7 Piece band

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

2 - 4

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

Occasional outdoor Concerts @ Parks & BBQs.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions

   b. Chamber or ensemble chorus concerts

   c. Chamber orchestra or ensemble concerts

   d. Community arts events, describe:

   e. Community interest group meetings, describe:

   f. Contemporary Music (Jazz, Pop, Country)

   g. Dance, type:

   h. Distinguished lecturer series

   i. Dramatic production

   j. Film

   k. Musical theatre/Broadway series

   l. Opera

   m. Organ recital

   n. Piano recitals

   (o.) Rock concerts

   p. Symphony chorus concerts

   q. Symphony orchestra/symphonic band concerts

   r. Touring productions, describe:

   (s.) Other: Church Service

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?

   52

   b. Length/dates of typical season?

   Year

   c. Quantity and duration of rehearsal periods in the facility?

   Off-site

   d. Typical number of audience members at any given performance?

   300-350

   e. What growth in audience size is anticipated in the next five years?

   300-500 - Total 600-800

   f. Typical number of cast members?

   10

   g. Age range of cast?

   18-75

   h. Size of musical group (orchestra, band, choir, accompaniment)?

   7 Piece

   On-stage: 7 Piece Band

In orchestra pit: NA

i. Size of technical crew? 4-6

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

Wider Isles would be convienent,
One Row less on Front side rows could give more room.

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

Better Isle lighting in balcony / area lighting.

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:

What is the typical proscenium height and width for your events?

b. Stage:

c. Wings:

d. Apron / stage extension:

e. Orchestra pit:

f. Auditorium seating capacity (include requirement for a minimum seat count):

Min 750

g. Control booth:

Current Space is adequate

h. Followspot/ projection booth:

l. Green Room:

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

k. Visiting stage manager / production office:

l. Make-up room:

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

n. Scenery/properly storage:

o. Lighting/audio equipment storage:

p. Audio equipment storage:
Would be useful for a weekly user to have some storage space for audio gear & drum kit.

q. Musical instrument storage:

r. Costume storage:

s. Warming Kitchen (Back of House):

t. Loading/receiving/ truck dock (include minimum number and size of trucks):
Min 1. Current is adequate.

u. Bus drop off / loading (include minimum number and size of buses):

v. Bus parking (including minimum number of buses):

w. Box Office:

Minimum number of ticket windows?

Computerized? Cash / Credit Cards? Treasurer's office?

x. Lobby:

y. Gallery/exhibit space:

z. Premium patron reception room:

aa. Food concessions / FOH warming kitchen:

bb. Merchandise concessions:

cc. Rehearsal space:

dd. Administration / offices (describe):

ee. Classrooms (describe types):

ff. Other storage:

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

   b. House sound system:

   Min 32 CH Digital Sound Board
   with adequate System for Amplification (Rock Concert)

   c. Stage monitor system:

   d. Back stage paging and monitor system:

s. IT / Internet / Server room:

Wi-Fi Connection.

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

100%

b. How many performers need microphones?

4-5

c. Is there a need to mike large groups?

Possibly.

d. Will large groups be seated or standing?

Standing.

e. Are children performing onstage such as in a chorus formation?

Rarely.

f. Will singers be onstage simultaneously with musicians?

Yes.

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

Maximum: 6-7 musicians (Rock Band Format) & 3-5 Singers.

h. Do individual performers require handheld microphones or lavaller style microphones or both?

1-2 Laviler
3-4 Handheld

i. How often would your group utilize the theatre for corporate style presentations?

j. Would presentations require performer amplification?

k. Would presentations require use of video shown from source material?

Yes

l. Are video and audio advertising capabilities in the lobby preferred?

m. Are latecomers held in the lobby until an appropriate break in the performance?

NO

n. Would it be preferable if latecomers could view the show on displays before being seated?

o. Will broadcast trucks take an audio feed from the theatre program?

p. How many film events are anticipated?

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

s. Does your group own production equipment? Would the equipment be brought to the Avalon

for performances?

Yes

t. How is equipment moved between theatres?

Via Trailer.

9. Please provide system description of production equipment your organization currently owns.

Digital Mixer.
Full PA (Rented). Sound Equip.
2 - side Screens / Velours - Rear Projection

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

Yes. PA. - Speakers / Mains.

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

Coffee.

11. Describe any other food service requirements your organization may require for special events, etc.

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

52 weeks / year
+ 3-4 special events

13. What facility component(s) are imperative if your organization were to utilize this facility?

Seating, Entry & lighting.

14. What primary component would make this facility most attractive and usable for your organization?

Facilty is currently very attractive & usable, These would be main improvments: Mounted Main Speakers, Subwoofers, Approx 9 X 12 mounted center screen. Storage Space.

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

16. Do you have any safety concerns?

Balcony when house lights are off. It needs side lights.

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Ryan D. Crabtree
2. Organization represented: FMHS Music Department
3. Position/title/role with organization: Director of Bands
4. Address: 1102 Wildcat Ave
   Fruita, CO
   81521
5. Email address: rcrabtre@mesa.k12.co.us
6. Telephone number: 970-254-6635
7. Fax number: 970 858-9681

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

   Jazz Concerts
   Small ensemble Concerts
   Band concerts
   Musicals
   Productions

2. Number of performances per season/month/year?

   School year - Band orchestra, Choir, Drama 16

3. Length/dates of typical season?

   ~~8~~ August May

4. How far in advance does your organization set your season?

   1 year

5. Where does your organization currently present these performances and events?

   FMHS

   a. What is the seating capacity of this location?

      450

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

   1 year

7. Quantity and duration of rehearsal periods?

   2-3 months- Daily

8. Typical number of audience members at any given performance?

   300-450

9. Average age of audience?

   39

10. Typical number of cast members?

    12-90

11. Age range of cast?

    High school kids

12. Size of musical group (orchestra, band, choir, accompaniment)?

    50 / 80 | 50 | Varies \

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

5-10, yes

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

No

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

a. Art exhibitions
b. Chamber or ensemble chorus concerts
c. Chamber orchestra or ensemble concerts
d. Community arts events, describe:
e. Community interest group meetings, describe:
f. Contemporary Music (Jazz, Pop, Country)
g. Dance, type:
h. Distinguished lecturer series
i. Dramatic production
j. Film
k. Musical theatre/Broadway series
l. Opera
m. Organ recital (I like organs)
n. Piano recitals
o. Rock concerts
p. Symphony chorus concerts
q. Symphony orchestra/symphonic band concerts !
r. Touring productions, describe:
s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?

   2 years

   b. Length/dates of typical season?

   1 School year

   c. Quantity and duration of rehearsal periods in the facility?

   1 day

   d. Typical number of audience members at any given performance?

   full

   e. What growth in audience size is anticipated in the next five years?

   Depends on what Avalon can hold

   f. Typical number of cast members?

   —

   g. Age range of cast?

   —

   h. Size of musical group (orchestra, band, choir, accompaniment)?

   refer to earlier

   On-stage:

c. Wings:

mon

d. Apron / stage extension:

mon

e. Orchestra pit:

~~P~~ heed one period.

f. Auditorium seating capacity (include requirement for a minimum seat count):

Not qualified

g. Control booth:

" "

h. Followspot/ projection booth:

" "

i. Green Room:

Bigger

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

Bigger

k. Visiting stage manager / production office:

Not qualified

l. Make-up room:

" " "

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

In orchestra pit:

i. Size of technical crew?

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

The stage needs a sound shell, and a bridge, and lighting for musicums that fill the stage. A bigger stage. Without those the audience is not experiencing the true musical experience. Also a pit for Ballets, operas. I played in the "pit" area once and almost hit an audience member with my instrument

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

not much the stage needs to be at or below level of front row. or the first 10-15 row seats are worthless.

It couldn't have been a good experience for him - me playing Trombone in his ear all night.

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

Acoustics are No. 1 - who cares what it looks like if it sounds bad! No matter what the group/performer.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening: Dont feel qualified to respond here. All I know performing then w/ 6500 (in past), Nutcracker and
What is the typical proscenium height and width for your events? Directing FMHS it has never been large enough.

b. Stage:

n. Scenery/property storage:

" "

o. Lighting/audio equipment storage:

Better lighting to fill stage

p. Audio equipment storage:

Not qual.

q. Musical instrument storage:

More!

r. Costume storage:

Not. qual.

s. Warming Kitchen (Back of House):

N. a.

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

fine.

u. Bus drop off / loading (include minimum number and size of buses):

fine.

v. Bus parking (including minimum number of buses):

fine.

w. Box Office:

N. a.

Minimum number of ticket windows?

Computerized?	Cash / Credit Cards?	Treasurer's office?
Yes	Yes/Yes	

x. Lobby:

fine

y. Gallery/exhibit space:

where to put thru?

z. Premium patron reception room:

Yes! upstairs

aa. Food concessions / FOH warming kitchen:

fine

bb. Merchandise concessions:

fine

cc. Rehearsal space:

would be great!

dd. Administration / offices (describe):

N.A.

ee. Classrooms (describe types):

N/A

ff. Other storage:

NO

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

   Need to be better. Need a Wenger sound shell and Wenger cloud shell. But not necessary if stage is rebuilt w/ better acoustics.

   b. House sound system:

   fine

   c. Stage monitor system:

   fine

   d. Back stage paging and monitor system:

   N/A

e. Live house mix position:

NA

Cable pass from house mix position to stage?

f. Stage lighting positions:

My groups fill the stage - many kids can't see because light covers to small an area on stage.

g. Stage dimming and distribution system:

NA

h. Stage lighting fixtures:

i. House lighting system:

NA

j. Stage rigging system:

k. Stage drapery:

l. Concert enclosure (orchestra shell):

Yes! Wenger. But can be achieved with proper acoustic considerations

m. Stage floor / dance linoleum:

n. Orchestra pit / motorized pit lift:

There isn't one now. Truly affects audience enjoyment.

o. Piano:

Size: Manufacturer:

p. Film/video projection:

q. Video teleconferencing, distance learning:

r. Lobby audio/visual/video:

s. IT / Internet / Server room:

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

0

b. How many performers need microphones?

c. Is there a need to mike large groups?

NO

d. Will large groups be seated or standing?

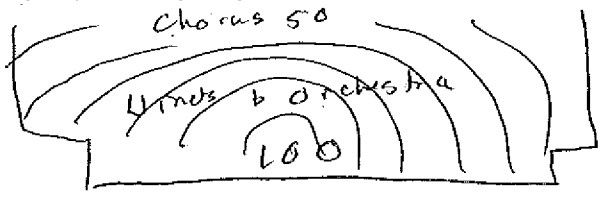
e. Are children performing onstage such as in a chorus formation?

Yes

f. Will singers be onstage simultaneously with musicians?

Yes

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?



Audience

h. Do individual performers require handheld microphones or lavalier style microphones or both?

N

i. How often would your group utilize the theatre for corporate style presentations?

Never

j. Would presentations require performer amplification?

k. Would presentations require use of video shown from source material?

l. Are video and audio advertising capabilities in the lobby preferred?

m. Are latecomers held in the lobby until an appropriate break in the performance?

Should be!

n. Would it be preferable if latecomers could view the show on displays before being seated?

Sure!

o. Will broadcast trucks take an audio feed from the theatre program?

No

p. How many film events are anticipated?

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

Would be nice.

s. Does your group own production equipment? Would the equipment be brought to the Avalon

Audio recording only. Yes.

for performances?

t. How is equipment moved between theatres?

In my car.

9. Please provide system description of production equipment your organization currently owns.

Two microphones and recorder

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

NO

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

N

11. Describe any other food service requirements your organization may require for special events, etc.

N

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

more than our current twice a year!

13. What facility component(s) are imperative if your organization were to utilize this facility?

Acoustics. stage size. Pit.

14. What primary component would make this facility most attractive and usable for your organization?

See 13

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

If the stage got any smaller.

16. Do you have any safety concerns?

Yes- stage size, Kids in the "wings" the stairs up to the stage - Dark.

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

I think if it is going to become a performing arts place, or cater to that, it must be renovated as such- Not as something else ~~and~~ that invites performing arts.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

Kirk Gustafson, GJSO
Gary Ambrosier, Centennial Band
Greg Karly, UCSO

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Calvin Hofer
2. Organization represented: Mesa State College Department of Music
3. Position/title/role with organization: Department Head/Director of Bands
4. Address: 1100 North Avenue
5. Email address: chofer@mesastate.edu
6. Telephone number: (970) 248-1163
7. Fax number: (970) 248-1159

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

a.) Large concerts: Band, Orchestra, Choir and sometimes a combination of these ensembles

~~a.)~~b.) Small Recitals: range from solo piano, to solo instrument with piano, to ensembles of 5-10 performers

2. Number of performances per season/month/year?

Large concerts: 10-12

Small Recitals: approx. 30

3. Length/dates of typical season?

Middle of August to the middle of May; large concerts tend to be mid October, mid March and beginning of May

4. How far in advance does your organization set your season?

Six months

5. Where does your organization currently present these performances and events?

Mesa State College: Robinson Theater & Recital Hall

   a. What is the seating capacity of this location?

Robinson Theater: approx 660

Recital Hall: 288

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

Six – fifteen months

7. Quantity and duration of rehearsal periods?

Robinson Theater: 1-2 dress rehearsals plus performance

Recital Hall: unlimited access

8. Typical number of audience members at any given performance?

Large concerts: 150 -- 300

Small Recitals: 50 – 150

9. Average age of audience?

40-70 years old

10. Typical number of cast members?

40 – 90

11. Age range of cast?

18-24

12. Size of musical group (orchestra, band, choir, accompaniment)?

Band: average of 40-50

Orchestra: average of 30-50

Choir: Chamber Choir – 28-32; Concert Choir – 75-90; Women's Choir – 40-50

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

Tech crew: 3-4 students; no manager/director; one recording engineer

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

Yes: Best of the West Music Festival; two bands – 65-90 students each; utilize sectional rooms – 7

Select Choir – large high school choir

Honor Jazz Band – four bands, utilizing four large rehearsal spaces

Colorado West Music Festival – utilize two performance sites

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions: Yes

   b. Chamber or ensemble chorus concerts: Yes

   c. Chamber orchestra or ensemble concerts: Yes

   d. Community arts events, describe: Yes

   e. Community interest group meetings, describe: Yes: DDA, Commission on Arts & Culture; GJMAA, GJ Symphony Board, etc.

f. Contemporary Music (Jazz, Pop, Country) Yes

g. Dance, type: Yes, all types

h. Distinguished lecturer series Yes

i. Dramatic production Yes

j. Film Yes

k. Musical theatre/Broadway series Yes

l. Opera Yes

m. Organ recital Yes, would require an excellent organ

n. Piano recitals Yes

o. Rock concerts Yes

p. Symphony chorus concerts Yes

q. Symphony orchestra/symphonic band concerts Yes

r. Touring productions, describe: Yes, but generally requires a specific seating capacity

s. Other:

The Avalon should be an artistic focal point of downtown, Grand Junction and western Colorado

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

a. Number of performances per season/month/year?

Mesa State's answer's would be the same as above pertaining to Large Ensemble Concerts, for those are the only ensembles that would utilize the Avalon

b. Length/dates of typical season?

c. Quantity and duration of rehearsal periods in the facility?

d. Typical number of audience members at any given performance?

e. What growth in audience size is anticipated in the next five years?

f. Typical number of cast members?

g. Age range of cast?

h. Size of musical group (orchestra, band, choir, accompaniment)?

On-stage:

In orchestra pit:

i. Size of technical crew?

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

Stage would need to be enlarged; lighting would need to be adequate for a general wash of white light on the stage; wing space would need to be expanded;

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

That depends on how much is going to be spent! Box seats would be great; the balcony seems to be raked to steep; the foyer is too small on the main floor; bathrooms should be on the main floor (although they are in the basement at Symphony Hall in Chicago!)

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

Again, this depends on budget. With that said, acoustics for music ensembles should be the main priority if that is the intent. Grand Junction does not have a performance hall, but has numerous theaters. The image/character depends on the style of the architects and the budget. Elegance should prevail regardless of style and budget. Finishes will depend on acoustical needs but should reflect high quality and craftsmanship. Colors & Lighting especially need to be scrutinized. There are obstructed views in most performances spaces, but should be minimal if possible. Main access is through the front doors and should make a grand statement when patrons walk in – currently main foyer is too small. Entrance to the second floor foyer would be a nice touch.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

~~a.~~ Proscenium opening: N/A except for how it impacts acoustical needs of music ensembles.

a.

What is the typical proscenium height and width for your events?

b. Stage: Large enough for a 90 voice choir & 60 piece orchestra. (don't have exact dimensions)

c. Wings: standard concert hall size

d. Apron / stage extension:

e. Orchestra pit: Large enough for a large pit orchestra of to perform works such as Tchaikovsky's "Nutcracker" or Puccini's "La Boheme". Larger than the pit at Grand Junction High School would be ideal.

e.

f. Auditorium seating capacity (include requirement for a minimum seat count):

1000 would be minium; 1500 ideal. 2000 is generally the minimum for touring shows/concerts

g. Control booth: N/A

h. Followspot/ projection booth: N/A

i. Green Room:

Large enough for numerous soloists/artists who are performing

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

Two women's and two men's. Large enough for two people at a time

k. Visiting stage manager / production office: N/A

l. Make-up room: N/A

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

N/Z

n. Scenery/property storage:

N/A – response from theaters should answer this

o. Lighting/audio equipment storage:

N/A

p. Audio equipment storage:

12' x 12'

q. Musical instrument storage:

Depends on whether instruments (besides a grand piano) will be stored there. But large enough for 4 tympani, bass drum, percussion cabinet; concert grand marimba, xylophone, bells, chimes, celest, etc. 30 x 30?

r. Costume storage:

N/A

s. Warming Kitchen (Back of House):

N/A

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

Large enough for semi-trucks for touring shows, which should suffice for local productions

u. Bus drop off / loading (include minimum number and size of buses):

Enough space for 2-3 fifty-five passenger buses to pull through to drop off performers/patrons

v. Bus parking (including minimum number of buses):

Enough space for 15 buses – this depends on whether events will be hosted there through the school district

w. Box Office:

Minimum number of ticket windows? 4

Computerized? Absolutely Cash / Credit Cards? Both Treasurer's office?

On-line ticketing as well

x. Lobby:

Large enough for hundreds of patrons to socialize before concert and at intermission

y. Gallery/exhibit space: N/A

z. Premium patron reception room: N/A

aa. Food concessions / FOH warming kitchen: large enough to serve hundreds of people efficiently

bb. Merchandise concessions:

cc. Rehearsal space: if budget allows, 100 x 100' with superior acoustics

dd. Administration / offices (describe): N/A

ee. Classrooms (describe types):

ff. Other storage:

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics: should be adjustable; retractable curtains; adjustable deflectors on walls and ceiling

   b. House sound system:

   c. Stage monitor system:

   d. Back stage paging and monitor system:

   e. Live house mix position:

Cable pass from house mix position to stage?

f. Stage lighting positions: complete white wash for concert productions – from above, no lighting that shines into the eyes of the performs from the front or sides.

g. Stage dimming and distribution system: panel at back of hall

h. Stage lighting fixtures:

i. House lighting system: panel at back of hall

j. Stage rigging system:

k. Stage drapery:

l. Concert enclosure (orchestra shell):

This item needs to be of highest priority. The orchestra shell needs to enclose the entire stage, especially the fly so that sound does not escape. Wenger is the industry standard for this and would send a consultant. The ceiling portion of the shell would have down lighting

m. Stage floor / dance linoleum:

n. Orchestra pit / motorized pit lift: Yes, to bring up a grand piano, that is stored below the stage

o. Piano: Yes

Size: nine foot Concert Grand——— Manufacturer: Steinway/Yamaha

p. Film/video projection: Yes, screen would lower from above the stage

~~q.~~ Video teleconferencing, distance learning: N/A

q.

r. Lobby audio/visual/video:

s. IT / Internet / Server room:

t. Other special technical capabilities required or desired

Wireless throughout; ability to block cell phone signals

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified? 3-4 per year

b. How many performers need microphones?

8-10

c. Is there a need to mike large groups?

Not if the acoustics are excellent!

d. Will large groups be seated or standing? Both

e. Are children performing onstage such as in a chorus formation? Not for Mesa State

~~e.~~

f. Will singers be onstage simultaneously with musicians? Yes

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together? 150 for largest concert. 7-8 Choral risers towards the back of the stage with a 60 piece orchestra in front.

h. Do individual performers require handheld microphones or lavalier style microphones or both?

both

i. How often would your group utilize the theatre for corporate style presentations?

never

j. Would presentations require performer amplification?

k. Would presentations require use of video shown from source material?

l. Are video and audio advertising capabilities in the lobby preferred?

m. Are latecomers held in the lobby until an appropriate break in the performance? ABSLUTELY!

n. Would it be preferable if latecomers could view the show on displays before being seated? Yes

o. Will broadcast trucks take an audio feed from the theatre program?

p. How many film events are anticipated?

q. Do you require the use of 70mm, 35mm and/or DVD material playback? DVD/Computer

r. Will performances require audio and video recording for archival purposes? For distribution purposes? Yes, Absolutely!

s. Does your group own production equipment? Would the equipment be brought to the Avalon for performances? Yes, if equipment is not available at the Avalon, or there is an extra charge for its use.

s.

t. How is equipment moved between theatres? Pickup/SUV/Car

9. Please provide system description of production equipment your organization currently owns.

Sound reinforcement for Jazz Ensemble performances; speakers, snake, microphones, etc

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

no

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

Possible reception style food following concerts

11. Describe any other food service requirements your organization may require for special events, etc.

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

That depends on whether a rental fee would be imposed, and how much it is. Our budgets do not have the funds to rent a performing space, nor do I feel the administration would provide additional funding to do so. The performance space would have to have superior acoustics to Robinson Theater to justify this expense. And then, 2-4 performances per year might be scheduled at the Avalon

13. What facility component(s) are imperative if your organization were to utilize this facility?

    ACOUSTICS!!

14. What primary component would make this facility most attractive and usable for your organization?

    ACOUSTICS!!

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

    Poor Acoustics; inadequate space for large performance ensemble to store cases, warm-up, etc.

16. Do you have any safety concerns?

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

    There will be one opportunity to do this. If it is to done, do it right with the funds available.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Ron Wilson
2. Organization represented: Sandstone Entertainment
3. Position/title/role with organization: owner
4. Address: 2370 Rana Road 81507
5. Email address: RW@sandstoneconcerts.com
6. Telephone number: 970-243-8491
7. Fax number: 970-245-6979

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

   National touring artists, usually bands, from all genres.

2. Number of performances per season/month/year?

   10-16 annually

3. Length/dates of typical season?

   YEAR ROUND

4. How far in advance does your organization set your season?

   WE BOOK CONTINUALLY, THERE IS NO "SEASON".

5. Where does your organization currently present these performances and events?

   ALL REGIONAL THEATERS AND SOME SEASONAL OUTDOOR VENUES AS WELL.

   a. What is the seating capacity of this location?

      200 - 5000 CAPACITY VENUES.

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

   1 - 6 MONTHS

7. Quantity and duration of rehearsal periods?

   24 HOUR EVENTS

8. Typical number of audience members at any given performance?

   200 - 5000 PEOPLE.

9. Average age of audience?

   ALL AGES

10. Typical number of cast members?

    10 - 20

11. Age range of cast?

    ALL AGES

12. Size of musical group (orchestra, band, choir, accompaniment)?

    5 - 10

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

5-10

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

Yes

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions

   ✓ b. Chamber or ensemble chorus concerts

   ✓ c. Chamber orchestra or ensemble concerts

   d. Community arts events, describe:

   ✓ e. Community interest group meetings, describe:

   ✓ f. Contemporary Music (Jazz, Pop, Country)

   g. Dance, type:

   ✓ h. Distinguished lecturer series

   i. Dramatic production

   ✓ j. Film

   k. Musical theatre/Broadway series

   l. Opera

   m. Organ recital

   ✓ n. Piano recitals

   ✓ o. Rock concerts

   ✓ p. Symphony chorus concerts

   ✓ q. Symphony orchestra/symphonic band concerts

   r. Touring productions, describe:

   s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?

   10-20

   b. Length/dates of typical season?

   Year Round

   c. Quantity and duration of rehearsal periods in the facility?

   none

   d. Typical number of audience members at any given performance?

   900 +

   e. What growth in audience size is anticipated in the next five years?

   Conservative

   f. Typical number of cast members?

   Don't have cast's

   g. Age range of cast?

   n/a

   h. Size of musical group (orchestra, band, choir, accompaniment)?

   5-10

   On-stage:

   5-10

In orchestra pit:
ON RARE OCCASION

i. Size of technical crew?
5-10

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

Need TO MAINTAIN OR INCREASE CAPACITY

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

SIGHTLINES ARE ALL GOOD
ALL THE SEATING IS CLOSE IN And VERY GOOD
AISLES ARE FINE CURRENTLY
Need HANDICAP ACCESS

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

THE ROOM CANNOT BE ACOUSTICALLY DESIGNED FOR 1 TYPE OF COUNT SAY SYMPHONY OR ROCK SHOW
THIS IS VERY IMPORTANT!
RETRACTIBLE DRAPING IN AUDIENCE ZONE IS A MUST!

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:
50'

What is the typical proscenium height and width for your events?
20'

b. Stage:
50 X 30 minimum

c. Wings: 20 X 20 minimum

d. Apron / stage extension:

e. Orchestra pit:

f. Auditorium seating capacity (include requirement for a minimum seat count):

950 +

g. Control booth:

DON'T WANT, CAN'T USE. OUR CONTROL AREAS need TO BE IN THE OPEN

h. Followspot/ projection booth:

2 SPOT LOCATIONS ARE GOOD.

i. Green Room: - YES NUM SMALL.
AS MUCH AS POSSIBLE WITH SHOWERS.
✓

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

k. Visiting stage manager / production office:

Yes

l. Make-up room:

PROBABLY BUT NOT SO MUCH FOR US.

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

NOT SO MUCH FOR OUR needs.

n. Scenery/property storage:

o. Lighting/audio equipment storage:

p. Audio equipment storage:

q. Musical instrument storage:

r. Costume storage:

s. Warming Kitchen (Back of House):

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

2-3 TRUCK BAYS WOULD BE GREAT

u. Bus drop off / loading (include minimum number and size of buses):

WE NEED TO PARK 2-3 BUSSES ON A REGULAR BASIS

v. Bus parking (including minimum number of buses):

w. Box Office: A FUNCTIONAL ONE, YES

Minimum number of ticket windows? /

Computerized? Cash / Credit Cards? Treasurer's office?

x. Lobby:

y. Gallery/exhibit space:

z. Premium patron reception room:

Good IDEA

aa. Food concessions / FOH warming kitchen:

bb. Merchandise concessions:

Yes

cc. Rehearsal space:

dd. Administration / offices (describe):

ee. Classrooms (describe types):

ff. Other storage:

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

   ALL OF OUR CUSTS ARE Amplified
   WE WANT & REQUIRE A "DAMP" ROOM

   b. House sound system:

   52 CHANNEL

   c. Stage monitor system:

   52 CHANNEL 12 MIX MINIMUM

   d. Back stage paging and monitor system:

e. Live house mix position:

Yes 10'x30' in open in Aud.
NOT IN A "CONTROL ROOM"

Cable pass from house mix position to stage?

Yes

f. Stage lighting positions:

72 K SYSTEM OF MOSTLY CONVENTIONAL LIGHTS WILL DO MOST ALL CONCERTS IN A ROOM THIS SIZE. A 120 K SYSTEM WOULD BE BETTER.

g. Stage dimming and distribution system:

ENOUGH TO DO ABOVE.

h. Stage lighting fixtures:

PARS, LEKOS IN A NICE BALANCE.

i. House lighting system:

j. Stage rigging system:

MORE THE BETTER

k. Stage drapery:

MORE THE BETTER

l. Concert enclosure (orchestra shell):

NOT FOR US

m. Stage floor / dance linoleum:

N/A

n. Orchestra pit / motorized pit lift:

NOT FOR US

o. Piano:

Size: 7' Manufacturer: YAMAHA

p. Film/video projection:

YES

q. Video teleconferencing, distance learning:

N/A

r. Lobby audio/visual/video:

NICE TOUCH

s. IT / Internet / Server room:

WiFi Good!

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

ALL 100 %

b. How many performers need microphones?

MOST

c. Is there a need to mike large groups?

Yes

d. Will large groups be seated or standing?

BOTH

e. Are children performing onstage such as in a chorus formation?

SOMETIMES

f. Will singers be onstage simultaneously with musicians?

Yes

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

10

h. Do individual performers require handheld microphones or lavalier style microphones or both?

BOTH

i. How often would your group utilize the theatre for corporate style presentations?

NOT

j. Would presentations require performer amplification?

ALL

k. Would presentations require use of video shown from source material?

SOMETIMES

l. Are video and audio advertising capabilities in the lobby preferred?

NICE TOUCH

m. Are latecomers held in the lobby until an appropriate break in the performance?

SOMETIMES

n. Would it be preferable if latecomers could view the show on displays before being seated?

YES

o. Will broadcast trucks take an audio feed from the theatre program?

NO

p. How many film events are anticipated?

N/A

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

DVD

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

NO
Rent

s. Does your group ~~own~~ production equipment? Would the equipment be brought to the Avalon

YES

for performances?

t. How is equipment moved between theatres?

9. Please provide system description of production equipment your organization currently owns.

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

Yes, complete Lavescale Sound & Light Systems

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

The usual

11. Describe any other food service requirements your organization may require for special events, etc.

Feed The Acts 10-20 meals 1-3x per day

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

10-20 x Yrly

13. What facility component(s) are imperative if your organization were to utilize this facility?

Soft Room Acoustically

14. What primary component would make this facility most attractive and usable for your organization?

1) In House Production
2) Lots of Soft Goods in Audience Area.

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

We don't need much Beyond Dressing Rooms and Loading Docks.

16. Do you have any safety concerns?

No

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

Keep the capacity about 950 and make sure the Room can be softened for loud shows

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Brittlee Dunn
2. Organization represented: Shur-Sales & Marketing
3. Position/title/role with organization: Event Planning/Administrations
4. Address: 2741 W. Oxford Ave. Unit 3 Englewood, CO 80110
5. Email address: bdunn@shur-sales.com
6. Telephone number: 303-789-5696
7. Fax number: 303-789-5710

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

We put on educational/training conferences for industrial/construction workers

2. Number of performances per season/month/year?

We put on between 3 and 6 conferences a year in the Rocky Mountain Region

3. Length/dates of typical season?

We schedule these events for the summer months

4. How far in advance does your organization set your season?

We start planning in Nov/Dec for the following years conferences

5. Where does your organization currently present these performances and events?

We are currently using theaters for our conferences

   a. What is the seating capacity of this location?

We have used theaters that seat 90 and theaters that seat 600+.

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

We start booking these events about 6 months before the conference

7. Quantity and duration of rehearsal periods?

NA

8. Typical number of audience members at any given performance?

100-600 depending on location

9. Average age of audience?

adults

10. Typical number of cast members?

3 presenters

11. Age range of cast?

NA

12. Size of musical group (orchestra, band, choir, accompaniment)?

NA

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

NA

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

No.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions
   b. Chamber or ensemble chorus concerts
   c. Chamber orchestra or ensemble concerts
   d. Community arts events, describe:
   e. Community interest group meetings, describe:
   f. Contemporary Music (Jazz, Pop, Country)
   g. Dance, type:
   h. Distinguished lecturer series
   i. Dramatic production
   j. Film
   k. Musical theatre/Broadway series
   l. Opera
   m. Organ recital
   n. Piano recitals
   o. Rock concerts
   p. Symphony chorus concerts
   q. Symphony orchestra/symphonic band concerts
   r. Touring productions, describe:

s. Other:Conferences

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

a. Number of performances per season/month/year?

We would have one full day conference. We probably would only be presenting in Grand Junction every 3 yeats.

b. Length/dates of typical season?

c. Quantity and duration of rehearsal periods in the facility?

d. Typical number of audience members at any given performance?

75-100

e. What growth in audience size is anticipated in the next five years?

NA

f. Typical number of cast members?

NA

g. Age range of cast?

Na

h. Size of musical group (orchestra, band, choir, accompaniment)?

NA

On-stage:

NA

In orchestra pit:NA

i. Size of technical crew?NA

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

It would be nice if there was room to stand on the stage while the screen was down.

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

NA

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening:

NA

What is the typical proscenium height and width for your events?

NA

b. Stage: NA

c. Wings: NA

d. Apron / stage extension: NA

e. Orchestra pit:

NA

f. Auditorium seating capacity (include requirement for a minimum seat count):

g. Control booth:

h. Followspot/ projection booth:

i. Green Room:

NA

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

NA

k. Visiting stage manager / production office:

NA

l. Make-up room:

NA

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

n. Scenery/property storage:

NA

o. Lighting/audio equipment storage:

NA

p. Audio equipment storage:

NA

q. Musical instrument storage:

NA

r. Costume storage:

NA

s. Warming Kitchen (Back of House):

NA

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

NA

u. Bus drop off / loading (include minimum number and size of buses):

NA

v. Bus parking (including minimum number of buses):

NA

w. Box Office:

Minimum number of ticket windows?

Computerized? Cash / Credit Cards? Treasurer's office?

NA

x. Lobby:

NA

y. Gallery/exhibit space:

NA

z. Premium patron reception room:

NA

aa. Food concessions / FOH warming kitchen:

NA

bb. Merchandise concessions:

NA

cc. Rehearsal space:

NA

dd. Administration / offices (describe):

NA

ee. Classrooms (describe types):

NA

ff. Other storage:

NA

gg. Other spaces:

NA

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

a. Auditorium acoustics:

NA

b. House sound system:

NA

c. Stage monitor system:

NA

d. Back stage paging and monitor system:

NA

e. Live house mix position:

NA

Cable pass from house mix position to stage?

NA

f. Stage lighting positions:

NA

g. Stage dimming and distribution system:

NA

h. Stage lighting fixtures:

NA

i. House lighting system:

NA

j. Stage rigging system:

NA

k. Stage drapery:

NA

l. Concert enclosure (orchestra shell):

NA

m. Stage floor / dance linoleum:

NA

n. Orchestra pit / motorized pit lift:

NA

o. Piano:NA

Size: Manufacturer:

p. Film/video projection:

We just need to be able to project a powerpoint presentation on to the screen.

q. Video teleconferencing, distance learning:

NA

r. Lobby audio/visual/video:

NA

s. IT / Internet / Server room:

NA

t. Other special technical capabilities required or desired

N

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

b. How many performers need microphones?

NA

c. Is there a need to mike large groups?

NA

d. Will large groups be seated or standing?

NA

e. Are children performing onstage such as in a chorus formation?

NA

f. Will singers be onstage simultaneously with musicians?

NA

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

NA

h. Do individual performers require handheld microphones or lavalier style microphones or both?

We would need handheld wireless microphones.

i. How often would your group utilize the theatre for corporate style presentations?

Probably once ever three yeats

j. Would presentations require performer amplification?

Just microphones

k. Would presentations require use of video shown from source material?

yes

l. Are video and audio advertising capabilities in the lobby preferred?

We would use this if available.

m. Are latecomers held in the lobby until an appropriate break in the performance?

no

n. Would it be preferable if latecomers could view the show on displays before being seated?

no

o. Will broadcast trucks take an audio feed from the theatre program?

no

p. How many film events are anticipated?

no

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

no

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

no

s. Does your group own production equipment? Would the equipment be brought to the Avalon for performances?

no

t. How is equipment moved between theatres?

We bring all our equipment and set it up.

9. Please provide system description of production equipment your organization currently owns.

NA

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

No

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

We had popcorn, soda, candy and pastries and coffee in the morning

11. Describe any other food service requirements your organization may require for special events, etc.

na

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

Once every three years.

13. What facility component(s) are imperative if your organization were to utilize this facility?

We were very happy with our experience at the Avalon even without the renovations

14. What primary component would make this facility most attractive and usable for your organization?

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

NA

16. Do you have any safety concerns?

No

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Michael Schwerin
2. Organization represented: Grand Junction Symphony Orchestra
3. Position/title/role with organization: Executive Director
4. Address: PO Box 3039

   Grand Junction, CO 81502
5. Email address: michael@gjsymphony.org
6. Telephone number: 970.243.6787
7. Fax number: 970.243.6792

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

   6 Classical Series Performances (full orchestra – 1 w/chorale & occasionally 1 ballet or operatic performance)

   2 Symphonic Pops Performances (full orchestra)

   1 Free Community Concert (full orchestra – outdoors in the summer)

   3 Children's Concerts (full orchestra – 2 for schools and 1 to the general public)

   1-2 Presentation concerts, where we present a specific group/artist (no orchestra)

   1 Gala (full orchestra with three course dinner and silent/live auctions)
2. Number of performances per season/month/year?

   1 performance each month for 10 months of the year (only June & July without performances)

3. Length/dates of typical season?

   Season begins in middle September and ends in early May.

4. How far in advance does your organization set your season?

   We usually plan our season January – March prior to its start.

5. Where does your organization currently present these performances and events?

   All orchestra concerts are in the Grand Junction High School Auditorium, the outdoor concert is held in Lincoln Park, and our presenting concerts are held at the Avalon Theatre. The Gala is held at Two Rivers Convention Center

   a. What is the seating capacity of this location?

      GJHS Auditorium – 1500, Lincoln Park – 8000+, Avalon Theatre – 973

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above?

   We reserve space January – March for our season and Gala, the presenting concerts are 3-6 months before each concert.

7. Quantity and duration of rehearsal periods?

   Each full orchestra classical concert will have 6 rehearsals, 2.5 hours long. Each pops concert, gala, presenting concert, and outdoor concert will have 2-3 rehearsals of 2.5 hours.

8. Typical number of audience members at any given performance?

   Average approximately 1100 people at our classical and pops concerts (750-800 of the classical concert and 350 of the pops concert attendees are subscription ticket holders). 500 attend the gala, 2500 attend the school concerts, 400 attend the public children's concert, and 500-600 at our presenting concerts. 3000+ attend the free outdoor concert.

9. Average age of audience?

   Classical Concerts – 55+ yrs; Pops Concerts, Gala, presenting concerts – 45+ yrs; Outdoor concert and Children's concerts – 30 yrs; school concerts – 8-10 yrs.

10. Typical number of cast members?

    Ballet and opera performances 20-50 members

11. Age range of cast?

    15 yrs – 55+ yrs. (ballet is younger age and opera is older)

12. Size of musical group (orchestra, band, choir, accompaniment)?

Typical orchestra size is 60-75 members (depending upon repertoire)

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

    1 Technical Director, 5-8 other technical crew members – based on performance needs

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

    Gala requires table seating for 500; outdoor concert requires amplification and seating for 3000+; some pops concerts require special sound requirements (micing of the orchestra, guest artists) and special lighting needs.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.)

   a. Art exhibitions

   b. Chamber or ensemble chorus concerts

   c. Chamber orchestra or ensemble concerts

   d. Community arts events, describe: events that are produced by arts groups from Grand Jct.

   e. Community interest group meetings, describe:

   f. Contemporary Music (Jazz, Pop, Country)

   g. Dance, type: ballet

   h. Distinguished lecturer series

   i. Dramatic production

   j. Film

   k. Musical theatre/Broadway series

   l. Opera

   m. Organ recital

   n. Piano recitals

   o. Rock concerts

   p. Symphony chorus concerts

   q. Symphony orchestra/symphonic band concerts

   r. Touring productions, describe: Broadway tours, comedy shows, other nationally known groups.

s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

   a. Number of performances per season/month/year?

      A double performance each month of a classical or pops concert (8 months out of the year) One of these will have a chorus and one could possibly be operatic or ballet

      During one month, 4 Children's Concerts (3 for schools and one for the public)

      2-3 presenting concerts where we present artists or groups (no orchestra)

      Possibly 2-3 chamber ensemble performances during the year (maybe summer?)

   b. Length/dates of typical season?

      Our season begins in mid-September and ends in mid-May. We would be doing at least one concert set each of these months in the Avalon, except for the month of November. With the presenting and chamber ensemble concerts would be over these amounts – meaning some months we could easily have 3-4 concerts in the theatre.

   c. Quantity and duration of rehearsal periods in the facility?

      For each of the 6 classical concerts, we would do 5-6 rehearsals of 2.5 hrs. For the 2 pops concerts (as well as all other concerts we would produce or present) 2-3 rehearsals of 2.5 hrs.

   d. Typical number of audience members at any given performance?

      We would anticipate from 650 – 800 people at any given performance, more for our season subscriptions and fewer (around 500 maximum) for the chamber, children concerts, and other events.

   e. What growth in audience size is anticipated in the next five years?

      We expect only moderate growth of 3-5% over the next five years in our audience size. These numbers above take the growth into consideration.

   f. Typical number of cast members?

      The opera or ballet performance would have a cast of 30-50 members.

   g. Age range of cast?

      15 yrs – 55+ yrs. (ballet is younger age and opera is older)

   h. Size of musical group (orchestra, band, choir, accompaniment)?

      Full orchestra concerts would consist of 60-75 musicians, the choral/orchestra events would include up to 115 singers, chamber ensembles would range from 3 or 4 musicians to 30-40. All dependent upon programming choices. Musician numbers can range up to 100+ for some music performances.

On-stage: The numbers from above are on stage numbers.

In orchestra pit: 45 musicians in the pit when doing opera or ballet.

i. Size of technical crew?

We would have a Technical Director and 3-5 stagehands that would be required for each show.

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

Stage size is a current limitation for our use. Another large concern is the acoustical properties of the hall. If the reconfiguration does not include a pit, it will also limit our usage.

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

We would need to make sure that sightlines are corrected during the renovation. All areas of the audience should be able to see the conductor from the podium and all musicians. Also, we would like to see care taken to ensure that the first several rows are not too low in relation to the stage for audience comfort. Premium seating would be nice – if boxes could be added along sides, it would add additional areas for revenue for us. Even just a loge seating at the base of the balcony would suffice for this. Aisles are important – we would prefer to have at least one center aisle – keeping the two aisles in the center would be preferred.

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

The ambiance of the hall should be considered – making sure to have a décor that is interesting to experience. The current Avalon is very monotone and drab looking (converting it from more of a movie theater to a true theatre décor). The ambiance of the outside of the building should also be considered. Having a theatre that is vibrant and can try and connect the beautiful outdoor scenery that Colorado is known for with the hall is important. Also, the lobby and patron amenities need to be addressed – the lobby is extremely small, which actually hampers concession sales before show and during intermission. Restrooms need to be easily accessible, and easy to find. Currently staff must direct people to the restrooms downstairs. Parking will also become a concern – if there is a drop off location created in front or to the side of the hall, it would be easier to overcome, but with the age of a majority of our season ticket holders, this is a concern for us.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

a. Proscenium opening: 46' minimum

What is the typical proscenium height and width for your events? Currently 46' 8"

b. Stage: 46' X 40' minimum, plus space for portable or fixed shell

c. Wings: 20 X 20 each side

d. Apron / stage extension:

e. Orchestra pit: 40 X 20 minimum

f. Auditorium seating capacity (include requirement for a minimum seat count):

800-1000 would be adequate – lower than 800 would be hard for us to use.

g. Control booth:

Having space for 2-3 operators would be helpful – we sometimes have a light, sound, and then a third person from the artist or group that will help with the sound.

h. Followspot/ projection booth:

n/a

i. Green Room:

A green room that can accommodate up to 30 people would be ideal for our operatic/ballet shows. At least one sink,3-4 make-up stations, a fridge, and space for food in the room.

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

We would need at least 3 dressing rooms, with one of them having a private shower and toilet. The remaining can have a joint bathroom.

k. Visiting stage manager / production office:

n/a

l. Make-up room:

Combining this with the green room, would be fine for our needs.

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

n/a

n. Scenery/property storage:

Storage for the acoustical shell, risers, 50 music stands, 100 chairs, chorus risers, conductor's podium, and music stand lights would be needed.

o. Lighting/audio equipment storage:

n/a

p. Audio equipment storage:

n/a

q. Musical instrument storage:

Storage for our concert grand piano, timpani and other percussion equipment will be necessary. Also storage for String Bass and Harp between rehearsals/concerts would be good at certain times.

r. Costume storage:

n/a

s. Warming Kitchen (Back of House):

n/a

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

One dock for one truck would suffice for us.

u. Bus drop off / loading (include minimum number and size of buses):

For our school concerts we will have 10-20 regular sized school buses that drop off students.

v. Bus parking (including minimum number of buses):

Space for one bus would be nice for the occasional guest artist that brings a bus, otherwise off-site parking is fine.

w. Box Office:

Minimum number of ticket windows? 3

Computerized? Yes Cash / Credit Cards? Both Treasurer's office? n/a

We currently have our own ticketing system – and are planning on purchasing a more extensive system in the coming year or two.

x. Lobby:

Space for merchandise sales, concessions, and 2-3 display tables would be adequate. Space for audience to mill during intermission and pre-show is also necessary.

y. Gallery/exhibit space:

Not needed – but we feel this would be a good addition. Can be combined with the patron reception room below.

z. Premium patron reception room:

We would need room for receptions for 100-125 people. Ability to serve/sell alcohol and food service would be required.

aa. Food concessions / FOH warming kitchen:

Selling of alcoholic and non-alcoholic beverages and small snack items would be nice. We would like to see a change from the current sale of more movie theater-style concessions (popcom/candy). Of course – keeping it out of the theatre or limiting what is sold helps to keep seats and flooring clean in the hall.

bb. Merchandise concessions:

Most of our artists have CD's that we sell.

cc. Rehearsal space:

Would not be necessary – we would prefer to rehearse on the stage. A rehearsal room to fit 100 musicians would be necessary if that is not possible.

dd. Administration / offices (describe):

We have a limited administrative office currently in the Alpine Bank Building. When the Avalon is our home, we would like to have opportunity to have our offices there as well. They would not need to be on the main level (upper or lower levels would be ok). Ideal offices would have 2-3 private offices (100 ft^2 approximate size), a meeting room – able to hold up to 40 people for board meetings, committee meetings, and other office space to house 3+ staff people, copier, etc.. Storage space for office supplies and equipment as well. A small kitchenette/break room (or area) would be needed as well. This could be shared with other organizations if need be.

ee. Classrooms (describe types):

Multi-purpose classroom space for 30-50 people would allow us to present educational programs for our audiences. This could also be combined with the reception space if needed.

ff. Other storage:

A music Library storage space would be nice – approximately 100 ft^2 would be adequate.

gg. Other spaces:

n/a

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

a. Auditorium acoustics:

Acoustics to allow for orchestra music to be performed un-amplified is a necessity.

b. House sound system:

Adequate sound system that would allow for recording of our concerts (for archival purposes), and an assisted hearing system would be needed. House PA system.

c. Stage monitor system:

n/a

d. Back stage paging and monitor system:

A paging/intercom system that would allow for the back stage and front of house to communicate is necessary.

e. Live house mix position: n/a

For most of these we have no specific requirements/needs – they are marked n/a. typical systems would be fine in these cases.

Cable pass from house mix position to stage? n/a

f. Stage lighting positions:

n/a

g. Stage dimming and distribution system:

n/a

h. Stage lighting fixtures:

n/a

i. House lighting system:

n/a

j. Stage rigging system:

In order to perform ballet/opera, 7 line sets would be needed.

k. Stage drapery:

Just keeping with acoustical requirements.

l. Concert enclosure (orchestra shell):

Yes – to allow for un-amplified orchestra performances.

m. Stage floor / dance linoleum:

We may use a dance floor every year or two for a ballet performance.

n. Orchestra pit / motorized pit lift:

A pit that could be raised and lowered quickly (ie - during intermission) would help with fast stage changes we sometimes do with guest artists.

o. Piano: The orchestra owns one, along with Community Concerts.

Size: Concert Grand Manufacturer: Yamaha.

p. Film/video projection:

n/a

q. Video teleconferencing, distance learning:

n/a

r. Lobby audio/visual/video:

Having this capability would be nice – even just space to put up our projector and screen.

s. IT / Internet / Server room:

Secure internet access is essential for our ticketing system. Administrative offices would need to accommodate our Cisco IP Phone System that was just purchased.

t. Other special technical capabilities required or desired

n/a

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

No more than 20%

b. How many performers need microphones?

One microphone for the conductor/speaker at most performances

c. Is there a need to mike large groups?

On our pops concerts, the orchestra may be amplified. Also the chorus may need to be amplified

d. Will large groups be seated or standing?

Orchestra will be seated, Chorus and other guest artists standing.

e. Are children performing onstage such as in a chorus formation?

Often times for our children's concert we have a children's chorus.

f. Will singers be onstage simultaneously with musicians?

Yes, at least one concert each year we use a chorus of 50 - 120 singers.

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

The chorus would be located behind the orchestra – possibly 50 - 120 chorus and 75 musicians.

h. Do individual performers require handheld microphones or lavalier style microphones or both?
Both.

i. How often would your group utilize the theatre for corporate style presentations?
We do present pre-concert lecture in the hall currently – keeping it in the hall would be nice.

j. Would presentations require performer amplification?
Yes.

k. Would presentations require use of video shown from source material?
Yes – and audio clips.

l. Are video and audio advertising capabilities in the lobby preferred?
Yes.

m. Are latecomers held in the lobby until an appropriate break in the performance?
Yes.

n. Would it be preferable if latecomers could view the show on displays before being seated?
Yes – or just audio would be nice.

o. Will broadcast trucks take an audio feed from the theatre program?
Possibly.

p. How many film events are anticipated?
None.

q. Do you require the use of 70mm, 35mm and/or DVD material playback?
DVD

r. Will performances require audio and video recording for archival purposes? For distribution purposes?
Both archival and possible distribution at times.

s. Does your group own production equipment? Would the equipment be brought to the Avalon for performances?

We have our own music stands, risers, chairs, etc (all listed in previous storage questions). We would hope to leave these at the theatre for storage – we have a trailer to move them for our outdoor concert.

t. How is equipment moved between theatres?

We own a trailer.

9. Please provide system description of production equipment your organization currently owns.

Stand musical instruments – timpani, percussion equipment. 12 pieces Wenger shell.

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

Yes – we rent audio and lighting as needed for the tech riders of the artists.

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

Ability to sell artist merchandise and concessions mentioned in earlier questions is needed.

11. Describe any other food service requirements your organization may require for special events, etc.

Hors d'oeuvres for receptions, possibly lunch meetings/programs that would require lunch.

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

If the administrative offices were incorporated, we would have them open Monday-Friday from 9-5, year round. We would have two performances in the hall at least one weekend each month except June, July, August and November. We would also have 5-6 rehearsals those months, each consisting of 2.5 hours in length. The educational programs would occur throughout the year – both evening and daytime hours as the programs are developed (this would be new programs – we currently do not have space to do them, so we have not begun planning them). We would also use the hall 2-3 times throughout the year for presenting concerts.

13. What facility component(s) are imperative if your organization were to utilize this facility?

    The stage needs to be big enough for the orchestra, the acoustics need to be corrected, the restrooms/lobby areas need to be fixed, sight lines improved, adequate storage, adequate front and down lighting, dressing rooms, and HVAC upgrades.

14. What primary component would make this facility most attractive and usable for your organization?

    Having the administrative offices, storage, educational space, and performance space all in one area, so that our staff is not spending time loading things in and out of cars and trailers.

15. What facility component(s), if any, would make this facility unusable for your organization (such as lack of scene shop, property shop, electric/lighting shop, costume shop for productions)?

    Lack of a large enough stage, too small of an audience seating area. Lack of a pit would eliminates opera/ballet performances.

16. Do you have any safety concerns?

    No.

17. Please provide any other thoughts you may have that you feel will assist in the evaluation and planning of the facility renovation. Please be as specific as possible.

18. Can you recommend other individuals or organizations that could be a potential user of the Avalon Theatre? Include names that have used the theatre in the past who no longer use the theatre for any reason:

    The Western Colorado Center for the Arts – Cheryl McNabb, Executive Director

    They need space for exhibits and educational programs on occasion. They have expressed interest in having a second gallery/exhibit outside of their current building, and especially some place downtown.

The purpose of this questionnaire is help the Design Team understand the needs, wants and desires of your Organization as it pertains to your possible use of the Avalon Theatre in Grand Junction. Your answers to these questions will be compiled into a spread sheet so that the Team can analyze and determine common needs as well as the special needs of each organization or group. Common Needs will be the basis of the Space & Equipment Needs Program and special needs will be evaluated for cost, frequency of use and impact on the Avalon Theatre building itself. Please take the time to answer all questions that pertain to you organization or group. Those that are not relevant, please answer with "NA", if not applicable.

Thank you for your time and we look forward to speaking with you in January. If you have any questions about the questionnaire, please call Robert Mather, AIA, at 602-212-0451rmath@wrldesign.com

Thanks, WRL

I. PERSONAL INFORMATION

1. Name: Raelynn Roemer
2. Organization represented: Waddell & Reed
3. Position/title/role with organization: Advisor Associate / marketing coordinator
4. Address: 480 W. Park Drive, Ste 201 GJ CO 81505
5. Email address: rroemer@wradvisors.com
6. Telephone number: 970-243-4480
7. Fax number: 970-243-2539

II. GENERAL

Please provide the following information with regard to your present programming. We realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range. Some questions may not apply. Please note with "NA" those questions that do not apply.

1. List the type of performance(s) and events that your organization generally presents throughout the year? Please include all types even though you may not anticipate presenting them in this facility.

Client Appreciation events, educational seminars

2. Number of performances per season/month/year?

One client appreciation, 2 – 4 seminars

3. Length/dates of typical season? 1- 4 hours

4. How far in advance does your organization set your season? Varies

5. Where does your organization currently present these performances and events?

Have used TRCC, conference rooms at area hotels etc

   a. What is the seating capacity of this location? Varies based on need

6. How far in advance does your organization book/reserve the performance space(s)/location(s) mentioned above? Varies, sometimes we know quite a bit in advance, sometimes we book things within a month

7. Quantity and duration of rehearsal periods? Briefly on day of event

8. Typical number of audience members at any given performance? 10 seminar, 150 event

9. Average age of audience? 45

10. Typical number of cast members? N/A

11. Age range of cast? N/A

12. Size of musical group (orchestra, band, choir, accompaniment)?

13. Size of technical crew? Do you have a staff Production Manager or Technical Director?

14. Does your organization sponsor any special events such as festivals, galas, outdoor concerts, etc., that require special considerations? Please describe the events and their requirements.

III. FACILITY USAGE

Please provide the following information with regard to the Avalon Theatre:

1. What types of events do you feel should be presented in the renovated facility on a fairly regular basis? These would not necessarily be specific to your organization, but would be events that you feel important that this facility present or serve. (Circle or underline all that apply.) ALL

   a. Art exhibitions

   b. Chamber or ensemble chorus concerts

   c. Chamber orchestra or ensemble concerts

   d. Community arts events, describe:

   e. Community interest group meetings, describe:

   f. Contemporary Music (Jazz, Pop, Country)

   g. Dance, type:

   h. Distinguished lecturer series

   i. Dramatic production

   j. Film

   k. Musical theatre/Broadway series

   l. Opera

   m. Organ recital

   n. Piano recitals

   o. Rock concerts

p. Symphony chorus concerts

q. Symphony orchestra/symphonic band concerts

r. Touring productions, describe:

s. Other:

2. Please provide the following information with regard to rehearsals, performances and events that your organization MIGHT PRESENT IN THE AVALON THEATRE ONCE IT HAS BEEN RENOVATED. Again, we realize that every production is unique. Please try, however, to be specific by giving us an idea of "typical" or "average" conditions. If certain conditions always greatly vary with every production, feel free to provide multiple answers or a range.

a. Number of performances per season/month/year? One

b. Length/dates of typical season? 4 hours

c. Quantity and duration of rehearsal periods in the facility?

d. Typical number of audience members at any given performance?

e. What growth in audience size is anticipated in the next five years?

f. Typical number of cast members?

g. Age range of cast?

h. Size of musical group (orchestra, band, choir, accompaniment)?

On-stage:

In orchestra pit:

i. Size of technical crew?

3. Describe any general thoughts you have on the configuration or reconfiguration of the performance area and its relationship to the audience.

4. Describe your thoughts on improvements or enhancements to the audience seating area such as sightlines, premium seating, patron circulation, additional aisle, etc.

5. List any comments or suggestions regarding the performance capabilities you feel the facility should possess. Include your thoughts on image, character, finishes, circulation, sightlines, acoustics, parking, access, outdoor areas, etc.

6. Indicate minimum and desired size and quantity for the spaces/components listed, where applicable. Sizes may be approximate, and may be given in square feet, linear feet, number of people or any other unit of measure that communicates your requirements. Please provide a range with minimum and maximum sizes where appropriate.

   a. Proscenium opening:

What is the typical proscenium height and width for your events?

b. Stage:

c. Wings:

d. Apron / stage extension:

e. Orchestra pit:

f. Auditorium seating capacity (include requirement for a minimum seat count):

g. Control booth:

h. Followspot/ projection booth:

i. Green Room:

j. Dressing rooms (include minimum number and capacity of dressing rooms required and if each to have toilet and shower):

k. Visiting stage manager / production office:

l. Make-up room:

m. Wardrobe Room with minimum quantity of washer(s), dryer(s) and sink for productions:

n. Scenery/property storage:

o. Lighting/audio equipment storage:

p. Audio equipment storage:

q. Musical instrument storage:

r. Costume storage:

s. Warming Kitchen (Back of House):

t. Loading/receiving/ truck dock (include minimum number and size of trucks):

u. Bus drop off / loading (include minimum number and size of buses):

v. Bus parking (including minimum number of buses):

w. Box Office:

Minimum number of ticket windows?

Computerized? Cash / Credit Cards? Treasurer's office?

x. Lobby:

y. Gallery/exhibit space:

z. Premium patron reception room:

aa. Food concessions / FOH warming kitchen:

bb. Merchandise concessions:

cc. Rehearsal space:

dd. Administration / offices (describe):

ee. Classrooms (describe types):

ff. Other storage:

gg. Other spaces:

7. Comment on minimum and desired theatrical production systems capabilities. Please try to be specific with regard to capabilities. If certain manufacturer's equipment is imperative to your productions, please explain why.

   a. Auditorium acoustics:

   b. House sound system:

   c. Stage monitor system:

   d. Back stage paging and monitor system:

e. Live house mix position:

Cable pass from house mix position to stage?

f. Stage lighting positions:

g. Stage dimming and distribution system:

h. Stage lighting fixtures:

i. House lighting system: We had some issues with lighting at our previous event, not easy to adjust dimming etc of house lighting

j. Stage rigging system:

k. Stage drapery:

l. Concert enclosure (orchestra shell):

m. Stage floor / dance linoleum:

n. Orchestra pit / motorized pit lift:

o. Piano:

Size: Manufacturer:

p. Film/video projection:

q. Video teleconferencing, distance learning:

r. Lobby audio/visual/video:

s. IT / Internet / Server room:

t. Other special technical capabilities required or desired

8. Specific Audio/Visual Questions:

a. What percentage of performances are anticipated to be amplified?

b. How many performers need microphones?

c. Is there a need to mike large groups?

d. Will large groups be seated or standing?

e. Are children performing onstage such as in a chorus formation?

f. Will singers be onstage simultaneously with musicians?

g. Is there an anticipated layout of singers and musicians? Please provide possible numbers of both groups onstage together?

h. Do individual performers require handheld microphones or lavalier style microphones or both?

i. How often would your group utilize the theatre for corporate style presentations? Would be our main target audience

j. Would presentations require performer amplification? Yes

k. Would presentations require use of video shown from source material? Yes

l. Are video and audio advertising capabilities in the lobby preferred?

m. Are latecomers held in the lobby until an appropriate break in the performance? No

n. Would it be preferable if latecomers could view the show on displays before being seated?

o. Will broadcast trucks take an audio feed from the theatre program?

p. How many film events are anticipated?

q. Do you require the use of 70mm, 35mm and/or DVD material playback?

r. Will performances require audio and video recording for archival purposes? For distribution purposes?

s. Does your group own production equipment? Would the equipment be brought to the Avalon for performances?

t. How is equipment moved between theatres?

9. Please provide system description of production equipment your organization currently owns.

a. Does your organization regularly rent production equipment? If so, what pieces or systems?

10. Describe any front-of-house concession requirements, including food and merchandise, your organization may require.

11. Describe any other food service requirements your organization may require for special events, etc.

12. Please summarize the frequency your organization would utilize this facility if its renovation meets the needs of your organization.

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