



# Concert Hall

## Technical Package

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## **Lineset Schedule**

Lineset #	From Smoke Pocket	From US Edge of Pit	Contents	Between Pipes	Trim Height	Notes
	0' 0"	8' 4"	Fire Curtain	0"		0'0" Located at US Edge of Smoke Pocket
1	0' 6"	8' 10"		6"		
2	1' 1"	9' 5"	Main Curtain	7"		Does Not Travel / Can be used as border
3	1' 8"	10' 0"	Border #1	7"		
4	2' 3"	10' 7"	Legs #1	7"		48' Opening
5	2' 10"	11' 2"		7"		
6	3' 5"	11' 9"		7"		
7	4' 3"	12' 7"	1st Electric	10"		
8	4' 10"	13' 2"		7"		
9	5' 4"	13' 8"	Border #2	6"		
10	5' 11"	14' 3"	Legs #2 SR	7"		24' Off Center
11	6' 7"	14' 11"	Legs #2 SL	8"		24' Off Center
12	7' 2"	15' 6"		7"		
	8' 9"	17' 1"	DS Orchestra Shell Ceiling Aux pipe installed upon request			Hangs 7'11" to 9'4" US of Smoke Pocket
13	9' 9"	18' 1"		2' 7"		
14	10' 4"	18' 8"		7"		
15	11' 0"	19' 4"		8"		
16	11' 7"	19' 11"		7"		
17	12' 2"	20' 6"	Border #3	7"		
18	12' 10"	21' 2"	Legs #3	8"		48' Opening
19	13' 3"	21' 7"		5"		
20	14' 6"	22' 10"	2nd Electric	1' 3"		with Raceway
21	15' 0"	23' 4"		6"		
22	15' 8"	24' 0"		8"		
23	16' 4"	24' 8"		8"		
24	17' 3"	25' 7"		11"		
25	17' 9"	26' 1"		6"		
26	18' 6"	26' 10"	FSB #1	9"		Used as Border
27	19' 0"	27' 4"	Legs #4	6"		48' Opening

	20' 3"	28' 7"	US Orchestra Shell Ceiling Auz pipe installed upon request			Hangs 19'1" to 20'6" US of Smoke Pocket
28	21' 0"	29' 4"		2' 0"		
29	21' 7"	29' 11"		7"		
30	22' 0"	30' 4"		5"		
31	22' 8"	31' 0"		8"		
32	23' 3"	31' 7"		7"		
33	23' 9"	32' 1"	3rd Electric	6"		with Raceway
34	24' 7"	32' 11"		10"		
35	25' 6"	33' 10"		11"		
36	26' 1"	34' 5"		7"		
37	26' 8"	35' 0"	Border #4	7"		
38	27' 3"	35' 7"	Legs #5	7"		48' Opening
39	27' 10"	36' 2"		7"		
40	28' 5"	36' 9"		7"		
41	29' 0"	37' 4"		7"		
42	29' 7"	37' 11"		7"		
43	30' 9"	39' 1"		1' 2"		
44	31' 4"	39' 8"		7"		
45	31' 11"	40' 3"		7"		
46	32' 7"	40' 11"	CYC Electric	8"		with Raceway
47	33' 9"	42' 1"		1' 2"		
48	34' 4"	42' 8"	FSB #2	7"		
49	34' 10"	43' 2"	Legs #6	6"		48' Opening
50	35' 5"	43' 9"		7"		
51	36' 1"	44' 5"		8"		
52	36' 7"	44' 11"		6"		
53	37' 3"	45' 7"		8"		
54	37' 10"	46' 2"		7"		
55	39' 0"	47' 4"		1' 2"		
56	39' 7"	47' 11"		7"		
57	40' 2"	48' 6"		7"		
58	40' 9"	49' 1"		7"		
59	41' 3"	49' 7"	FSB #3	6"		

60	41' 11"	50' 3"	Screen	8"		
61	42' 6"	50' 10"	Screen	7"		
62	43' 1"	51' 5"	Raceway storage	7"		

## General Technical Information

### Overview

The Concert Hall is a proscenium theatre with a professional stage rigging system (see lineset schedule). Downstage of the plaster line is an apron as well as an orchestra pit lift. The orchestra pit lift can be set at stage level for additional stage space, at audience level for additional seating, or at orchestra pit level when use of an accompanying orchestra is necessary. From the plaster line to the front edge of the stage at the apron is 8' 4". From the front edge of the apron to the downstage edge of the pit lift is 14' 9 ½". Our permanently installed orchestra shell ceilings utilize a motorized counterweight-assist system separate from the flyrail. The locations and dimensions of these are indicated on the lineset schedule. House electrics, with the exception of the 1<sup>st</sup>, have permanent raceways with detachable multi-cable, so moves on these linesets will be slower due to the extra weight. Access doors from backstage to the FOH and audience are downstage-right and downstage-left. The sprung dance floor construction is topped with yellow pine and can be lagged into if cleared with your Peace Center Production Contact during the advance.

### Stage Dimensions

Proscenium width	57' 4"	Total stage width	105' 2"
Proscenium height (partially obscured)	40' 7 ½"	Center line to stage left wall	54' 2"
Height to mesh below prosc. catwalk	30' 3 ½"	Center line to stage right locking rail	51' 0"
Height to booth window from stage	11' 5"	Lighting control booth to plaster line	108' 0"
Height to 1 <sup>st</sup> balc rail from stage	17' 5"	Founders (1 <sup>st</sup> balc) rail to plaster line	86' 11"
Height to stage from audience level	3' 4"	Balcony (2 <sup>nd</sup> balc) rail to plaster line	96' 2"
Plaster line to back wall of stage	43' 11"	Near catwalk to plaster line at center	67' 0"
Plaster line to last lineset	43' 1"	Far catwalk to plaster line at center	98' 7"
Plaster line to 1 <sup>st</sup> lineset	6"	Spot booth to plaster line at center	142' 2"
Upstage edge of pit to plaster line	8' 4"	Length of Founders rail hang position	55' 0"
Downstage edge of pit to plaster line	23' 1 ½"	Audio mix position to plaster line	100'

Please note that the fire curtain plane must be kept completely clear of all objects at all times. The State and Local Fire Marshals have mandated that there can be no obstructions of any kind at any time preventing the fire curtain from lowering all the way to the stage floor, with no additional assistance, and creating a complete seal. Any concerns about this must be discussed during the advance.

### Orchestra Pit

The pit in the Concert Hall is a hydraulic lift with mechanical locks. It can be operated from two locations, the stage-right panel and the orchestra pit loading area. It can accommodate approximately 30-40 musicians that can enter from the performance level or the trap level (based on location of the lift). Pit lift is not to be used as a people mover; freight only. A conductor's stand and raised platform are available.

(150) Music stands and lights, (115) Orchestra chairs, and (8) 30" stools available

### Orchestra Lift and Pit Dimensions

Downstage arc width	45' 10"	Depth at center line	14' 9 ½"
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Height to stage from Orchestra pit	7' 10 <sup>3</sup> / <sub>4</sub> "	Depth at offstage edge	12' 4"
Orchestra pit location total depth	23' 7"	Orchestra pit location total width	57' 7"
Upstage flat edge width	41' 11"		

## **Loading Area**

- The loading dock area is located upstage-left and consists of two side by side doors at stage level. Loading docks are standard truck height from parking area. Long term parking is only available for one full sized trailer at dock, must be cleared with Peace Center Production Staff during the advance, and the cab must be detached so as not to block traffic.
- (2) 60A shore-power circuits exist in loading dock.
- Smallest opening from loading dock to dressing room hallway is 6' 0" wide X 6'10" high
- Doorway from loading dock to stage is 8' 5 <sup>1</sup>/<sub>2</sub>" wide X 11'10" high
- Loading path from dock to stage is a sharp left turn, please discuss any items larger than 15' during your advance.

## **Loading Area and Dimensions**

Loading doors width	10' 0"	Loading doors height	9'6"
Height from curb to door	4'0"	Distance from furthest dock to stage	42'0"
Loading dock area length	31' 3"	Loading dock area width	20' 1"
Loading dock lowest point	9' 6"		

## **Equipment for the Stage**

*Peace Center equipment services multiple performance spaces; therefore, equipment usage is subject to availability. Discuss equipment needs with your Peace Center Production Staff contact before planning to use any of the equipment listed.*

- (4) Borders (75' wide X 20' tall)
- (6 sets) Legs (16' wide X 42' tall)
- (3) Full Stage Blacks (in panels)
- Black Scrim (60' wide X 38' tall)
- White CYC (60' wide X 38' tall)
- Steinway 9' grand piano (Concert model D)
- Yamaha upright piano (Studio model P22)
- Forklift 4550 lb. capacity with 5' forks (NOT allowed onstage)
- (2) 36' Personnel lift (300 lb. capacity). (1) with 110V battery, (1) without battery. All outriggers must be used at all times when lift is in use. Hard hat and harness **must** be worn when using personnel lifts.
- (36) 4' X 8' & (6) 4' X 4' platform risers with standard heights and adjustable legs
- Various hand trucks with hard rubber tires, platform trucks, piano type dollies, and step ladders ranging from 4'-12'
- Tables, orchestra chairs, folding chairs, stools, music stands

## **Pipe and Drape**

- (9) 1.5" X 6'-10' Tele-upright with Friction Locks
- (8) 18" X 18" Slip Fit Base with Slip Fit Nipple
- (8) 7'-12' Drape Support

- (8) 18"x18" 20lb Rubber Base Weight
- (9) Spandex Black Tele-upright Cover
- (24) 10' Premier Drape Black

## **Dressing Room and Wardrobe**

All dressing rooms are located on stage level. All are equipped with mirrors, chairs, lights, counters and/or tables, and clothes racks. See Backstage Dressing Room Hallway drawing for locations and details.

- (1) Star Dressing Room with a private bathroom / shower.
- (2) Large Chorus Dressing Rooms with facilities including showers – each will hold 16 people
- (5) Solo dressing rooms with sinks only (across the hall from chorus) – each will hold 5 to 8 people
- Wardrobe Room – 35' X 18' with 35" double doors, AC outlets, (1) large sink, (3) washers, (4) dryers, steamers, irons, and ironing boards.
- (1) Greenroom with designer furniture. Must be used as is – cannot add, move, or take furniture from room.

## **Company Phone/Internet**

- Wired and Wireless Internet access are available both onstage and backstage.
  - Wireless Network/Password can be shared during your show advance.
- Please discuss any telephone needs, as well as locations and numbers, with your Peace Center Production Contact.
- Please Discuss and additional internet and telephone needs with your Peace Center Production Contact.

## **Common Wired Internet Locations**

- DSL & DSR
- Rehearsal Hall
- Greenroom
- Wardrobe Room
- (2) Offices (located in dressing room hallway)

# **Rigging**

## **Overview**

- The stage rigging system is a single purchase counterweight system with 62 total linesets.
- The Concert Hall has 33,650lbs of counter weight.

- The locking rail for the system is located stage-right at stage level.
- Pin rails exist on both stage-right as well as stage-left.
- The stage right pin rail also serves as a mid-level loading rail.
- A lower pin rail for electrics is located stage-right and is 11' 9" off the deck.
- Grid construction is subway grating and points can be hung utilizing 4" diameter by 3' long schedule-40 pipes, please discuss rigging load limits and locations during advance
- Spotting wheels with 10,000' of ½" rope is available upon request
- High speed ½ ton chain motor (32fpm) located above grid trap for lifting gear to the grid, can also be used as a stacking motor if available control cable is lowered to that location.
- Points downstage of the proscenium are available, but due to obstructions are limited to specific locations – listed here as eyebrow points.

### **Eyebrow points** (drawing available)

- (24) Points exist SR and SL at the following distances from center  
7'5" / 17'0" / 23'5" / 28'5"
- Above listed points exist at each of the following distances downstage of the plaster line  
2'4" / 9' 8" / 14' 1"
- (1) point is available at center, located 2'4" downstage of the plaster line.

### **Rigging Dimensions**

Height from deck to grid	94' 6"	Pipe low trim	3' 9"
Loading bridge height	87' 0"	Pipe high trim	91' 9"
Stage left pin rail height	39' 5"	Total pipe travel	88' 0"
Stage right pin rail height	39' 5"	Pipe length	74' 6"
DS shell ceiling out trim (to bottom)	75' 5"	US shell ceiling out trim (to bottom)	76' 10"
Pipe diameter	1 ½"	Arbor Capacity	1800lb
Height to points in eyebrow	39' 7"		

### **House Motors**

(4) 1-ton chain hoists (hung motor-up) are installed for house arrays. Unless otherwise requested, these motors remain hanging even when house arrays are struck. They hang at 23'5" off the center line in the eyebrow, in an upstage/downstage configuration. Drawings can be provided during the advance.

(10) one-ton chain motors with motor controller are available upon request.

## **House Audio System**

### **Overview**

The Concert Hall PA is a d&b system comprised of main left-right arrays (KSL8) , a center cluster, center out-fill, balcony delays, front fills, and subs. The main left-right speaker arrays, front fills, and subwoofers can be removed to make way for other PA systems. The center cluster and balcony delay systems are

permanently hung and cannot be removed. The mix position is located back of the house, center approximately 75' from the stage lip. The Concert Hall is also equipped with isolated audio power, consoles, monitor package, microphone & cable package, auxiliary systems, backline package, and support gear.

### **Snake Path (Minimum Cable Length)**

- DSL to FOH Audio = minimum of 250'
- DSL to Founders (lower balcony) rail = minimum of 300'
- A stage crossover from one side to the other = minimum of 150'

### **Audio Power**

- (1) 100A 3Ø Cams Company Switch, Transformer Isolated Audio Power – Downstage Left
- (1) 400A 3Ø Tails Company Switch, Transformer Isolated Audio Power – Upstage Left
- (5) 50A Twist Circuits, Transformer Isolated Audio Power – Downstage Left
- (3) 50A Twist Circuits, Transformer Isolated Audio Power – Downstage Right
- (2) Motion Labs 50A Distro (6 x 20A Edison duplex, Breakered @ 20A each)
- (2) Motion Labs 50A Distro (3 x 20A Twist, Breakered @ 20A each)

### **Main Speaker and Amplification**

- L/R: Arrays consisting of eight (8) d&b KSL8 and two (2) KSL12 per side powered by d&b D80 amplifiers.
- Subs: Six (6) d&b SL-G subs, can be scaled down to four (4) powered by d&b D80 amplifiers.
- Front Fill: Seven (7) d&b E8s on the stage lip if pit is seated, thirteen (13) d&b 4S in the pit wall if pit is not seated, powered by d&b D20.
- Center Cluster: Four (4) d&b V12 hung at center behind eyebrow mesh, four (4) d&b Vi7P hung on either side of center for Upper and Lower Center Out-fill, powered by d&b D80s.
- Balcony Delay: Three (3) d&b Vi10P hung L/C/R to cover just the upper balcony, powered by d&b D20s.
- Box-fill and Surround System

### **Processing**

- All systems are controlled through d&b R1.
- Yamaha DSP-RX in SL tie rack for stand-alone system drive with Yamaha RPiO-222 for system drive
- System can be driven by Analog, AES or Dante drive lines from either FOH or SL tie rack.

### **FOH Console**

- Yamaha Rivage PM5; DSP RX-EX, RPiO-622 with four (4) RY16-ML-SILK cards one (1) RY16-AE card
- Two (2) Dante Cards at FOH; One (1) HY144-D-SRC, One (1) HY144-D
- Radial V12 56-channel Isolated Split

### **Other Consoles**

- (1) Yamaha CL5 (with 2 RIO 3224-D2s)
- (1) Yamaha PM5D-RH (with (1) MY8-ADDA96 analog insert card)
- (1) Yamaha LS9-32
- (1) Yamaha LS9-16

## **Monitor Package**

- Fourteen (14) d&b M4 coaxial wedges. Can be driven in Passive or Active Mode, powered by d&b D20s.
- One (1) d&b B6 18" drum sub powered by d&b D20.
- Side-fill system consisting of one (1) d&b Vi7P and two (2) V-GSUBs per side powered by d&b D80s.
- d&b DS10 Dante/AES interface
- Can be driven with Analog, AES or Dante drive lines.

## **Microphone Package**

### **Wired Microphones**

- (6) Shure SM57
- (2) Shure Beta57
- (2) Shure Beta57a
- (6) Shure SM58
- (4) Shure Beta58a
- (2) Shure SM87
- (1) Shure Beta87a
- (1) Electrovoice EV457a
- (6) Shure SM81
- (2) AT 4041
- (1) Shure Beta91
- (1) Shure Beta52
- (1) AKG D112
- (2) Sennheiser MD421
- (4) Shure SM98
- (4) Shure Beta98HC (for Shure RF)
- (2) AT 4033
- (2) AT 4047
- (4) AKG C414-ULS
- (2) Shure KSM32
- (3) Barcus Berry 1457 Guitar Pickup
- (1) Beyer Dynamic M88
- (4) Beyer Dynamic M160
- (6) Audix M1250B
- (2) Audix ADX-90
- (2) Crown PZM
- (3) Crown PCC160
- (2) AT 8570MA
- (1) Shure MX418

### **DIs**

- (6) Radial PRO DI (passive direct box)
- (6) Radial J48 (active direct box)
- (1) Radial PRO D2 Stereo DI
- (1) Radial USB-PRO DI
- (2) Countryman Type 85 DI
- (2) Whirlwind Director DI
- (2) Rapco DB-100 DI
- (3) Whirlwind PCDI

### **Wireless Microphones (\*shared by spaces)**

- (3) Shure ULXDQ Wireless Receiver
- (1) Shure UA845SWB Antenna Splitter
- (2) Shure UA874US Antenna Paddles
- (10) Shure ULXD1 Bodypack Transmitter
- (10) Shure ULXD2 Handheld Transmitter
- (6) Shure SM58 capsule
- (12) Shure Beta 58A capsule
- (5) Shure Beta 87A capsule
- (5) Shure Beta 87C capsule
- (8) Shure KSM9 capsule
- (2) \*DPA 4061 element w/ DAD6010
- (1) \*DPA 4099 element w/ bass attachment
- (14) \*Countryman B3 element
- (6) \*Countryman E6 element
- (2) \*AT BP892 Headset Mic Element

## **Cable Package**

### **Signal**

- (2) Radial 75' 12-channel XLR box-to-fan subsnake
- (2) Radial 100' 12-channel XLR box-to-fan subsnake
- (1) Rapco 50' 6-channel XLR box-to-fan subsnake
- (2) 15' 8-channel XLR drop snake
- (1) 20' 6-channel XLR drop snake

- (2) 300' Pro Co Ethercon Cat 5e (loomed together)
- XLR Cable Package
- NL4 Cable Package
- Coax Cable (assorted types)
- Audio Adapter Package

## **Power**

- (1) 5' 50A Twist to Tails
- (1) 15' 50A Twist Feeder
- (3) 25' 50A Twist Feeder
- (1) 50' 50A Twist Feeder
- (XLR barrels, Z cables, XLR/TRS, NL4, IL, I 9, ground lifts, etc.)

- (2) 10' 20A Twist to Edison Quad
- (2) 20' 20A Twist to Edison Quad
- (1) 30' 20A Twist to Edison Quad
- (6) 25' Edison Quad
- (2) 75' Edison Quad

## **Support Gear**

*\* Shared between spaces. Check for availability.*

## **Loudspeakers and Hardware**

- (2) WorxAudio X1 15T-P Active Subwoofer
- (2) WorxAudio Trueline Speaker Bumpers
- (2) K&M Adjustable Speaker Mounting Poles
- (4) "Ultimate" Tripod Speaker Stands
- (1) Galaxy Audio Micro Spot PA
- (1) Sony MDR-7506 Studio Headphones
- (6) WorxAudio V5T Line Array Speaker (powered through subwoofers)
- (4) QSC HPR122i Active Loudspeaker (w/ signal/power cable looms)

## **Playback**

- (2) \*MacBook Pro w/ Qlab V3 Pro

## **Mic Stands**

- (5) Triangle Heavy Base
- (5) Small Table Top Mic Stands w/ chrome covers
- (6) Flat Black Table Top Mic Stands
- (11) Atlas MS11 Round Base (\*stands listed separately)
- (1) Atlas PP765 Round Base (\*stands listed separately)
- (1) Atlas short threaded straight stand
- (5) Atlas Medium threaded straight stand – black
- (2) Atlas Medium threaded straight stand – chrome
- (1) Atlas Large threaded straight stand
- (13) Medium Tripod Boom stand
- (3) Medium Boom arms

## **Amplifiers**

- (4) QSC PLX3402 Power Amplifier

## **Backline Package**

- |  |                                     |
|--|-------------------------------------|
| (1) *Yamaha MOTIF8 Keyboard (w/ stand & sustain pedal) | (1) *Hartke KM60 Keyboard Amplifier |
| (1) Yamaha CP300 Keyboard (w/ stand & sustain pedal)   | (1) *Hartke 410XL Bass Cabinet      |
| (1) *Mesa Boogie M9 Carbine Bass Head                  | (1) *Mesa Eng 4x12 Bass Cabinet     |
| (1) Roland KC600 Keyboard Amplifier                    | (8) *Guitar Stands                  |
| (1) *Fender Twin Reverb Guitar Amplifier               |                                     |
| (1) *Roland Jazz Chorus 120 Guitar Amplifier           |                                     |
| (1) *Gallien-Krueger 700RB Bass Head                   |                                     |

## **Communication System**

## **Show Relay and Paging**

The backstage dressing rooms, hallways, green room, rehearsal hall, loading dock, and technical booths are equipped with a 70v system receiving show program and paging. This system is zoned appropriately and individual wall attenuators are located in each area.

Two paging microphones are located on deck (offstage left & downstage right). These microphones page only backstage areas; when pages are made, the program feed is ducked.

The lobby is also equipped with a 70v system. This system receives show program and pages made from the Box Office paging microphone. When pages are made, the show program is ducked.

Audio tie-ins for these systems are located at both the FOH mix position and offstage left audio patch panel.

### **Infrared Assisted Listening System**

The Concert Hall is equipped with an infrared assisted listening system. IR emitters are mounted above the proscenium and on catwalks to provide even coverage throughout the hall. Headsets are checked-out from a kiosk in the lobby; an IR emitter is mounted near this kiosk for testing headsets before entering the hall.

- (1) Williams Sound MOD 232 2-channel IR Modulator
- (10) Williams Sound WIR TX9 Emitters
- (75) Williams Sound WIR RX18 IR Headsets
- (12) Williams Sound CHG518 Charging Stations (for headsets)

### **Loop System**

The Concert Hall is “looped” for patrons using hearing aids with properly configured T-Coils. All 3 levels are looped, as well as the box seating and pit orchestra seating. The amplifiers for this system are located in the technical booth.

### **Additional Information**

#### **FOH Mix Position**

The mix position is located back of house, center. It is roughly 12' (width) x 8' (depth).

#### **Sound Pressure Levels**

Engineers are responsible for maintaining sound level limits for the safety and enjoyment of patrons. The maximum sound level allowance is 98dBA at FOH mix position.

#### **Ground Stacking Audio Gear**

As the Peace Center Concert Hall has Continental seating, which is arranged with very wide rows, the location of any ground-stacked gear downstage must be discussed during the advance.

## **House Lighting System**

### **Overview**

The Concert Hall lighting system is a versatile conventional lighting system that can be configured for multiple different types of events. Lighting is installed based on the requirements of each production.

Additionally, there are power disconnects upstage right to provide power for incoming rental and production lighting packages.

### **Snake Path (Minimum Cable Length)**

- DSR to FOH Audio or to FOH lighting booth = minimum of 250'
- DSR to Founders (lower balcony) rail = minimum of 300'
- A stage crossover from one side to the other = minimum of 150'

### **Console and Control**

- ETC GIO @5 with ETC EOS 20 motorized fader wing
- (2) Dell 24" Touch Screen Monitors
- Paradigm Control System with presets for house lights and work lights located in the lighting control booth and stage right relay panel.
- Ethernet ETCNet3 boxes are located throughout the theatre to provide LX Network virtually anywhere it may be needed.
- DMX Nodes can be placed to work in conjunction with ETCNet3 boxes and distribute DMX using Ethernet. (2) 4-port ETC Gateways and (3) 2-port ETC Gateways are available to program as either inputs or outputs. Discuss locations of Gateways with your Peace Center Production Contact.

### **Dimming**

- (610) ETC Sensor D20AF dimmers (2.4K) installed in ETC Sensor SR48AF dimmer racks.
- Multi-cable break-outs are available for stage lighting needs. The majority of these are located on SR electrics bridge, but a limited number are also located on the SL pin rail.
- Hard-wired raceways are available in all FOH positions.

### **Power**

All Lighting Company Switches are located upstage right. Typical feeder length is 50'. (2) 400 Amp Cam-type 4/0 AWG cable sets are run to stage right center stage for convenience.

(4) 400A 3Ø Cams Company Switch

(2) 200A 3Ø Cams Company Switch

(2) 200A 3Ø Tails Company Switch

### **Running Lights**

The theater is equipped with a blue running light system that consists of ETC BluesSystem domes in the DSR & DSL alcoves and orchestra pit. The on stage running lights are ETC 10W S4 minis with R80 Gel. These systems can be controlled by the Stage Managers panel.

### **Lighting Positions**

**1<sup>st</sup> FOH Position:** Proscenium bridge – (44) Circuits

4' 9 ½" from plaster line to US edge of catwalk / 35'8" from stage height to hang position

**2<sup>nd</sup> FOH Position:** Near catwalk position – (79) Circuits

67' 0" throw distance from plaster line / 50'0" from stage height to hang position

**3<sup>rd</sup> FOH Position:** Far catwalk position – (79) Circuits

98' 7" throw distance from plaster line / 58'0" from stage height to hang position

**(4) Box Positions, 2 per side:** positions consist of boom pipes behind accessible doors.

(6) circuits per position / maximum capacity of 10 fixtures due to space limitations

**Founder's Rail Position:** (30) Circuits

One pipe, 55' long, centered on the front edge of the first balcony.

17' 5" high from stage level, 86' 11" from plaster line at center.

**Balcony Rail Position:** (7) Circuits

Three pipes 5' long each, one house-right / one center / and one house-left

96'2" throw distance to plaster line at center

**Spotlight Booth:** Located center at the back of the Balcony,

(4) Lycian 1295 - 3K spotlights.

142'2" throw distance to plaster line at center

**Over-Stage Raceways:**

The Concert Hall is equipped with 3 battens containing permanent raceways. These can facilitate the circuiting of electrics. Please refer to lineset schedule above for their locations.

**Onstage Inventory**

(120) ETC Source 4 LEKO Bodies  
(47) 19 degree Source 4 barrels  
(45) 26 degree Source 4 barrels  
(48) 36 degree Source 4 barrels  
(7) 50 degree Source 4 barrels

(120) ETC Source 4 PAR w/ WFL, MFL, NSP & VNSP lens available  
(30) 8" Fresnels  
(8) 4 cell Iris Far Cycs  
(6) Altman T3 Ground Cycs  
(4) 4 can ACL bars  
(4) 4 lamp Molefays, 2 circuit

**Front of House Inventory**

(90) ETC Source 4 LEKO Bodies  
(40) 5 degree Source 4 barrels  
(42) 10 degree Source 4 barrels  
(32) 14 degree Source 4 barrels