



**PO Box 100163  
Brooklyn, NY 11210-0163**

## **Technical Information Package**

Version November 2011  
Supersedes all previous versions

## Staff Contact Sheet

### Production Staff

David Kissel - *Production Manager*..... 718-951-5301  
516-286-0314 (Cell)

Steve Bailey - *Lighting Director*..... 718-951-5349

Chet Green - *Audio Engineer*.....718-951-5295

Nicoletta Arlia - *House Stage Manager*.....718-951-5295 or 718-951-4600 x3313

Fax .....718-951-4673

### House Management

Gerard Vaccarello - *House Manager*.....718-951-4600 x3334

### Box Office

John Vetter - *Box Office Manager*..... 718-951-4600 x3341

### Performing Arts Center - Administrative Office

Richard Grossberg - *General Manager*.....718-951-4600 x3317

Frank Angel – *Dir, Cinema & Computer Services*.....718-951-4600 x3320

Fax..... 718-951-4343

### College Community Services Inc. (producer of non-academic events)

Lana Rogachevskaya – *Acting Managing Director*.....718-951-4600 x3315



## General Information – Walt Whitman Theatre

**Stage Floor** - Sprung Floor, Oak tongue and groove with a walnut stain finish. The floor is in excellent condition throughout. Pit floor has embedded 6" brass covered electrical outlets.

*Important note: Under no conditions do we allow any screws, nails, lags, or any penetrations of the wood stage floor. If you have scenery that requires lagging to the floor, you need to either plan on appropriate counterweight to be applied to the scenery, or provide an alternative stage deck that will allow lagging and/or screwing to the surface. In any event, nothing may penetrate the Whitman stage floor surface.*

**Dance Floor** - Harlequin Dance Floor, black - available with proper notice and crew call arrangements.

**Dressing Rooms** - There are **NO** dressing rooms or lavatory facilities at stage level. Rooms are limited and will be assigned at the discretion of the Production Manager -- student artists/ academic performances receive top priority for dressing room availability.

### 2nd Floor Dressing Rooms

1 room for 1 to 2 people

2 rooms for 4 people each

1 room for up to 8 people

2 rooms for up to 12 people each

2nd Floor Dressing Rooms all have sinks

There are no private bathrooms; each level has a Men's Room and Women's Room  
There are showers in the 2nd Floor bathrooms however, there is **limited hot water**.

Dressing room space is limited; there is rarely space for a company production office, green room, etc.

It is usual for Wardrobe to set up in the carpenter shop or dock/painting area as there are no lifts or elevators to move wardrobe trunks to the dressing rooms levels.

### The following are **NOT** available

Sewing Machines

Production Office

Washer / Dryer

### Lower Level Dressing Rooms

2 rooms (not always available)

**Seating:** 940 Orchestra  
564 Mezzanine  
844 Balcony  
**2,348 Total**

**Load in:**

The physical address for the vehicular entrance to the campus is Ave H and Campus Road (1/2 block west of *Ocean Avenue*)

Entering the address **2900 Avenue H, Brooklyn NY 11210** into a Google Maps search or into a GPS unit will usually return very accurate directions directly to this entrance gate.

Note: For some events, depending on the size of the truck or trailer and other factors, it may be possible to use the campus vehicular *exit* gate as an entrance as it is closer to the theatre loading dock. The campus Security only allows this under unusual circumstances. Check with our Production Manager well in advance of the load-in to determine if this may be possible. If so, the Google Maps/GPS address to enter would be **2700 Avenue H, Brooklyn NY 11210**.

The loading dock is 3'-0" high, and we do not have ramps, winch or lifts to go from street level to dock level. We have one truck ramp that can handle a 24" difference.

The dock main door is 8'-0" wide, and 14'-0" high. The area immediately beyond the loading dock is a common space that is shared by use as a paint area and can sometimes be used to store Wardrobe trunks or as a quick change area.

The Stage Load-in doors are 5'-10" wide and 12'-9" high and located to the left.

There is room for two tractor trailers in the dock at the same time, but the drivers need to be accomplished and must arrive early as they will have to use the parking lot to back into the dock, and then drop the trailers. They must do this before the parking lot begins to fill with passenger vehicles.

If notified, Bus Power is available; you must supply the cable. The bus will have to park along the curb at the loading dock entrance and require approximately 100 feet of cable.

**Stage Specs:**

Proscenium Width.....38'-0" (11.58M)

Proscenium Height.....20'-0" (6.09M)

Note - this is at center - ends are at 19'-6"

Plaster Line to Back Wall.....34'-0" (10.36M)

Note - there are three brick columns that eat into the space by 9"

Plaster line to Apron Edge - (at center)

Pit Down.....7'-0" (2.13M)

Pit up.....22'-0" (6.70M)

Center-line to Stage Left rail

Downstage.....33'-0" (10.05M)

Upstage.....28'-0" (8.53M)

Center-line to Stage Right Wall

Downstage.....37'-0" (11.27M)

Upstage.....32'-0" (9.75M)

Stage height from audience floor.....3'-0" (.914M)

Follow Spot Ports to Plaster Line - approx. 200 feet (60.9M) at a height of 49' (14.9M)  
from stage floor

Working Orchestra Pit Space - 34'x11' (10.36x3.52M)

Plaster line to last line set.....31'-9" (9.67M)

Plaster line to first line set.....2'-1" (.6M)

Plaster line to Curtain Line.....1'- 0" (.3M)

Lighting Coves 1&3 to Plaster Line.....approx. 45'from PL and 42' high

Lighting Cove 2 to Plaster line.....approx. 60' form PL and 47' high

Balcony Rail to Plaster Line at Center.....113'-0

Last row Orchestra Seating to Orchestra Pit wall .....110'-6"(33.68M)

Height of Balcony Rail from Orchestra Floor.....24'-0"

Note - this is not a circuited lighting position, nor are there hanging facilities

Maximum Pit Depth is 13'-7" (as in how far down it goes)

Grid Height .....43'-0" (13.1M)

Working Grid Height --41'-6" (12.6M) or pipe travel height -- not very much considering our opening.

**Box Boom** - bottom unit +13'// top units + 25'6" - from stage floor - Located 12'-6" downstage of PL and 27'-3" SR&L

**Fly System** - Single purchase counterweight system

Free pipe max. Load - 650 lb. - house has 7,000 lb. of weight.

Low trim on pipes varies from 3'-6" to 6'-0"

45 battens total - 37 available if house is stripped - 3 will have traveler tracks

The fly rail is located Stage Left, on stage level - There is no pin rail, as such; hemp rigging is difficult

Battens are 48' (14.6M) schedule 80 1-1/2" black iron pipe. Most battens are use 4 lift lines. The following have the near lift and far lift lines bridled to help keep the ends from sagging 1, 3, 11, 12, 22, 23, 33, 34, 42, 43

Line sets 29, 48, 49, 50 are 6 lift line sets to help prevent pipe sag for drops

Bottom pipe for two full stage drops are available

**Acoustic Shell** - Fiberglass sheeting on metal frame, off white finish, playing depth of 6' or 16' depending on number of ceiling pieces used.

**Pianos:**

2 - Steinway Concert Grand Pianos - 9',

1 - Steinway Concert Baby Grand - 7'

**Risers:**

19 - Wenger Platforms 4'x8'

5 - 8" height

6 - 16" height

8 - 24" height

7 - Wenger chorus riser units -- 3 tiered with back and side safety railing

Orchestra Chairs - 90

Music Stands - 72

Conductors Stand - 1

Rosin Box - (rosin not supplied)

Harlequin Dance Floor

Music Stand Lights - 40

Folding Chairs - Brown - 130

Tables - 6 (3'x6')

Conductors Podium (no railing) +8" -1

Quick-change Flats

Full Length Mirrors - 4

Lectern - 1

The following are NOT available:

Washer/Dryer	Sewing Machine
Fork Lift	Welder
Green Room	Stage-level Dressing Rooms
Production Office	Drum Throne
Fax Machine	Dressing Room Show Feed
Video Monitors	Drum Key
Orchestra Page	Que Lights
Keyboard Stands	Drum Sticks

**Pit Lift Controls** are located in the Juliet window, Stage Right and also on the orchestra pit lift. Downstage Center. It is imperative that a pit level be set with the operator before the house opens, as there are no automatic preset stops. It takes 2.5 to 3 minutes for the pit to travel from its lowest position to a playing level. (It takes just as long to lower the pit for disembarking).

**Soft Goods Inventory:**

House Curtain: Cranberry 200% velour, manual operation Stage Left, vertical opening, guillotine, No center split

Black Velour Legs: **5** sets - 28'x11'

Black Velour Borders: **5** - 10'x 48'

Black Velour Travelers: **3** Full Stage, 21'x 48', 100% fullness

Black Velour Blackout Drop - **1** - 28'H x 48'W - WILL NOT FLY OUT- UNLESS BUNDLED

Black Sharkstooth Scrim - **1** - 28'H x 48'W - will not fly out UNLESS TRIPPED

White Filled scrim CYC - **1** - 26'H x 48'W - will not fly out – UNLESS TRIPPED  
If kept upstage, stretchers are available.

Rear Projection Screen - **1** – 10'3"H x 13'9"W - framed

CinemaScope Movie Screen – **1** - 20'H x 40'W - with masking flats and cover curtain - fills the entire proscenium. Due to tight clearances, it must fly in slowly; it requires moving the #1 Elec., and #1 Border. It is not recommended for use in a production other than for motion picture exhibition.

*Note: this inventory is subject to change from time to time, and may not all be always available - it is suggested that you check in advance.*

**Communication:** Whitman Stage uses *Clear Com and/or Beyer, as well as Telex noise cancelling headsets with dual channel RTS BP325 TW belt packs and system.*

*The following comm stations are available:*

House Lights/Orchestra Pit Control (Stage Right)

Grand Curtain and Rail (Stage Left)

Lighting Control

Sound Control

Follow-spot positions (Spot1, Spot 2)

There are 6 sets available, not counting the spots, sound and lighting control. There are 3 wireless units. **Note - this system is not compatible with Clear Com systems or Clear Com headsets (connectors are reversed).**

All communications with the Front of House are done via radio, (154.570 MHz), by the Staff Stage Manager. The Front of House Manager will need to be given running times for each Act and interval times for late seating; he is responsible for giving a final OK for starting both the show and each Act. It should be noted that intermissions will be approximately 20 minutes long depending on the audience size.



## Important Rules and Regulations

- In accordance with the New York City Administrative Code, Chapter 19, Section 165.1, "...it is expressly forbidden to use within the Theatre any pyrotechnic device, heat operated smoke machine, open flame, match, lit cigar or cigarette, without the written approval of the Fire Commissioner, Division of Fire Prevention." A NYFD variance is needed for any of these activities and it is the responsibility of the presenter to obtain permit.
  
- In accordance with OSHA guidelines and general health considerations, the management reserves the right to control the maximum sound pressure levels generated by the sound system in the venue. The Artist's sound engineer will insure that the system under his control does not produce sustained sound pressure levels in excess of 115 dB (A weighted) at a distance of 15 feet in front of any speaker cluster. It is expected that safe sound pressure levels which will satisfy both the Artist's aesthetic considerations as well as the Center's commitment to protecting patrons' hearing, can be mutually agreed upon during rehearsal or sound check
- ***Brooklyn Center reserves the right to maintain control at all times over auditorium maximum sound levels.***
  
- The House has clearance for playback "needle-drop" rights for recorded music licensed under ASCAP and BMI and SECAM; no further rights need be obtained for music playback in public performance on our premises. However live performance rights may still apply and it is the sole responsibility of the Artist to obtain applicable clearances for music performed live as part of a public performance in our facilities.
  
- *The Stage Crew (Local 1 - IASTE) work under the following conditions:*
  - After 5 hours of work, a 1 hour break shall be called
  - Between the 2nd and 3rd hour of work, a 20 minute break shall be given, called by the Crew Chief
  - There shall be 10 hours of rest between the end of a days work and the beginning of the next call
  - Hours between 12midnight and 7am are at Time & a Half. Ideally no call shall start between the hours of 8:15am and 9:55 am, Monday thru Friday.
  - There is a minimum of 4 hours paid for any call.
  - Calls canceled with less than 48 hours notice, shall entail a 4 hour call.

*Any variation from these rules will require the Production Manager's expressed permission.*

- If the Orchestra Pit is to be moved during a performance, there must be a dedicated spotter/operator located in the stage right call window.
- At **NO** time will the House allow any equipment to be set up in the audience aisles. Any equipment that needs to be in the audience must have seats pulled, and this must be arranged in advance (*the day of the show is not "in advance"*).
- All Company Managers, Directors, "People in Charge," should be made aware of the following:
  - ~ For all Dance and Music performances, the House will need a five minute pause after the first number for late seating.
  - ~ The starting time for an advertised 8pm curtain, is 8:08 or 8:10, depending on Front of House needs and the weather (for matinees, please use a 2 or 3 for the 8, whichever is appropriate).
  - ~ If you have more than 800 in the audience, intermission must be 20 minutes long - even if you have two of them.
  - ~ The House opens at Half-Hour, except for 10:15am school time shows, when the House will open when the first bus arrives, especially if it is cold or raining outside. This can be as early as 9:30 am.
- It is extremely important, that any truck over 35' in length, be at our loading dock no later than 8am on Saturday and Sunday, and 7am during weekdays. The larger the truck, the more critical this becomes as it must make wide turns in our parking lot in order maneuver into our loading dock. College personnel -- professors and staff with paid parking passes -- begin parking in the lot adjacent to our loading dock. Once the lot fills, these vehicles have priority and will park in spaces that can block truck access. It is imperative that trucks or trailers arrive well parking spaces begin to fill up.



## Walt Whitman Theatre Sound System

Whitman Theatre sound re-enforcement is accomplished by utilizing a new four-way, Electro-Voice-based, digitally controlled, 6 Channel Surround Stereo sound system, designed by Mr. Chet Green, our House Audio Director/Designer.

The system boasts of Key Fill subsystems that provide clear, uncompromised reinforcement in problematic areas such as under the balcony over-hang and in the top balcony tiers. A full description and inventory of the audio system and its components will follow. Please take the time to read the complete document; it answers the most frequently asked questions.

### Overview

The audio system consists of three segments which function independently of their respective physical locations and which are tied together and controlled by a state-of-the-art BSS SoundWeb Digital Processor which acts as the nerve center and integrator for the system. The system can be run from three locations depending on needs and budget.

- *The Main House System* -- located in the mixing position at the Center-Rear Orchestra section of the house and is used for sound reinforcement of the majority of live events.
- *The Remote System* – located Off-stage Right in the Juliet alcove, this system uses a smaller mixing console and associated equipment and is appropriate for speeches, offstage announcements, graduations and smaller live events.
- *The Cinema System* – The third segment of the system is the Projection System located in the 5<sup>th</sup> floor projection booth. The Projection System can process optical, magnetic and digital film tracks into a 6 channel surround system.

In a multi-function performing arts facility such as our Whitman Theatre, simplicity and economy-of-design were achieved when the decision was made to move to an all-digital control/processing system which networks all segments of the audio system together. Chet installed a BSS Digital SoundWeb Processor/Integrator which gives flexibility and an ease of operation previously unavailable with traditional hard-wire and plug-n-patch designs.

### The Main House System

We use two DigiCo SD-8 consoles, one for Front of House and the other for Stage Monitors. There is a 48/16 MADi rack backstage on the Downstage Right wall and a 48/16 MADi rack that travels with the monitor desk. The FOH console is located behind the rear orchestra in its own custom designed desk. The monitor desk is in a rolling rack that also contains the MADi rack, a Denon CD player and the amplifiers for running the stage wedges. Also permanently located at FOH are two Denon DNC640 CD players and a Denon DBF 650R solid state recorder.

The Main System's processing rack contains:

Processing	4 DBX 160x Compressors 1 Presonus CL44 1 Art TCS Compressor 1 Presonus GTX44 1 DBX 274 4 Channel Gate 1 Lexicon MPX500 1 Yamaha Rev5
Equalization	3 Ashly GQX 3101 1/3 Octave 1 Rane ME60 Stereo 1/3 Octave 1 Ashly PQX572 Stereo Parametric
Playback	1 Denon DNT520 CD/Cassette Player Combo 1 Sony MDS-D10 Mini Disk Player 1 Cassette Analog Deck (it's available upon request, but here we are pressed to pass along the plea of our Audio Engineer to you.... <i>"Please, PLEASE, we BEG of you....please don't bring in cassettes!"</i> )
Additional	1 Sabane FBX2020 1 DBX 120XP Subharmonic Synthesizer

*This is the current complement of equipment but it is subject to change at the discretion of our Sound Department.*

### The Remote System

Located in the Off-stage Right alcove, the Remote segment of the system uses a 10 channel Allen and Heath console with 2 stereo output channels. The combo CD/Cassette player is mounted in the rack. The Remote has 1 monitor send and no outboard effects.

It is important to take into account that the technician operating the Remote system is off-stage and cannot hear the house audio mix very well from that position. It is important to have levels preset prior to the start of the event and good communication between your artistic director and our staff during rehearsals.

Mixer: 1 Allen and Heath WZ 14:4:2+ [Manual](#)

Playback: 1 Denon DNT520 CD/Cassette Player Combo

### **The Cinema System**

The Cinema system is used for the exhibition of 35mm motion picture film; 16mm can be accommodated as well. The projection components have been designed to exceed SMPTE standards for superior presentation of image and sound. This third segment of the theatre sound system accesses all house channels and also adds a dedicated Center channel as well, 2 channels of surround and an enhanced sub-bass channel.

The surround channels are located at the extreme left and right corners of the balcony rail consisting of 2 EV-Xi 1152/64 per side. This configuration is in agreement with THX specifications for point-source surrounds, resulting in what we call 6 Channel Total Surround MegaSound.<sup>SM</sup> For more information about Cinema presentation at Brooklyn Center, please refer to the Cinema section.

### **Digital Processing Management:**

These three segments of the sound system are tied together by a BSS SoundWeb Digital Processor/Integrator which seamlessly integrates the entire system. Essential processing is accomplished within the digital domain, providing 1/6 octave equalization, time-delay synchronization and signal path management. The SoundWeb maintains time integrity for the speaker systems and routes all signal paths including the three foldback sends for monitors from the console. All eqs and time delays are set within the SoundWeb Digital Processor and are checked on a regular basis. Under no circumstances will the client's engineer be allowed to access or alter the SoundWeb configuration; this is not an option. We can, however, insert 1/3-octave equalizers if your Sound Engineer has specialized requirements.

The flexibility of digital signal management allows different sections of the system to be isolated so that it is possible to use only part of our system to supplement your own. For example, if you would like to use the Mezzanine or Balcony area Fill systems, you need only provide a clean microphone level signal to us and your mix can be sent to those house areas, properly delayed properly eq-ed and at the proper level.

If you would like to set your own delay for these speakers, you may use your own external delay (remember this can only add to the delay already in the system, not reduce it) or you may ask to change the delay setting in our processor, but there is rarely a legitimate need for this and if on the rare occasion such a need can be demonstrated, it must be implemented by our House Audio Engineer and needs to be arranged with him well in advance. It will incur a substantial, additional cost as well. Because of time constraints and other house considerations, we cannot guarantee that such requests can be accommodated.

### **Speaker Systems and Processing**

ElectroVoice speaker systems are used exclusively throughout the house; for films, an additional Altec Voice-of-the-Theatre/JBL system is added for the Cinema Center Channel. Crown Stereo amps and massive HH Electronics M900 amplifiers drive the ElectroVoice speaker systems. The output from all three (Main, Remote and Cinema) segments are routed to the same amp/speaker system in their appropriate configurations.

The Left and Right Channel speaker clusters are flown near the ceiling on the left and right of the proscenium arch in an array-type design so as to take advantage of such a design. The low-end coupling and the high end uniformity that a line array configuration affords gives the system better low-end response and a constant Q dispersion.

To avoid the "hole-in-the-middle" problem encountered in wide theatres such as ours, Front Fill speakers sit on the downstage edge of the stage. Both the Mezzanine and Balcony have their own speaker compliment to assure full coverage of those areas. Each subsystem is properly time-shifted so as to present a uniform, single source of sound that, to the listener, seems to only be coming from the stage.

The system's full speaker compliment (excluding cinema's Center Channel) is as follows:

The speaker system consists of a left and right cluster using four EV Xi-1183/64 speakers and two EV Xi-2181 Subs per side. There are also four front fill speakers which sit on the downstage edge of the stage, four Mezzanine fill speakers which hang under the Balcony, and four Balcony fill speakers -- all are EV-1082. In addition to the Subs that are part of the main cluster we have eight EV Xi-1191A 18-inch Sub woofers that sit on the floor under the left and right speaker clusters. They can be used in groupings of 2 per side, 3 per side and four per side depending on the requirements for your event.

### Monitors:

Both the Main System (Center-rear Orchestra mixing position) and Remote (Off-stage Right mixing position) can send a mono signal to 4 onstage monitors that are flown in wings 2 and wings 4 on Stage Right and wings 1 and wings 3 on Stage Left. The on-stage monitors are mostly used for dance performances, but can be used for extra reinforcement when needed. In addition, there are 8 floor monitor wedges for placement where needed. It should be noted that there is a limit of 2 speakers per send and that the Remote has only 1 monitor send.

Portable Floor Monitors	6	EV Xi-221M
	2	EV Sx-300A (powered)
Hanging Monitors	4	JBL EON18 (located in the wings)
Left/Right Clusters	8	EV Xi-1183/64 (4 per side)
	4	EV Xi-2181 Subs (2 per side)
Front Orch Fill	4	EV Xi-1082 (these sit on the downstage edge of the stage)
Mezzanine Fill	4	EV Xi-1082 (these are mounted under the Balcony)
Balcony Fill	4	EV Xi-1082 (these are mounted on the Balcony ceiling)
L/R Rear Surrounds	4	EV Xi-1152/60 (2 per side – these are flown in the left/right rear corners of the auditorium)

### Stage Interface Connections:

The main stage snake runs from the head on the Downstage Right wall to the House Rear Orchestra mixing position; it consists of 40 sends and 8 Returns. There are also permanent sub-snakes run to key locations on stage. These include, 3 eight-channel snakes on the Downstage edge of the orchestra pit for a total of 24 channels. There is a 20-channel sub-snake on the Center Upstage wall, and an 8-channel sub-snake on the Downstage Left wall as well. We also have a number of 6 channel sub-snakes and a 12-channel sub-snake for use anywhere on stage. The Sends to the Remote are on the downstage right wall. Cinema also has Aux 4 sends on the Downstage Right wall.

### Telex Comm System:

Whitman Theatre uses Beyer Headsets into an RTS BP325 TW, duplex, two channel system by Telex. Hard-wire junction boxes are located at the following positions:

- House Light Control / Main Console (Center Orchestra)
- Sound Control / Main Console (Center Orchestra)
- House Light Control / Auxiliary Console (Juliet Entrance, Stage Right)
- Sound Control / Auxiliary Console (Juliet Entrance, Stage Right)
- Stage Manager's Desk (Stage Right)
- Curtain Rail (Stage Left)
- FollowSpot I (5th Floor Booth, House Left)
- FollowSpot II (5th Floor Booth, House Right)

The house carries ten RTS headset units including the FollowSpots, and of course some units can be looped thru at any of the above hard-wired stations for a configuration that best meets the needs of the company. For the unusual show which might require more than our compliment of headset units, you can bring in additional sets as

long as they are compatible with the three wire, dual channel RTS system. You must clear this with the Center's Sound Director, Chet Green before-hand so as to insure direct connection compatibility.

The RTS system also includes a 4-channel wireless headset system that has excellent coverage on stage and in the house for wireless communication.

### **Microphone Compliment:**

Microphones and Microphone Stands from the inventory are in constant use through out the complex and need to be reserved as far in advance as possible. Please send our Audio Engineer an input list to [Chet@BrooklynCenter.com](mailto:Chet@BrooklynCenter.com) and he will contact you by email. The Sound Department has enough stands, cable, and mics for an average concert event that requires 10 monitor sends and 34 mics.

- ~ AKG
- ~ Audix
- ~ Beyerdynamic
- ~ Neumann
- ~ Shure

### **Wireless Mics:**

We have 4 dual channel receivers (Shure UHF-R Dual Receivers --8 channels) with 8 SM Beta 58 heads or 8 Countryman beige E60W6T-SL headset mics, or 2 Shure WL183 lav microphones. These are available only by contractual arrangements with the General Manager, as they are under a separate rental agreement. Arrangements must be made well in advance. However, we recommend that visiting Producers utilize them, as they are of good quality, and the reception has been optimized for this facility.

### **System Rental**

The Sound System is available for rent, in whole or part, at various prices determined by contract (consult our General Manager, Richard Grossberg 718-951-4600 x3317, for terms). These arrangements cannot be made on the day of the event. It will be in the best interest of every visiting audio engineer to check with his or her producer and with the Brooklyn Center's Production Manager to confirm the availability of equipment and the amount of time contracted by the event Producer for load in, sound check, and lighting focus.

### **Equipment Inventory**

#### **Console**

2 DigiCo SD8 48/16 systems

#### **FOH Processing**

1 Yamaha SPX2000  
1 Lexicon PCM 81

#### **Playback**

2 Denon DNC640 CD Player  
1 Denon DBF650R Solid State Recorder

#### **Speakers**

FOH Speakers 8 EV Xi-1183/64  
2 EV Xi-2181 Subs

Front Fill 4 EV Xi-1082  
Mezzanine Fill 4 EV Xi-1082  
Balcony Fill 4 EV Xi-1082  
Surround Speakers 4 EV Xi-1152/60  
Floor Subs 8 EV Xi-1191A

Wedges	12	EV Xi-221M 12 inch
	6	EV QRX-115/75 15 inch
	3	RCF TTS18-A 18 inch active sub-woofer
Onstage Monitors	4	JBL EON18 permanently hung in the air onstage

---

Whatever your needs, we can almost always accommodate them. Send a list of your requirements to our Audio Director at [Chet@BrooklynCenter.com](mailto:Chet@BrooklynCenter.com) and he will contact you by email. And of course, the sooner your requirements are in our hands, the better chance of fulfilling every item.



## Stage Lighting

The stage lighting system in the Whitman Theater in brief, consists of the following:

1. Control; ETC Ion, 1024 address console with dual LCD touch screens, up to 120 faders/submasters and a radio remote focus unit. House light, work light and other functions are on an ETC Unison system.
2. Dimming: ETC Sensor dimmer-per-circuit system with 245– 2400 watt stage lighting dimmers, plus 16 DMX controlled direct power, 20 amp relay circuits. All dimmer and relay control is via an ETC Net2 system.
3. Company Power: 400amp, 3 phase, 5 wire, 120/208 volt company switch located mid stage right, and a 100 amp 3 phase, 5 wire, 120/208 volt company switch located downstage right.
4. Distribution: Industry standard 2P&G, 20 amp pin connector.
5. Stage Lighting: Approx. 256 ETC Source 4, fixed and zoom ellipsoidals, S4 Pars, and MR16's (12) for cyc lighting. Follow Spots (2) are Lycian 3kw xenons.

Note that much additional information about the lighting system, specifically the layout of stage lighting, circuiting, locations, etc... as well as detailed dimming information and assignments, are to be found in the associated downloadable files in the tech. downloads section. Here are to be found the Light Plots for various event configurations, Ground Plans and Circuit Layouts.

[WWW.brooklyncenter.com](http://WWW.brooklyncenter.com) – see Tech. Info.

There may be limitations placed on the use of this equipment based on the particular requirements of the rental agreement, as well as due to time conflicts with other events and/or your production budget. The final determination as to how much of this equipment will be available to you will be made by Brooklyn Center's Production Manager and or the General Manager. Again, the day of the event is not the time to negotiate for your event.

*The system details are organized as follows:*

- |                                       |       |
|---------------------------------------|-------|
| 6. Control:                           |       |
| 1. Stage Lighting control             | 1.1   |
| 2. House Lighting Control             | 1.2   |
| 3. House/Work Lighting                | 1.2.1 |
| - Spotting Light                      | 1.2.2 |
| - Running Lights                      | 1.2.3 |
| 4. Network                            | 1.3   |
| 7. Dimming, distribution and power    | 2     |
| 1. Dimming                            | 2.1   |
| 2. Distribution                       | 2.2   |
| 3. Power                              | 2.3   |
| 4. Company Power - Lighting           | 2.3.1 |
| - Company Power – Audio               | 2.3.2 |
| - Shore Power                         | 2.3.3 |
| - Stage Utility Power                 | 2.3.4 |
| 8. Stage Lighting Equipment           | 3     |
| 1. Conventional Equipment             | 3.1   |
| 2. Cable                              | 3.2   |
| 3. Gobos and Holders                  | 3.3   |
| 4. Moving Lights                      | 3.4   |
| 5. Auxiliary Equipment, Color, etc... | 3.5   |

6. - Dance Lighting Towers	3.5.1	- Color
	3.5.2	
7. - Accessory devices	3.5.3	
8. Equipment use, suggestions, etc...	4	
9. Coves	4.1	
- Box Booms	4.2.	
- Par Washes	4.3	
- Cyc Lighting	4.4	
- Lighting Ladders	4.5	
- Communication – i.e., Paperwork		

## **1. Control:**

### **1.1 -Stage Lighting:**

- The main lighting console is an ETC Ion 1024 console with some of the following functions and features:
- 10,000 channels, 1024 DMX addresses across 32 universes
- 120 faders on 3 - 2x20 fader wings. Any fader can be a single channel, groups of channels on submasters, effects on subs as well as multiple cue lists
- 2 – 17” Color LCD touch screen monitors at console
- Hard drive and USB port on facepanel
- USITT/ASCII cue import/ export capability.
- Dual local DMX ports, console is normally on the Net 2 system
- Radio Focus Remote (RFR) on stage for focus, cue recall, etc..
- The Lighting and House Audio Consoles are both located at the technical control desks in the theater auditorium proper, at the rear of the center orchestra seating (behind Row W). These control desks are equipped with communication headsets, LittleLite console lamps and comfortable seats; all have a good view of stage. There is room at this location for additional lighting control equipment as provided by the event, as long as it's not an Avo Diamond 4.

For further information concerning the capabilities of the Ion console and Net2 systems, visit the ETC website at [www.etcconnect.com](http://www.etcconnect.com)

### **1.2 - House and Work Lighting:**

1.2.1 - House lights, work lights and utility power circuits as well as other functions, are controlled from assorted ETC Unison LCD panel control systems, with stations at the Stage Managers/prompt position - Down Stage Right as well as on a backstage right portable station (used for focus) and at the lighting control position at the rear of the center orchestra seating. All control elements are DMX based, and as such, can be controlled from the Ion console as needed, well as from any other DMX console. Note that the Unison system uses pre-recorded intensities and timings for fades of house lighting and curtain warmers. If the current levels and timings are not appropriate for your event, these functions need to be controlled by the stage lighting controller. ***In any event, Brooklyn Center reserves the right to maintain control at all times over auditorium (house) lighting.***

1.2.3 - There is a Red LED spotting light at center line on the front of the balcony, controlled on the Unison system.

1.2.3. - Backstage running lights are a custom system of spotlights in the stage right wing allowing for both no color and blue running lights, controlled in 5 zones for no color (downstage to upstage) and 3 zones (downstage to upstage) for blue. The crossover behind the upstage blackout drop is lit as a no color path the width of the crossover, from spotlights on the gridiron. The SL running lights are the trough fixture for the fly rail – as there is little wing space on this side. All the above are controlled on an auxiliary Leprecon console in the SR wing and are dimmable.

### **1.3 - Network:**

- All lighting control is on the ETC Net2 system, this provides for multiple universes of DMX control to be routed throughout the theater to all required systems.

- Lighting control signals utilize standard Ethernet distribution throughout the theater with RJ45 Cat 5 breakout taps at the following locations: 3 taps -- Rear Orchestra lighting control position

2 taps -- Down-Stage Left Proscenium Wall

1 tap -- Upstage Left Wall

1 tap -- Stage Manager Desk (DSR Proscenium Wall)

1 tap -- Mid-Stage Right (adjacent to the Company Switch)

1 tap -- Stage Right Catwalk (as a feed to the in-house moving light system)

- There are also multiple taps at the Ethernet patch-bay at the main stage lighting electronic control rack, located in the "Patch Panel" room off-stage right of the orchestra pit. Note that in the Stage Right "Patch Panel" room, the Ethernet and DMX taps are immediately adjacent to the stage. The Ethernet taps at the stage lighting electronic control rack merges all appropriate Ethernet signals as needed to the ETC Net2 environment, and as such, has tremendous flexibility for DMX signal routing as well as allowing other Ethernet signals to be distributed as needed, external of the Net2 system.
- All Sensor dimmers and relays are on controlled via the Net2 system.

The facility is equipped with the following Net2 nodes:

1 – ETC Net2 4 port node at the console position, allowing 4 universes of inputs/outputs at this location.

1 – ETC Net3 gateway portable 4 port node, in Net2 format, on SR Catwalk. This node provides DMX to the #1 thru #4 electrics via cable run adjacent to the electrics power cables, as well as DMX to the 1A Electric.

1 - ETC Net2 4 port, rack mounted node at the electronics rack in the patch room, down stage right

1 – ETC Net2 4 port, portable node for utility usage.

4 – ETC Net2 2 port, portable nodes for utility usage.

- Ethernet taps as listed above have Power-Over-Ethernet from the Dell Ethernet switch.
- Brooklyn Center's *conventional* lighting system is on DMX Universe 1 - DMX channels 1-512. In-house moving lights utilize Universe 2 (see Below).

*Important Note:* Users should pay attention to the house DMX usage on Universes 1 & 2, as the house lighting, work lights and utility power system use addressing from DMX channels 1 thru 304 and 385 thru 407, with house moving lights on universe 2. Thus these addresses are not available to users with visiting consoles and equipment and we recommend that any equipment as accessory and additional to house equipment be addressed on Universes 3 (DMX address 513 – 1024) and above (if using house moving lights).

- The Lighting Control position in the Rear Orchestra has 2 dedicated "Dry Line" DMX 5 pin XLR cables running direct to the down stage right area for DMX/Control signal usage external of the Net2 environment.

## **2. Dimming, Distribution and Power:**

### **2.1 – Dimming:**

- All dimming is via ETC Sensor dimmers with CEM+ control modules, 20 amp/2400 watt capacity. All dimmers respond to DMX via the ETC Net2 network system.
- There are **245 STAGE LIGHTING** dimmer circuits located through the theater.

### **2.2 - Distribution:**

- Please refer to the Adobe – Whitman Theater Stage Circuit layout for locations of stage lighting circuits.
- All stage lighting circuits use industry standard, 20 amp 2P&G Pin Connectors.
- All DMX Controlled relay outlets in the on-stage locations, have both 2P&G Pin outlets as well as 20 amp Edison duplex receptacles.
- The assorted DMX controlled relay receptacles on the pit (Orchestra light power, etc...) are 20 amp Edison duplex receptacles in brass flush mounted receptacles.
- The 1 thru 4 electrics use full length raceways with multi-cable drops that travel with the pipe, on stage right. As such, we do not remove these raceways and multi-cables. Thus, there are maximum trim height restrictions on these line sets.
  - #1 Electric - Max out trim is 24'-4" (if stripped) (21' if units need to be focused)
  - #2 Electric - Max out trim is 25'-8"
  - #3 Electric - Max out trim is 30'2"
  - #4 Electric - Max out trim is 29'-2"
  - # 5 Electric - Max out trim is 39'-4"
  - Stage Left Ladder - Max out trim is 23'-6"
  - Stage Right Ladder - Max out trim is 22'-6"
- All measurements are to middle of lowest pipe.
- It should be noted that our personal lift is a JLG self propelled 20' lift – therefore a height of 27' is the highest that we can focus an electric.
- There is one 1 spare circuit each, available on the #1 thru #4 Electrics, as well as 6 spare circuits on each side ladder which are normally not assigned to rep plot lighting units.

The assorted Adobe light plots show the house Rep Plot with dimmer circuits designated. Note that the term "Rep Plot" only refers to the unit type, position and circuiting of the lighting units. There is no "Rep" focus or color, which is the choice of the visiting Designer. The Designer is cautioned to pay attention to the number of circuits available at each position. All numbers shown next to a unit, not captioned in any way, show the dimmer/circuit into which the unit is plugged. These circuits do not change and in the case of pipe ends on 1 thru 4 electrics, all 5 electric strip lights and the side lighting ladders, indicate some type of ganging/two-fer'ing of units on the pipe.

### **2.3 – Power:**

2.3.1 – Company Switch – Lighting - 400 amp, 3 phase, 5 wire, 120/208 volt company switch, located mid-stage right. Theater has a set of 10ft. Cam-Lok tie-in tails in place, neutral and ground reversed.

2.3.2 – Company Switch – Audio - 100 amp, 3 phase, 5 wire, 120/208 volt company switch, located on the downstage right wall, for audio/other power uses. Theater has a set of 5ft. Cam-Lok tie-in tails in place, neutral and ground reversed

2.3.3 - Shore Power - 200 amp, 3 phase 5 wire, 120/208 volt company switch, located in dock area, for auxiliary power for television, film, recording trucks, crew buses (with tails), etc...

*Note: All power tie-ins other than plugging to an existing receptacle, is to be done by house staff.*

2.3.4 – Stage utility power consists of multiple 20 amp, single pole utility power outlets and extension cables available on stage and pit.

**2** – Quad box with dual Edison duplex receptacles, 20 amp, isolated grounds, wall mounted 1 ea. on downstage left and right proscenium walls.

**4** – Quad box, with dual Edison duplex receptacles, 20 amp, isolated grounds, on 75ft. Cables, 2 ea. on downstage left and right proscenium walls.

**6** – Edison Duplex and 2P&G pin connector receptacles, 20 amp, DMX relay controlled, in stage lighting circuit boxes on downstage proscenium walls, 3 SL, 3 SR.

**6** – Quad Edison receptacles, 20 amp, with single 2P&G pin connector, 20 amp, on pigtail, all on 75ft cables, on upstage wall – 2 USL, 2 UC, 2 USR. On DMX controlled relays

**42** – Orchestra Pit Receptacles - Edison duplex receptacle, 20 amp ea., brass covered and flush mounted to pit floor, controlled by DMX relays

Note that all DMX controlled relays can converted in pairs to Sensor 2400 watt dimmers.

### **3. Stage Lighting Equipment**

#### **3.1 - Conventional Lighting Equipment Inventory:**

**16** – ETC Source 4, 15-30 degree zoom ellipsoidals, 750w HPL750 lamp  
(Box L&R, 1-4 Electrics)

**64** – ETC Source 4, 25-50 degree zoom ellipsoidals, 750w HPL750 lamp  
(Box L&R, 1-4 Electrics)

**8** – ETC Source 4, 19 degree ellipsoidals, w/ Iris, 750w HPL750 lamp FOH - #2 Cove – Center)

**40** – ETC Source 4, 26 degree ellipsoidals, 16 w/ Iris (Coves ONLY), 750w HPL750 lamp (FOH - #1&3 Coves – L&R, Ladders L&R)

**64** – ETC Source 4, 36 degree ellipsoidals, 750w HPL750 lamp

(24 on Ladders L&R, 32 in Dance Towers, 8 on shin plates)

**48**– ETC Source 4 Par Wide, 750 w, HPL750 lamp, VN5P, NSP and MFL lenses available per unit  
(48 on #1-4 Electrics, plus 2 as Curtain Warmers @575w, – pre-focused and gelled)

**12** – ETC Source 4 ParNels, 750w HPL750 lamp

(Juliet booms SL & SR – See Pit Event Plot)

**6** - L&E, MR16 striplights, 6'-3", 3 circuit, 3 color, 75w EYC flood lamps

(5 Electric – Top Units)

**6** - L&E, MR16 striplights, 6'-3", 3 circuit, 3 color, 75w EYF spot lamps

(#5 Electric – Bottom Units)

**2** – Lycian Model 1293, 3000 watt xenon follow spots. Spots utilizes standard Strong Super Trouper color frames  
(Booths)

### 3.2 - Cable:

All cable and two-fers use 20amp 2P&G pin connectors. The facility provides all cable and two-fers as required for in-house equipment. Any and all equipment as extra and as provided by user shall be provided with appropriate cable as required.

### 3.3 - Gobos and Gobo Holders:

- The facility can provide a limited supply of template holders for facility owned ellipsoidals.

- We can provide up to 32 "B" sized holders for Source 4 fixtures

We can provide for a limited stock of gobo's, but these are considered perishable items and are the users' responsibility to provide for both rep. plot equipment as well as any supplemental equipment.

### 3.4 - Moving Lights

#### **6 – Martin MAC700 Profiles**

- These MLs are part of the Rep Plot on #1A Electric, hung on lineset 9, and are positioned for best use for an event utilizing the pit/apron as the primary playing area.

- These fixtures are controlled on house DMX Universe 2, via the Ion control system, or via any console choice of the client.

The ML's require the use of the Net3 Gateway 4 port portable node as listed above for operation, as well as the SR spare multi-cable circuits 139-144, configured with DMX addressed power relays.

The normal Ion console configuration has these fixtures assigned to console channels #301 thru #306; as our experience has been that most touring companies typically limit their show to about 250 channels. This allows conventional fixtures, dimmers and accessories on any channel below or above the 301-306 range (up to the maximum of 10,000 channels). Maintaining these channels assignments allows the movers to be available for quick usage, with pre-recorded cues, focus points, groups, palettes, etc., to be maintained in the console. Should you not be using these fixtures, these channels and cue range become available for use.

**Usage of the moving light equipment is only made available via prior approval of Brooklyn Center's General Manager and Production Manager.** This approval will be then be transmitted to the Center's Stage Manager, Lighting Director and/or Console Operator/Head Electrician.

*Note:* Permission for this specialized equipment must be arranged *well in advance* of your arrival. Be sure to double-check that your request to our GM has cleared and has been passed along to the Production Department by calling ahead to make sure your requests were transmitted and approved.

### 3.5 - Auxiliary Equipment:

#### 3.5.1 - Dance Side Lighting Towers:

- **8** - Steel towers, measuring 18" wide x 30" deep x 76" tall, each contain 4 – ETC Source 4 36 deg. ellipsoidals (generally 2 units as head-hi, 2 as shins per tower), 32 total for all 8 towers.

- See the Adobe Dance Light Plot for unit spacing. All dimmer circuiting is via the floor pocket distribution system (see Circuit Plan). Note that these instruments are pre-built into the towers and not removable for usage in the general lighting system. Also note that usage of these towers is at the discretion of the Center's Production Manager.

#### 3.5.2 - Color:

- Color filters for the Brooklyn Center repertory stage light equipment is considered a perishable item and all clients are required to provide all color as needed for the event or reimburse Brooklyn Center for the cost of providing color. The exceptions to this policy is that Brooklyn Center maintains a large selection of Rosco and Lee filters, as well as some GAM and Apollo, pre-cut to 6-1/4" and 7-1/2 " sizes. We recognize that having Brooklyn Center provide color can speed up the tech. process, and we will do so when practical. In the event that we do not stock sufficient quantities, or have particular colors, we reserve the right to bill the company for these perishable items as required. Note that all events using supplemental lighting equipment from other sources, are expected to provide all color for these instruments as required.

#### 3.5.3 – Accessories, boom bases, top hats, barn doors:

Boom bases, shin plates, hi-hats, barn-doors, etc... are all shared inventory equipment with the Dept. of Theater. Any use of this equipment is via prior arraignment only.

### **4. Equipment use and suggestions:**

- A note about the "do not relocate" items: Theoretically everything can be moved, struck, changed, *if* time and budget allow. We have been known to completely strike *all* the on-stage electrics and ladders for events which bring in a complete lighting system. The decision as to when equipment gets moved/struck is made by the Center's Production Manager in consultation with the visiting company's technical staff as well as the client/producer who is ultimately responsible for making budgetary decisions. Also, the Rep plot -- especially the #1 thru #4 electrics circuit layout -- allows for flexibility in terms of moving/shifting instruments. The big caveat is always time, which impacts cost, so you *must* consult our Production Manager and Lighting Director before planning on making changes.

#### 4.1 - Coves

- The 1-2-3 coves as indicated, have a 50' throw from 1&3 cove, and a 75' throw from 2 cove; (to plaster line at

center line). The units are ETC Source 4 - 19 & 26 degree units (refer to light plot for specifics) , 750 watt fixtures, all with iris's in the unit accessory slot, and work well as a 4 lamp pit, or stage wash using tints, or a 6 lamp wash with saturated colors. These units do not re-locate or change, and there are no spare or different lens tubes available.

#### 4.2 - Box Booms

- The box boom units are ETC Source 4, 15-30 deg. And 25-50 deg. zooms, at 750 watts and function well as a 3 lamp wash and work well as either a carry-over of the ladder side light washes, diagonal front washes, pit side light, etc., as you see fit. As with the cove units, their location is fixed; they do not relocate.

#### 4.3 - Washes/Pars:

- The S4 Par Wides on the #1 & #2 Electric work well as upstage front light washes or back light for the pit. We have had good success using these units with R104/L228 diffusion combined with your choice of color. If you do this, you may want to specify barn doors for the pipe ends, to help eliminate spill on the legs.

#### 4.4 - Cyc Lighting:

- There are 12 L&E MR16 Mini-Strip fixtures total, 6'-3"/3 circuit, configured as a double hung position, with the 6 upper fixtures utilizing 75watt flood lamps and the 6 lower fixtures having 75watt spot lamps. As distributed on the 12x2.4kw dimmer circuits provided, they allow for an even wash of the cyc/drop when utilized as a complete set of 12 fixtures in a color wash – with 3 washes available. **They do not function well in any other fashion**, I.E. , as an upper wash separate from a lower wash, nor do they readily provide for inside/outside separation.

For best results, we utilize Rosco R104 linear diffusion combined with the color of choice to smooth out the wash. Or use the R124, R125, R126 – Red, Blue, Green colors with built in diffusion.

#### 4.5 - Lighting Ladders:

- Ladder trim heights may trim as low as +7' to the middle of the bottom unit, to facilitate head high color changes. The ladders can fly into the deck for quick servicing/color changing during a show, assuming the stage is clear of obstructions (dance lighting towers, scenery, dancers, performers, etc.). Note that the stage right ladder maximum trim height is determined by the building architectural obstruction - an overhang for the 3<sup>rd</sup> floor.

### Communication and Paperwork:

- As you begin to make decisions as to how to best utilize the lighting system for your event, please consult with the Lighting Director as to what information he requires to integrate your show into the facility:

The Lighting Department currently utilizes the following lighting software:

- Vectorworks Spotlight 2009 (backwards compatible to v8).
- LightWright 5 (Backwards compatible to LW v2,3 & 4)
- Eos/Ion Offline, also available as Client mode on Ion system
- Expression/Express Off-Line 3.1

We can offer our clients assorted versions of the Vectorworks light plot, plus associated LightWright files to be sent out as e-mail attachment. The basic lighting and circuit plots are also available on Adobe format on the Brooklyn Center website in the Tech Info section.

We have had very good success importing a cue disk/file from a visiting company in the ETC Expression II-III/Insight II-III/Express (all varieties) format via the capabilities of Express/ion Off-Line to convert to an ASCII cue format, which is then imported to Ion Off-Line. Caution should be taken as not all data get transferred, effects and

parts as example, due to the differing methods the consoles use to handle this information. The cue transfer can save approx. 2 hrs cueing time in the theater, as well as eliminating usage conflicts with the RFU being used for focus at the same time that cues needed to be entered into the console.

It is good practice **not** to assume this importing/merging will work on the day of the event, and we advise all clients to make the effort to e-mail the ETC Expression/Insight II-III/Express version .SHW file to the address below as early as is practical, so that we can make this conversion *prior* to the day you load-in. Please send all correspondence as needed to: Brooklyn Center Lighting Director - Steve Bailey at: [Bailey@BrooklynCenter.com](mailto:Bailey@BrooklynCenter.com)



**Whitman Theatre Hanging Plot** (\* means Does Not Change)

Line Set #	Distance from Plaster Line		pipe length
	1'-0"	Grand Curtain	42'-0"*
<b>1</b>	2'-0" <b>Bridle</b>	# 1 Black Border	48'-0"*
<b>2</b>	2'-8"	CinemaScope Movie Screen	44'-0"*
<b>3</b>	3'-3" <b>Bridle</b>	# 1 Black Legs	48'-0"*
<b>4&amp;5</b>	4'-2" motorized	# 1 Electric - Max out trim is 24'-4"	49'-6"*
<b>6</b>	5'-0"		48'-0"
<b>7</b>	5'-7"		48'-0"
<b>8</b>	6'-1"		48'-0"
<b>9</b>	6'-7"	#1A Electric (6 Mac 700's)	48'-0"*
<b>10</b>	7'-5"		48'-0"
<b>11</b>	8'-1" <b>Bridle</b>	#2 Black Border	48'-0"
<b>12</b>	8'-6" <b>Bridle</b>	#2 Black Legs	48'-0"
<b>13</b>	8'-10"		48'-0"
<b>14</b>	9'-7"	# 1 Black Traveler	48'-0"*
<b>15</b>	10'-0"	# 1 Shell Ceiling	48'-0"*
<b>16</b>	10'-7"		48'-0"
<b>17+18</b>	11'-8" motorized	#2 Electric - Max out trim is 25'-8"	48'-0"*
<b>19</b>	12'-7"		48'-0"
<b>20</b>	13'-2"		48'-0"
<b>21</b>	13'-7"		48'-0"
<b>22</b>	14'-2" <b>Bridle</b>	#3 Black Border	48'-0"
<b>23</b>	14'-10" <b>Bridle</b>	#3 Black Legs	48'-0"
<b>24</b>	15'-6"	#2 Black Traveler	48'-0"
<b>25</b>	16'-3"		48'-0"*
<b>26+27</b>	16'-10" motorized	#3 Electric - Max out trim is 30'2"	48'-0"
	Stage Left Ladder motorized	Max out trim is 23'-6"	*
<b>29</b>	28'-11" 6 line headblock	*****muled pipe*****	48'-0"
	Stage Right Ladder motorized	Max out trim is 22'-6"	*
<b>31</b>	18'-8"	#2 Shell Ceiling	48'-0"*
<b>32</b>	19'-1"		48'-0"
<b>33</b>	19'-7" <b>Bridle</b>	#4 Black Border	48'-0"
<b>34</b>	20'-4" <b>Bridle</b>	#4 Black Legs	48'-0"
<b>35</b>	20'-10"		48'-0"
<b>36</b>	21'-9"	#3 Black Traveler	48'-0"*
<b>37</b>	22'-7"		48'-0"
<b>38</b>	23'-2"		48'-0"
<b>39</b>	23'-8"		48'-0"
<b>40+41</b>	24'-10" motorized	#4 Electric - Max out trim is 39'-4"	48'-0"*
<b>42</b>	25'-9" <b>Bridle</b>	#5 Black Border	48'-0"
<b>43</b>	26'-2" <b>Bridle</b>	# 5 Black Legs	48'-0"
<b>44</b>	26'-8"	Black Scrim (does not fly out)	48'-0"
<b>45+46</b>	27'-5" motorized	#5 Electric	48'-0"*
<b>47</b>	28'-3"		48'-0"
<b>29</b>	28'-11" 6 line headblock		48'-0"
<b>48</b>	30'-2" 6 line headblock		48'-0"
<b>49</b>	30'-8" 6 line headblock	White cyc (does not fly out)	48'-0"
<b>50</b>	31'-7" 6 line headblock	Black out Drop - no fullness -(does not fly out)	48'-0"

## Rigging Notes:

The following pipes have limitations on their out trims: All measurements to middle of pipe.

#1 Electric - Max out trim is 24'-4"

#2 Electric - Max out trim is 25'-8"

#3 Electric - Max out trim is 30'-2"

#4 Electric - Max out trim is 29'-2"

# 5 Electric - Max out trim is 39'-4"

Stage Left Ladder - Max out trim is 23'-6"

Stage Right Ladder - Max out trim is 22'-6"

The #1 thru # 5 Electrics are Clancy Power-Assist counterweighted winch systems. They have a 2,000 pound lift capacity.

The left and right Lighting Ladders are line shaft winches with 2,000 lbs lift capacity each.

All winch controls are distributed to the individual units – I.E. there is no central winch control system.

CinemaScope Movie Screen - Bottom of screen will not clear higher than 20' - 2"

Grand Curtain - High trim - Bottom of curtain will just clear 20' - 1 ½"

If you prevail, and the reasons had better be catastrophic, and we strike the travelers, be aware that you will still have to deal with the track, and therefore can only add a little over 400lbs.

Please note: with a working pipe travel of 41', and a proscenium opening of 20', scenery higher than 20' will most likely not fly out, unless you are really good with a section and trims.

Pipes that are directly upstage and downstage of an Electric, will foul on the units, and therefore, should be used with extreme caution.

The house has approximately 7000lbs. of weight left, after loading the normal house rep light plot, and soft goods hang.

Most pipes fly in to about 4' off the deck, except line set 13 (6').

There are NO Hanging points over the House or Apron for trusses or Speaker Stacks. Do not even ask - There are NO accessible points. There does not exist a way to get to the steel in the roof that we will okay. If your event is dependent on being able to hang speakers or a downstage truss, unfortunately *our venue will not be able to accommodate your production.*

### **TRUSSES MAY NOT BREAK THE FIRE CURTAIN LINE!**

Vermets or other truss-lifting devices may not be set up on the pit lift, as it sways way too much for this to be safe.



## Travel Directions: (bet you thought we'd keep it a secret)

We are in the Geographical Center of **BROOKLYN, NY. USA -- The Arts in the HeART of Brooklyn!**

In this day and age, we strongly suggest you consult Mapquest or Google Maps or even better, a GPS device and enter our address. Entering **2700 Avenue H** will put you at the College's main vehicular entrance gate. All vehicles must use this entrance, EXCEPT...if it is Friday after 6pm, Saturday or Sunday or if you are a trucker driving a semi at any time – then you need use **2900 Avenue H** as the address in Google or your GPS – this will put you at the EXIT gate of the campus and the theatre loading dock, but at those times *only*, it will be an entrance for production vehicles. If you would rather go old-school, you can use the directions below.

If you are using public transportation, we also recommend using Google Maps to get precise direction from your local station. In Google enter your address and then our 2900 Avenue H address. Be sure to click on the train icon in the Get Directions panel; it will give you point-to-point directions by MTA subway and/or bus to the last stop at Flatbush Avenue 2 blocks from our Center. However, a note of caution, even with these Google directions, we strongly suggest calling the MTA Transit Hotline: **718-330-1234** to verify Google's route; MTA service is quite often in flux due to track maintenance, station construction and the Rat Wars.

### 1) By Subway:

Take the #2 train to Flatbush Ave Station. It is the last stop. Make sure that the train has a sign on the front that says FLATBUSH AVE. There is another #2 that goes to New Lots, which is nowhere near here. Get off the train, and walk out of the station in the same direction that the train was going. This should put you on Flatbush, or Nostrand Avenue, heading toward Ave H. At the corner with Ave H, make a right turn and head for the big black Iron Gate. The stage door is on the first loading dock past the gate and it's Sonia Rite.

### 2) By Car - or NON-Commercial Vehicle -

From Manhattan - Take the Brooklyn Battery Tunnel - proceed toward the Verrazano Bridge. Get into the extreme left hand lane and exit onto the Prospect Expressway. Proceed to Avenue J and make a left. (Now for the fun part) If it is Monday-Friday, then take Ave J to Ocean Ave and make a left onto it. Go to Ave H and make a right, then take your first right and enter the Campus. (Get a parking pass at the gate). Go all the way across campus to just before the Exit gate, and the last loading dock on your left, is us.

However, if it is after 6pm on Friday, or Saturday or Sunday, stay on Ave J until you get to Nostrand Ave, and then make a left onto it. Go to Ave H and make a left, go ½ block and enter the campus through the exit gate. We are now the first dock on your right.

Coming from the North, or Queens, take the Belt Parkway to Flatbush Ave. Go to Ave H, make a left. Go 1 ½ blocks, see exit, enter. (if on the weekend). If not, then follow Ave H around the Campus, CROSS BEDFORD AVE. this will bring you to the entrance, pick up a parking pass, drive through the campus to the last loading dock on your left.

### 3) Commercial Vehicles - From the South and West

If under 12 feet, from Manhattan, use the Manhattan Bridge, go up Flatbush Ave to Ave H, make a right. Go 1 ½ blocks to exit of Campus, enter if on the weekend or your longer than 30'. If not, follow car directions.

If over 12', you must enter Brooklyn from the Verrazano Bridge. Proceed to the 65<sup>th</sup> street exit, and proceed to 18<sup>th</sup> Ave. Make a left onto 18<sup>th</sup> Ave, and it will turn into Ditmus Ave, after a small jog to the right. At Flatbush Ave, make a right. This will intersect with Nostrand Ave, onto which you should bear right. (if you miss this it's okay, just go to Ave H anyway) Proceed to Ave H, make a right, see big black Iron Gate, and college exit. First Dock past the gate on the right. Semi's should enter, and use the parking lot on the left to turn and back into the dock, crossing the street. It will be mandatory for all semi's to drop the trailers in the dock. The tractor can park in the lot. Crew Bus should park along the curb, inside the campus, next to the dock. It is not recommended for crew buses to enter the parking lot that is across from the loading dock.

If you are coming from the North and under 12', take the Whitestone Bridge to the Van Wyke (and as any *true-blue* Brooklynite will tell you, it's pronounced Van *Wick*, not Van *Wike*) Expressway. Go almost to the end, to Linden Boulevard (Route 27). Make a right onto Linden. Go to King's Highway and make a Left. Go to Ave. H and make a Right. Go to the big black Iron Gate on your left. That's us, the first loading dock on your right -- you will cross Flatbush Ave.

North and over 12'? - We suggest that you consult a truckers map.

Your route is via the BQE south and get off at Tillary Street. Go to Flatbush Avenue, go away from

Manhattan and travel South on Flatbush to Avenue H – expect that to at up to 60+ minutes. Make a right, and there we are.

Lost? Ask for help getting to Brooklyn College or better, ask for help getting to “*The Junction*” which is the well-know Brooklyn intersection of Hillel Place, Nostrand and Flatbush Avenues. We are only 2 blocks from this intersection, and most Brooklynites know where this is.

*If you are arriving or performing Monday through Friday, it is important that you request **Parking Passes** for ALL vehicles that will be arriving. Only semi’s are exempt.*

**Please fill out the enclosed form, and send to the Production Manager in advance.**



Director  
Office of Public Safety

From: David Kissel (x5301) / Richard Grossberg (x3317)  
Production Manager / General Manager – Brooklyn Center

Subject: **Visitor Parking Request**

Date: \_\_\_\_\_

\*\*\*\*\*  
Please issue a Temporary Parking Permit for:

NAME OF VISITOR: \_\_\_\_\_

VISITORS COLL./ORGAN./CORP: \_\_\_\_\_

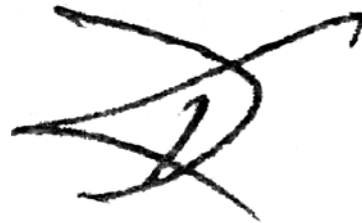
DATE OF ARRIVAL: \_\_\_\_\_

TIME OF ARRIVAL: \_\_\_\_\_

CAR MAKE AND TYPE: LICENSE PLATE NO. (INCLUDE STATE OF ISSUE):  
\_\_\_\_\_

INTENDED DESTINATION: ROOM: Walt Whitman Theatre BUILDING: Whitman Hall

REASON PARKING IS BEING REQUESTED: Member of the visiting Production at Whitman Hall



\_\_\_\_\_  
SIGNATURE OF FACULTY/STAFF MEMBER

I affirm that the above person is not a current student, staff or faculty member of Brooklyn College and will be coming to the campus to conduct business relating to the college.

\_\_\_\_\_  
FOR PUBLIC SAFETY OFFICE USE ONLY:

APPROVED \_\_\_\_\_

DATE: \_\_\_\_\_ PARKING LOCATION: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

## Cinema System

### **Film Projection:**

- *Simplex XL 35mm Projectors* -- in change-over operation using 2000' reels. New prints are *never* cut for the sake of relaxing the demand for projectionists to be attentive throughout the entire film.
- *Peerless Magnarc Carbon Arc Lamphouses* -- burning 80 amps, the equivalent of a 4000w xenon, but with much more of an even light due to the carbon arc's much larger plasma arc, eliminating hotspots, not to mention the arc's gorgeous, rich sunlight quality.
- *Bausch & Lomb CinemaScope 55 Anamorphic Adapters* -- rare, unique lenses manufactured for anamorphic 55mm width film. When projecting 35mm through these anamorphics, the image sits only in the very center of the much larger back-lens, passing through the optimum optical area; this reduces many optical distortions including vignetting and achromatic aberrations.
- *Eastman 25B 16mm Theatre Projector* with Geneva Star intermittent and long play reels. A Strong Lumex 1600 w xenon is used with this projector.
- *Technikote Pealescent XR171* -- 40ft x 18ft 1.5 gain screen.

### **Cinema Sound:**

The heart of the **Cinema Sound System** are the *Dolby and Panastereo Cinema Processors* into an *Allen & Heath 14 Channel* mixing console. The processor generates the 6 cinema channels of optical and digital sound sources from the film tracks and pass them through to the mixing console where the non-sync and microphone signals are added as needed. Mics can be used for any on-stage lectures that might accompany a film exhibition without needing to engage additional components of the main house system.

- A *Panastereo CP2000* produces the Left, Center, Right screen channels as well as LR/RR surround channels and an enhanced sub-bass channel. Smart Circle Surround processing is used for decoding 360 Degree format surround soundtracks.
- Non-redeveloped cyan analog soundtracks are scanned using *Kelmar AT-1276 Red Laser* optical scanning technology.
- Standard *Dolby A* and *SR* noise reduction is provided as is 1/3rd octave equalization on optical analog tracks in all screen channels.
- Extended Sub-bass enhancement is provided by a *DBX 112 Sub-bass Processor* for extended low-end reproduction that can be *felt* as much as heard.
- The addition of a *BBE Aural Exciter* in the center channel is a unique design that improves speech intelligibility, a must with rooms as large as the Whitman Theatre.
- Spatial acuity is improved via an *SCI-Acoustics IMX Dimensional Enhancer* which is inserted into the Left and Right screen channels to tweak the room acoustics so that stereo separation and Left/Right spatial imaging is maintained across the entire seating area.
- The system also incorporates 4 track Magnetic playback via dual *Smart MP80s* for the older, discrete CinemaScope 4trk magnetic soundfilms using Simplex Magnetic Penthouses with new Teccon heads.

- A *DTS Digital System* digital penthouse and decoder as well as a *Dolby SRD Digital* penthouse and their respective decoders provide Left, Center, Right screen channels, LR/RR split surrounds and an Enhanced Sub-bass channel for DTS and Dolby Digital film soundtracks outputting **6 Channel Total Surround MegaSound™** to the theatre.
- THX specifications for point-source surrounds are utilized instead of the usual configuration small, multiple side speakers to obtain surround coverage. Center Surrounds for 360 degree encoded soundtracks are decoded using Smart's proprietary *SRS Circle Surround* processing.
- Non-sync consists of programmable CDs playback for the ability to customize a preshow program so that it is an integrated program in and of itself and will end precisely when the first frame of the film hits the screen.

The entire cinema sound system is Service Marked as



Mono soundtracks are processed utilizing *Smart's Stereo Generator SG100* with a 6db emphasis in the center channel as well their proprietary spatial enhancement with stereo simulation for music content, while keeping dialog firmly mono in the center channel. The mono soundtrack playback is referred to simply as **Extreme MegaSound**.

### **Video Projection:**

The client may choose to rent a video projection which can be patched into our system if a full cinema-size, front projection image is desired, but please note, in a 2500 seat theatre in order to fill a 40 ft screen, only the high-end theatrical projectors such as the Eiki LCxT4U (click here: [3xLCD Theatrical Video Projector](#) ) or a Christie Roadster HD10K-M (click here: <http://www.christiedigital.com>, or equivalent types should be contemplated if near-cinema presentation quality on the large CinemaScope screen is desired. Projectors should be capable of outputting between 8,000L and 10,000L minimum. Please do not even consider trying to use a consumer level video projector for front projection -- the results will be embarrassing. It is also recommended that HiRez formats like BluRay and DigiBeta be the video source in these situations (you will need to bring in your own DigiBeta deck).

The other alternatives to the relatively pricey cinema video projector rental would be to use a high-end consumer DLP projector using our 9ft Rear Projection screen. This can produce adequate results for people sitting in the Orchestra, but remember that RP is very directional and if you anticipate patrons sitting in the side isles or the balcony, there will be a very obvious hot-spots, depending on their locations, in the sides and/or lower portion of the screen. Also consider that at distances passed the center orchestra, a 9ft screen RP screen will seem quite undersized; text will become very difficult or impossible to read.

