



Technical Info & Policy Handbook

Staff Contact Sheet

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General Theatre Information - Claire Tow Theatre (formally the Walt Whitman Theatre)

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

Stage Floor – Sprung, oak tongue-and-groove. Walnut stain finish

The floor is in excellent condition throughout. The orchestra lift floor has embedded 6” brass covered electrical outlets.

Important Note: Under no circumstances will screws, nails, lags of any kind be allowed to penetrate the wood stage floor. Scenery that requires lagging to the floor will need to be secured with appropriate counterweights applied to the scenery or the Company must provide an alternative stage deck that will allow lagging and/or screwing to its surface. To reiterate -- nothing may penetrate or otherwise cause damage the stage floor surface.

Dance Floor - a Harlequin black dance floor is available with proper notice and crew call arrangements. Additional fees will apply.

Dressing Rooms - There are *no* dressing rooms or lavatory facilities on stage level.

Not all dressing rooms listed here are available for every event; rooms will be assigned at the discretion of the Production Manager.

<u>Second Floor</u>	<u>Basement Level</u>
1 room for 1-2	
2 rooms for 4 people each	2 classrooms
1 room for up to 8 people	
2 rooms for up to 12 people each	
2 nd floor Dressing Rooms have sinks	

There are no private rest rooms; each level has a Men’s and Women’s rest room.

There are showers in the men and women's dressing room lavatories; however, there is **very limited** hot water supply. Dressing room space is limited; unfortunately this precludes there being additional space for a Company Production Office or Green Room.

It is usual for Wardrobe to set up in the carpentry shop and/or the loading dock area, as there are no elevators to move wardrobe trunks to the 2nd floor dressing room level.

*The following items are **not** available:*

Sewing Machines	Production Office
Washer / Dryer	Green Room

Load-in:

There are two entrances to the campus. One is at Avenue H and Campus Road off Nostrand Avenue (enter **2900 Avenue H, Brooklyn NY 11210** into a GPS or Google Maps to return the exact location of the Performing Arts theatre loading dock and vehicular gate at this location). The other entrance to the campus is at Avenue H and Campus Road off Ocean Avenue (enter **2700 Avenue H, Brooklyn NY 11210** into a GPS or Google Maps and it will return the exact entrance location of the vehicular gate at this location). The day of the week and time of day will determine which entrance will be available for the Company truck access.

Please see the Directions section for further clarification as to which location to use.

The loading dock height is 3'-0", and there are no ramps, winch or lifts to raise from street level to dock level. A truck ramp is available that can handle a + 24" difference between a truck and the dock.

The main loading dock door is 8'-0" wide, and 14'-0" high. This leads into a common "dock" area shared by two theatres, a scene shop and painting area.

The stage load-in door is located to the left and is 5'-10" wide and 12'-9" High.

There is room for two tractor trailers in the loading dock at the same time, but the drivers need to have superior maneuvering skills and must arrive very early as they will have to use the parking lot to back into the dock and then drop the trailers.

Bus AC power is available with prior notice to our Production Manager; the Producer will need to supply the connecting cable -- approximately 100ft. The bus should park along the curb at the loading dock entrance.

Claire TowStage 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)	
Orch Lift Down.....	7'-0" (2.13M)
Orch Lift 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 Lift 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 & 42' high
Lighting Cove 2 to Plaster line.....	.approx. 60' form PL & 47' high
Balcony Rail to Plaster Line at Center.....	113'
Last row Orchestra Seating to Orchestra Lift 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" (fully descended)	
Grid Height	43'-0" (13.1M)

Working Grid Height - - 41'-6" (12.6m) or pipe travel height

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 have 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 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: 16 – 4x8 platforms

2 – 4x4 platforms, plus the angled connecting platforms required to make a 3 level "U" configuration with legs of 8", 16" and 24".

7 – 3 tier Wenger chorus riser units

Orchestra Chairs (black straight back) - 90

Folding Chairs - Brown - 130

Music Stands - 72

Conductors Stand - 1

Music stand lights - 40

Lectern - 1

Conductors Podium (no railing) +8" -1

Tables – 6 (3'x6')

Rosin Box - (bring your own rosin)

Quick-change flats

Full length mirrors - 4

Harlequin Dance Floor

Orchestra Lift Controls: The Orchestra Lift controls are located at the Lighting Rack Room,* Stage Right and on the orchestra lift itself, Downstage Center. It is imperative that a level be set with the

operator before the House opens as there are no automatic stops. It takes 2.5 to 3 minutes for the orch lift to travel from its lowest position to a realistic playing level and equally as long to lower the orch lift for disembarking.

The following items are **not** available:

Washer Dryer	Drum Throne	Drum Key	Video Monitors
Welder Fork Lift	Fax machine	Production Office	Green Room
Sewing machine	Show Feed	Cue Lights	Orchestra Page

Soft Goods Inventory:

House Curtain: Cranberry 200% velour, manual operation Stage Left, vertical opening, i.e., guillotine; the curtain does not 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 Screen – **1** - 20'H x 40'W - with masking flats and cover curtain – the screen fills the entire proscenium width. This Technikote SunBrite screen has an extremely delicate micro-pearlescent surface and may *not* be used for production of any kind; it is flown in exclusively for motion picture exhibition/front projection.

Note: The above inventory is subject to change from time to time; all items listed may not be available for all productions - it is very advisable that you check in advance on availability.

*Sometimes referred to as the “Patch Panel” Room due to historic reasons; for many years the main electrical patch panel was located there, replaced now by the existing digital lighting rack.

Stage Communication

The Claire Tow Theatre uses Telex noise-cancelling headsets with a dual channel RTS BP325 TW system.

The following headset stations positions are available:

House Lights	Stage Right	House Curtain	Follow Spots	Fly Rail
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House Curtain Lighting control Sound Control Orchestra Lift Control

There are 6 sets available not counting the Follow Spots, Sound and Lighting Control; in addition, there are 3 wireless units. *This system is **not** compatible with Clear Com systems.*

All communication with the Front of House is done via radio (154.570 MHz) by or through the Center's Stage Manager. The Front of House Manager will need to be informed of running times for each Act or musical/dance number and what interval would be appropriate for late seating. The House Manager is the final authority for the "OK" to start the show and signals the Stage Manager. Our Stage Manager as well as the House Manager have the authority to "hold" the show due to technical or safety issues either backstage or in the auditorium.

Important: All intermissions must be at least 20 minutes long for houses of more than 800 occupied seats.

Important Rules and Regulations

IMPORTANT NOTE: *In accordance with the New York City Administrative Code, Chapter 19, Section 165.1, a FDNY issued permit must be obtained to use any theatrical effect that is generated by heat or flame, namely, any pyrotechnic device, cigarettes, cigars, candles or similar open flames. Also included under this statute are atmospheric effects that produce smoke, haze, fog, confetti canons, use of CO² (dry ice) or liquid snow effects. The required permits for these effects are issued by the New York City Fire Department's Explosives Division. A complete list of the theatrical special effects which require a permit can be obtained from the FDNY by calling the Manager of the Explosive Unit at 718 999-1595.*

It shall be the responsibility of the Producer to obtain the appropriate permit and to provide proof to the Center's General Manager that said permits are valid and in effect for the duration of the rehearsals and/or playdates. Such proof shall be presented to the Center prior to the engagement.

In addition, these effects require the presence of a NYC licensed Fire Watch person during their operation. The Fire Watch person holding a Certificate of Fitness (Category E-19) shall present proof of his/her valid Certificate to the Center's General Manager prior to the event. The FDNY administers tests for this Certificate at 9 Metro Tech Center, Brooklyn, New York.

- In accordance with health concerns and nuisance laws, the management reserves the right to control the maximum sound pressure levels in the venue. This right shall extend to halting a show under certain conditions. At no time shall a level of 115dB be reached or surpassed at a distance of 15ft in front of the speaker stacks for a sustained time of more than 30 seconds.
- It is the responsibility of the Producer to obtain all performance rights and clearances. The Center maintains ASCAP, BMI and SESAC licenses covering the playback of pre-recorded music used in public performance within the performing arts complex.
- The House Stage Crew (Local One, IASTE) works under the following conditions:
 1. After 5 hours of continuous work, a one hour break shall be called by the Crew Chief

2. Between the second and third hour of work, a 20 minute break will be called by the Crew Chief
3. There shall be a mandatory 10 consecutive hours of rest between the end of a day's work and the beginning of the next call
4. Hours between 12m and 7am are at calculated at time-and-a-half
5. Ideally, no call shall start between the hours of 8:15am and 9:55am, Monday thru Friday
6. There is a minimum of 4 hours paid for any call
7. Calls canceled with less than 48 hours' notice shall be treated as a 4 hour call

Any variation of the above will require the Production Manager's approval.

- If the Orchestra Lift is to be moved during a Performance, there must be a dedicated spotter/operator located at the Stage Right, Lighting Rack Room *.
- At no time will the House allow any equipment to be set up in the audience aisles. Any equipment that needs to be located in the audience proper must have seats removed and this must be arranged with both the General Manager and the Production Manager at least two weeks in advance. Additional fees may apply.
- All Company Managers, Directors, "People in Charge," should be made aware of the following:
 1. The House requires a five minute pause usually after the first number or otherwise at another appropriate point determined during rehearsal for late seating.
 2. The actual show starting time will be between 8 and 10 minutes after the published curtain time, depending on the Front of House needs and the weather conditions.
 3. If there are more than 800 patrons in the audience, each intermission must be 20 minutes in length.
 4. The House in normal circumstances opens at approximately half-hour before the published curtain time, however the House Manager defers to the our Stage Manager who can delay opening the House for reasons of technical difficulties or unsafe conditions.
 5. For special morning School Time performances (10am Curtain), the half-before-curtain rule rarely applies as the House will open when the first school bus arrives. This can be as early as 9:30am. Inclement weather will be a deciding factor what time House opens. The House Manager can take the House at his/her discretion since the safety of the children will always be the first consideration in determining when to begin seating the youngsters.

- It is extremely important that any truck over 35ft in length be at our loading dock no later than 8am on Saturday and Sunday, and 7am, Monday thru Friday. The larger the truck, the more critical this becomes as a large truck must make very wide turns in our parking lot in order to back into the loading dock. College vehicles which have valid parking permits may park in parking spaces which in turn can block the maneuvering area so the Company truck *must* arrive and maneuver into place in the dock *before* college employee cars begin arriving. We do try to keep the area clear of vehicles, but it is not possible to hold specific parking spaces in anticipation of an arriving Company truck.

The Sound System

Overview

A full inventory of the audio system and its components is available at the end of this document, but please take the time to read the following introduction as it will answer many common questions.

The audio system can be run from three different locations depending on needs and budget. The Main Console sits at the last row of the Center Orchestra, Front of House position. This is the primary leg of the system or the Main House mixing location. There is also a secondary Remote mixing system located backstage right which is used for speeches, offstage announcements, graduations and smaller events. The third leg of the system is the cinema system located in the projection booth. The cinema system can process optical, magnetic and digital film tracks into a 6.1 circle surround configuration.

Speaker System and Signal Processing

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, there are 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.

A fully digital BSS *Soundweb* system is used for speaker processing and distribution. Different sections of the system can be isolated so that it is possible to use only part of the House System to supplement your own. For example, to use the Mezzanine or Balcony area fill speakers, all that is needed is to provide a clean microphone level signal to interface to the House System. A visiting company sound designer may want to use their own external delay, but do note, this can only *add* to the delay already programmed into the system. If a designer asks to change the delay configuration of the house processing, this needs to be done by the House audio technician and has to be arranged prior to the first rehearsal. This may entail an additional tech setup fee and will not be done without prior approval.

The use of any part of the Main House Sound System needs to be contracted with the PAC Director – Dena Beard (718-951-4600 x3333), *in advance*. The Tech staff cannot approve the use of the full sound system which requires an additional Sound Engineer, on the day of the event if it is not part of the rental agreement.

The Main House System

This Main House System uses two DigiCo SD-8 consoles, one for 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 Front of House main mixing console is located behind the rear orchestra in its own custom-designed desk. This is master control position is the audio nerve center and is sometimes affectionately referred to as “The Bridge.” Currently, the component complement in the Front of House desk consist of two Denon DNC640 CD players and a Denon DBF 650R solid state recorder as well as assorted signal processing and audio shaping gear. These components may be changed or upgraded at any time without notice.

The system includes a Monitor Desk which is in a rolling rack that also contains the MADI rack, a Denon CD player and the amplifiers for running the monitor wedges on stage. The Monitor Desk can be run from any physical location on stage.

The Remote System

The Remote is a Presonus *StudioLive* 16.4.2 of which 10 channels are available for microphones. The system includes a CD/Cassette player mounted below the mixer in the rack. The remote has one monitor send; a number of effects are built into the console. The Remote drives the same amplifier/speakers as the Front of House console, but it is important to remember that the operator is backstage and cannot accurately hear the house audio from that position. It is therefore very important to have levels preset *prior* to the start of the event.

The Cinema System

The Cinema System is used for motion picture presentation. It has access to the full amp/ speaker complement of the main system as well as a dedicated center channel and split surrounds. The surround channels are located at the extreme left and right points at the balcony rail consisting of two

EV-Xi 1152/64 per side. This configuration is point-source surrounds. For all information about Cinema presentations at the Center, please refer to the Cinema section.

Stage Connections

The main stage box is located on the Downstage Right wall and consists of 48 inputs and 16 outputs, 8 of which are dedicated as sends to the Front of House speaker system. The Monitor Desk also has 48 inputs and 16 outputs that travel in the monitor rack. When used in connection with the Main FOH system, it can access the inputs on the monitor rack, giving the stage a total of 96 inputs.

There are also permanent sub-snakes running to key locations on stage. These include 3 eight-channel snakes on the downstage edge of the Orchestra Lift for a total of 24 channels and a 20-channel sub-snake on the center upstage wall. Also available are a number of 12 channel sub snakes in various lengths.

Wireless Mics

We have 4 dual channel receivers (Shure UHF-R Dual Receivers -- 8channels) with 8 SM Beta 58 heads or 8 Countryman beige E60W6T-SL headset mics, or 2 Shure WL183 lav microphones. The wireless mics are available only by pre-arrangement with the General Manager; they are under a separate rental agreement and arrangements must be made well in advance of rehearsal/show date. We do recommend that visiting producers utilize them as they are of state-of-the art quality and their reception has been optimized for this facility.

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

Microphones

Microphones and microphone stands from the House inventory are in constant use throughout the complex and need to be reserved as far in advance as possible. The inventory includes microphones from the following manufacturers: AKG, Audix, Beyerdynamic, Neumann, and Shure. The Center has stands, cables and mics for an event requiring 10 monitor sends and 34 microphones. It is essential that a wish-list of your input needs be sent to our Audio Director, [Chet Green](#), (Chet@BrooklynCenter.org) for evaluation; he will contact you by email.

The Claire Tow Theatre Sound System is available for rental, in whole or part; rates vary. Please discuss specific production needs with the General Manager. Arrangements for rental of the system and associated equipment must be made *prior* to the event. It is advisable for the Company's sound designer to contact the Brooklyn Center Production Manager to confirm the availability of equipment and the amount of time contracted by the show's Producer for load-in, sound check and lighting focus so there is no misunderstanding on the day of the event as to what the House is able or not able to supply and the time allotted by the rental contract for setup, rehearsal and performance.

Internet Service

Webcasting:

The Center has internet service available for webcasting the content of a client's show. There are two Ethernet ports where internet service is available for an encoder server for streaming:

1) *Backstage* – located at Stage Right, this is a high speed Internet Service at about 50Mbps down/20Mbps up (approximate and not guaranteed); the Service Provider is Cablevision.

2) *House Center* – this connection is at the Master Control Desks, Center Orchestra; it is also a speed service of over 60Mbps Down/50Mbps (approximate and not guaranteed)

Depending on camera positioning and other factors, one location may be better suited than the other to locate your encoding server – this is a decision that should be made jointly with the Center’s production tech team after informing the General Manager when you are booking the facility, of your intent to webcast the event. Arrangements then need to be made with our staff *vis a vis* camera positions, lighting requirements, audio feed, etc., (additional fees may apply).

Because the internet service is provided by a third-party, the Center assumes no responsibility nor guarantees the quality of the internet connection with regard to speed or connectivity. All associated ancillary equipment necessary to encode audio and video will be the sole responsibility of the producer. The Center does not supply computer hardware, streaming encoding software or cameras. We can supply a stereo audio feed, but not a separate mix – the audio feed will be identical to the House sound mix. That said, we have had many very successful webcasts (streaming) of clients’ events both large and small.

When setting up an encoding server, be sure to check the following:

- 1) The OS has the latest updates installed
- 2) The encoding software has the latest updates and drivers compatible with your OS
- 3) The User Account that is logged in has the rights to release and reset the IP address.
- 4) Disable all sleep/power-saver modes
- 5) Disable any screen-saver

We have tested streaming with Windows XP and Windows 7; both have no issues and are stable, although we highly recommend streaming with Windows 7 or 10. Earlier Windows OS versions may have issues. We have had no experience streaming with Apple software or hardware, but there is no reason that it would be problematic.

WiFi Service: Internet connectivity via WiFi is available in the backstage area for the production company's general use; ask the Production Manager or the Production Coordinator for a password. You cannot use WiFi connectivity for web streaming.

[The Lighting System](#)

As you begin to make decisions as to how to best utilize the lighting system for your event, please consult with the Lighting Director, [Steve Bailey \(Bailey@BrooklynCenter.org\)](mailto:Bailey@BrooklynCenter.org), as to what information will be required in order to integrate your show into the facility as smoothly and efficiently as possible. Feel free to call -- 718-951-4600 x3324.

The stage lighting system in the Claire Tow Theatre, in brief, consists of the following:

1. Control; ETC Ion, 1024 address console with dual 17" 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, or Ion as needed.
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: additional information about the lighting system, specifically the layout of stage lighting, circuiting, locations, etc., as well as detailed dimming information and assignments, will be found in the associated down-loadable files in the Tech Download Section of the website. Following are Light Plots for various event configurations, Ground Plans, Circuit Layouts and Lightwright Hookups. – see the *Tech Info* page under the **About US** tab on the BrooklynCenter.org website.

The Lighting Equipment listed is available for rental, in whole or part, at various rates which will be determined at contract negotiations by the General Manager in consultation with the Center's Lighting Director and the Production Manager. These arrangements are not negotiable on the day of the event. It will be in the best interest of the visiting Lighting Director to check with his or her Producer and with the Brooklyn Center Production Manager to confirm the availability of equipment and the amount of time contracted by the client Producer for load-in, lighting focus and sound check so there is no misunderstanding on the day of the event of what the House can or cannot make available at the time allotted by the contract for setup, rehearsal and performance.

Control:

-Stage Lighting:

- The main lighting console is an ETC Ion 1024 console with some of the following functions and features:
 - The Operating System is always kept up-to-date, as of 6/2014 it's version 2.2
 - 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 face-panel
 - 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 theatre 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; this is a prime location for viewing the stage and monitoring the House Audio mix. There is room at this location for additional lighting control equipment (excluding Avo Diamond 4) as well as a small video camera rig when a producer provides such auxiliary equipment and arranged in advance.
- For further information concerning the capabilities of the Ion console and Net2 systems, visit the ETC website at etcconnect.com

House and Work Lighting:

- 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.

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

The PAC reserves the right to maintain control of the House Lighting System at all times.

DMX Network Control

- All lighting control is on the ETC Net2 system, this provides for multiple universes of DMX control to be routed throughout the theatre to all required systems.
- Lighting control signals utilize standard Ethernet Distribution throughout the theatre via RJ45 Cat 5 Breakout taps at the following locations:
 - 3 taps -- Rear Orchestra lighting control position
 - 2 taps -- Downstage 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 Lighting Rack Room* off-stage right of the Orchestra Lift. Note that in the Stage Right, Lighting Rack Room,* the Ethernet and DMX taps are immediately adjacent to the stage

*Sometimes referred to as the “Patch Panel” Room due to historic reasons because for many years the main electrical patch panel was located there, replaced now by the existing digital lighting rack.

- 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 (with one of the main electrics not plugged, typically 4E)
- 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: Clients should pay attention to the house DMX usage on Universe 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 the house moving lights on Universe 2. Thus these addresses are not available to Clients with visiting consoles and equipment and we recommend that any accessory equipment in additional to house equipment be addressed on Universe 2 (DMX address 513 – 1024) and above (or 3 and above, if using house moving lights).

- The Lighting Control position in the Rear Orchestra has 1 dedicated “Dry Line” DMX 5 pin XLR cables running direct to the Downstage Right area for DMX/Control signal usage external of the Net2 environment.

Dimming, Distribution and Power:

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 theatre.

Distribution:

- Please refer to the Adobe – Claire Tow Theatre 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 Orch Lift (Orchestra light power, etc.) are 20 amp Edison duplex receptacles in brass flush floor-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 technicians' lift is a JLG self-propelled 20' power-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 and 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.

Power:

Note: All power tie-ins other than plugging to an existing receptacle, is to be done by the House Technical Staff

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

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

- 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.

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

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 Lift Receptacles - Edison duplex receptacle, 20 amp each, brass covered and flush mounted to orch lift floor, controlled by DMX relays

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

Equipment Inventory

- Conventional Lighting Equipment Inventory:

16 - ETC Source 4, 15-30 degree zoom ellipsoidals, 750w HPL750 lamp
(4 ea. on Box L&R, 2 ea. on #1, 2, 3, & 4 Electrics)

64 - ETC Source 4, 25-50 degree zoom ellipsoidals, 750w HPL750 lamp
(6 ea. on Box L&R, 13 ea. on #1, 2, 3, & 4 Electrics)

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

40 - ETC Source 4, 26 degree ellipsoidals, 16 w/ Iris (Coves *ONLY*), 750w HPL750 lamp
(8 ea. in FOH #1&3 Coves SL & SR, 12 ea. on Ladders Left & Right)

64 - ETC Source 4, 36 degree ellipsoidals, 750w HPL750 lamp
(12 ea. on Ladders L&R, 32 in 8 Dance Towers (not relocatable), 8 on shin plates)

48 - ETC Source 4 Par Wide, 750 w, HPL750 lamp, VNSP, NSP and MFL lenses available per unit
(12 ea. on #1, 2, 3, & 4 Electrics, plus 2 as Curtain Warmers @575w, – pre-focused and gelled)

12 - ETC Source 4 ParNels, 750w HPL750 lamp (6 ea. on Juliet Booms Left & Right)

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)

Note: The MR16 cyc lighting system is mounted on double trunion hanging hardware and as such, is not available as individual strips. Hardware for other hanging options is not available.

2 - Lycian Model 1293, 3000 watt xenon follow spots (separate booth locations). Spots utilize standard Strong Super Trouper color frames.

Note: *All Source Four 25/50 zooms as well as Source Four Pars and ParNels are equipped with City Theatrical 3" color frame extenders to prolong gel life.*

Cable

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

- Gobos and Gobo Holders:

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

- The Center 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 Client's responsibility to provide for both rep. plot equipment as well as any supplemental equipment.

Moving Lights

6 – Martin MAC700 Profiles

9 – Martin MAC Aura LED moving head wash units

6 – High End Studio Spot CMY Zoom Profiles

- These MAC700 and MAC Aura's are part of the Rep Plot on #1A Electric, hung on lineset 9, and are positioned for best use for an event utilizing the orch lift/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 700's and Aura'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 for the MAC700's and 401-409 for the MAC Aura's; 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 301-409 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.

IMPORANT NOTE: *For Producers renting the facility, usage of the moving light equipment is only made available by contractual agreement and prior approval of PAC's Director, Dena Beard (718-951-4600 x3333)*

For the most effective implementation of this specialized equipment, it should be contracted for *well in advance* of your first rehearsal and then as soon after that rental agreement has been made with the PAC Director, a detailed discussion of your design ideas *must* be had with both the PAC Director (718-951-4600 x3333) and Production Manager (718-951-4600 x3336) to insure that the equipment will be used most effectively so we can enhance your production value to the fullest.

Auxiliary Equipment:

- Dance Side Lighting Towers:

- 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.

- 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 the Center provide color can speed up the tech. process, and we will do so whenever practical. In the event that we do not stock sufficient quantities, nor have particular colors, you will be billed for these perishable items as required. All events that opt to use supplemental lighting equipment from other sources must provide all color for these instruments as required.

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

Boom bases, shin plates, hi-hats, barn-doors, etc., are not fixed inventory and thus many not be available unless specified at the time of the rental agreement.

Equipment Use & Suggestions:

- A note about the “do not relocate” items: Theoretically, everything can be moved, struck or changed *if* time and budget allow. For certain productions *all* the on-stage electrics and ladders can be struck for a Company which desires to bring in a complete lighting system. The decision as to when equipment gets moved/struck is made by the PAC’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 caveat is always time/labor which impacts cost, so our PM and our Head Electrician *must* be consulted if planning such substantial changes.

- 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 orchestra lift, 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.

- 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, orchestra lift side light, etc. As with the cove units, their location is fixed; they do not relocate.

- Washes/Pars:

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

- 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*, e.g., 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.

- 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 3rd floor.

Lighting Control Software:

The Center's Lighting Department currently utilizes the following lighting software:

- Vectorworks Spotlight – current version (backwards compatible to v12)
- Lightwright 5 (Backwards compatible to LW v4)
- ETC Nomad Offline, current also available as Client mode on Ion system

The Center can offer our Clients assorted versions of the Vectorworks light plot, plus associated Lightwright files which can be sent out as email attachment. The basic lighting and circuit plots are also available on the Brooklyn College PAC website in the *Tech Info - Download Section*.

Hanging Plot (these * do not change)

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

- #1 thru #5 Electrics and Lighting Ladders are either Clancy Power-Assist counterweighted winch systems (#1 thru #5 electric) or line shaft winches (Ladders L&R).

- #1 thru #4 Electrics have a 1,450 pound lift capacity.

- #5 Electric has a 1,600 lbs capacity, while the Left and Right Lighting Ladders have a 1,750 lbs lift capacity each.

- In all cases, the lift capacity assumes the current electric structure remains in place and is thus accounted for in the above figures. Thus any items being attached to the above structures may not exceed the above weight limits.

- 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 clear a maximum height of than 20' - 2"

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

If it is approved that travelers are to be struck, be aware that the track weight remains and therefore only 400lbs can be added.

Please note: with a working pipe travel of 41', and a proscenium opening of 20', *scenery higher than 20' will not fly out.*

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 capacity remaining after loading the normal House rep light plot and soft goods.

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

Important: There are NO hanging points over the House or Apron for trusses or speaker stacks. There are NO accessible points nor any access the structural steel in the roof; it is therefore impossible to hang additional speakers or a Downstage truss forward of the proscenium.

Imperative: TRUSSES MAY NOT BREAK THE FIRE CURTAIN LINE!

Genie material lifts or other similar truss lifting devices may not be set up on the Orchestra Lift, as it has too much lateral instability to provide for a safe surface for such a load.

The Cinema System

Film Projection:

Film projection in the Claire Tow Theatre is accomplished with dual Simplex XL 35mm film projectors in change-over operation using 2000ft, 18min reels. New prints are *never* cut for long-play operation. This legacy system is particularly beneficial for running studio archive prints as no studio now will allow their archive prints to be spliced for plattering or longplay reel operation.

The booth is structurally designed to meet legacy codes for nitrate print operation. All the safety hardware to make the projectors comply with nitrate codes can be easily retrofitted so that should a client wish to run a nitrate print, the booth will conform to the additional code requirements.

Light source: Peerless Magnarc Carbon Arc Lamphouses have been retained on the Simplex XL projectors in lieu of xenon and are 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 cone which eliminates hotspots, not to mention the arc's gorgeous, rich, full-spectrum light with none of xenon's sharp, ugly color spikes.

Bausch & Lomb CinemaScope 55 Anamorphics: rare, unique lenses manufactured for anamorphic 55mm film – are used for anamorphic prints . When projecting 35mm through these lenses, the image sits in the very center of the much larger prime back-lens, passing through the optimum optical area and thus reducing many optical distortions including vignetting achromatic aberrations.

The system also is capable of projecting 16mm prints which is accomplished using an Eastman 25B 16mm Theatre Projector with Geneva Star intermittent (the Lamborghini of 16mm projectors); long-play reels allow runtimes of up to 3hrs. A Strong Lumex 1600 w xenon is used with this projector.

The screen consists of a 40ft x 17ft Technikote XR171 CinemaScope Pearlescent screen, with a micro-mirror 1.3 gain surface, Trademarked as *SunBrite Screen*[™]

Video Projection:

-- Front Screen:

For an image that fills the CinemaScope screen using a video source, producers may choose to rent a high-end video projector which can be placed in the projection booth and patched into our system if a full cinema-size, front projected 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 Panasonic PT-DZ13KU or the Christie Digital S+12K Roadster, or equivalent should be contemplated if near-cinema presentation quality on the large screen is desired. Projectors should be capable of outputting between at least 16,000Lm and 20,000Lm. Please do not consider trying to use a consumer level video projector for front projection -- the results will be embarrassing poor. It is also recommended

that HiRez formats such as BluRay 4K, Blu-Ray and DigiBeta be the video source in these situations (we do not supply a DigiBeta deck).

-- Rear Screen:

The other alternatives to the relatively pricey cinema video projector and front screen projection would be to use our 9ft Rear Projection screen and video projector (which we can supply). This can produce adequate results for people sitting in the Orchestra, but remember that a 9ft RP screen is very directional and if you anticipate a fairly full house with patrons sitting in the far side seats, there will be a very obvious hot-spot in the image. Also consider that at distances passed the orchestra section, a 9ft screen will seem quite undersized; text will become very difficult or impossible to read by those patrons sitting further back. We only recommend this system when the primary function is only as a visual aid to enhance a show, but not acceptable when the event itself is to professionally show a full length feature film.

If you are interested in movie exhibition via either motion picture film or video, email the PAC Cinema Director, Frank Angel at Angel@BrooklynCollegePresents.org or call 718-951-4700 (Option 2)

Cinema Sound:

At the heart of the Cinema Sound System are the Dolby, Datastat (formerly DTS) and Panastereo CP2000 Cinema Processors which feed an Allen & Heath 14 Channel mixing console. The processor generates the 6 cinema channels of theatre sound for optical and digital sound sources from the film or video tracks. The mixing console allows non-sync and microphone signals to be 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 and can be operated from the booth.

A Panastereo CP2000 Processor produces the Left, Center, Right screen channels as well as LR/RR surround channels. A Smart Circle Surround processor is used for decoding 360 Degree Circle Surround soundtracks.

Silverless, non-redeveloped cyan analog soundtracks are scanned using Kelmar AT-1276 Red LED optical scanning technology.

Dolby type A and SR noise reduction is provided as is 1/3rd octave equalization in all screen channels.

Extended Sub-bass enhancement is provided by a DBX 112 Processor for extended low-end reproduction that can be felt as much as heard. In addition, a BBE Aural Exciter in the center channel is a unique design that improves speech intelligibility, a must with rooms as large as the Claire Tow Theatre. This processing can be by-passed.

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 sound stage. This processing can be bypassed.

The system also incorporates 4 track Magnetic playback via dual Smart MP80s magnetic readers for the older, discrete CinemaScope 4trk magnetic soundfilms using Simplex Magnetic Penthouses with new Teccon heads.

A DataStat Digital System with digital penthouses as well as a Dolby SRD Digital penthouses 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 of small, multiple side speakers to obtain surround coverage. Center Surrounds for 360 degree encoded soundtracks are decoded using SRS's proprietary Circle Surround® processing.

Non-sync consists of CD playback of standard and uncompressed, lossless DTS Master Audio playback. 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 as 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.

Travel Directions:

We are in the geographical center of **Brooklyn, NY USA**, located on the west end of Long Island.

For Client personnel wishing to using the MTA – New York City Transit system to get to the Center, see directions below; it is always wise to check the MTA hotline before embarking on either subway or bus; call **718-330-1234** for the latest information about schedule changes, outages or rerouting.

By Subway

Take the #2 train to Flatbush Avenue Station. It is the last stop. Make sure that the train has a sign on the front that is marked *FLATBUSH AVE*; there is another #2 train that goes to New Lots Avenue.

-- Exit the subway station and depending on where you emerge, you will be on either Flatbush Avenue or Nostrand Avenue. If you emerge from the subway station on Flatbush Avenue, orient yourself by locating the large Target store which dominates the corner of Flatbush and Avenue H. Head toward it and at the corner (Flatbush Avenue and Avenue H), make a Right turn and continue to the Brooklyn College vehicular gate and the Security Guard Booth. Proceed onto campus.

If you emerge from the subway station on Nostrand Avenue, orient yourself by locating the entrance to Applebee's which is on the corner of Nostrand Avenue and Avenue H. Head toward it and once at the corner (Nostrand and Avenue H), make a Right and continue to the Brooklyn College vehicular gate and the Security Guard Booth. Proceed onto the campus.

-- The Security Guard may ask for information (see below). The loading dock and Stage Door to the theatre complex are immediately to the Right past the Security Booth.

By Bus

The B6, B11, B41, B44 and Q35 buses all stop at the Junction (intersection of Hillel Place, Nostrand and Flatbush Avenue). At the Junction, orient yourself by finding the Dallas BBQ Restaurant on the Nostrand Avenue / Hillel Place corner. Walk down Nostrand Ave toward the Applebees Restaurant on the corner of Avenue H. Make a Right on Avenue H and continue to the Brooklyn College vehicular gate and the Security Guard Booth. Proceed onto the campus.

The Security Guard may ask for information (see below). The loading dock and Stage Door to the theatre complex are immediately to the Right past the Security Booth. The Center entrance is at the vehicular gate.

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 (Exit 24). Prospect Expressway will become Ocean Parkway at the first intersection and stop light. Take care to note the sign warning of a speed zone change to 30mph just before the stop light. Comply with the speed limit change on the expressway to 30mph; New York's Finest are known to ticket along this Expressway/Parkway speed zone change. Proceed to Avenue J and make a Left.

Monday - Friday – take Avenue J to Ocean Avenue and make a Left onto Avenue J. Continue to Avenue H and make a Right, then take the first right and enter the Campus. Get a parking pass from the guard at the gate if you have not already been issued one. The Guard will require information as to what company and show you are associated with and your destination (the Claire Tow Theatre). Proceed along the road, through the underpass. Just before the guard booth and Exit gate, to the left will be the theatre loading dock and stage door and a parking lot on the Right. You are at your destination.

The above location on Google Maps or any GPS is: [2700 Ave H, Brooklyn NY](#)

Friday after 6pm, Saturday or Sunday - stay on Avenue J until Nostrand Avenue and make a Left onto it. Go to Avenue H, make a Left, proceed ½ block and enter the campus through the vehicular gate; note the Security Booth to the right -- there may be signage indicating that it is an EXIT; ignore this and proceed through the gate. The Security Guard may ask for information (see below). The theatre loading dock and stage door are immediately to the right past the Security Booth.

The above location on Google Maps or any GPS is: [2900 Ave H, Brooklyn NY](#)

From the North, or Queens -- take the Belt Parkway to Flatbush Avenue to Avenue H. Make a Left onto Avenue H.

Monday thru Friday – Follow Campus Road which circles the campus, pass a stop light at Bedford Avenue and continue past a blinking red stop light and stop sign (keep Left) and at the intersection, proceed directly ahead into the campus entrance. Get a parking pass from the Security Guard if you already have not been mailed one. You will be asked information about your company, your destination and with what production you are associated. Proceed through an underpass continue until you arrive at a second Security Booth and an *Exit* gate. STOP! The theatre loading dock and Stage Door will be to your Left – a parking lot on the Right; you are at your destination.

The above location on Google Maps or any GPS is: [2700 Ave H, Brooklyn NY](#)

Friday after 6pm, Saturday or Sunday – On Avenue H, proceed ½ block to the Security Guard booth and the entrance gate to the campus. Signage may indicate that this is an EXIT; ignore and proceed. The Guard may ask for information (see below). The theatre loading dock and stage door are immediately to the right of the Security Booth.

The above location on Google Maps or any GPS is: [2900 Ave H, Brooklyn NY](#)

Commercial Vehicles - *From the South and West*

If less than 12 feet: Make your way to Manhattan and the Manhattan Bridge to Brooklyn. Travel on Flatbush Avenue (approx. 7 miles) to Avenue H. On Avenue H, make a Right and proceed 1 ½ blocks to campus vehicular gate and Security Booth. Enter here (there may be signage indicating that this is an exit – ignore this and enter the campus if this is a weekend or if the over-all length is over 30ft. If under 30ft, follow the car directions..

If over 12 feet: Use a route which enters Brooklyn via the Verrazano Bridge. Proceed to the 65th street Exit, and continue to 18th Avenue. Make a Left onto 18th Avenue which will become Ditmas Avenue; bare Right. At Flatbush Avenue, make a Right. Flatbush Avenue will intersect with Nostrand Ave, onto which you should bear Right. (if you miss this junction, continue one more block to Avenue H). Proceed to Avenue H; make a Right on Avenue H. Bear Left at the vehicular gate and Security Booth. There may be a sign indicating that this is an Exit; ignore and enter the campus. The Security Guard may ask for information (see below). The loading dock and stage door to the theatre complex are immediately to the Right of the Security Booth.

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 loading 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.

From the North -- If under 12 feet:

Take the Whitestone Bridge to the Van Wyke Expressway -- pronounced van *wick* (*rhymes with kick*) – by REAL New Yorkers, not *why-k* like you may hear on some radio stations. Proceed to Linden Boulevard (Route 27). Make a Right onto Linden Blvd. Continue to King's Highway and make a Left. Continue to Avenue H and make a Right. To the left is the college's vehicular gate and the Security Booth. There may be signage indicating that this is an Exit Only; ignore this. Proceed thru the gate and enter the campus. The Security Guard may ask for information (see below). The theatre loading dock and Stage Door are immediately to the right of the Security Booth.

From the North -- If over 12 feet:

We suggest that you consult a trucker's map. You must make your way to the BQE South. Exit at Tillary Street. Take Flatbush Avenue going South and travel along Flatbush to

Avenue H. On Avenue H make a Right and bare Left to the college vehicular gate and Security Booth. There may be signage indicating this is an Exit; ignore it. Proceed thru the gate and enter the campus. The Security Guard may ask for information (see below). The theatre loading dock and Stage Door to the theatre complex are immediately to the right of the Security Booth.

Lost? Ask for help getting help, “The Junction” it is a landmark in Brooklyn of the intersections of Hillel Place, Nostrand Avenue and Flatbush Avenue -- most Brooklynites know this landmark – just ask 9 times out of 10 you will get help...ok, maybe 7 out of 10. The Performing Arts complex and Brooklyn College are only 2 blocks from this intersection.

NOTE: If you are arriving on Monday through Friday, it is very important that our General Manager have the information listed below in order to obtain the needed Parking Permits for ALL vehicles in your company – only semi’s are exempt. Failure to provide this information can result in problematic access issues at load-in as Brooklyn College is a secure, closed campus.

Please send the following information to our PAC staff at 718-951-4600 well in advance of your arrival so permits can be issued and thus avoid any delay in gaining entrance to the campus.

The PAC needs the following information to obtain Security clearance for your company:

1. Driver’s Name
2. Company or organization name
3. Date of Arrival
4. Approximate Time of Arrival
5. Vehicle make and type
6. Vehicle license plate number including state of issue
7. Vehicle color

The following information may be asked of the driver by campus Security when entering the campus gates:

Q: Driver’s Name?

Q: Company?

Q: Destination?:

A: *The Performing Arts Center / Claire Tow Theatre*

Q: Reason for visit?

A: *Member of the production staff for (name of) your show in the Clair Tow Theatre.*

Please send the above information via email or USPS Mail to:

Brooklyn College Tow Performing Arts Center
2900 Bedford Avenue
Ste. 400RE
BROOKLYN, NY 11210

Email: info@BrooklynCollegePresents.org

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