Table of Contents

I. Location
II. Bing Theatre Manager
III. General Info
IV. Dressing Rooms and Costume Facilities
V. Stage Dimensions
VI. Fly System
VII. Soft Goods
VIII. Lighting System
IX. Lighting Inventory
X. EDMX
XI. Lighting Positions (Onstage)
XII. Lighting Positions (FOH)
XIII. Communications
XIV. Sound System
XV. Other Equipment
This information is intended to provide answers for prospective visitors to the most common questions concerning the technical aspects of the Bing Theatre.

BING THEATRE

I. Location of Theatre

The Bing Theatre is located in the center of the University of Southern California University Park campus. To get to the Bing enter through Gate 5 from Jefferson Ave. Turn left on 34th St. and right onto Watt Way (sidewalk). The Bing is at 3500 Watt Way. You must call before making deliveries.

II. Bing Theatre Manager

<table>
<thead>
<tr>
<th>Name &amp; Address:</th>
<th>CB Borger, Technical Theatre Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1029 Childs Way, DRC Room 116</td>
</tr>
<tr>
<td></td>
<td>Los Angeles, CA 90089-0791</td>
</tr>
<tr>
<td>Office:</td>
<td>3500 Watt Way (Back Stage Right in the Bing Theatre)</td>
</tr>
<tr>
<td>Cell Phone:</td>
<td>(213) 448-6042</td>
</tr>
<tr>
<td>E-mail:</td>
<td><a href="mailto:borger@usc.edu">borger@usc.edu</a></td>
</tr>
</tbody>
</table>

III. General Information

A. The auditorium has one floor, continental seating, and 551 capacity.

B. Load-in is at stage level through one set of double doors. The opening’s dimensions are 12 feet wide and 20 feet tall.

C. Your crew will consist of at least one full-time staff member and paid student assistants. Please indicate the size of load-in and run crews, load-in time, and final time when composition of crew cannot be altered for the run of the show.
IV. Dressing Rooms & Costume Facilities

A. Men’s and Women’s dressing rooms are located beneath the stage. Access is via stairways offstage left and right. There is one single-occupancy dressing room stage right.
B. The women’s dressing room has 18 mirrors; the men’s has 12 mirrors with make-up lights and costume racks.
C. Each company dressing room has an adjoining rest room with sinks, toilets, and showers (please provide your own soap and towels for showering).
D. We have one ironing board, steam iron; washer and dryer for light laundering and costume touch-up (please provide your own laundry products).

V. Stage Dimensions

A. Proscenium
   1. Height in feet – 20’-0”
   2. Width in feet – 39’-9”
B. Stage
   1. Plaster line (upstage edge of proscenium) to back wall – 37’-3”
   2. Depth from front of apron to back wall on center line – 49’-6”
   3. Depth of Apron – 12’-3” on center line.
   4. Wing space stage left – 18’-0”
   5. Wing space stage right – 22’-0”
   6. Height from floor to grid – 60’
   7. We can install 3’-0” wide proscenium inserts to help with masking.
C. Traps
   1. Dimensions 3’6” wide and 7’ deep
   2. Location 7’-0” upstage of plaster line; 3 on each side of the center line
   3. Quantity – 6
D. Lifts
   1. We have three Orchestra Pit/lifts. The lifts down begin 2’-1” of the downstage edge. Each lift is approximately 5’8” deep and 13’-0” wide. They follow a slight curve. Each lift is run separately from the stage or the pit. The altitude is infinitely variable from stage floor level to a depth of 8’-0”.

12/8/2015
VI. Fly System

A. Fly floor- located Stage left at stage level.
B. Type – Curran, single-purchase, upright, T-track, counterweight system.
C. Number of lines – 34 (all lines fly).
   NOTE: Please consult with the Theatre Manager before making final plans for flown scenic elements.
D. Height of Grid – 60’
E. High Trim of all line-sets – 55’
F. Batten Length – vary from 63’ to 40’-0” to accommodate a wrap-around cyc on line-set 33
G. Maximum weight per line-set is 25 full pigs or 875 lbs.

VII. Soft Goods

A. Act Curtain
   Act curtain is blue velour, located permanently on line 1. It will either fly or draw.
B. Legs
   1. Material – Black Velour
      a. Three sets (L-11a-f)
         Dimensions – 12 feet wide x 30’ to 13’6” tall.
      b. One Set (L-12a-b)
         Dimensions – 12 feet wide x 12’ tall
      c. One Set (L15a-b)- condition poor
         Dimensions – 28’2” x 13”
      d. One Set (L17a-17b) – condition poor
         Dimensions – 29’6” x 17’6”
      e. One Set (L-18a-b)
         Dimensions – 36’ x 16’
C. Borders
   Material Black Velour
   a. Dimensions – (B-1) 12’ tall, 48’ wide
   b. Dimensions – (B-2) 12’ tall, 31’ wide
   c. Dimensions – (B-3) 12’ tall, 38’ wide
   d. Dimensions – (B-5) 12’tall, 58’ wide
   e. Dimensions – (B-10)12’ tall, 60’ wide
   f. Dimensions – (B-12) 12’ tall, 60’ wide
   g. Dimensions – (B-14) 12’ tall, 60’ wide
   h. Dimensions – (B-15) 12’ tall, 50’ wide
   i. Dimensions – (B-16) 12’ tall, 60’ wide

12/8/2015
D. Other Drapes

1. Full Black
   a. Material Black Velour
   b. Dimensions – (FB-1a) 32’ x 32’
   c. Dimensions – (FB-1b) 32’ x32’
   d. Dimensions – (FB-3a) 29’x27’
   e. Dimensions – (FB-3b) 29’x 27’

2. Scrims
   a. Black sharks tooth scrims (2)
      i. Dimensions-(S-1) 34’ x 60’
      ii. Dimensions –(S-2) 29’3” x 58’

3. Straight Cyc (Sky Drop)
   a. Material – white Leno filled scrim
   b. Dimensions – 60’ x 30’
   c. Location – Line set 34
   d. Has West Coast Bag

4. Wrap Cyc
   a. Material – White unbleached Muslin
   b. Dimensions: 12’ x 30’
   c. Location – Lineset 33
   d. Has west coast bag

5. Movie Screen
   a. Material- White perforated seamless screen
   b. Dimensions – 18’-0” x 32’-0”
   c. Location – Lineset 5
      Because of its proximity to the 1st Electric Lineset 5 is considered unusable for any other purpose
VIII. Lighting System

A. Main Control Board
   
   ETC Ion Console with 2 x 20 Fader Wing

B. Dimmers
   
   1. ColorTran I series number 288 @ 2.4Kw
   2. ETC Unison 48 @ 2.4Kw (House Lighting/Work Lighting)
   3. ETC Sensor 24 @ 2.4kw can be added (use of Company Switch required)

C. Patching/Plugging
   
   1. All patching/channel assignment is done at the control console.
      
      This is a dimmer-per circuit system, so there is no patch panel.
   2. Plugging connectors are 20 amps, stage pin

D. Backstage Electrical Service
   
   1. Location – off stage right
   2. Company Switch – 200 amp/leg, three phase with neutral and ground, fused disconnect.
   3. We have one set of 4/0 tails to cam-lock
IX. Lighting Inventory

A. Ellipsoidal Reflector Spot
   1. 2 x ETC Source Four 5 Degree (Lens Assembly only)
   2. 2 x ETC Source Four 10 Degree (Lens Assembly only)
   3. 5 x ETC Source Four 19 Degree
   4. 9 x ETC Source Four 26 Degree
   5. 50 x ETC Source Four 36 Degree
   6. 10 x ETC Source Four 50 Degree
      5 x Additional Lens Assemblies
   7. 41 x ETC Source Four Zooms 15-30 Degree
   8. 57 x Strand 6x12
   9. 34 x Strand 6x16
   10. 11 x Strand 8x13
   11. 12 x Selecon Pacific Zoom 23-50

B. Parabolic Aluminized Reflectors (PARs)
   1. 40 x Source Four Par
      a. 40 x Wide Lens
      b. 40 x Medium Lens
      c. 40 x Narrow Lens
      d. 40 x Very Narrow Lens
   2. 43 x PAR 64
      Various Lamps (VN, N, M, W)
   3. 12 x ETC Selador D60 Lustr+ LED PAR
      a. 12 x Very Narrow Round Lens
      b. 12 x Narrow Round Lens
      c. 12 x Narrow Oval Lens
      d. 12 x Medium Round Lens
      e. 12 x Medium Oval Lens
   4. 10 x Par 20 (Birdies)

C. Fresnels
   1. 22 x 8” Strand Fresnel
   2. 5 x 8” Electro Controls Fresnel (recommended for worklight)

D. Cyc Lighting
   1. 6 x Colortran 3-Cell Farcyc
   2. 6 x L&E 4 circuit Mini-strips
   3. 12 x Elation DLED strip RGBAW

E. Follow Spots
   2 x Follow Spot: Lycian Starklight Follow Spot

F. Movers
   2 x Revolution: ETC moving fixture (accessories: static and revolving gobos)

12/8/2015
X. EDMX

A. NET 3 ETCNET system
B. DMX port locations:
   1. Stage right wall (Dual Port DMX in)
   2. Stage left wall (Dual Port DMX in)
   3. #3 anti pro. (Dual port DMX in)
   4. Audience Row N (CAT5e out)
   5. light booth (CAT5e out)
   6. NET 3 switcher SR mezzanine
   7. Elation OPTO-Branch 4 splitter
XI. Onstage Lighting Positions (all backstage electrics fly)

A. First Electric
   1. Lineset 4
   2. Distance from proscenium – 2’-8”
   3. Number of different circuits – 30
   4. Length – 56’-0”
B. Second Electric
   1. Lineset 11
   2. Distance from proscenium -- 10’0”
   3. Number of different circuits – 20
   4. Length – 54’-0”
C. Third Electric
   1. Lineset 19
   2. Distance from proscenium -- 17’6”
   3. Number of different circuits – 20
   4. Length – 54’-0”
D. Fourth Electric
   1. Lineset 28
   2. Distance from proscenium -- 27’6”
   3. Number of different circuits – 20
   4. Length – 40’-0”
E. E. Floor Pockets
   1. Number of pockets – 14
   2. Number of different circuits per pocket – 4, or 2
   3. Total number of different floor circuits – 44
   4. Pockets are located off left and right, 5 per side and 3 going down the center
   5. Proscenium arch has 1 box per side 4 circuits each
F. Drop Boxes
   1. Six- 6 circuits boxes (They reach all the pipes in the fly system)
G. Booms and Ladders
   Standing Booms (trees)
   1. 8 @ 10’-6”’(taller upon request)
   2. Hanging Ladders -- 4 @ 4” (not generally recommended)
H. Torms
   1. Each Torm has an instrument Ladder perpendicular to the plaster line, recessed appr. 16”. There are cross Pipes at 2’, 6’, 8’6”, 11’, 13’6”, 16’, 18’6 and 21’.
   2. Location 1’-0” Down stage of Proscenium arch., 3’-6” off stage of arch.
   3. Each Torm has three 4 circuit drop boxes for a total of 12 circuits per side.
XII. In-Front-of-Proscenium Lighting Positions

A. First Ante-Pro
   1. Number of different circuits – 10
   2. Distance from proscenium – 13’-6”
   3. Height above stage level – 33’-0”
   4. Diagonal distance from pipe to plaster line on stage floor – 35’-6”

B. Second Ante-Pro
   1. Number of different circuits – 30
   2. Distance from proscenium – 28’-0”
   3. Height above stage level – 33’-0”
   4. Diagonal distance from pipe to plaster line on stage floor – 43’-4”

C. Third Ante-Pro
   1. Number of different circuits – 10
   2. Distance from proscenium – 45’-0”
   3. Height above stage level – 33’-0”
   4. Diagonal distance from pipe to plaster line on stage floor – 55’-9”

D. House Box Booms
   1. Six boxes 3 per side.
   2. Height—Pipe runs from 11’ to 20’ above stage level.
   3. Number of circuits in each box position—
      i. box #1 4 circuits
      ii. box #2 8 circuits
      iii. box #3 4 circuits
   4. NOTE: Box booms are cramped for space and access is difficult. Capacity is eight instruments in pairs in boxes one and two. Box three can accommodate 4 fixtures. Source 4 Zooms are too large in size to hang in this position.

E. Follow Spot Positions
   1. Light booth
   2. #3 Anti-Pro
XIII. Communications

A. We have headset communications, show monitoring (audio), and can provide paging to all key locations within the complex using the in house sound system. We have a clearcom 2 channel base station that runs to single channel headsets and stations.

1. Positions
   i. Stage right pro arch
   ii. Stage left pro arch
   iii. Row N in house
   iv. #3 anti pro
   v. flyrail
   vi. light booth

2. Wireless Clear-Com CellCom

3. 6 2-channel wireless belt packs

B. Hardwired LED cue light system

1. Control Points
   i. Control Booth
   ii. SR Proscenium Wall
   iii. SL Proscenium Wall
   iv. HR Under the last seat in Row M

2. Cue Light Positions
   i. SR Proscenium Wall
   ii. SL Proscenium Wall
   iii. Pit
   iv. SL Rail Positions
   v. Control Booth
   vi. FOH Sound Console
   vii. Additional positions can be added upon request
XIV. Sound System

A. Location
   1. Sound system controls and reproduction equipment are located in the back row of the auditorium House Right of center.

B. Mixing Consoles
   i. Yamaha M7CL-48 48 + 4 stereo analog inputs, 16 omni analog outputs.
   ii. MY-16-AT – 16 in/out ADAT interface
   iii. Studio Manager V2.3.5

C. Reproduction Equipment
   1. iMAC OS 10.10.4
   2. QLab 3.1.16beta w/ Pro Bundle
   3. MOTU 828mk3
      i. Firewire interface
   4. Marantz CD Player PMD331

D. Loudspeakers
   1. Meyer M1D Line array, Center (8)
   2. Meyer CQ1, Main Left (1) and Main Right (1)
   3. BBI HA3, Rear Left (1) and Rear Right (1)
      i. 2-way bi-amped with 700 watt 15” low frequency driver, 2” high frequency driver on custom BBI fiberglass horns
      ii. TDM 24CX-4, quad 2-way electronic crossover
   4. Meyer USW-1P Subwoofer Left (1) and Right (1)
   5. EV SH-1502ER Passive 15” (4)
      i. Flown for back stage monitoring
   6. EAW JF-80 (6)
      i. Auxillary
      ii. Switchable 4 / 16 ohm
   7. EAW JF-50 (6)
      i. Front Fill / Sound Effects
      ii. Switchable 4 / 16 ohm

E. Amplifiers
   1. QSC Powerlight 4.0 (2)
      i. Front Fill L&R
   2. QSC Powerlight 3.8 (2)
      i. Rear L&R
   3. QSC USA 900 (2)
      i. Stage Monitor L&R
F. Microphones
1. Shure SM57 (10)
2. Shure SM58 (4)
3. Shure SM81 (6)
4. Sennheiser MD421 (1)
5. Audio Technica AT871R (5)
6. AKG D900E (2)
7. AKG C568 EB (3)
8. Countryman M2HP4FF50B (8)
9. Crown PZM -30GPB (2)
10. WSA PZM 130 (3)
11. Crown PCC-160 (4)
12. Shure Microflex MX 418 (2)
13. Whirlwind Director (4)

G. Wireless Microphones
1. Shure UR4D (1)
   i. dual channel UHF receiver
   ii. Shure UR1 (2)
       1. body pack transmitter
       2. Sennheiser MKE2-gold microphone
2. Shure UR2 (2)
   i. Shure Beta58A handheld microphone
3. Shure UHF U4D-UA (1)
   i. dual channel UHF receiver
   ii. Shure UHF U1 (2)
       1. body pack transmitter
       2. Sennheiser MKE2-gold microphone
   iii. Shure UHF U2 (2)
       1. Shure Beta87C handheld microphone
4. Shure UT4 (2)
   i. single channel receiver
   ii. Shure UT1 (2)
       1. body pack transmitter w/ cardioid lavaliere
   iii. Shure UT2 (2)
       1. Shure SM58 wireless handheld

H. Signal Processing Equipment
1. BSS Soundweb 9088ii (2)
   i. 8 analog in/out dsp processor
2. Alessis MidiVerb 4 (1)
   i. 2 channel effects processor
3. DBX 1066 (2)
   i. 2 channel comp/lim/gate
4. DBX 166XL (1)
   i. 2 channel comp/limit/gate
I. Main Snake
   1. Ramtech 54 channel
      i. Stage Box, **STGBX-54**
         1. Ramlatch (3)
            a. 1-54 each
         2. CPC (5)
            a. 1-12
            b. 13-24
            c. 25-36
            d. 37-48
            e. 49-54
      3. 54 XLR male
         a. 1-54
      4. 6 XLR female
         a. 49-54
   ii. Fanout, FAN-025 (2)
      1. Ramlatch -> 54 XLR male
   iii. Cable, **SNK-RL-25** (1)
      1. Ramlatch -> Ramlatch
   iv. Sub Snake Cable, SNK-CPC-75 (3)
      1. CPC -> CPC
   v. Sub Box, SUBBX-12-1 (3)
      1. CPC
      2. 12 XLR female

2. Locations
   i. Front of House
      1. Ramlatch
         a. 1-54
   ii. Stage Right Proscenium
      1. Ramlatch
         a. 1-54
      2. CPC
         a. 1-12
      3. XLR female
         a. 1-4
      4. XLR male
         a. 51-54
   iii. Stage Left Proscenium
      1. Ramlatch
         a. 1-54
      2. CPC
         a. 13-24
      3. XLR female
         a. 1-4

12/8/2015
4. XLR male
   a. 51-54

iv. Orchestra Pit
   1. Ramlatch
      a. 1-54
   2. CPC
      a. 25-36
   3. XLR female
      a. 1-4
   4. XLR male
      a. 51-54

J. House Monitoring
   1. Earthworks M30 (microphone)
   2. Shure Auxpander (mixer)
   3. QSC CX302 w/ QSC IT-42 (70v amplifier)
XIV. Other Equipment

A. Rosco Dance Floor—Custom cut to fit behind Proscenium arch 41’-0” wide, six panels deep.

B. Rolling lifts
   1. 20’-0” JLG self driving lift, cannot be driven on Orchestra pit
   2. Genie 32’-0” with outriggers lift

C. Assorted ladders

D. Projectors
   1. Christie HD14K-M
      a. Lenses
         1. CHRISTIE ILS 2.0-2.8:1 SX+/ 1.8-2.6:1 HD 0.95 3Chip DLP
         2. Christie ILS 2.8-4.5:1 SX+/ 2.6-4.1:1 HD 0.95 3Chip DLP
   2. Christie LW41

E. FOH Video Monitoring System
   1. FOH Low-Light Video can be displayed onstage or in the booth.

F. Truss
   1. There is an inventory of 20.5” available
      a. 10’ sections (8)
      b. 5’ Sections (2)
      c. ½ ton motors (4)
   2. The Bing has 2 semi-permanent sections of 30’ truss hung off SL and SR.
   3. This truss can be reconfigured but this requires a consult with the Theatre Manager