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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**

Name: C.B. Borger, Technical Theatre Manager

Address: 3500 Watt Way (Back Stage Right in the Bing Theatre)

Cell Phone: (213)448-6042

E-mail: borger@usc.edu

III. **General Information**

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

B. Loadin 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 loadin and run crews, loadin 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 makeup 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 touchup (please provide your own laundry products).

V. **Stage Dimensions**

A. Proscenium
   a. Height in feet – 20’0” 2. Width in feet – 39’9”

B. Stage
a. Plaster line (upstage edge of proscenium) to back wall – 37’3”
b. Depth from front of apron to back wall on center line – 49’6”
c. Depth of Apron – 12’3” on center line.
d. Wing space stage left – 18’0”
e. Wing space stage right – 22’0”
f. Height from floor to grid – 60’
g. We can install 3’0” wide proscenium inserts to help with masking.

C. Traps
   a. Dimensions 3’6” wide and 7’ deep
   b. Location 7’0” upstage of plaster line; 3 on each side of the center line
   c. Quantity – 6

D. Lifts
   a. 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”.

VI. **Fly System**
   A. Fly floor located Stage left at stage level.
   B. Type – Curran, single purchase, upright, Ttrack, 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 linesets – 55’
F. Batten Length – vary from 63’ to 40’0” to accommodate a wraparound cyc on
   lineset 33
G. Maximum weight per lineset is 25 full pigs or 875 lbs.

VII. **Soft Goods**
   A. Act Curtain
      a. Act curtain is blue velour, located permanently on line 1. It will either fly or
         draw.
   B. Legs
      a. Material - Black Velour
         i. Three sets (L11af)
            Dimensions – 12 feet wide x 30’ to 13’6” tall.
         ii. One Set (L12ab)
Dimensions – 12 feet wide x 12’ tall

iii. One Set (L15ab) condition poor
    Dimensions – 28’2” x 13”

iv. One Set (L17a17b) – condition poor
    Dimensions – 29’6” x 17’6”

v. One Set (L18ab)
    Dimensions – 36’ x 16’

C. Borders

a. Material Black Velour
   i. Dimensions – (B1) 12’ tall, 48’ wide
   ii. Dimensions – (B2) 12’ tall, 31’ wide
   iii. Dimensions – (B3) 12’ tall, 38’ wide
   iv. Dimensions – (B5) 12’tall, 58’ wide
   v. Dimensions – (B10)12’ tall, 60’ wide
   vi. Dimensions – (B12) 12’ tall, 60’ wide
   vii. Dimensions – (B14) 12’ tall, 60’ wide
   viii. Dimensions – (B15) 12’ tall, 50’ wide
   ix. Dimensions – (B16) 12’ tall, 60’ wide

D. Other Drapes

a. Full Black
   i. Material Black Velour
      1. Dimensions –(FB1a) 32’ x 32’
      2. Dimensions – (FB1b) 32’ x32’
      3. Dimensions – (FB3a) 29’x27’
      4. Dimensions – (FB3b) 29’x 27’

b. Scrims
   i. Black sharks tooth scrims (2)
      1. Dimensions(S1) 34’ x 60’
      2. Dimensions –(S2) 29’3” x 58’

c. Straight Cyc (Sky Drop)
   i. Material – white Leno filled scrim
   ii. Dimensions – 60’ x 30’
   iii. Location – Line set 34
   iv. Has West Coast Bag

d. Wrap Cyc
   i. Material – White unbleached Muslin
   ii. Dimensions: 12’ x 30’
   iii. Location – Lineset 33
   iv. Has west coast bag
e. Movie Screen  
   i. Material White perforated seamless screen  
   ii. Dimensions – 18’0” x 32’0”  
   iii. 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  
   a. ETC Ion Console with 2 x 20 Fader Wing  
B. Dimmers  
   a. Colortran I series number 288 @ 2.4Kw  
   b. ETC Unison 48 @ 2.4Kw (House Lighting/Work Lighting)  
   c. ETC Sensor 24 @ 2.4kw can be added (use of Company Switch required)  
C. Patching/Plugging  
   a. All patching/channel assignment is done at the control console. This is a dimmer per circuit system, so there is no patch panel.  
   b. Plugging connectors are 20 amps, stage pin  
D. Backstage Electrical Service  
   a. Location – off stage right  
   b. Company Switch – 200 amp/leg, three phase with neutral and ground, fused disconnect.  
   c. We have one set of 4/0 tails to camlock

IX. Lighting Inventory  
A. Lighting Inventory  
B. Ellipsoidal Reflector Spot  
   a. 2 x ETC Source Four 5 Degree (Lens Assembly only)  
   b. 2 x ETC Source Four 10 Degree (Lens Assembly only)  
   c. 5 x ETC Source Four 19 Degree  
   d. 9 x ETC Source Four 26 Degree  
   e. 50 x ETC Source Four 36 Degree  
   f. 10 x ETC Source Four 50 Degree  
      i. 5 x Additional Lens Assemblies  
   g. 41 x ETC Source Four Zooms 1530 Degree  
   h. 57 x Strand 6x12  
      i. 34 x Strand 6x16  
   j. 11 x Strand 8x13  
   k. 12 x Selecon Pacific Zoom 2350
C. Parabolic Aluminized Reflectors (PARs)
   a. 40 x Source Four Par
      i. 40 x Wide Lens
      ii. 40 x Medium Lens
      iii. 40 x Narrow Lens
      iv. 40 x Very Narrow Lens
   b. 43 x PAR 64
      i. Various Lamps (VN, N, M, W)
   c. 12 x ETC Selador D60 Lustr+ LED PAR
      i. 12 x Very Narrow Round Lens
      ii. 12 x Narrow Round Lens
      iii. 12 x Narrow Oval Lens
      iv. 12 x Medium Round Lens
      v. 12 x Medium Oval Lens
   d. 10 x Par 20 (Birdies)

D. Fresnels
   a. 22 x 8” Strand Fresnel
   b. 5 x 8” Electro Controls Fresnel (recommended for worklight)

E. Cyc Lighting
   a. 6 x Colortran 3Cell Farcyc
   b. 6 x L&E 4 circuit Ministrips
   c. 12 x Elation DLED strip RGBA

F. Follow Spots
   a. 2 x Follow Spot: Lycian Starklight Follow Spot

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

X. **EDMX**

A. NET 3 ETCNET system
B. DMX port locations:
   a. Stage right wall (Dual Port DMX in)
   b. Stage left wall (Dual Port DMX in)
   c. #3 anti pro. (Dual port DMX in)
   d. Audience Row N (CAT5e out)
   e. Light booth (CAT5e out)
   f. NET 3 switcher SR mezzanine
   g. Elation OPTOBranche 4 splitter
XI. Onstage Lighting Positions (all backstage electrics fly)

A. First Electric
   a. Lineset 4
   b. Distance from proscenium – 2’8”
   c. Number of different circuits – 30
   d. Length – 56’0”

B. Second Electric
   a. Lineset 1
   b. Distance from proscenium 10’0”
   c. Number of different circuits – 20
   d. Length – 54’0”

C. Third Electric
   a. Lineset 19
   b. Distance from proscenium 17’6”
   c. Number of different circuits – 20
   d. Length – 54’0”

D. Fourth Electric
   a. Lineset 28
   b. Distance from proscenium 27’6”
   c. Number of different circuits – 20
   d. Length – 40’0”

E. Floor Pockets
   a. Number of pockets – 14
   b. Number of different circuits per pocket – 4, or 2
   c. Total number of different floor circuits – 44
   d. Pockets are located off left and right, 5 per side and 3 going down the center
   e. Proscenium arch has 1 box per side 4 circuits each

F. Drop Boxes
   a. Six 6 circuits boxes (They reach all the pipes in the fly system)

G. Booms and Ladders Standing Booms (trees)
   a. 8 @ 10’6”’ (taller upon request)
   b. Hanging Ladders 4 @ 4” (not generally recommended)

H. Torms
   a. 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’.
   b. Location 1’0” Down stage of Proscenium arch., 3’6” off stage of arch.
c. 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 AntePro
   a. Number of different circuits – 10
   b. Distance from proscenium – 13’6”
   c. Height above stage level – 33’0”
   d. Diagonal distance from pipe to plaster line on stage floor – 35’6”

B. Second AntePro
   a. Number of different circuits – 30
   b. Distance from proscenium – 28’0”
   c. Height above stage level – 33’0”
   d. Diagonal distance from pipe to plaster line on stage floor – 43’4”

C. Third AntePro
   a. Number of different circuits – 10
   b. Distance from proscenium – 45’0”
   c. Height above stage level – 33’0”
   d. Diagonal distance from pipe to plaster line on stage floor – 55’9”

D. House Box Booms
   a. Six boxes 3 per side.
   b. Height—Pipe runs from 11’ to 20’ above stage level.
   c. Number of circuits in each box position—
      i. box #1 4 circuits
      ii. box #2 8 circuits
      iii. box #3 4 circuits

   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
   a. Light booth
   b. #3 AntiPro

XIII. Communications

A. Intercom
   a. The Intercom system provides paging to all the key locations within the theater using the house sound system
   b. Key Locations
      i. Lobby/ Restrooms
      ii. Booth
iii. Dressing rooms
iv. Hall/Trap room
c. Clear-Com CS702 - 2 Channel Main Intercom Station (1)
   i. Runs to single channel hardwired beltpack and stations
   ii. Headsets and stations are configurable as specified per production.
d. Intercom patch points in the theater
   i. Booth
   ii. Fly rail
   iii. Stage right pro arch
   iv. Stage left pro arch
   v. House: Row N
   vi. 2nd and 3rd anti-proscenium
e. Wireless ClearCom CellCom (1)
   i. Clear-Com CEL-BP Cell Com (6)
B. Assisted Listening Devices
   a. William Sound PPA T45 FM Transmitter (1)
   b. William Sound PPA R37 Receiver (24)
   c. Accessories
      i. William Sound rear-wear Headsets (24)
      ii. William Sound Charging Station (2)
C. Hardwired LED cue light system
   a. Control Points
      i. Control Booth
      ii. SR Proscenium Wall
      iii. SL Proscenium Wall
      iv. HR Under the last seat in Row M
   b. 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
   a. Sound system controls and equipment are located in the back row of the theater, House Right of center.
   b. Design Station for Technical rehearsals are configurable as specified per designers request.

B. Design Station
   a. Mac Mini computer
      i. **Specs**
         2. 3.6 Ghz Quad-Core Intel Core i3
         3. 16 GB RAM
         4. 1 TB HDD
   b. Widescreen LED monitor
   c. Avid Pro Tools 12
   d. Sound effects library

C. Mixing Console
   a. Yamaha QL5
      i. MY16AT – 16 in/out ADAT interface

D. Playback Equipment
   a. iMac
      i. **Specs**
         1. iMac 27" (late 2014)
         2. 3.5 GHz , Intel Core i7
         3. 32 GB RAM
         4. 1 TB HDD
      ii. **Software**
         1. Qlab 3 and 4 - Audio Licenses
         2. Dante Virtual Sound Card
         3. QL Editor Software
   b. MOTU 828mk3
      i. Firewire interface

E. System Processing
   a. Yamaha MRX7-D
   b. TDM 24CX4 Quad 2-way crossover - only for Rear Speakers

F. Loudspeakers
   a. Main Left and Right
      i. Meyer CQ1 (2)
b. Center Cluster
   i. Meyer M1D Line array (8)

c. Subs
   i. Meyer USW1P Subwoofer (2)

d. Rears
   i. BBI HA3 (2)
      1. 2-way biamped with 700 watt 15”low frequency driver, 2” high frequency driver on custom BBI fiberglass horns

e. Mid House Speakers
   i. EAW JF80 (4)

f. Flown on stage Speakers
   i. EV SH1502ER Passive 15” (4)
      ii. Flown for back stage monitoring, two on either side of the wings

g. Auxiliary Speakers
   i. EAW JF80 (2)
      ii. EAW JF50 (6)

G. Amplifiers
   a. QSC Powerlight 4.0 (2)
      i. One is specifically for FX ports and other is auxiliary amp
   b. QSC Powerlight 3.8 (2)
      i. Specifically for Rear L and R speakers
   c. QSC USA 900 (2)
      i. Used for Flown stage speakers and/or auxiliary amps

H. House Monitoring
   a. Room Mic - Earthworks M30
   b. Shure Auxpander
      i. Auxiliary sends for monitor feeds
   c. QSC CX302 w/ QSC IT42 -70v amplifier

I. Main Stage Snake
   a. Locations
      i. Front of House
         1. 1-54 (Ramlatch to XLR Fanout)
      ii. Stage Right Proscenium
         1. 1-54 (Ramlatch)
         2. 1-12 (CPC)
         3. 1-4 (Female XLR)
         4. 51-54 (Male XLR)
      iii. Stage Left Proscenium
         1. 1-54 (Ramlatch)
2. 13-24 (CPC)
3. 1-4 (Female XLR)
4. 51-54 (Male XLR)

iv. Orchestra Pit
   1. 1-54 (Ramlatch)
   2. 25-36 (CPC)
   3. 1-4 (Female XLR)
   4. 51-54 (Male XLR)

XV. Sound Inventory
   A. Floating Sound Inventory
   B. Microphones and DI’s
      a. AKG C568 EB (3)
      b. AKG D900E (2)
      c. Audio Technica AT871R (5)
      d. Countryman M2HP4FF50B (8)
      e. Crown PCC160 (4)
      f. Crown PZM 30GPB (2)
      g. Radio Shack Switch mic (1)
      h. Shure SM48S (3)
      i. Shure SM57 (7)
      b. Shure SM58 (8)
      c. Shure SM81 (6)
      d. Shure Microflex MX 418 (2)
      e. Sennheiser e935
      f. Sennheiser MD421 (1)
      g. SM-1A MKII - DI (4)
      h. Warrenbrock PZM 130 (3)
      i. Whirlwind - DI (4)
      j. XIB Transformer ISO BOX - DI (2)
   C. Wireless Microphones
      a. Shure ULXD4Q Digital Receiver (6)
         i. Shure ULX-D Transmitter (24)
         ii. Countryman B6 Lavalier (24)
            1. Element colors: Beige and Black
         iii. Countryman E6 Earset (8)
            1. Element colors: Beige and Black
      b. Shure UR4D+ Receiver - Dual channel (1)
         i. UR1 Transmitter (2)
ii. UR2/Beta 58A Microphone (2)
iii. Sennheiser MKE Lavalier (2)
c. Shure ULXD4D Receiver - Dual Channel (1)
i. Shure ULXD1 Transmitter (1)
ii. Shure ULXD2/Beta 87 Microphone (2)
iii. Sennheiser MKE Lavalier (2)

D. Speakers
a. BB1 HA-2Q 12” (2)
b. EV T-52+ (4)
c. Jawbone Jambox Mini (2)
   i. Miccus TX (2)
d. JBL J50 (1)
e. JVC SP-UX5000 (2)
f. KLH AV 1001B (1)
g. KLH S-PRO4 (1)
h. QSC K10.2 (2)
i. Yamaha BR-12M (2)
j. Yamaha S12E (2)
k. Yamaha WF-112 (2)

E. Amplifiers
a. QSC CX-404 (1)
b. QSC CX-1102 (1)

F. Consoles and Interface
a. Behringer X32 (1)
b. DiGiCo SD10T (1)
   i. DiGiCo SD Mini Rack (1)
c. Mackie Onyx 1620 (1)
d. Mackie 802-VL23 (1)
e. MOTU 828 MK3 (1)
f. Yamaha M7CL-48 (1)
   i. MY16AT 16X16 ADAT (1)
g. Yamaha QL-5 (1)
h. Yamaha 02R (1)
i. Yamaha Pro Mix 01 (1)

G. Stage boxes and Fanouts
a. Ramtech STGBX-54 (1)
   i. Ramlatch to 54 Male XLR (2)
   ii. Ramlatch to Ramlatch (1)
b. Ramtech SUBBX-CPC (3)
i. CPC TO CPC (3)
ii. Sub Box, CPC to 12 Female XLR

H. Signal Processing Equipment
   a. Alesis MIDI VERB 4 (2)
   b. DBX 1066 - EQ (2)
   c. DBX 166XL - EQ (1)
   d. DOD SR-231Q 31 Band Stereo EQ (1)
   e. Extron MPS 409 Digital Media Switcher (1)
   f. Gemini DC 200 (1)
   g. Marantz PMD 331 CD Player (1)
   h. Marantz PMD 320 CD Player (2)
   i. Marantz PMD 501 Cassette Player (1)
   j. Sony DVD/VHS Player (1)
   k. Soundweb Networked Signal Processor (2)
   l. Yamaha SPX 90 (1)

XVI. Other Equipment

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

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

C. Assorted ladders

D. Projectors
   a. Christie HD14KM
      i. 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
   b. Christie LW41

E. FOH Video Monitoring System
   a. FOH LowLight Video can be displayed onstage or in the booth.

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