OSWEGO
STATE UNIVERSITY OF NEW YORK

Theatre Department

Tech Packet

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A. WATERMAN THEATRE

1. General Information

- Built in 1968, with a renovation of the theatre completed in Fall 2016, and backstage spaces completed in Fall 2019, the Charlotte Waterman Theatre is located in Tyler Hall, and consists of a proscenium stage with seating for 400-420.
- The theatre is equipped with a hearing loop as well as infrared assisted listening devices.
- A Serapid Orchestra Pit lift provides a curved forestage extending 14' from plaster line at stage center.
- Stage deck is 2'- 6" above the floor of the first row of seats.
- A crossover hallway behind the stage is accessible via doors upstage left and right.
- There is a large motorized door (16'8" tall and 22'2" wide) on the upstage right wall that is typically opened to ease the load in/out process. There is also another door of the same size directly across the hall that leads into the shop to easily move scenery from the shop into the theatre.
- The control booth is located above the audio booth and typically houses the lighting console and Stage Management console. It is fully enclosed and sound proof, but has windows at each end that can be opened. It is handicap accessible, and can be accessed by a ships ladder or a Lula Lift from the back of the house.
- The audio booth is enclosed by a half wall in the back center of the house. If front projections are used, this is also where the projector and computer will be set up.
- There are three catwalks above the audience. They can be accessed from the main level of the building or a ladder downstage left. The spot booth is located in the center of the third catwalk.
- A Fire Curtain is installed 5 ½" upstage of the plaster line which will automatically lower if the smoke detectors installed in the theatre are tripped. It takes approximately 60 seconds to raise and lower, but cannot be raised until the system is clear of smoke.
- On each side of the stage are static side tabs with tracked curtains approximately two feet offstage of the end of the battens. The curtains are capable of covering three-quarters of the stage depth.

2. Stage Dimensions:

Proscenium:

- Width 40'-0"; Height 18'-0"

Depth:

- Plaster line to back wall: 40'-0"
- Plaster line to last free line set: 32'-9"

- Plaster line to cyclorama: 30'-11"
- Plaster line to edge of stage: 2'-3"
- Plaster line to DSC edge of orchestra pit lift: 13'-1"
- Plaster line to “advance truss”: 4”
- Plaster line to edge of near catwalk (at centerline): 20'-6"
- Plaster line to edge of far catwalk (at centerline): 38’6”

Width:

- SL wall to lock rail SR: 83'-3"
- Stage center to SL wall: 43'-0"
- Stage center to lock rail SR: 40'-3"
- Stage center to edge of galleries SL: 30'-5"
- Pipe batten width: 50'-0"
- Length of each “advance truss” pipe: 17’
- Length of pipe on near catwalk: 51’
- Length of pipe on far catwalk: 24’ on each side of the spot booth

Height:

- Grid deck from stage floor: 50'-9"
- Maximum high trim from stage floor: 48'-9"
- Loading gallery SR from stage floor: 45'-9"
- Grid deck to stagehouse roof beams: 9'-8"
- Clearance under lower gallery SL: 16'-10"
- Lower gallery level SL from stage floor: 21'-6"
- Upper gallery level SL from stage floor: 32'-10"
- Near catwalk from stage floor: 23'
- Far catwalk from stage floor: 22’
- Stage floor to trap room floor below: 10'-0"
- Stage floor to bottom of orchestra pit: 8'-0"

3. Stage Floor

- The stage floor is sprung with a top layer of masonite painted black. It can be painted to complement the design of the production, but must be painted black following strike.
- There is a fully trapped 36' x 30' area, consisting of sixty 3' x 6' traps centered on the stage under the masonite stage surface. The traps are coffin locked together, and each have four legs with a rubber foot, which sit securely in a channel on steel I-beams. They are framed with aluminum and topped with 1” Marine Grade Plywood.
- A black marley dance floor 42' wide by 30' deep is available for rental from the Theatre Department.

4. Orchestra Pit Lift

- Accommodates approximately 20 musicians.
- The pit lift is operated from Stage Left or in the Pit with 5 preset stopping positions:
  - Level 5: at stage level
  - Level 4: 2’ 6” below stage level (house level)
  - Level 3: 5’ 0” below stage level (higher pit level)

- Level 2: 8’ 4” below stage level (lower pit level)
- Level 1: 8' 11" below stage level (trap level)

- The pit automatically stops at each level when moving, but can be stopped and safely used at any height.
- It takes approximately 30 seconds to travel from level 5 to 4, 30 seconds from level 4 to 3, 45 seconds from level 3 to 2, and 10 seconds from level 2 to 1.
- When at level 1 (trap) or level 2 (lower pit), the pit lift is accessible by a staircase just outside the stage left door as well as a Lula Lift which is located on the backstage left wall. When at level 3, it is only accessible by removing the staging plug covering the staircases on either side of the pit. When at level 4 (house) it is only accessible by adding a staircase from the stage down to the pit lift floor. The pit lift cannot be used for extra seating as the pit wall in the house is a permanent fixture.
- *Please note that the Pit Lift is for <u>equipment only</u>. Under no circumstance will people be allowed to remain on the pit while it is moving.*

5. <u>Rigging System</u>

- The rigging system consists of 62 line sets with ladder battens with single purchase Thern Brickhouse FL6-SP1 series arbors. Each batten is 50’ long and has a <u>maximum</u> capacity of 850 pounds. Included in the 62 line sets are five dedicated electric battens with raceways. These have a <u>maximum</u> capacity of 650 pounds.
- The operating rail is located on the deck stage right. The loading gallery can be accessed by a ladder upstage right, or by walking across the grid and down a short ladder. The grid can be accessed from a staircase located outside of the theatre or the ladder upstage right.
- The grid is fully walkable with 3” beams with approximately 2.5” between each, running upstage to downstage. The loft blocks are upright which can create some tricky spots to get to, but it is possible to rig from the beams anywhere above the stage. The maximum point load per beam is 240lbs, but our standard procedure is to use a 3” schedule 40 pipe to span several beams in order to increase that capacity.
- The Rigging System Inventory can be found in the SUNY Oswego Theatre Equipment Inventory.

6. <u>Standard Line Set Schedule</u>

- While our line set schedule is very flexible, we cannot relocate the Main Curtain (MAIN), Electrics Raceways (3, 14, 23, 33, 44), Split Full Stage Black on Traveler (17), or Large Rear Projection Screen (18).
- All changes to the standard line set schedule must be agreed upon prior to arrival with the Theatre Venue Coordinator.
- The Main Curtain (Red) can be used as a guillotine, and is also able to travel on/offstage. The offstage edges of the curtain are guided to help keep it from billowing, but also prohibits an entrance or exit between the curtain and proscenium.
- The Soft Goods Inventory can be found in the SUNY Oswego Theatre Equipment Inventory.

Line Set	From Plaster Line	Hang
MAIN	1' 6"	RED Main
1	2' 3"	Border
2	2' 9"	Legs
3	3' 9"	1st Electric
4	4' 3"	
5	4' 9"	Black Scrim
6	5' 3"	Solid Full Stage Black
7	5' 9"	
8	6' 3"	
9	6' 9"	
10	7' 4"	
11	7' 9"	Border
12	8' 3"	Legs
13	8' 9"	
14	9' 3"	2nd Electric
15	9' 9"	
16	10' 3"	
17	10' 9"	Split FSB on Traveler
18	11' 3"	Large RP Screen
19	12' 4"	
20	12' 9"	Border
21	13' 3"	Legs
22	13' 9"	
23	14' 3"	3rd Electric
24	14' 9"	
25	15' 3"	
26	15' 9"	
27	16' 3"	
28	16' 9"	
29	17' 3"	
30	17' 9"	Border
31	18' 3"	Legs

Line Set	From Plaster Line	Hang
32	18' 9"	
33	19' 3"	4th Electric
34	20' 9"	
35	21' 3"	
36	21' 9"	
37	22' 3"	
38	22' 9"	
39	23' 9"	
40	24' 3"	
41	24' 9"	Border
42	25' 3"	Legs
43	25' 9"	
44	26' 3"	5th Electric
45	26' 9"	
46	27' 3"	
47	27' 9"	
48	28' 3"	Border
49	29' 3"	Legs
50	29' 10"	
51	30' 3"	Star Drop
52	30' 9"	
53	31' 3"	Solid Full Stage Black
54	31' 9"	Black Scrim
55	32' 3"	Light Blue Scrim
56	32' 9"	Cyclorama
57	33' 3"	
58	34' 2"	
59	34' 8"	Small RP Screen
60	35' 2"	
61	35' 8"	Bounce
62	36' 6"	Split Full Stage Black

7. Lighting System

- Five raceway electrics with 18 stage pin circuits on each are connected to the grid boxes with socapex cable. There is one DMX dropped from the nodes on the grid to each electric. It is possible to use a general-purpose batten as an electric by dropping new socapex cable from the grid, however the existing socapex and raceways may not be disconnected from the standard electrics.
- Moving from the back of the house to the stage, the front of house hanging positions consist of a pipe directly underneath the booth, a pipe across the third catwalk, a pipe across the second catwalk, one lighting ladder beneath the first catwalk on each side of the theatre, and a pipe hung on motors between the proscenium wall and first catwalk.
- There are several circuits with stage pin and socco receptacles throughout the theatre to offer more flexible circuiting. In addition, there are also several non-dimmable circuits with stage pin, edison, and twist lock (208V) receptacles.
- There are 342 total available dimmers (ETC) built into the theatre which are capable of being switched from dimmer to through power via ETC Net3 Concert. We also have one rolling ETC Sensor 48 dimmer rack, and one ETC Sensor 12 dimmer racks available for use.
- We have several ETC Touring Gateways that can connect throughout the theatre to send DMX signal to our moving and LED lights.
- The console is the ETC EOS Ti 4k which normally lives in the booth, but can easily come down into the house for tech. There is also an iPad connected to the lighting network which can control the lighting console from anywhere within the theatre. In addition, we have an RVI3 that can be set up in the house during tech.
- There is one 400A company switch located on the proscenium wall offstage left. There are four total 100A company switches located on the downstage left wall, in the center of the upstage wall, on the stage left side of the grid, and house left in the in the first catwalk (used to control the motors for the pipe located between the proscenium and first catwalk.)
- There are three removable lighting booms (1’8” deep, 2’10” wide, and 8’8” tall) on each side of the stage (six total) approximately 4’4” offstage of the proscenium. There are 4 bars which can hold two lekos or one moving light. The height of each bar is completely adjustable to the needs of the show. The booms are located under the first, third, and fifth electric.
- The lighting equipment is shared with the Lab Theatre and can be found in the SUNY Oswego Theatre Equipment Inventory.

8. Audio System

- The PA is permanently installed in the theatre and includes a center cluster with three Meyer UPA 2Ps, as well as a Meyer UPA 1P approximately 10ft from the stage floor on each side of the proscenium. There is also one Meyer SB 850 dual 18” subwoofer installed under the stage floor on both stage right and stage left.
- There are five Meyer MM4XPs which serve as our front fills. They have two locations depending on the stage setup. If the stage is up, they are installed on

the edge of the pit lift, and if the stage is down, they are installed on the front wall below the stage.
- We have several EAW JF10s frequently used as stage monitors. The locations are flexible, but are typically hung on the adjustable lighting booms.
- The console is a Yamaha CL5 which is connected to the Dante Audio Network.
- For playback, there is an iMac with QLab, as well as a Denon CD/iPod/Aux player and Oppo DVD/Bluray player in the rack at the console.
- There are audio boxes throughout the theatre with several mic, xlr tie lines, video and network ports that are patched in the rack room directly behind the audio mixing position.
- The rack room has one Yamaha Rio 3224-D which provides 32 inputs and 16 outputs into/out of the Dante network.
- The Shure ULXD4Q wireless microphone receivers (located backstage right) are connected via ethernet directly into the Dante network.
- The clear com system has the capability for four different channels (A-D.) There is one four channel base station in the Stage Management console. The wireless packs can only use channels A and B. The wired belt packs are only single channel but can be plugged into any of the four channels.
- The audio equipment is shared with the Lab Theatre and can be found in the SUNY Oswego Theatre Equipment Inventory.

9. Stage Management System

- There is a stage management rack which includes two small video monitors, two little lights, a drawer, com box base station, and a page mic. Typically, there is also a 22" monitor to supplement the smaller video monitors in the rack. The rack can easily be relocated to either the booth, back stage right, or in the house for tech.
- The video feeds are typically conductor cam, infrared full stage, and color full stage, but can be changed depending on camera availability and the needs of the show.
- There is a NuDelta Digital Logicue cue light system which can control up to 12 channels. Each cue light box can be programmed to any of the 12 channels, any color, and has an optional "standing" acknowledgement feature.

10. Video Projection System

- The projection computer is a Mac Pro with QLab.
- The larger projector, a Digital Projection Titan Super Quad 2000 (20K lumens) is typically hung above the audio booth and used as front projection, but can be moved and used as rear projection.
- A lectern with an HDMI port is available and can control the projector's power and shutter.
- There are two screens, both of which can be used with either front of rear projection. The larger screen (36'6" wide by 20'0" tall) is permanently installed on line set 18. The smaller screen (11'10" wide by 8'10" tall) can easily be moved to any line set.

B. LAB THEATRE

1. General Information

- Built in 1968, with a renovation completed in Fall 2019, the Lab Theatre is a Blackbox Theatre located in Tyler Hall, with flexible seating up to 100.
- The room is 47' long and 43'11" deep with a 4' wide catwalk 7'7" above the floor around the entire perimeter of the room.
- The catwalk typically serves as the lighting, audio, projection, and stage management booth, but has also been used as an acting area.
- There is one set of double doors which act as the main entrance, a single door at the other end of the same wall which typically serves as emergency egress, and a single door at the end of the wall perpendicular to the main entrance which leads to the dressing rooms.
- Since this theatre is also used as a classroom and rehearsal space, there are mirrors running the full length of the back wall. There are also several rehearsal blocks of varying sizes as well as rehearsal furniture in the room and available for all to use.
- There is a curtain track above and below the catwalk system with curtains that are able to cover the entire perimeter of the room from floor to ceiling.
- A 50" TV is mounted on the wall at the base of the steps leading up to the catwalk with an HDMI connection available for use if it is needed.
- A 3.5mm audio jack is available to connect a phone, ipod, or computer to the speakers.

2. Seating and Stage Floor

- The seating is very flexible and can hold up to 100 people. It can be set in any part of the room and can be in either a round, thrust, or proscenium configuration
- The seats are cushioned black Wenger folding chairs that can connect together.
- There are several Wenger risers with legs of varying length to create better sightlines for the audience.
- The floor is black polished concrete.

3. Rigging System

- A static pipe grid 14' above the floor covers the entire room and consists of pipes running both North/South and East/West approximately 5' 6" apart.
- The maximum load capacity of the grid is 2500 pounds total, with a 100 pound point load max.
- The Soft Good Inventory can be found in the SUNY Oswego Theatre Equipment Inventory.

4. Lighting System

- The lighting grid is easily accessible by a ladder or genie lift.
- There are 6 electric raceways installed above the grid with 16 dimmers on each for a total of 96 dimmers. Each dimmer (Strand) can be switched from dimming to power through on the dimmer itself. There is also a three-port

node at the end of each raceway. The dimmers can be supplemented if necessary with the ETC Sensor 48 or 12 portable dimmer racks.

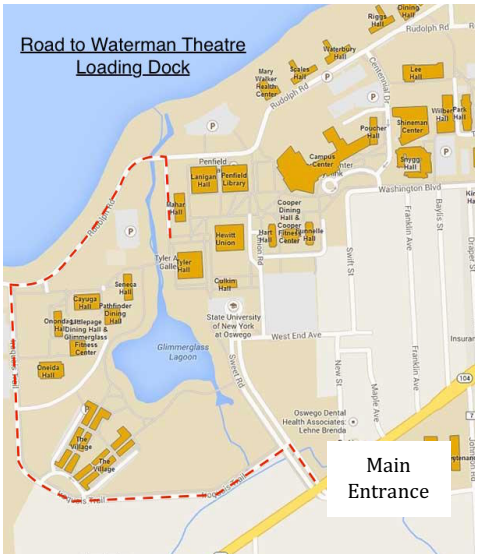
- The console is an ETC ION XE 20 2k and can be located in any part of the room depending on the needs of the show.
- There is one 400A company switch located in the catwalk near the stairs.
- The lighting equipment is shared with Waterman Theatre and can be found in the SUNY Oswego Theatre Equipment Inventory.

5. **Audio System**
   - There is one QSC K12.2 12" Speaker mounted from the grid in each corner of the room. There is also one QSC KW181 18" sub on each side of the room in the catwalk. These speakers can be relocated depending on the needs of the show.
   - The console is a Yamaha LS9/32.
   - For playback, there is an iMac with QLab.
   - The clear com system has the capability for four different channels (A-D.) There is one four channel base station in the Stage Management console. The wireless packs can only use all four channels. The wired belt packs are only single channel but can be plugged into any of the four channels.
   - The audio equipment is shared with Waterman Theatre and can be found in the SUNY Oswego Theatre Equipment Inventory.

6. **Stage Management System**
   - There is a stage management rack which includes a little light, drawer, com box base station, and a page mic. There is also an 18" monitor. The rack can be easily moved to any part of the catwalk.
   - The video feed can either be a full stage shot with infrared or full color.
   - There is a City Theatrical Twelve Way Switch Box which can control up to 12 individually switched cue lights.

C. LOADING IN/OUT

- Access to the theatre spaces is via an enclosed underground loading dock (13'6" clearance) capable of accommodating tractor-trailers.
- The entrance to the big door of Waterman Stage is approximately 250' down a straight hallway which has a slight slope down to stage level. There are two sets of 5'6" wide x 9'0" tall doors. The entrance to the Lab Theatre is an additional 65' down the hall and has two more sets of 5'9" wide x 6'11" wide doors.
- The loading dock is shared with another building, so vehicles may not stay at the loading dock after unloading. A temporary parking permit must be obtained by your sponsoring organization in order to park on campus.



D. SUPPORT SPACES

1. Dressing Rooms

- There are two Waterman dressing rooms located approximately 30' from the upstage left door to backstage. They each have 14 stations and are complete with a handicap accessible toilet, sink, and shower.
- There are two Waterman quick change rooms, one stage right and one stage left. Each has three stations as well as a toilet and sink.
- There are two dressing rooms for the Tyler Lab theatre located next to the Lab Theatre. Each room has four stations, and share a handicap accessible bathroom with a toilet, sink, and shower.
- The dressing rooms are typically reserved for those using the corresponding theatres, but can be used for either space if needed as long as it is agreed upon prior.

2. Rehearsal Rooms

- Tyler 42 is a located on stage level and is a shared rehearsal room with the theatre and music departments. It can be used as a rehearsal or warmup space when classes are not scheduled.
- The room is 44'9" long and 31'10" deep and has a sprung floor with black marley.
- Full length mirrors run the entire length of the room, and there are curtains to cover the mirrors when they are not needed.
- The room has the capability to play music from an ipod or phone via a 3.5mm jack, and has a projector that can be connected to via an HDMI port.
- The Music Department has a baby grand piano in the room which can be available for use if requested.

3. Laundry Facilities

- Two washers and two dryers are located in the craft room across the hall from the upstage right door to Waterman Theatre. There are also several irons and steamers available for use.
- This room also has a two-channel wall mounted Com box for both Waterman and the Lab Theatre.

4. Scene and Costume Shops

- The scene shop is located across the hall that runs along the upstage side of the theatre, and the costume shop is located a floor above the craft room.
- Both shops are fully stocked with up to date tools and equipment.
- These spaces are only available for Theatre Department use unless the Technical Director/Costume Shop Manager has granted permission in writing prior to the event. If there is a last-minute fix needed, Theatre Department staff are typically more than happy to let visiting companies use the equipment in the shops as long as it is supervised by a SUNY Oswego staff member.

5. **Program, Page, and Video Feed**
    - All theatre support spaces have the ability to have program, page as well a live video feed from either theatre. It cannot be switched within the room, and must be programmed prior to the event by the Electronics Supervisor or the Theatre Venue Coordinator.

6. **Box Office**
    - The Box Office is located on the main level of Tyler Hall just inside the main doors to the building.
    - A Box Office Ticket Sale Request Form must be filled out in order to use the Box Office and ticket sale system.
    - If the event is ticketed through the Box Office, one person per venue entrance will be provided to scan tickets.

E. ADDITIONAL INFORMATION

- Unless other arrangements are made, all labor will be provided by SUNY Oswego students under the direction of SUNY Oswego Theatre Department Faculty and Staff.
- Additional information including the equipment inventory, CAD/Vectorworks Drawings, Circuit Charts, Photos, etc. can be found in our SUNY Oswego Theatre Tech Info Google Drive Folder (http://bit.ly/OswegoTheatreTech) or by contacting the Theatre Venue Coordinator, Cole Sostak at cole.sostak@oswego.edu.

***Please note that all equipment and spaces are subject to change dependent upon the needs of the SUNY Oswego Theatre Department. ***