

THE NANCY SMITH FICHTER DANCE THEATRE
TECHNICAL INFORMATION

Updated as of 11/8/2022

Prepared by Russell Sandifer

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Shipping: 202 Montgomery Hall
130 Collegiate Loop
Florida State University
Tallahassee, Florida
32306-2120

Mailing: School of Dance
P.O. Box 3062120
Florida State University
Tallahassee, Florida
32306-2120



PERSONNEL:

Permanent Faculty/Staff:

		<u>Phone #</u>	<u>E-mail:</u>
Chair	Anjali Austin	(850) 644-9963	aaustin@fsu.edu
Director of Production	Russell Sandifer	(850) 556-2896	rsandifer@fsu.edu
Production Manager	Rachel Hunter	(850) 644-8959	rshunter@fsu.edu
Production Specialist	Ian Plouffe	(850) 644-9973	iplouffe@fsu.edu
Costumer	Currie Leggoe	(850) 644-9977	cleggoe@fsu.edu
Lighting Designer	Russell Sandifer	(850) 556-2896	rsandifer@fsu.edu
Music Liaison & Recording	Dan Smith		djsmith2@fsu.edu
Special Projects Coordinator	La Toya Davis-Craig	(850) 645-2449	ldavis3@fsu.edu

The production office is usually staffed from 9:00 am – 4:30 pm EST during the fall and spring semesters. We generally take time off whenever school is not in session and there will be minimal staffing during the summer. We are a very small group, and we will also be very hard to get a hold of during production weeks, so please leave messages or send emails.

THE FACILITY:

The space was originally a gym. It was converted into a dance theatre in 2004

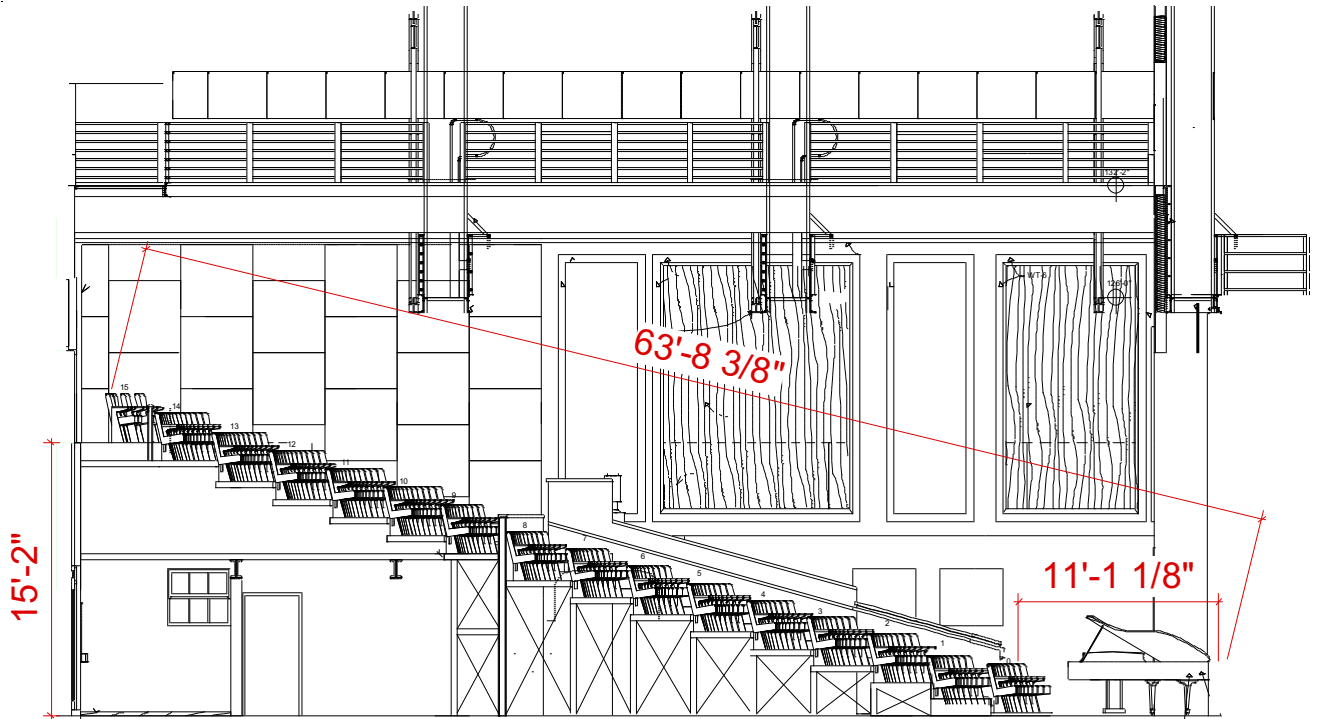
The Auditorium:

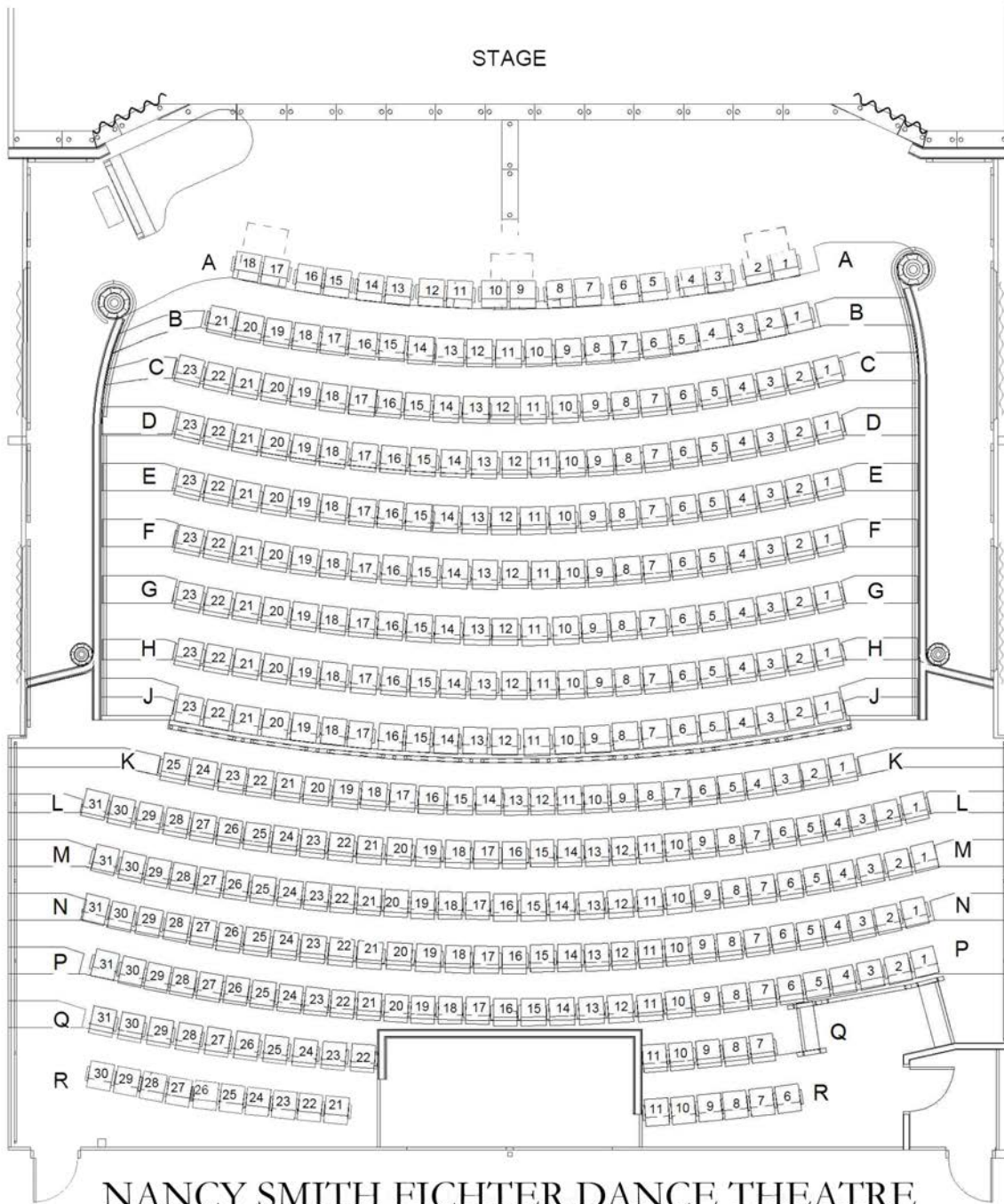
The seating area begins on the main floor and rises via a stepped seating platform to a height of approximately 15'2" above stage floor.

Closest seat to plaster line: approximately 11'

Furthest Seat from plaster line: approximately 63'
Please see the attached cross section and seating chart for more information.

Food and Drink other than water are not allowed in the theatre, dressing rooms, studios, or classrooms. Rosin may not be used anywhere.



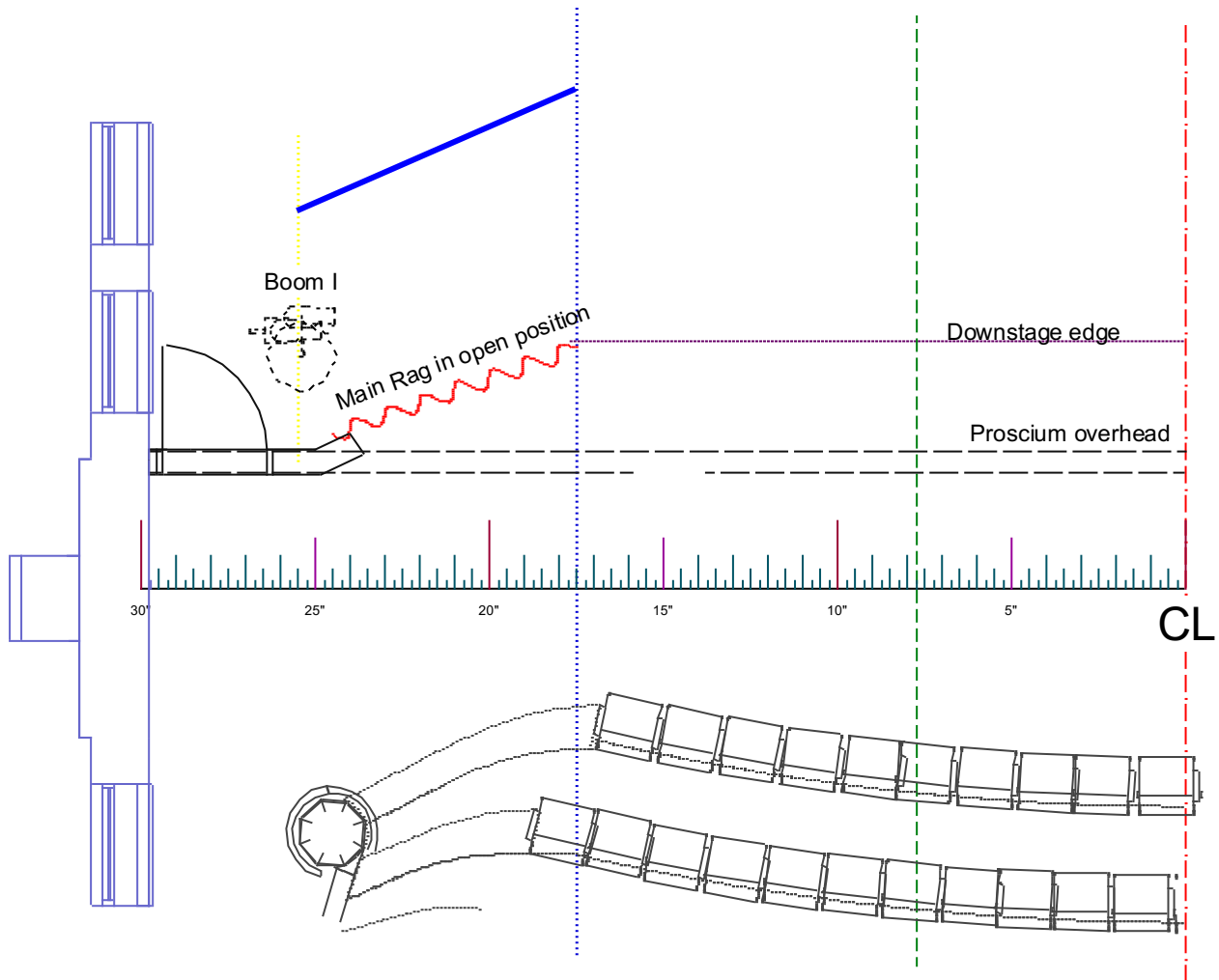


NANCY SMITH FICHTER DANCE THEATRE SEATING CHART

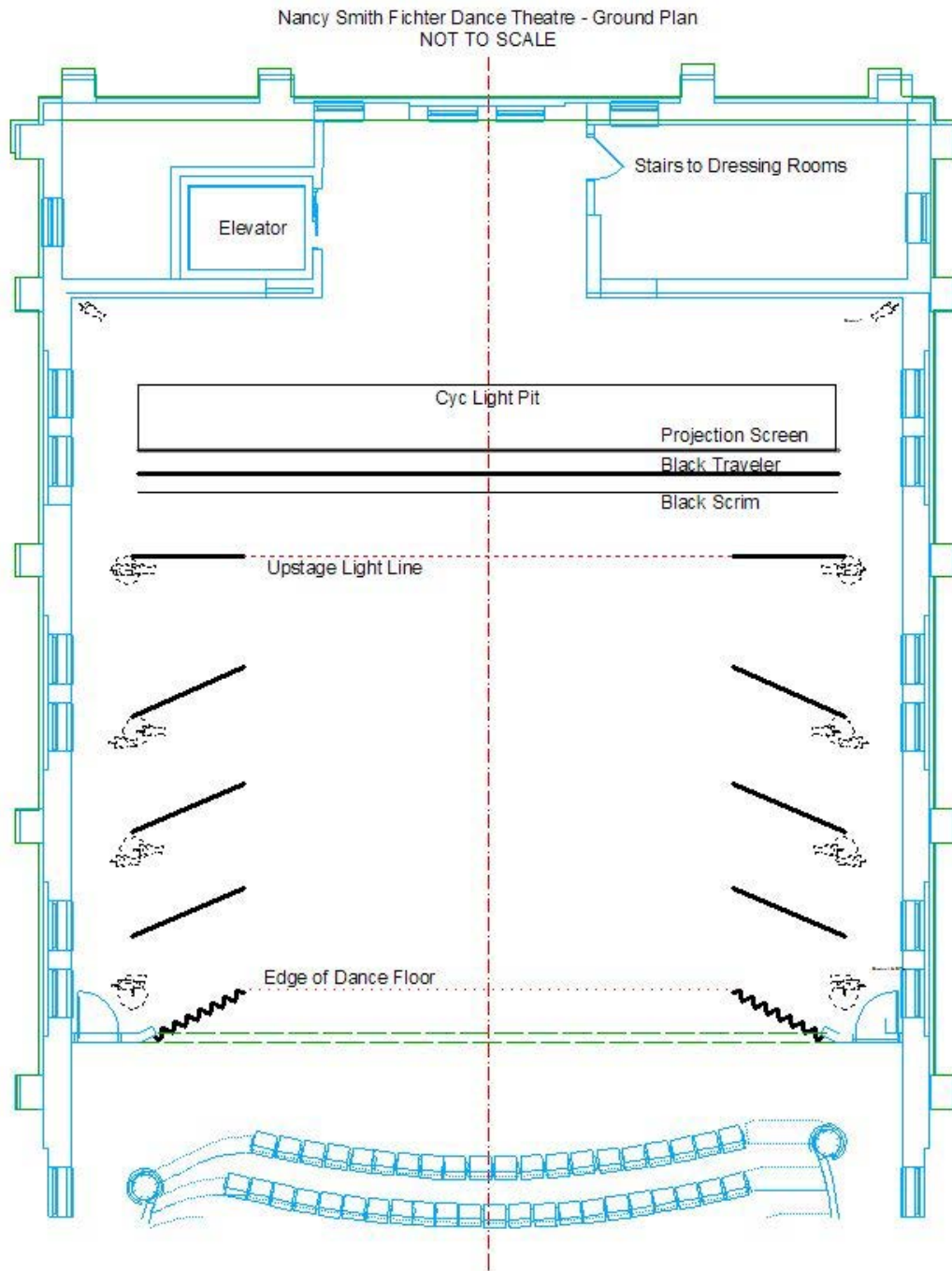
There are normally 374 seats and three wheel chair spaces. Wheel chair spaces are indicated the dashed boxes.

Transition Between the Auditorium and Stage:

Please see the following plan for clarification. The finished stage floor and the first row of the auditorium seating are on the same level. A cable trough with a black wooden cover separates them. The proscenium is not your usual proscenium. There is a hard proscenium about 3' downstage of the downstage edge of the dance floor. The main curtain is a black bi-part traveler which splits center at the downstage edge of the dance floor and runs off stage to about 17'6" and then curves downstage to meet the back of the hard proscenium.



The Stage:



Dimensions:

- Lit performance area is 35' wide by 29'6" deep (SR leg to SL leg/distance from DS light line to upstage light line)
- Stage floor to overhead masking: approximately 20' 0"
- Edge of performance area to offstage walls is approximately 11' 11"

- Offstage edge of masking to offstage wall is approximately 3'. This is an exit path and must be kept clear at all times. There can be no storage in the wings or in the exit path.

The Floor:

The stage floor is a Harlequin Liberty sprung panel system with a black Harlequin Studio dance floor. This dance floor runs from wall to wall and from down stage edge to +35' (behind the black scrim and traveler and up to the rear projection screen). The finished height of the stage floor and the auditorium floor are the same with a covered cable trough in between. All seams are heat welded. This floor cost over \$50,000 and like most dance floor systems is fairly fragile.

The following rules apply:

- No rosin or shoes with rosin may be used under any circumstances.
- No shoes of any type that leave marks. Please check them in the wings before using them on the stage.
- No shoes with spiked heels or any other type of shoe that will cause damage. This would include tap shoes. A Masonite floor cover may be available but requires time to place and strike.
- No heavy equipment or pianos on stage. Loads must be evenly distributed.
- No sharp objects such as kick drum or bass spikes may come in contact with the floor.
- No greasy make-up, lotions, oils or powder may be used that might possibly transfer to the stage. This includes the body of the performer.

The stage is spiked with upstage and downstage center and quarters and center-center marks. There are LED lights marking down center and quarters. A spotting light is also permanently installed and comes on automatically when in performance or rehearsal mode.

Soft Goods and Rigging:

THERE ARE NO FLYING LINESETS. EVERYTHING IS DEAD HUNG AND PERMANENT! There is a system of catwalks over the stage and house. Please see the attached plans. All scenery, props, and soft goods must be flame proofed as required by law.

- Main Drape – Is a bi-part black velour traveler. It is operated from down stage right.
- Legs - black velour, sewn flat, are mounted on permanently dead hung, **angled** tracks so they can be pulled offstage and gathered. Even in their playing positions, the legs do not fully mask backstage from the extreme house right and house left seats in the first two rows.
- Borders - black velour sewn flat custom made for each position. They are permanently dead hung and cut around beams as needed. The borders do not fully mask from the first three rows.
- Black & white scrim – each permanently mounted on single traveler tracks from the downstage edge and near the upstage edge of the fifth catwalk. They travel onstage and are operated from stage left. The scrim must be stretched to get rid of wrinkles when in the playing position. A system for stretching is in place. Neither are in the best condition.
- Bi-part blackout traveler – permanently mounted on a traveler track from the middle of the fifth catwalk. It travels on from each side of the stage and is operated from stage right. It is black velour. Depending upon weather conditions, the drape may drag or hang ever so slightly off the floor.
- Rear projection screen/sky drop – permanently mounted within a frame under the upstage side of the fifth catwalk. The audience cannot see the frame due to masking, but they can see about 6" of a black masking piece hiding the webbing on the

bottom of the screen. The screen is extremely fragile! Never touch it! Body oils can cause permanent damage.

- Cyc light bounce – There is a bi-part bounce drop on a traveler track approximately 4' upstage of the rear projection screen. It is white on the DS side and used to bounce the light from the cyc strips. It is black on the upstage side to absorb ambient light.

The Crossover

Crossovers are achieved by passing upstage of the bounce and cyc light trough. The crossover has been painted with a special high traction paint.

If rear projections are not used, the bounce should be closed, and the crossover lights should be on.

If the rear projector is used, the bounce must be open, and the crossover lights turned off. The light cone produced by the rear projector has been painted on the floor. Crossovers will be extremely difficult and require the performer to round a corner on the SL side of the projection blister on their hands and knees. There is a mark on the wall that the performer must stay below to not cast a shadow on the screen.

EQUIPMENT:

Video:

We have dedicated front and rear projection systems. The rear system is set to project on the aforementioned seamless rear projection screen. The front projection system can be used on our motorized front screen

Source Devices:

Both front and rear projectors are connected to our [Q-lab](#) audio and video control system. (The following is directly from the Figure53 web site) “For moving images, QLab can play files in any format supported by AVFoundation. We strongly recommend the following formats, listed in order of preference, for videos without transparency:

- ProRes 422 Proxy
- ProRes 422 LT
- PhotoJPG

For videos with transparency, also referred to as alpha channel support, we recommend:

- ProRes 4444

Video cues can also play still images in all common formats. We recommend PNG and JPG. We do not recommend using PSD or PDF formats.”

Rear Projection:

The rear projector, a [Barco UDM-4K22](#) (19,000 ANSI lumens) with a 90° lens system to make up for our lack of backstage space. It is connected to the Q-lab system via a fiber optic HDMI extension system. Its native aspect ratio is 16:10 with a resolution of 2560 x 1600 pixels. With onboard processing, it is capable of 4K UHD, 3840 x 2160 pixels. If this format is used, the image would be roughly 40' wide by 22' 6" high which is almost perfect for our space. Our stage has an opening of 35' wide by 20' high, but to take in account audience members in the extreme seats, the image should be 40' wide by 22'

high. If for some reason you wish to adjust the image to exactly the size seen, use 3840 pixels wide by 2060 pixels high.

Front Projection:

A [Panasonic PT-RZ120BU](#) (12,000 lumens) is in place near the center of the back of house. It is set to a resolution of 1080p. It is connected to the Q-lab computer via HDMI/DVI cables. It is normally used to project onto a Da-Lite powered projection screen hung underneath the first catwalk, just downstage of the main curtain. The blackout drop and black scrim may be opened to project onto the rear projection screen with a change of lenses, masking, and some loss in resolution. With the proper lens, the projector also covers most, but not all of, a front scrim or the stage.

Theatre Camera, Cable System and Patch Bay:

The theatre broadcast audio (from mics over the audience) and video (from a rear of house camera) during performances. It may be watched from the green room, production office, and theatre lobby. Audio is also fed to the dressing rooms and other spaces while in “rehearsal” or “performance” mode.

AS A RESULT, ANYTHING SAID OR DONE IN ANY OF THESE SPACES COULD BE HEARD OR VIEWED BY OTHERS IN THE BUILDING.

There is also an infrared camera and monitor for the stage manager to monitor the stage during blackouts.

The theatre has several locations wired with (4) BNC connections that connect to the video patch bay. These locations include:

- Video control area just left of center in the back of house
- Audio control area just right of center in the back of house
- FOH catwalk 1 – house left
- FOH catwalk 1 – house right
- Center of the first row of seats
- Proscenium backstage left
- Proscenium backstage right
- Projection blister
- Camera position house left
- Camera position house right

We also have a closed cat 5 network which can be used for a variety of purposes (show control, networking, etc. Video does not run well on this system). Each connection runs to a network patch panel in the control booth. There are two outlets located in each of the following positions:

- Video control area just left of center in the back of house
- Audio control area just right of center in the back of house
- FOH catwalk 1 – house left
- FOH catwalk 1 – house right
- Proscenium backstage left
- Proscenium backstage right

- Camera position house left
- Camera position house right

Lighting:

Stage lighting and lighting design services and equipment will not be provided for all productions. For those that receive lighting support, there is a permanent repertory lighting plot in place. **It may not be refocused or altered except as noted below:**

- You may change any color you wish as long as you provide or arrange for us to provide the color. See the channel hook-up for rep plot color and instrumentation.
- The shin and head high systems are Source Four Luster LEDs. There are also two other systems that you can reach from the floor to change color during a performance; a set of high shins and a low diagonal (1 unit each).
- There is a very small inventory available for specials, but available circuits are limited.

The repertory plot is primarily made up of ETC Source Fours and Source Four Zooms and includes the following systems and colors (subject to change). For up to date information, see the attached magic sheet, channel hook up, Lightwright file, and CADD files.

- Side light
 - Shins (LED Luster Source Fours – Series 2)
 - High shin in R364 + R132
 - Low diagonal (ask and we will explain)
 - Shoulder high (LED Luster Source Fours – Series 1)
 - Head high
 - High boom/pipe end with [Morpheus Color Fader 3 - M version](#) CYM faders. They do not replicate unsaturated color well.
 - High boom/pipe end gobo
 - (3) Cross light gobo systems
- Back light
 - LED - three rows (DS, CS, US) of (7) ETC Source four LED Lustr – Series 2 with Fresnel adapters
 - Angled back SR three rows of (5) ETC Source Four Zooms in L201
 - Angled back SL three rows of (5) ETC Source Four Zooms in L201
 - Gobo – three rows of 5 ETC Zooms
 - Gobo – three rows of 5 ETC Source Four 36°
- Front light
 - System A ETC Source four LED Lustr
 - System B in R53 + R119
- Pools
 - Nine standard down pools (9) ETC Source four LED Lustr
- Cyc/Sky drop - We are in the process of transitioning to ETC ColorSource cyc lights.
 - We currently have (7) ETC ColorSource cyc lights, bounced from the floor.
 - We also have the old system in place until we have enough of the ColorSource units to light top and bottom. (21) Color Blaze 72 LED strip lights.
 - These units are very old and not all are working properly
 - Broken down by top and middle (bounced) and bottom direct/horizon and controlled roughly every 6” across.
- Control: [ETC Ion](#)
 - 2 x 20 fader wing

- 288 dimmer per circuit ETC Sensor dimmers for stage lighting
- 24 ETC Sensor dimmers and 12 relays for other dedicated operations.
- ETC Net: The Ion system uses ETC Net 3 for networking the server, the faceplate, the dimmer system and the Unison control system. There are ETC net connection points through out the theatre including the booth, catwalks, dimmer room, and of course center of house. We have a video node installed in the Stage Manager's console to provide the Stage Manager the lighting cue display.
- DMX universes: There is one hard wired universe for dimming control and three other hard-wired universes with outlets throughout the space.
 - 1 – 512 Dimmer system and relays
 - 513 – 1024 Labeled "A"
 - 1025 – 1536 Labeled "B"
 - 1537 – 2048 Labeled "C"

In addition, we use nine more universes for various purposes via ETC Net 3 nodes. All available nodes are usually in use.

- Intelligent lighting: We have six [Elation Artiste Picasso](#)'s. These are part of the replot. They may or may not be available to outside groups or renters. They will not be relocated.

In addition, there are five [Martin Mac 2K Performance fixtures](#) that are a part of the rep plot. Likewise, these five may not be available for use by all users of the space and they will not be relocated. But, at the time of the creation of this document, there are an additional four units which, if you are being allowed to use them, can be repurposed if time and staffing allows. The electronic ballast fans on the Mac 2K's are very loud. They probably should not be used in works with speech, with reinforced music, or with quiet works.

There are also two Rosco I-Cue moving mirrors on 19° LED Source Fours in the rep plot in the front of house.

We also have the [Follow Me](#) remote follow spot system which utilizes the above intelligent fixtures. With Follow Me, we can assign multiple moving lights to targets and follow them via 3 monitors in the control booth. We can currently handle up to three targets. (Disclaimer: We are still working the bugs out and it is not as responsive as a single operator on a single dedicated follow spot.)

- Color Faders: As stated previously, we use [Morpheus Color Fader 3 - M version](#) CYM color faders. These faders have independent cyan, yellow and magenta scrolls which may be mixed to create almost any color. They are much better at producing the medium to saturated colors than they are at subtle unsaturated colors. Like the Mac 2K's they also have very loud cooling fans and this should be taken into consideration before deciding to use them. They do have fan control but the fans may not be turned off for extended periods.
- LED Strip Lights: The projection screen acts as our sky drop. It is lit from the rear with three banks of seven [Color Kinetics Color Blaze 72's](#). One bank of seven each for the top, bottom, and middle of the screen. These units are now showing their age and not all work properly. We try to keep the problem units on the ends.

Sound:

For classroom use or rehearsals, we provide a 3.5 mm jack at a lectern on the HL/SR side of the apron. Volume is controlled via a switcher on the lectern. This lectern is struck during performances.

Performance prerecorded audio playback is controlled via our Q-lab audio and video control system. Please use only WAV or AIFF formats. **MP3's cannot be used.** Sound is controlled and mixed in an open area at the back of house, just house right of center. The house system is a great **basic** sound system.

Microphones: (2) SM58 wired handheld microphones
(2) [Audio-Technica Pro 45](#) hanging microphones
(2) Shure QLX-D wireless systems with both handheld and wireless transmitter options.
(2) Shure UC wireless systems with both handheld and wireless transmitter options.
(3) Sennheiser e912 boundary microphones
(3) [Crown PCC 160](#)
(2) Mic stands
Small stock of various mic and patch cables.

Playback: 2021 Power Mac with [Q-lab 4](#) for audio/video/midi show control (8 outs)

Outputs:

- 1 Send to HiQnet for main left & left delay
- 2 Send to HiQnet for main right & right delay
- 3 Send to HiQnet for main center & center delay
- 4 Send to HiQnet for main sub left & right
- 5 Send to HiQnet for monitors stage right
- 6 Send to HiQnet for monitors stage left
- 7 Send to mixer house mix for send to cameras or surround HR
- 8 Send to mixer house mix for send to cameras or surround HL

Monitors: (2) [EAW SM200iH](#) floor monitors

Mixer: Allen & Heath Qu16 mixer. Normal house configuration of inputs (changes as needed):

- 1 Wireless mic -
 - 2 Wireless mic -
 - 3 Wireless mic -
 - 4 Wireless mic -
 - 5 Boundary mic - DR
 - 6 Boundary mic - DC
 - 7 Boundary mic - DL
 - 8 Piano mic - Low
 - 9 Piano mic - High
 - 10
 - 11
 - 12
 - 13
 - 14 Audience response mic
 - 15 Lectern - L
 - 16 Lectern - R
- Stereo Line 1 Apple TV
Stereo Line 2 QLab sends 7 & 8

Stereo Line 3 Aux cable

Outputs:

- Main L/R Left and right mains and delayed mains
- Mix 1 Center
- Mix 2 Sub
- Mix 3 Booth
- Mix 4
- Mix 5-6 Send to documentation camera
- Mix 7-8 Stage monitors
- Mix 9-10 Surround

Digital control via London Architect: (Cannot be altered)

Inputs:

- Main left from mixer
- Main right from mixer
- Main center from mixer
- Sub from mixer
- Stage monitors – left from mixer
- Stage monitors – right from mixer
- Audience response mic - left
- Audience response mic - right
- Power Mac 1 (left main)
- Power Mac 2 (center main)
- Power Mac 3 (right main)
- Power Mac 4 (sub main)
- Paging from the tech table
- Paging from the control booth
- Paging from backstage right
- Paging from backstage left
- Paging from the box office
- Send from the recording studio
- Mix down from other mixers
 - Stage manager's rack
 - Backstage rehearsal / stage manager's rack

Outputs:

- Main left
- Main right
- Main center
- Main Sub
- Main left delay
- Main right delay
- Main center delay
- Stage monitors – left upstage
- Stage monitors – right upstage

- Stage monitors – left downstage
- Stage monitors – right downstage
- Audience response mic - left
- Audience response mic - right
- Program to intercom channel A
- Program to intercom channel B
- Program to intercom channel C
- Program to intercom channel D
- Assisted listening system
- Send to recording studio
- Backstage hallways
- Dressing rooms
- Control booth
- Lobbies

Other Equipment:

(1)	20' Geni personnel lift
(1)	30' extension ladder
(2)	48" dust mop
	Mops, Mop buckets and wringers
(3)	Tech tables
(12)	Music stands
	Folding tables and chairs

Stage Management Stations:

We have two stage management systems. The smaller and more portable of the two normally lives in the control booth. The backstage rack lives downstage right. Both racks have “show mode” controls, four channel intercom, paging, auxiliary audio inputs and mixing capabilities, and an LCD Unison control panel. Both the booth and backstage right locations have an ETC net video node for viewing the lighting console screens and both backstage left and right have video monitors with views of the stage from back of house.

Show Modes:

The show mode selection panel has four pushbuttons that run a series of macros which setup basic sound and lighting configurations for each of the four modes. When the button is pushed the first part of the macro is an “all off” command. This turns everything off except what is on through the Emphasis lighting system. The rest of the macro takes about 30 seconds to run. The modes and the basic settings they put in place are:

- Performance
 - Lighting
 - Turns on running lights backstage
 - Turns on spotting and spike lights
 - Turns on aisle lights
 - Sound
 - Turns on paging to the lobbies, dressing rooms and other backstage areas. It turns off paging to the house.
 - Turns on audio program feed to the lobbies, dressing rooms and other backstage areas.

- Rehearsal
 - Lighting
 - Turns on running lights backstage
 - Turns on spotting and spike lights
 - Turns on aisle lights
 - Sound
 - Turns on paging to the house, dressing rooms and other backstage areas. It turns off paging to the lobbies.
 - Turns on audio program feed to the dressing rooms and other backstage areas. It turns off the feed to the lobbies.
- Work
 - Lighting
 - Turns on work lights except for the jelly jar fixtures on the catwalks.
 - Sound
 - Turns on/off all paging except to the house.
- Night
 - Lighting
 - Turns on jelly jar fixtures over the catwalks
 - Sound
 - Turns off all paging

Every night at midnight all lighting is turned off automatically except those lights in an on condition in the Ion system.

Communication and Paging:

Headset Communication:

We have a 4-channel wired Clearcom intercom system with more than adequate numbers of single channel belt packs and standard single muff headsets.

Usual Channel assignments:

- A Party Line
- B House Management
- C Backstage
- D Follow Me

Wired Intercom outlet locations:

- Control booth - Stage Manager
- Control booth - Lighting operator
- Sound operator
- Video operator
- Back stage left
- Back stage right
- Camera left
- Camera right
- FOH catwalk 1
- FOH catwalk 2
- Onstage catwalk 1

- Projection blister
- Production office (Channels A & B only)

We have added two four-station wireless intercom system to channel A utilizing Clearcom base stations and belt packs. The wireless system is for the use of the assistant stage managers, selected crew, and others as needed to cut down on backstage trip hazards.

Paging and Audio Program Feeds:

You may page any combination of the house, the dressing rooms, and in some cases the lobby from

- The stage managers rack in the control room or at the tech table
- The backstage stage manager's rack located either down stage right or left.
- The box office (lobby or house only)

The dressing rooms receive audio and paging feeds from the theatre or the black box. There is a volume control and a selector switch in each space to select either the feed from the theatre or the black box.

LCD Touch Screen Control:

The LCD touch screen can be confusing. Across the top are tabs indicating pages of controls. On each page, there are a series of button type icons. Each of these icons is supposed to be labeled with their function. Several are programmable. The screen pad is always on, but it is not always active. If it has not been used within a minute or so it goes into a low power or sleep mode. When you touch the screen the first time it will wake up. When you touch it again the buttons will work.

Some buttons issue an "all off" command at the beginning of their macro. This can plunge you and your cast into darkness, so please do not touch the screen without making sure that everyone knows that darkness could fall.

AUXILLIARY SPACES

The dressing rooms, green room, and conditioning studio receive an audio program feed from the theatre whenever the theatre is in rehearsal or show mode. Paging is possible as noted under the paging and communications section.

Dressing Rooms:

The dressing rooms have wardrobe racks and individual makeup stations with lights, mirror, and two drawers each. The men's dressing room has 10 stations, the women's has 50. These dressing rooms are adjacent to restroom and shower facilities, which are linked to the student locker rooms. The dressing rooms may be locked, but the restrooms are always open to the student locker rooms. There is a solo dressing room, which has 1 station, and a double dressing room with two stations. Each of these has a private bathroom and shower.

The dressing rooms are directly below the stage and open onto a common hallway. The door at the west end of the hallway leads to a callboard and stairwell to the stage (one floor up) and the costume shop (one floor down). The double doors to the east open into the Green Room/Student Lounge.

The Green Room/Student Lounge:

This space is full of students during the day, but there is limited access during evening performances. The Green Room has an ice machine, microwave, refrigerator (usually full of student leftovers), foot Jacuzzi tub, and a monitor with connection to our closed cable system usually tuned to the theatre so that the cast may watch the show.

Conditioning Studio:

We have a conditioning studio adjoining the Green Room. The conditioning studio is equipped with various Pilates and Gyrotonic equipment as well as other equipment. The conditioning studio is available for use by special guests with advance notice, signed liability waivers, and previous experience on the machines.

Rehearsal Studios:

We have six regular dance studios and a small faculty warm-up studio equipped with Harlequin sprung panel systems and Studio II floor covers. There is also 3.5 mm audio jack access via a small mixer, video monitors, and speaker systems. These spaces may be available if not previously reserved and with advance notice. They range in size from 4200 to 2500 square feet.

SIGNAGE

Backstage:

All signage and notices are to be placed on the bulletin boards provided. Nothing may be taped or attached to any soft goods, walls, windows, doors, or doorframes.

Front of House:

No signs are to be taped on any walls, windows, doors or doorframes. An easel is available for lobby signage.