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Reva and David Logan Center for the Arts Performance Hall Technical Brochure



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PERFORMANCE HALL

TABLE OF CONTENTS

Stage: General Information	5
Stage: Floor Plan Drawing	6
Seating Chart: Capacity 474	7
Logan Center Load-In Maps: First Floor & Lower Level	8
Backstage: Intercom, Distribution & Green Room	9
Rigging: Soft Goods, Battens & Control	10
Rigging: East Perspective Drawing with Line Sets & Speakers	11
Rigging: East Perspective Drawing with Acoustic Banners	12
Audio: Loudspeakers & Primary Equipment	14
Audio: South Perspective Drawing with Main Speaker Configuration	15
Recording: Audio & Video	16
Lighting: Control & Instruments	18
Lighting: West Perspective Drawing with Throw Distances	19
Lighting: Circuits & Positions	20
Lighting: Repertory Plot Drawing	21
Projection: Equipment & Playback	23
Projection: East Perspective Drawing with Throw Distances	24
Contact Information	25





STAGE

GENERAL INFORMATION

STAGE FURNITURE

Wenger "Musician" Chairs

Wenger "Classic 50" music stands

(1) Wenger Director Stand

(1) Wenger Conductor Podium

(2) Standard Wooden Lecterns

(1) Standard Lucite Lectern

(1) Drum Rug

(5) Choral Risers, 3 step or 4 step with removable railing

(4) Southern Aluminum 4'x8' stage risers:

- Riser legs available in 8", 16" or 24" height
- Black velour skirting available in 16" and 24" only

(2) Steinway & Sons 9' (Model D, 2012/refurbished 1905)

(1) Yamaha P22 Upright Piano

Please reserve quantities in advance to ensure availability. A fresh piano tuning can be scheduled, when requested in advance, for \$125.

STAGE MATERIAL

The stage floor is semi-sprung and it's surface is made from reclaimed unfinished Merbau wood.

MARLEY FLOORING

The entire stage area can be covered in black vinyl Marley dance flooring. Groups planning to use the stage barefoot should request installation of the dance flooring in advance in order to avoid splinters.

ACOUSTIC SHELL

The upstage wall may be brought forward to create a curvilinear acoustic shell for unamplified musical performances. It can also be moved forward in order to create a more intimate stage area.

WINGS

The three stage-left and stage-right wall panels can pivot and lock to create open stage wings.

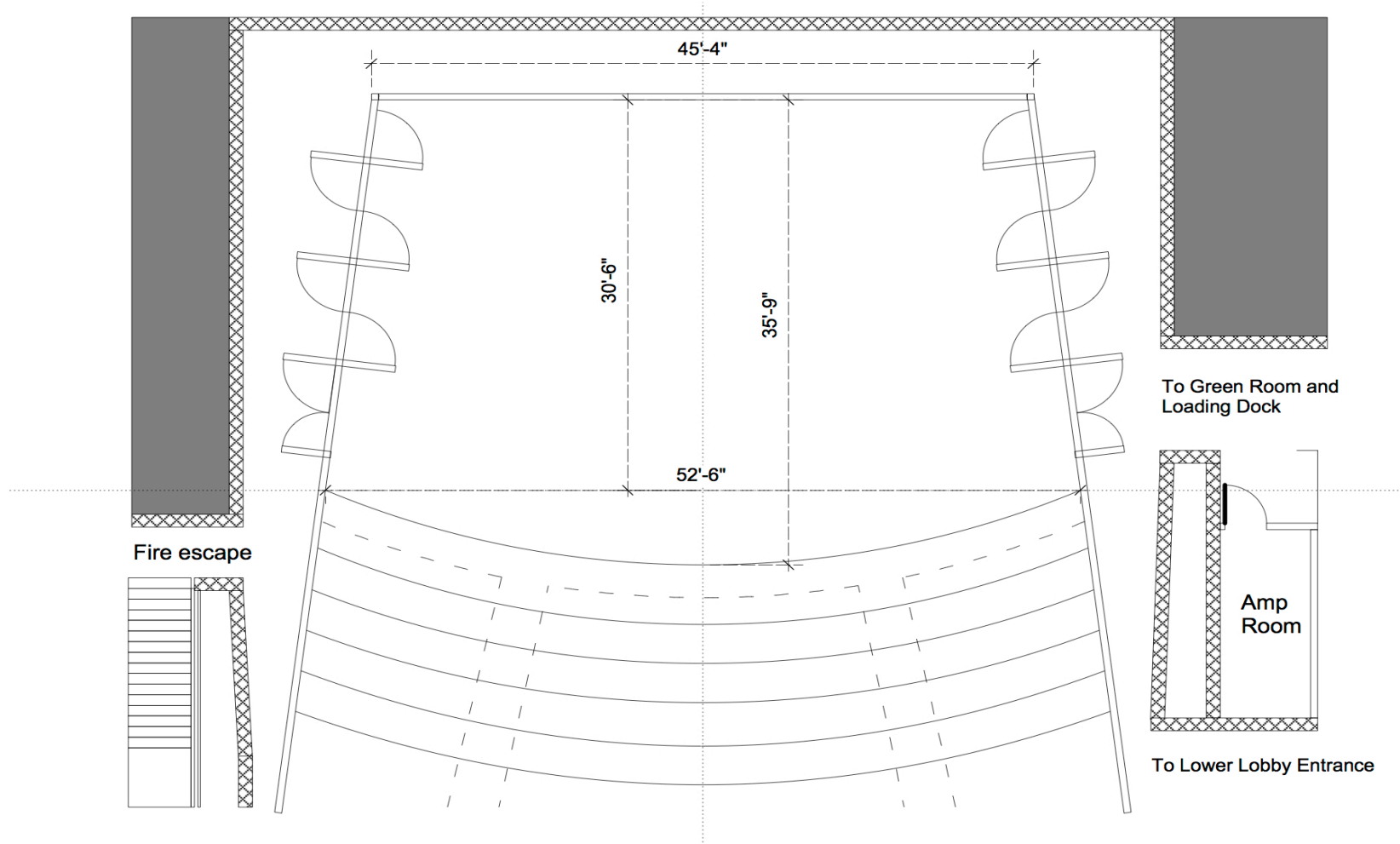
POWER

A 400-Amp three-phase company switch is available for additional power needs. Use of the company switch must be approved in advanced and all connections must be made by a University electrician. Those interested in using the company switch must provide a certified, and regularly tested, power distribution system capable of safely handling 400 amps.

Connections to the company switch must be made through five Camlock connectors. The 'floating' of any connection for alternative power distribution is not allowed under any circumstance. If you are using the company switch for audio equipment, bring transformer isolation for every channel being used, as the company switch is connected to the lighting power system.

BANNED MATERIALS

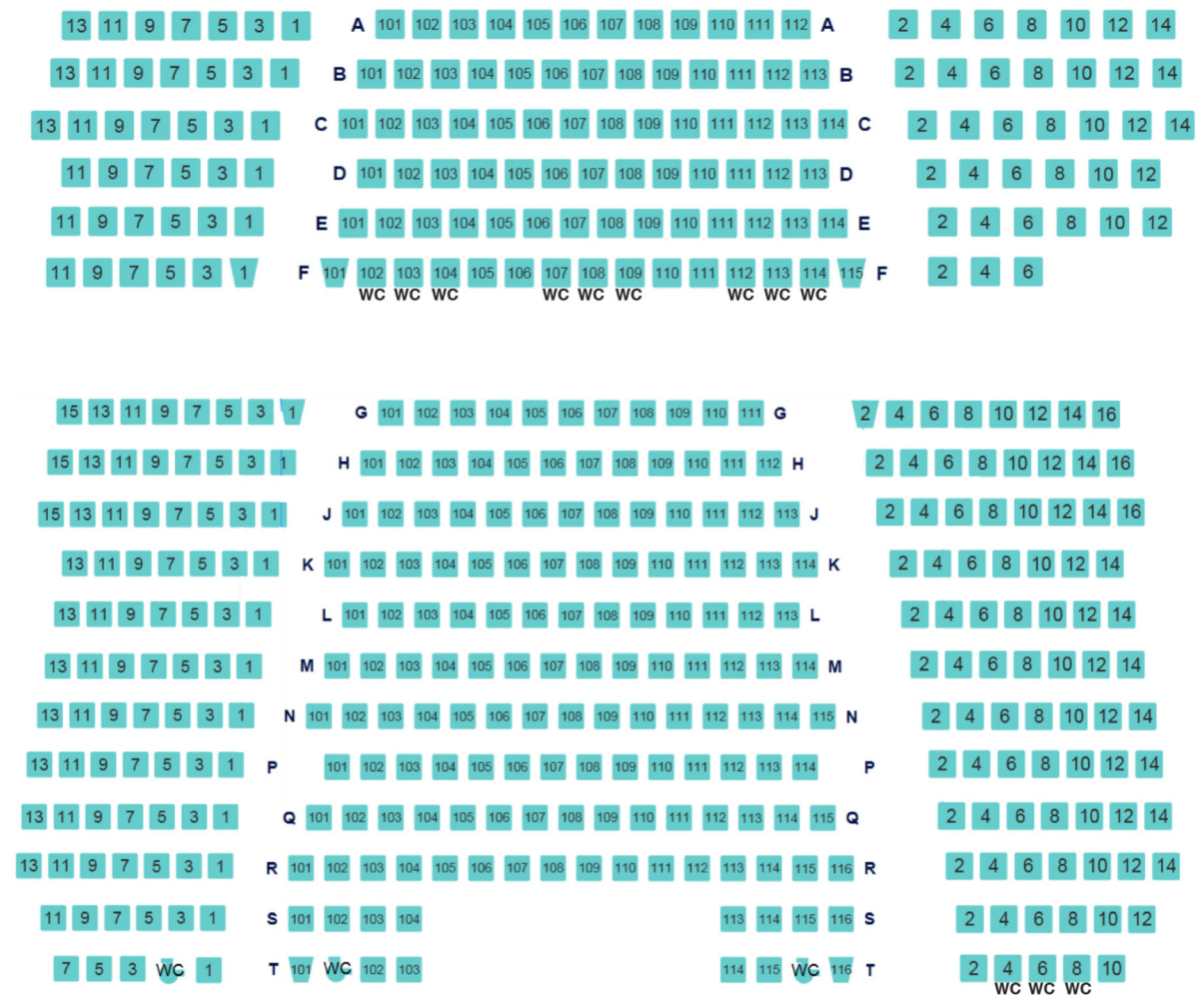
We do not allow glitter, oil, paint, confetti, or open flames in the greenroom or on stage, and all water must be contained.





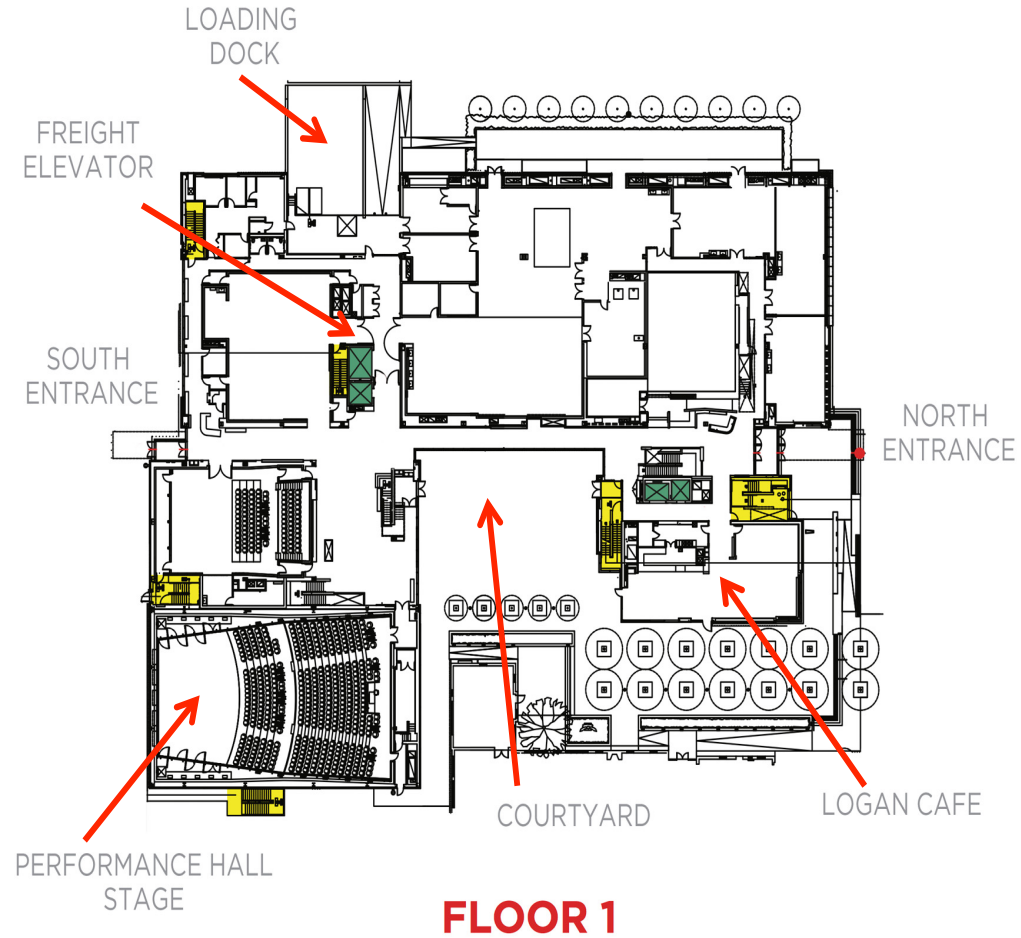
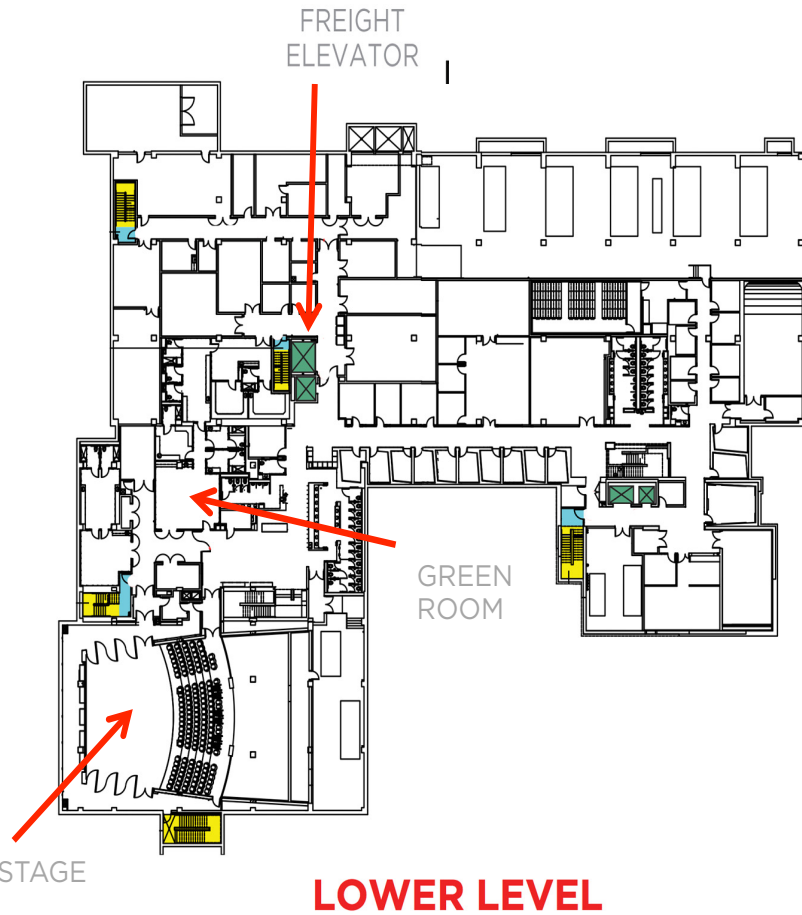
SEATING CHART

CAPACITY 474



LOAD-IN MAPS

FIRST FLOOR & LOWER LEVEL





BACKSTAGE

INTERCOM, DISTRIBUTION & GREEN ROOM

CLEAR-COM

The Performance Hall is equipped with a four-channel wired Clear-Com intercom system. A total of 12 access points are located throughout the technical booths, backstage, front of house, and green room areas.

For those interested in using their own RTS intercom system, eight channels of signal interfacing between Clear-Com and RTS intercom systems are available.

AUDIO DISTRIBUTION

A permanently suspended in-house microphone sends a live audio signal to a distributed speaker system that feeds the backstage hallways, green room, dressing rooms, and control booths. Each space has its own independent volume control and source selection capabilities.

ASSISTIVE LISTENING DEVICES

The Performance Hall is equipped with a “Listen” assistive listening device system which is fed from the suspended in-house microphone.

Assistive listening devices are available at every public performance in the Performance Hall. They can be requested from the Logan Center box office, front of house manager, or coat check staff.

VIDEO DISTRIBUTION

A live feed of the stage can be broadcast to the green room and the LCD displays at both main entrances to the Performance Hall. This feed is closed-circuit and cannot be used for video recording.

The LCD screens at both entrances to the Performance Hall can also be fed from a variety of video sources including:

- Digital signage, video files, or presentation files from a laptop
- Blu-Ray or DVD

GREEN ROOM

The Performance Hall green room contains the following reserved areas:

- (1) Main lounge featuring a large open seating plan, includes a kitchenette unit with microwave and refrigerator.
- (2) Two-seat “star” dressings rooms with mirrors, restrooms, sinks, and showers.
- (1) Six-seat dressing room with mirrors, restroom, shower, sink, steamer, and iron/ironing board.

Additional green room space may be available, upon request, when scheduled in advance through the Logan Center Operations team.

SOFT GOODS, BATTENS & CONTROL

UTILITY BATTENS

Each of the eight utility line sets are equipped with 1-1/2" schedule 40 pipe. Lengths vary from 41' to 49', narrowing as you travel upstage, each with a trim height of around 30'. All line sets have a safe working load of 1500lbs.

The eight utility battens and main speakers are supported by GAC lift lines and fixed speed JR Clancy drum winches.

The rigging drawing on page 11 shows where each line-set and speaker hangs over stage, as well as the distance between sets.

RIGGING CONTROL

All rigging is controlled from a JR Clancy Scene Control 500 interface in the stage left wing. A Siemens 177 DP touchscreen is also available to operate rigging remotely by the technicians at the control desk in the back of the house.

ACOUSTIC CONTROL

An acoustic-control banner system enables the acoustic response of the room to be altered; please see the banner drawing on page 12 for banner locations. With the banners flown in, the reverberation time (T-30) is approximately 1.0 second mid-band. With the banners out, it is approximately 1.35 seconds.

SOFT GOODS

- (4) Black velour leg sets
- (4) Black velour borders
- (1) Black velour full stage backdrop curtain
- (1) Black velour bi-parting traveler curtain system
- (1) Black film screen masking system
- (1) Black scrim
- (1) White scrim

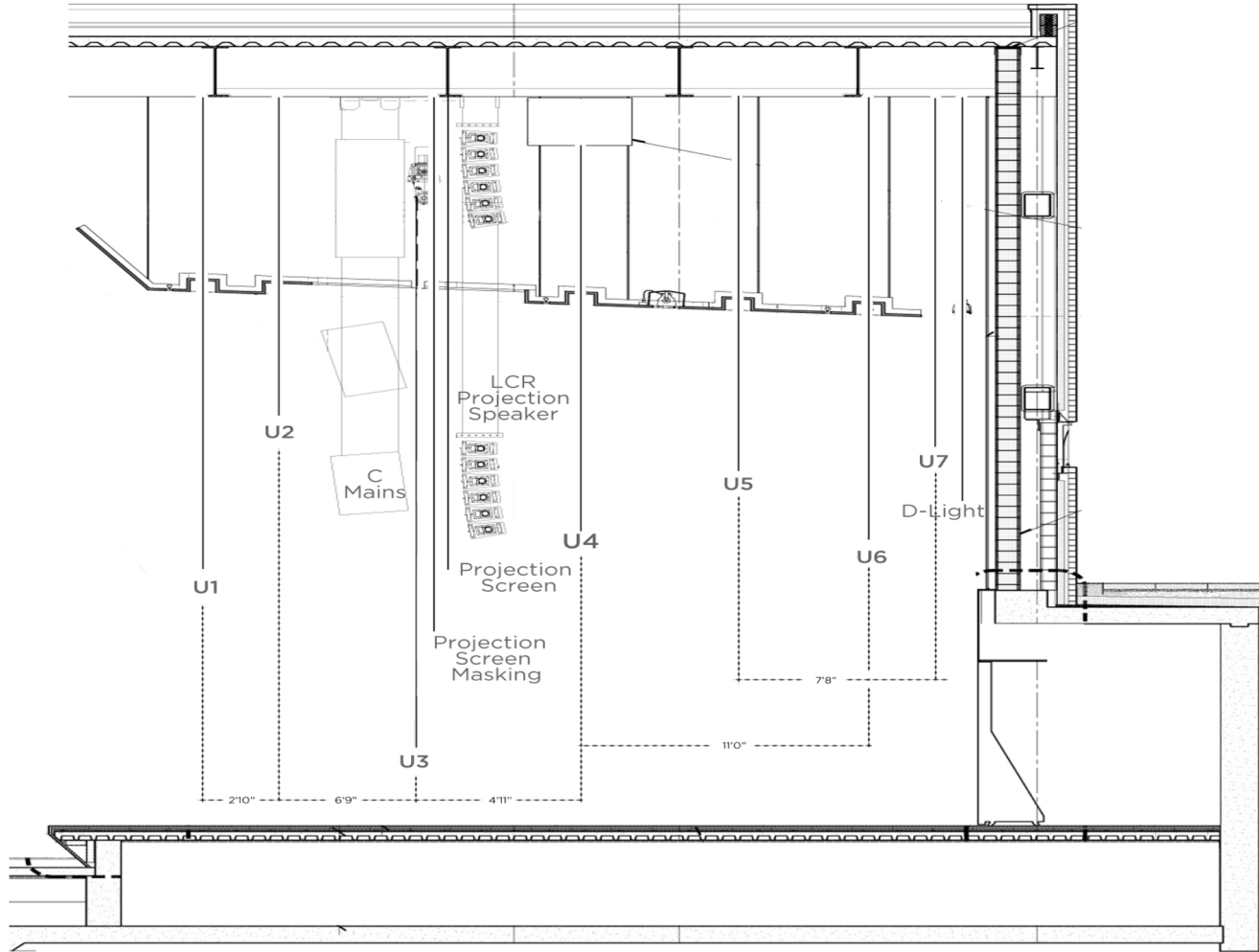
Legs and borders can be hung to create a proscenium curtain and to mask open stage wings. The full stage black can be used as a backdrop to create a black box look.

The masking system is fitted for use with the mega-screen (16:9) and can be adjusted to match any aspect ratio.

The white scrim can be used a secondary projection surface (4:3) along the upstage wall without masking. It can also be used with cyc lights to create colorful backdrops.

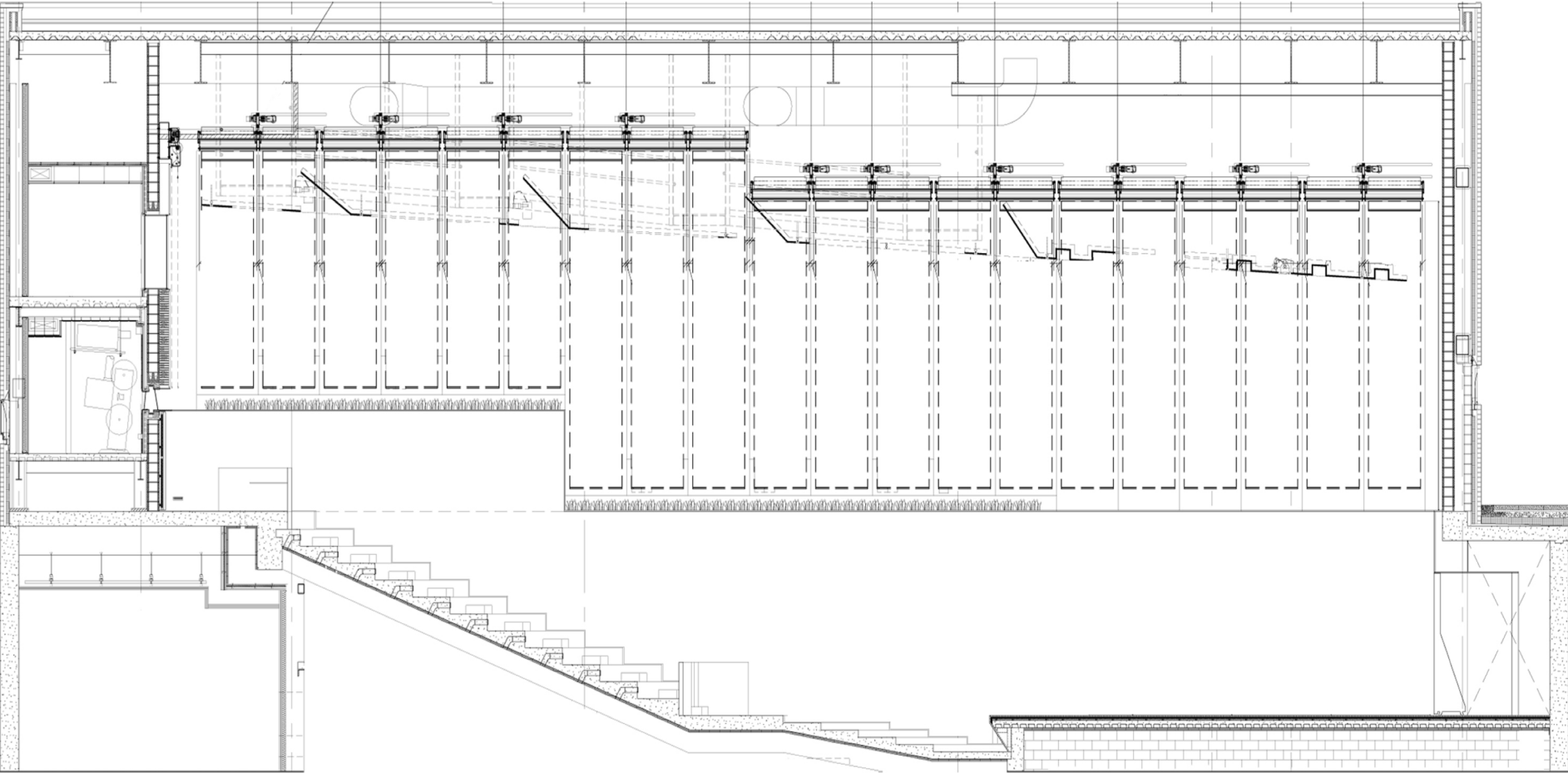
Typical curtain configurations:

- Proscenium leg set on U1
- Grand traveler curtains on U2
- Proscenium border on U3
- Mid-stage leg set on U4
- First electric on U5
- Cyc lights on U6
- Second electric on U7
- White scrim or black backdrop on U8



RIGGING

ACOUSTIC BANNERS





LOUDSPEAKERS & PRIMARY EQUIPMENT

MAIN SPEAKER SYSTEM

A left-center-right main loudspeaker system is permanently flown above the stage with motor-controlled height. Two wall mounted subwoofers and two wall mounted left-right side fills are tied into the main sound system.

- (3) L-C-R Mains: EV Xi 2123A
- (2) L-R Side Fills: EV ZX1
- (2) L-R Subwoofers: EV X-Sub

FRONT OF HOUSE CONTROL

Avid VENUE SC48 (D-Show 3.1)

- (40) Microphone/line inputs
- (16) Analog line outputs
- (4) Channels of AES3/EBU outputs

All of these inputs and outputs are available at the stage level through a patch bay in the amp room.

MONITORS

There are eight independent monitor mixes feeding 16 available NL2 Speakon outputs at stage level. Monitors are run from FOH.

- (3) EV TX1122FM
- (2) EV TX1152FM
- (2) Community M12

Additional portable loudspeakers available for use:

- (2) EV TX1122
- (4) EV Xi1082
- (2) JBL PRX612

MICROPHONES

- (4) Shure SM57
- (4) Shure SM58
- (2) Shure Beta 58A
- (2) Shure SM87A
- (2) Shure SM27
- (2) Shure KSM137
- (2) Sennheiser MD421-II
- (3) Crown PCC160
- (2) DPA 4090

Shure ULX-P wireless microphone system:

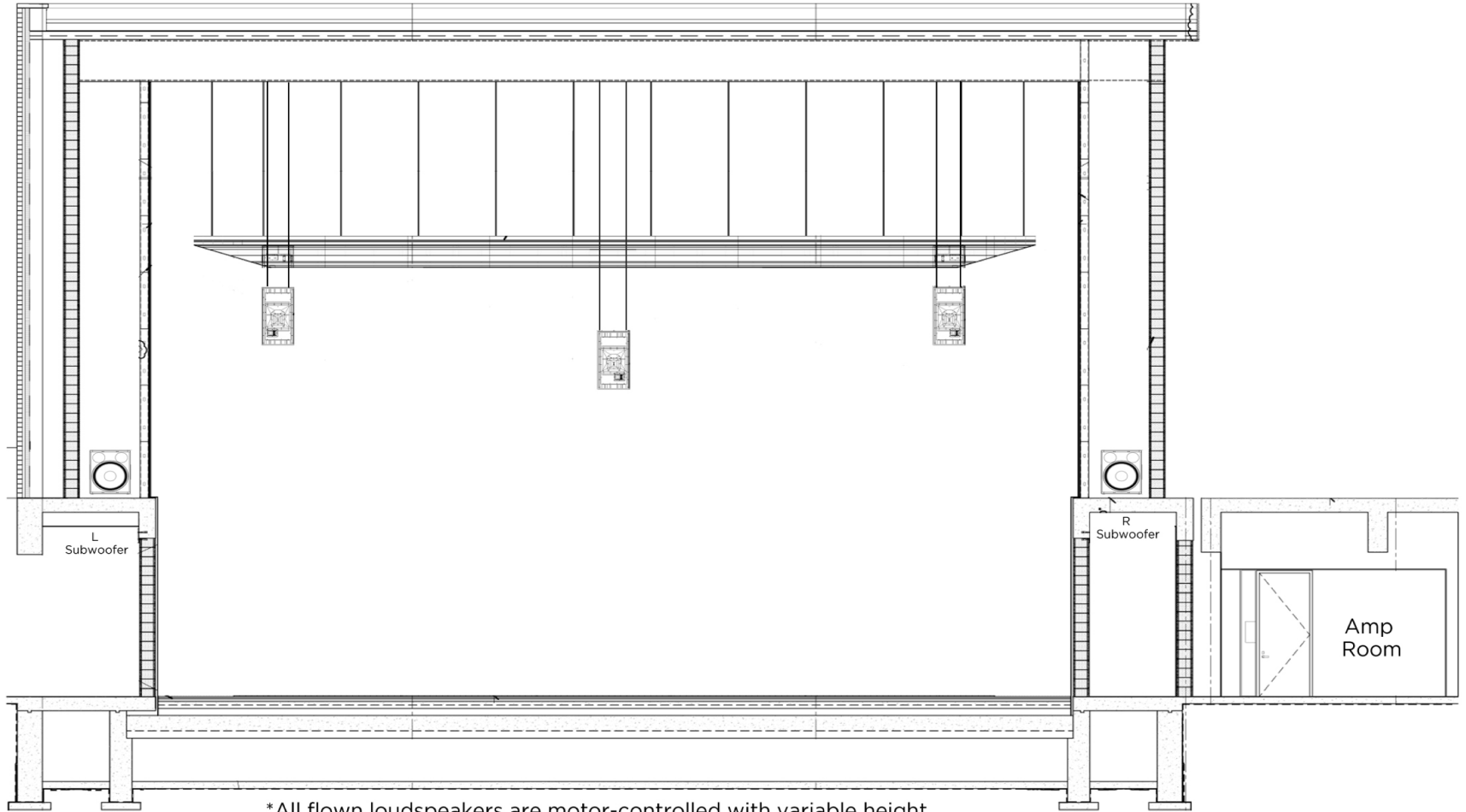
- (8) Shure ULX2-58 (handheld vocal)
- (8) Shure ULX2-WL185 (lavalier)
- (1) Shure ULX2-87A (instrument)
- (4) Countryman H6 (headset)

*8 simultaneous channels available

ADDITIONAL GEAR

- (1) 32 Channel, 100ft Portable Snake
- (1) 16 Channel Radial Microphone Splitter
- (16) Atlas Boom Stands
- (3) K&M Short Boom Stands
- (4) Atlas Straight Stands
- (4) Atlas Short Straight Stands

Preferred audio file formats for digital playback include:
WAV, AIFF, 48kHz sample rate





RECORDING

AUDIO & VIDEO

ARCHIVAL AUDIO RECORDING

Stereo archival audio recordings of live events in the Performance Hall can be requested on site at no additional cost. This recording is fed from distance microphones hung over the stage and can be transferred digitally (.mp3) same day.

MULTI-TRACK RECORDING BOOTH

An Alesis HD24 hard disk recorder is available for multi-tracking live events in the Performance Hall. The Logan Center staff cannot provide any mixing or post production services at this time, but does allow outside engineers to use the recording rig.

There are 16 microphone inputs and 16 line-level inputs that can be fed from any combination of balanced patch points throughout the Performance Hall to the recording booth.

An external hard drive with at least 100GB of available space should be provided to the house crew for transferring of files on the day of the recording. File transfer may take up to two weeks to process. External hard drives can also be purchased from the Logan Center; please inquire in advance for pricing.

VIDEOGRAPHY

The Logan Center does not offer videography services, but external videographers are welcome to set up in pre-approved locations. Please schedule a walk through of the Performance Hall in advance to plan for specific camera configurations and crew locations.

If a videographer would like an audio feed from the mix console, they must arrive at least 30 minutes prior to doors opening in order to set up the mix and test the feed during sound check. We will accommodate videographers who arrive late, but can not guarantee a working audio feed without a proper sound check.

OVERFLOW STREAMING

The Performance Hall maintains a closed circuit live broadcast that can be fed to the projection screen in the Logan Center Screening Room (129 seated capacity). If an event requires accommodate of more than 474 guests in the Performance Hall, the Screening Room may be available to rent, if requested far enough in advance.

To inquire about renting this space as an overflow room, please contact the Logan Operations team.



REPERTORY PLOT

The Performance Hall's repertory lighting plot serves a variety of purposes including musical performance, dance, lectures, presentations, and film screenings. The plot offers several zones of no-color as well as several systems of color and texture.

The current rep plot includes:

- (20) Fixtures in a no-color down-light system
- (14) Fixtures in a no-color front-light system
- (4) Fixtures in no-color back-light system
- (8) Fixtures in a color changing LED down-light system
- (8) Fixtures in front cool system of R67
- (6) Fixtures in front warm system of R03
- (10) Fixtures in a back-light system of R99
- (2) Amber high-side fixtures in R21
- (2) Purple high-sides fixtures in R58
- (12) Fixtures in three textured washes (dots, organic, industrial)
- (6) 3-cell cyc lights, permanently mounted above stage
- (6) Head-highs mounted in the wings for side light
- (6) Floor mounted shins
- (6) Front specials
- (9) Down specials

Any changes to the house Repertory Plot must be approved and scheduled in advance.

CONTROL

The lighting system is run on a Strand ShowNet lighting network and controlled with a Strand Light Palette Classic. Strand ShowNet to dual DMX input/output nodes are available for use and required to input/output to DMX.

FOLLOWSPOTS

Two Lycian SuperArc 400 follow spot units with manual color changers are located in a control booth overlooking the Performance Hall. The throw is approximately 90' from the booth to center stage.

MUSIC STAND LIGHTS

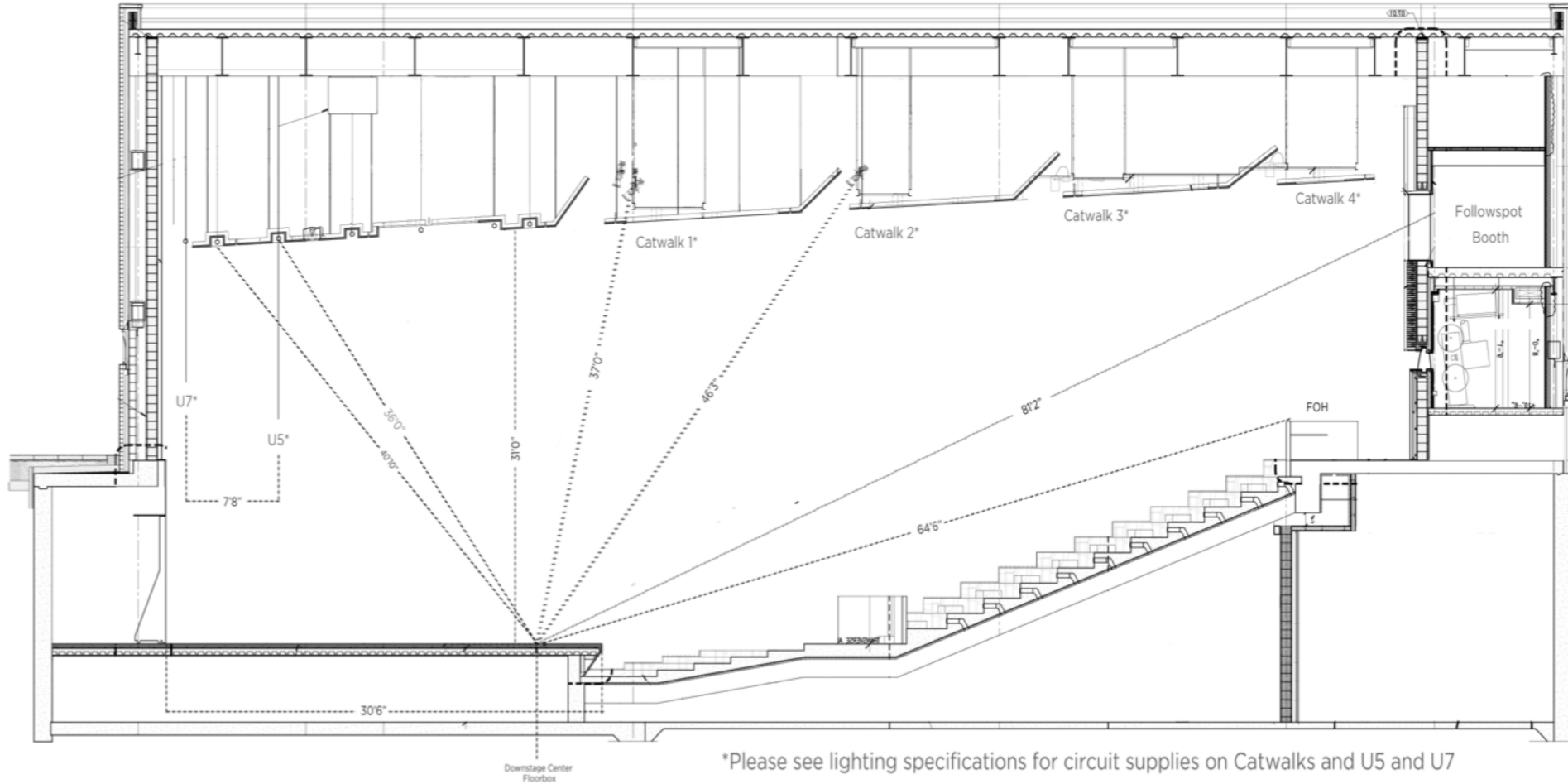
- (20) Corded incandescent music stand lights
- (6) Battery-powered LED music stand lights

STROBES/LASERS/ATMOSPHERICS

The Performance Hall does not own any strobes, lasers, or atmospherics, but welcomes outside fixtures. Use of strobes, lasers, or atmospherics in the space must be approved in advance for adequate public warning.

PYROTECHNICS

The use of pyrotechnics (including naked flames) is strictly prohibited.



CATWALK 1

- (28) Stage pin dimmed circuits
- (4) Non-dim 20 amp L5-20 relays
- (2) Strand ShowNet ports

Measurements: Throw from Cat 1 is approximately 37' to downstage center. The pipe is 47' long with a 44' opening in the false ceiling.

CATWALK 2

- (24) Stage pin dimmed circuits
- (4) Non-dim 20 L5-20 amp relays
- (2) Strand ShowNet ports

Measurements: Throw from Cat 2 is approximately 46' to downstage center. The pipe is 47' long with a 44' opening in the false ceiling.

(Architectural design does not permit lights to be pointed upstage from Cat 2, only downstage)

CATWALKS 3 & 4

There are no circuits on Cats 3 & 4

(Architectural design does not permit lights to be pointed at the stage from Cats 3 & 4, only the house)

ELECTRIC 1 (U5)

- (30) Dimmed circuits in 5 female Socapex ports in the ceiling. Breakout inventory only permits 24 usable circuits.
- (3) Non-dim 20 amp L5-20 relays
- (1) Strand ShowNet port

Measurements: Throw from the first electric is approximately 36' to downstage center. The U5 electric has a 30' trim and is 41'8" long.

ELECTRIC 2 (U7)

- (27) Dimmed circuits in 5 female Socapex ports in the ceiling. Breakout inventory only permits 24 usable circuits.
- (3) Non-dim 20 amp L5-20 relays
- (1) Strand ShowNet port

Measurements: Throw from second electric is approximately 41' to downstage center. The U7 electric has a 30' trim and is 41' long.

STAGE LEVEL

- (36) Stage Pin Dimmed Circuits
- (6) Non-dim 20 Amp Relays
- (4) Strand ShowNet ports

(All stage level circuits are located backstage in the wings and crossover)





PROJECTION EQUIPMENT & PLAYBACK

PROJECTION SCREEN

A 25'x45' (16:9) rolling Mega-Screen is permanently installed above the stage. The screen rolls in from above the false ceiling and lands approximately three feet from the stage.

When the screen is flown in, the usable stage area is reduced in size to approximately 18 deep' x 50' wide at the plaster line.

SCREEN MASKING

An acoustically transparent screen masking system can be hung on each side of the projection screen. This masking system is motor-controlled and can cater to any aspect ratio from 4:3 to 2.4:1 including all current cinema standards. The screen masking system cannot fly out or close completely.

WHITE SCRIM

For productions that require projection with full stage usage, a white scrim hung against the upstage wall can be used as a secondary projection surface. As with all rigging in the Performance Hall, the white scrim cannot fly completely out.

CONFIDENCE MONITOR SYSTEM

The Performance Hall can provide a 7", 21", or 27" confidence monitor to be placed anywhere on stage. These monitors can be fed from a variety of sources, including a split copy of the projected content, running from stage, backstage, or the control desk.

DIGITAL PROJECTION

The Performance Hall is equipped with a cinema-quality DCI-compliant digital projection system based around an NEC NC3240S digital cinema projector. The current bulb configuration produces a 24,000 lumen output.

Acceptable media formats include:
DVD, Blu-ray, HD-Cam, DigiBeta and DCP (4K Doremi ShowVault)

A laptop connection can be made from stage, backstage, or from the control desk in the house. Available inputs include VGA, HDMI and DVI. Please bring the highest resolution available; for the most compatibility, 1920x1080p is suggested.

Preferred video file formats include:
ProRes 422 Proxy, ProRes 422 LT, and H.264

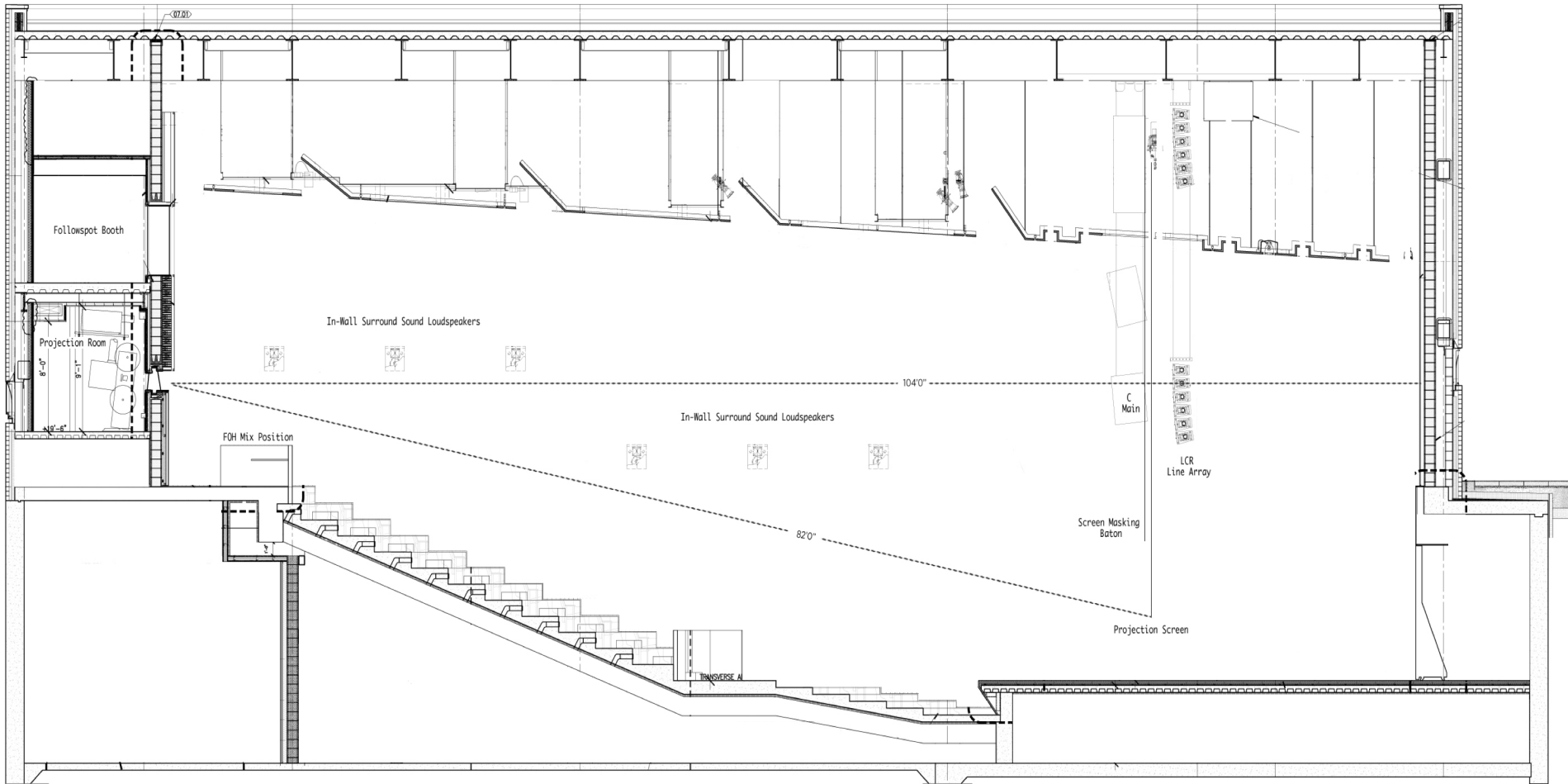
AUDIO

The projection audio system consists of left-center-right EAW KF740 line arrays paired with 14 spaced surround loudspeakers and two subwoofers in a 7.1 configuration.

35mm FILM SYSTEM

The Performance Hall maintains a 35mm cinema projection system consisting of two Kinoton FP38E 35mm projectors. This system supports up to 7.1 surround sound and a wide variety of encoding formats.

All projection content, digital and film, must be scheduled and tested ahead of the screening date to ensure system compatibility, playback preferences, aspect ratio, resolution, and A/V syncing.





LOGAN CENTER

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