



Clarence Brown Theatre Technical Specifications

UT Department of Theatre • 206 McClung Tower • Knoxville, TN 37996

B A C K G R O U N D I N F O R M A T I O N

The Clarence Brown Theatre (CBT) is a proscenium theatre located in the center of the University of Tennessee's Knoxville campus. Built in 1970, the CBT was designed as both a large-scale movie house and a theatre—a fitting homage to its principle contributor, the distinguished film director and UT alumnus, Clarence Brown. Today, the theatre serves as the primary home for The Clarence Brown Theatre Company, which was founded in 1974 with Sir Anthony Quayle as Artistic Director. A member of the League of Regional Theatres (LORT), the CBT is one of the older companies in the LORT system and has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo-Jenkins, and David Keith among others.

G E N E R A L I N F O R M A T I O N / C O N T A C T S

MAILING ADDRESS

Clarence Brown Theatre
206 McClung Tower
1115 Volunteer Blvd.
Knoxville, TN 37996

PHYSICAL & SHIPPING ADDRESS

Clarence Brown Theatre
1714 Andy Holt Ave.
Knoxville, TN 37916-3702

PRODUCTION MANAGER

Keith Kirkland

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865.742.3218
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OTHER NUMBERS

865.974.5161
TICKETS

865.974.5162
TICKETS

865.974.3447
BOX OFFICE

865.974.1484
BACKSTAGE

T R A V E L & P A R K I N G

FROM THE NORTH, TAKE I-75 S OR I-275 S

From I-75, follow the I-275 S signs at the I-640 interchange.

Merge to the left lane.

I-275 S ends at I-40. Stay in the left lane to merge onto I-40W.

 DRIVING ON I-40 (E OR W)

Take Exit 386B: Alcoa Hwy/US-129.

Take the second exit: Neyland Drive.

Turn left onto Neyland Drive.

At the second stop-light, turn left onto Joe Johnson Drive.

Joe Johnson becomes Andy Holt Ave as you pass through the third stop-light.

Follow Andy Holt Avenue until just before it Dead Ends

Turn Right into Staff Lot 23 – the theatre is on your left

 DRIVING NORTH ON ALCOA HWY
 (FROM THE AIRPORT)

Immediately after crossing the Tennessee River (Just past the UT Medical Center), Take the Neyland Drive Exit

Turn left onto Neyland Drive—**Use caution, this is a cloverleaf-type exit.**

At the next stop-light, turn left onto Joe Johnson Drive.

Joe Johnson becomes Andy Holt Ave as you pass through the third stop-light.

Follow Andy Holt Avenue until just before it Dead Ends

Turn Right into Staff Lot 23 – the theatre is on your left

 PARKING

Parking is available in the lot directly adjoining the Theatre (listed as Staff Lot 23 on campus maps). Parking permits must be acquired by the General Manager at least seven (7) days prior to the event and cost \$5 per vehicle space occupied per day. Spaces in this lot are extremely small and larger vehicles (i.e. large vans, duelies, box trucks, etc.) may require more than one space.

**Failure to obtain permits or improper display will result in ticketing by the University of Tennessee.
The Clarence Brown Theatre assumes NO responsibility for parking violations.**

Due to limitations of space on campus, parking is a constant issue. Please make arrangements prior to arrival for all your parking needs. Additional parking can be arranged with sufficient notice. Advance notice is critical for large vehicles such as busses and/or trucks.

Shore Power: The Facility is not equipped to provide shore power.

 LOADING DOCK

The loading dock enters the building through the Scene Shop [S122] with straight-line access to the stage from the exterior door. The Loading Dock Door is the smallest opening encountered en route to the stage.

Our Loading Dock can accommodate up to a 53' trailer; however, the dock cannot handle more than one truck at a time despite its size. Using the dock for vehicles over 24' in length requires closure of the entire side parking lot the night before and therefore requires at least two (2) weeks advance notice. Parking at the dock can be a challenge—even for experienced drivers. Once at the dock, the tractor must be detached from the trailer and parked elsewhere to allow access to the handicap accessible spaces immediately beyond the dock. Access to the dock is easiest from the Pat Head Summit entrance to the parking lot—see campus maps or call ahead for directions.

Loading Dock: 3' high x 18'-10" wide

Loading Dock Door: 10'-8" high x 8'-10" wide

T H E A T R E S P E C S

The Clarence Brown Theatre is a highly adaptable proscenium-style venue. The configuration of the seating, orchestra pits, false proscenium, DS masking panels, and stage traps are all variable and dependent on the current needs of the Clarence Brown Theatre Company. Renting Organizations may request a specific configuration for any of these elements. **Reconfiguration will be allowed ONLY if sufficient time is available for reconfiguration before and restoration following the event.** Any labor required for reconfiguration and restoration will be billed to the Renting Organization. All configuration changes must be approved by and are at the sole discretion of the Clarence Brown Theatre's General Manager.

SEATING

BOTH PITS IN USE 491	FIRST PIT IN USE 518	NEITHER PIT IN USE 564	ACCESSIBLE SEATING 14 additional seats
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GENERAL STAGE DIMENSIONS

FALSE PROSCENIUM WIDTH 32'-0" to 60'-0" ¹	FALSE PROSCENIUM HEIGHT 9'-0" to 22'-0" ²	TRUE PROSCENIUM WIDTH 60'-0"	TRUE PROSCENIUM HEIGHT 23'-6"
TOTAL USABLE ³ WIDTH 80'-0"	TOTAL USABLE ⁴ DEPTH 42'-0"	STAGE HEIGHT 2'-3"	GRID HEIGHT 60'-0"
PIT 1 DEPTH 8'-6"	PIT 2 DEPTH 6'-6"	TRAP/PIT TRAVEL -12'-0" to 0'-0"	STAGE EDGE TO FALSE PL 5'-3"

ADDITIONAL INFORMATION

Stage Floor: Tongue and groove southern yellow pine (painted black) over wooden sleepers

Traps: The first 20'-0" of the stage floor and 16'-0" to either side of centerline is trapped in 4'-0"x4'-0" panels. All of the traps are fully adjustable but are highly labor intensive. Trap adjustment requires a minimum four-hour call for a four-man crew.

Pits: Due to age and design limitations, the Pit Elevators may not be moved during a production and require a significant time commitment for height adjustments. Pit adjustment requires a minimum four-hour call for a two-man crew and can require up to two-days if mechanical difficulties are encountered.

Dance Floor: A Black Marley floor is available for rent. Labor for the installation and removal of the dance floor will be billed to the renter.

Backstage Crossover: Crossover space is available US of the cyc. The crossover is carpeted and breeze curtains shield the cyc from any air movement caused by crossovers.

A U X I L I A R Y S P A C E S

REHEARSAL/WARM-UP ROOMS

No dedicated rehearsal or warm-up facility is available. If available, the Lab Theatre (above the dressing rooms) or adjoining Carousel Theatre may be rented as rehearsal or warm-up space. These facilities are, however, heavily booked.

¹ Adjustment of the false proscenium requires a four-hour call for a three-man crew and a minimum 1 month advance notice.

² Adjustment of the false proscenium requires a four-hour call for a three-man crew and a minimum 1 month advance notice.

³ Usable width excludes space occupied by architectural obstructions such as the fly rail.

⁴ Usable depth is defined as the distance from the cyc to the edge of the stage not inclusive of the orchestra pits.

 GREEN ROOM

The Green Room [D101] is located stage left with stage access both DSL and USL. The room is approximately 12'-0" x 20'-0" and provides access to the Dressing Rooms.

Amenities: Sink, refrigerator, microwave, coffee pot, small dining table, and numerous chairs.

 DRESSING ROOMS

Principle Dressing Rooms: No specific Principle Dressing Rooms are available.

Chorus Dressing Rooms: Four Dressing Rooms accommodate up to 42 people. [D105A] 14 Stations; [D105C] 13 Stations; [D103A] 8 Stations; [D103C] 7 Stations

Amenities: Racks, overhead storage cubbies, 2 full-length mirrors/dressing room. An adjoining Makeup Room [D102] with additional lighted mirrors can accommodate 10 more. The Facility includes separate Men's [D105B] and Women's [D103B] Restrooms, each of which has 2 showers.

 R I G G I N G

 GENERAL SPECIFICATIONS

Single Purchase Manual Counterweight System w/ 1 1/2" Schedule 40 Battens

BATTENS	BATTEN TRAVEL	AVG. LENGTH	ARBOR CAPACITY
42 Available	4'-0" to 58'-0"	71'-0" ⁵	Varies—600-120lbs..
GRID HEIGHT	LOADING GALLERY	FLY GALLERY	MAX. POINT LOAD
60'-0"	SL @ 55'-0"	SL @ 24'0" ⁶	Call for further info.

 SOFT GOODS INVENTORY

House Curtain: Burnt-orange synthetic velour, 50% sewn-in fullness—fully lined.
Main Drape configured to be guillotined.

Cyclorama: White Filled Leno Cyc; 76'-0" W x 36'-0" H.
Permanently located on Lineset 46. Note: This pipe curves DS on an ~11'-0" radius for about 11'-0" at 19'-0" to either side of CL then extends 9'-0" beyond the curve.

Black Scrim: Medium-weight Sharkstooth; 30'-0" H x 60'-0" W. Pipe pocket in bottom.

White Scrim: Medium-weight Sharkstooth; 30'-0" H x 60'-0" W. Pipe pocket in bottom.

Borders: Black 22oz. Encore Synthetic Velour; 4 @ 70'-0" W x 12'-0" H

Legs: Black 22oz. Encore Synthetic Velour; 8 @ 20'-0" W x 30'-0" H.

Black Drop: Black Commando Cloth; 60'-0" W x 30'-0" H; vertically seamed. Chain pocket in bottom.

Tabs: Black 22oz. Encore Synthetic Velour; 12'-0" W x 27'-0" H; 3 panels on traveler tracks both SR and SL

Movie Screen: 41'-0" W x 19'-0" H; mounted on a 5" thick steel frame.

Permanently located on Lineset 7. Note: Lineset 7 is operated between Linesets 6 & 8 on the Fly Rail but the Movie Screen is physically located DS of the House Curtain.

Rear Projection Screen: 40' W x 20' H. Webbing and grommets at top, pipe pocket in bottom.

⁵ Actual batten length varies from 56'-0" to 72'-0". See rail schedule for full details.

⁶ The Main Drape (LS "A") is operated from the stage deck DSL between the True and False Prosceniums.

R A I L S C H E D U L E

Line	from PL	Length	Trim	Weight	Notes
Main	1'-3"	71'			Main Rag—Operates from floor only—Required by fire code
1	2'-0"	72'		2750#	False Proscenium—width 0-60ft./height 12-24ft.—may not be removed.
2	5'-6"	71'			General Purpose
3	7'-0"	71'			General Purpose
4	4'-0"	71'			1 st Electric—Double Truss
5	8'-0"	71'			General Purpose
6	9'-0"	71'			General Purpose
7	0'-10"	71'			Movie Screen—May not be removed.
8	10'-0"	71'			General Purpose
9	10'-6"	71'			General Purpose
10	11'-0"	71'			General Purpose
11	11'-6"	71'			General Purpose
12	12'-0"	71'			General Purpose
13	13'-0"	71'			General Purpose
14	13'-6"	71'			General Purpose
15	14'-0"	71'			General Purpose
16	14'-6"	71'			General Purpose
17	15'-0"	71'			General Purpose
18	15'-6"	71'			General Purpose
19	16'-0"	71'			General Purpose
20	17'-0"	71'			General Purpose
21	17'-6"	71'			General Purpose
22	18'-0"	71'			General Purpose
23	18'-6"	71'			General Purpose
24	19'-0"	71'			General Purpose
25	19'-6"	71'			General Purpose
26	20'-0"	71'			General Purpose
27	20'-6"	71'			General Purpose
28	21'-0"	71'			General Purpose
29	22'-6"	71'			General Purpose
30	23'-0"	71'			General Purpose
31	23'-6"	71'			General Purpose
32	24'-6"	71'			General Purpose
33	25'-6"	71'			General Purpose
34	26'-0"	71'			General Purpose
35	26'-6"	71'			General Purpose
36	27'-0"	71'			General Purpose
37	27'-6"	71'			General Purpose
38	28'-0"	71'			General Purpose
39		30'	27'-0"		SL Tab—Double Truss w/ curtains (see note)—5 to 35ft from PL
40	29'-0"	71'			General Purpose
41	39'-9"	78' curve	30'-0"		Breeze Curtain—May not be removed.
42	30'-0"	71'			General Purpose
43		30'	27'-0"		SR Tab—Double Purchase—Operates only from Mid-Rail—See SL Tab note
44	31'-0"	71'			General Purpose
45	32'-0"	56'			General Purpose
46	39'-6"	78' curve	36'-0"		Cyclorama
47	33'-0"	56'			General Purpose—Double Purchase—Operates only from Mid-Rail
48	34'-0"	56'			General Purpose—Double Purchase—Operates only from Mid-Rail
49	35'-0"	56'			General Purpose—Double Purchase—Operates only from Mid-Rail

1. Lines are listed in the order they operate on the rail—NOT the order they fall on stage. See highlights.
2. Most lines are NOT centered on centerline due to architecture—battens are slightly longer SR. (exact distance TBD)
3. All lines may be operated from the mid-rail or the stage floor except as noted above. Locks on the floor are removable.
4. The Movie Screen, Main Rag, Breeze Curtains, and Tab Curtains may not be removed.
5. Tabs have three 12ft. w x 27ft. h legs staggered on 2 curtain tracks hung from the lower batten of the truss.

L I G H T I N G

The Clarence Brown Theatre does not maintain a Reparatory Lighting Plot for theatrical lighting purposes. Lectures, presentations, and other similar events may elect to use the “House Plot” rather than hire a lighting designer for the event. The House Lighting Plot includes curtain warmers, a general wash on the stage, and up to two podium specials. The following chart outlines the options and fees associated with using the House Plot.

DESCRIPTION	SET UP FEE	USAGE PER DAY
House and Work Lights	none	included
Apron Lighting – Suitable for event in front of House Curtain	\$150.00	\$25.00
Half Stage Lighting – Suitable for event from Apron to Midstage	\$200.00	\$45.00
Full Stage Lighting- Suitable for Full-Stage event	\$250.00	\$65.00

Events requiring more intricate lighting needs will require a lighting designer and will incur additional labor charges for the hang, focus, and strike of the lighting equipment as well as equipment rental and usage fees. In-house equipment availability is dependent upon the needs of the Clarence Brown Theatre Company. Lighting designs which exceed the current in-house capabilities of the Clarence Brown will be filled out with rented gear and billed at cost for this equipment. For more information on in-house equipment rental fees, see the Fees section of this document. A cost and availability estimate for a particular lighting design can be provided. To receive a cost and availability estimate, a completed light plot (printed, AutoCAD, and/or VectorWorks versions are acceptable) and paperwork (LightWright or equivalent) should be submitted to the General Manager. Cost estimates should be returned to the Renter within one week.

POWER AND TIE-INS

120/208V, Three phase, 400A Company Switch on SL Proscenium Wall

208V Power for Intelligent Fixtures; Grid: 2 Cir.; FOH Catwalks: 2 Cir.

DIMMING

288 2.4kW ETC Sensor Dimmers

4 6kW ETC Sensor Dimmers

DISTRIBUTION

Front of House Catwalks – 114 Circuits

Grid Drop Boxes – 101 Circuits

Box Booms – 6 Circuits

Floor Pockets – 16 Circuits

First Electric (LS#2) – 37 Circuits

Traproom – 17 Circuits

CONTROL

ETC Eos permanently located in the booth with remote video node

ETC Unison Architectural Lighting Controls

3 Input DMX Universes may be distributed to any of 9 Output DMX Universes

DMX outputs are available in the Catwalks, Grid, DSR, DSL, and US.

EQUIPMENT

In-house equipment availability is dependent upon the needs of the Clarence Brown Theatre Co. Rentals which exceed the capabilities of the CBT will be filled with rented gear and billed at cost for this equipment.

S O U N D

The Clarence Brown Theatre is a fairly “live” medium sized venue and maintains a permanently installed playback and amplification system for the main house. Monitor systems and a wide variety of additional sound equipment are available for rental but are installed specifically for the event in question. In-house equipment availability is dependent upon the needs of the Clarence Brown Theatre Co. Rentals which exceed the capabilities of the Clarence Brown Theatre will be filled with rented gear when possible and billed at cost for this equipment. As in-town rental sound equipment is somewhat limited, sound intensive shows should submit their sound system requirements as early as possible. All due effort will be made to fulfill sound package requests at spec, but no guarantee is made or implied. Please be aware that power and equipment for rock-concert style sound amplification is not available.

CONTROL

Mix Position: Permanent open booth located in auditorium at rear of audience.

Mixing Consoles:

DigiDesign D-Show Venue

Stage Rack: 48 Inputs; 16 Outputs; FOH Rack: 8 Inputs; 8 Outputs

Yamaha 01V 16 Ch. Digital Mixer

w/ effects, dynamics

COMMUNICATIONS & LISTENING ENHANCEMENT

Hearing Assist System: Telex AAT-2 with ten receivers.

Monitor/Paging System: Mic patched into monitor system provided.

Wired Production Communication: Clear-Com CS200K base system (2-channel)

Wireless Production Communication: 4 wireless headsets units on 2 channels (tied into wired system)

Comm. Headset Locations: 13 hard-wired locations throughout the theatre

SOUND REINFORCEMENT & DESIGN

The Clarence Brown Theatre has a wide range of equipment which includes an array of playback equipment, wired mics, wireless mics, speakers, monitors, amplifiers, etc. A full equipment inventory and pricing is available upon request.

In addition to its equipment resources for sound reinforcement and playback, the Clarence Brown Theatre can also provide assistance with Sound Design. A small office/work area is equipped with P4 & monitors, keyboard station, and equipment which easily supports mobile recording, etc.

W A R D R O B E

Irons, ironing boards, steamers, a washer, a dryer, and portable costume racks are available upon request. Please contact the General Manager prior to your arrival to make arrangements. There are permanent racks with hangers in each of the dressing rooms.

Quick change booths can be created backstage as necessary as long walkways and fire exits are kept clear.

T H E A T R E D R A W I N G S

Full scale drawings of the facility are available in the following formats:

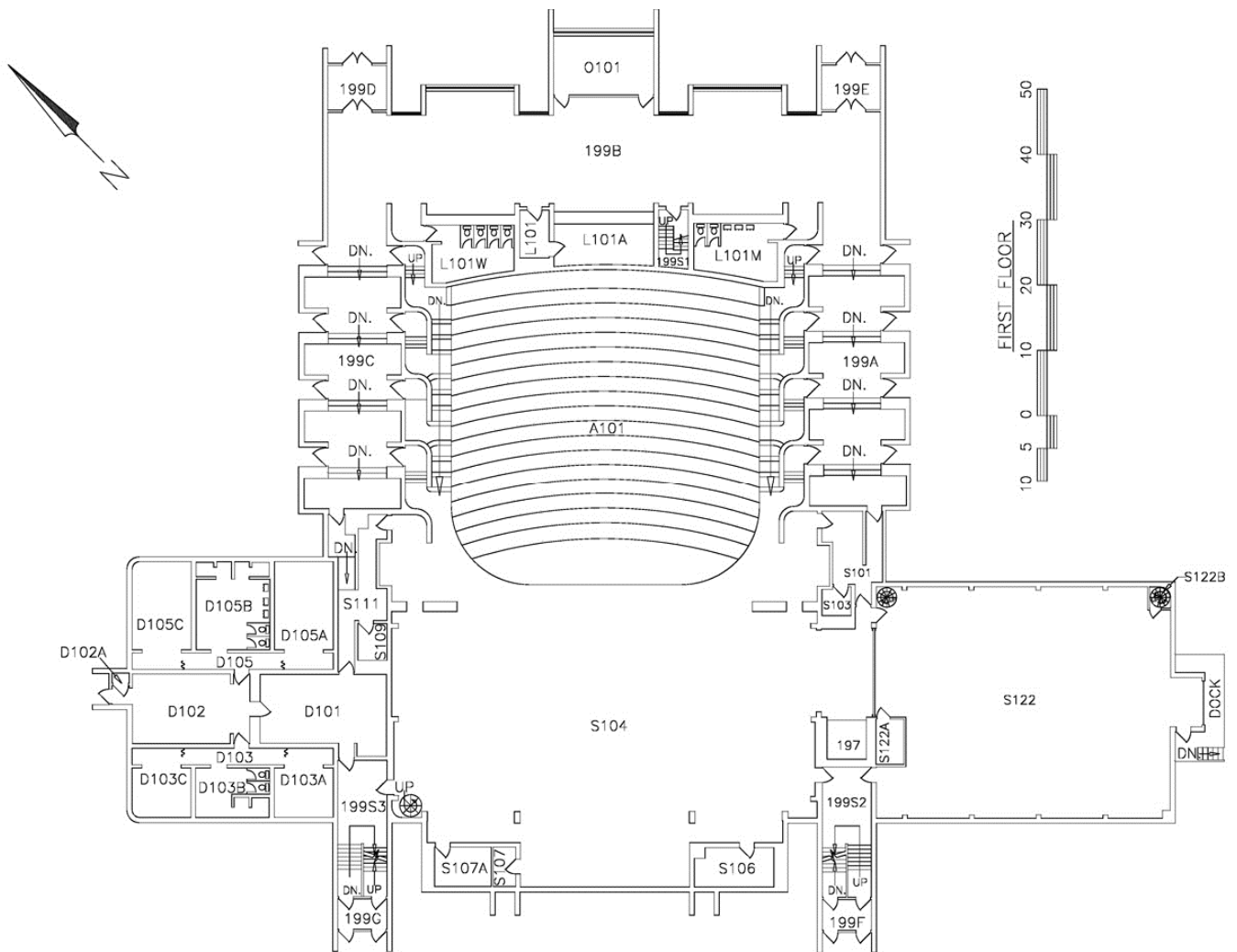
PDF⁷: 2-D Groundplan; 2-D Section

VectorWorks 10: 2-D Groundplan; 2-D Section

VectorWorks 11: 2-D Groundplan; 2-D Section; 3-D Model

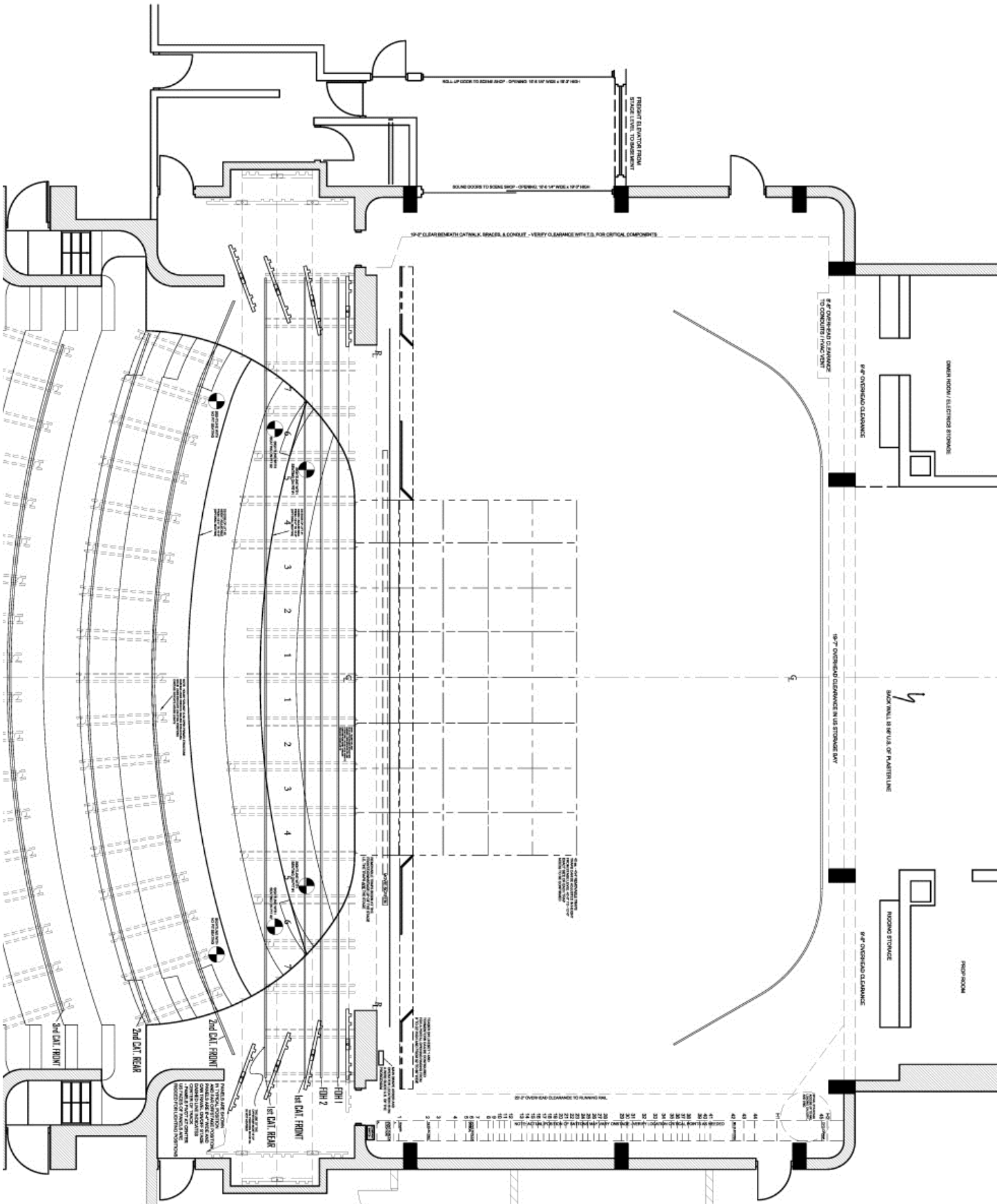
VectorWorks 12: 2-D Groundplan; 2-D Section; 3-D Model

ROOM NUMBER AND BUILDING SCHEMATIC

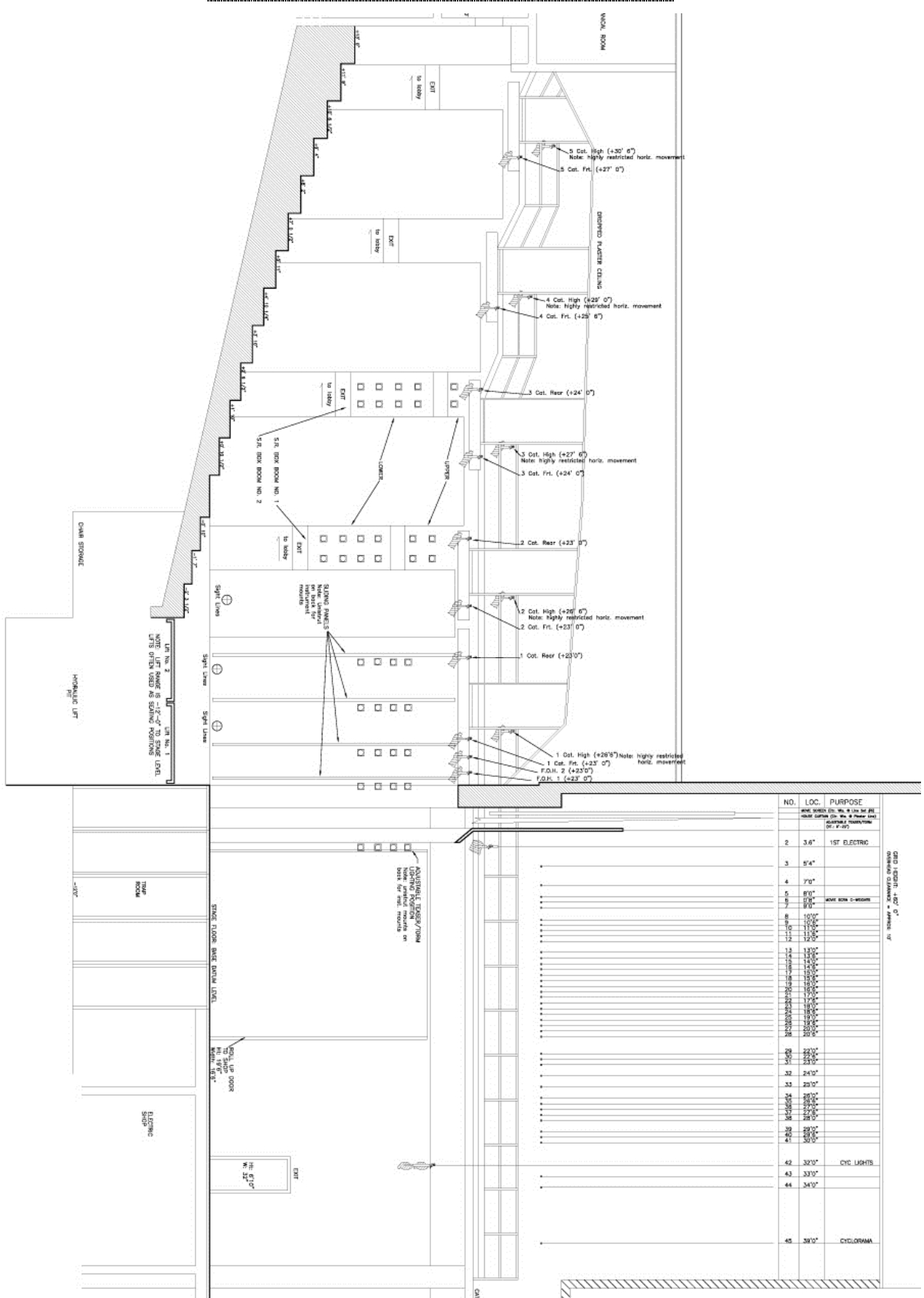


⁷ The newest version of Adobe Acrobat Reader may be required. This is available as a free download from www.adobe.com.

STAGE PLAN VIEW



THEATRE SECTION VIEW



NO.	LOC.	PURPOSE
2	3.6"	1ST ELECTRIC
3	5"4"	
4	7'0"	
5	8'0"	
6	10'0"	PROP ROOM C-WINGS
7	10'0"	
8	10'0"	
9	10'0"	
10	10'0"	
11	10'0"	
12	10'0"	
13	10'0"	
14	10'0"	
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34	24'0"	
35	24'0"	
36	24'0"	
37	24'0"	
38	24'0"	
39	24'0"	
40	24'0"	
41	24'0"	
42	32'0"	CYC LIGHTS
43	33'0"	
44	34'0"	
45	36'0"	CYCLOPAMA

CTD 10/21/11 1:07' 0"
 DRAWING NUMBER: 10-11-11-01
 DATE: 10/21/11