

Audio/Video System Descriptions

Mallett Theatre:

The AV system must create an immersive venue that allows for clarity and intelligibility for spoken word on stage, full musical range to support the various styles of music created for productions, as well as a large dynamic range to round out the immersive space.

To accommodate the expectations and demands for the theatre, a semi-permanent sound reinforcement system will provide the best approach to vocal intelligibility, full musical dynamics and reinforcement, and audio playback. A presentation projection will also be provided to support visuals for training sessions, presentations, and special events

Additional systems to support technical and production communication, system control, and hearing assist, described in later sections of this report will also be provided.

In addition to supporting productions and events, the AV system will also be designed to allow for students to learn how to integrate audio into theatrical productions and the theatrical design process by getting hands-on experience with the equipment.

AV equipment will include:

Cable Infrastructure:

Permanent audio/video cable infrastructure and connection panels will be a crucial component of Mallett Theatre

Permanent, AV connection panels will be installed in the following locations:

- Audio/Video/Lighting control positions (in upper level booth location)
- Rehearsal (Tech Table) position (back of house center)
- Main, fill, and monitor loudspeaker positions
- Video camera, and video monitor positions throughout the audience and backstage area
- Onstage locations(located on upstage back and side walls)
- Above stage locations (dispersed throughout the tension grid location)
- Dressing rooms (described in a later section)
- Lobby (described in later section)

The type, quantity, and location of individual connections will be identified during the design development phase. Connection panels typically include audio tie lines, production intercom connections, SDI connections, AV network tie lines, and loudspeaker tie lines.

Loudspeakers:

- Main Speakers:

The main loudspeaker system will be arranged in a semi-permanent “Left/Right/Center” configuration, with the ability to be changed into any configuration that the venue desires. The “Left/Right/Center” loudspeaker configuration is seen throughout the industry at the professional level, so bringing it to this theatre with the desire to have a space that students can be prepared for the industry.

The Main “Left/Right” speakers will be mainly used in a stereo configuration to allow for both mono and stereo tracks, allowing for music playback within the space to be directional. This is typical for theatrical spaces throughout the industry.

The “Center” speakers will be in a “cluster”, allowing for an even coverage across the audience space. This system will be used mainly for the reinforcement for any live microphones and voices in the theatre. This allows for clarity for performer’s voices and making sure that all audience members can hear what's being said/sung on stage. These speakers can also add more directionality within the space for music playback when voices are not being amplified/reinforced.

The loudspeaker system will need to be flexible to suit the flexibility in the staging audience seating arrangement of the theatre. Several NL-4 patch panel locations will be dispersed throughout the grid area to allow for maximum flexibility.

- Subwoofers:

The Subwoofer speaker system in the space will prioritize both coverage and experience. Along with all of the Main “Left/Right/Center” speaker locations, there will be a subwoofer hung above them. This allows for an even coverage across the theatre, creating an even listening experience for all audience members. There will also be subwoofers placed on the ground of the theatre, allowing for a customizable experience for audiences to experience when it comes to theatrical performances

- Fill Systems:

The Fill speaker system in the theatre will consist of evenly spaced out speakers across the underneath of the stage. Fill speakers are crucial to allow for “filling” the space between the first row of audience seating and the outer edge of the Main “Left/Right/Center” speaker coverages.

- Stage Monitors:

The Stage Monitor speakers will be an inventory of mobile speakers that can be placed wherever they are needed. There will be patch points for various possible positions put throughout the patch panels in the space.

- Surrounds:

The Surround speaker system will be designed with an emphasis on immersion and directionality within the space. With the importance of immersion in the space, the speakers will be picked and designed to support the desire from the end user. This system will be able to have every individual speaker on their own send, allowing for the maximum amount of flexibility with audio cue placement for their theatrical productions.

- Loudspeaker System - General Considerations:

The Loudspeaker System for this theatre will be designed in a way that allows for flexibility that will match the existing theatre's customization of their staging arrangements. The system will have a "standard" or "rep" orientation that is designed for the end-stage configuration, as described above. The system will also have the ability to be shifted and adjusted for all of the different configurations of the venue.

As this is an educational space, and there is a large emphasis on making sure that students are exposed to industry-standard equipment, the speakers used in the system will follow those standards. There will also be the ability to tune and calibrate the system for every production using the current system of Q-Sys, described later. This allows for students to be exposed to every aspect that comes with setting up a speaker system for theatrical productions, as most high-end theatres will rent all of their gear for every show.

Audio Signal Processing and Control Equipment:

- Mixing Console

The current Yamaha console has served the space, but there is a strong need to move toward an industry-standard board that will provide greater flexibility and longevity. The new system should be capable of handling a wide range of productions, including musicals, plays, and educational use. These systems also allow for scene recall so that understudies and replacement performers can be integrated quickly during productions. Integration with network audio is essential, and Dante remains the preferred protocol.

A minimum of 32 input channels is needed, supported through two 16-channel digital stage boxes to accommodate orchestral and large ensemble needs. This will ensure capacity for both theatrical productions and external events while allowing clear routing between FOH, monitors, and recording.

- Playback Equipment

Playback is central to the theater's operation, covering sound effects, music cues, and educational projects. The system should include a dedicated playback platform integrated directly with the console and DSP. The venue requires dedicated Q-Lab playback stations. This will reduce reliance on external student-provided gear and ensure consistency between rehearsals and performances.

- Recording Equipment

Recording is currently a fragmented and labor-intensive process. The upgraded system should allow for direct archival recording from the console, with options to capture both clean feeds and room ambience. A permanent camera installation should provide archival video capture, with the flexibility to expand to multiple cameras for larger events. Streaming capability should also be integrated, including simple workflows for routing audio and video to online platforms.

- AV Control System/ Digital Signal Processor

A central DSP system should manage routing, processing, and calibration across all subsystems. This processor should incorporate ancillary feeds, recording outputs, and classroom tie-ins, creating a unified control point. The system must also offer simplified user modes for instructional use and more advanced programming for full productions.

Communications Systems:

- Production Intercom

The current intercom system is outdated and unreliable, consisting of limited wired channels and failing wireless units. A new multi-channel system is needed, supporting both wired and wireless configurations. Typical productions require 4–5 wired positions, expandable to 8–10 during technical rehearsals, as well as 3–4 wireless users, expandable as needed. The system should allow flexible channel assignment and reliable communication throughout the venue.

- Ancillary Audio Feeds

Backstage rooms, classrooms, and rehearsal spaces currently depend on external processors, which limit control and flexibility. These feeds should be integrated into the DSP, providing selectable sources and local volume control in each space. This includes audio and video feeds for classrooms, dressing rooms, and rehearsal spaces. Additional video monitoring for conductors and stage managers will improve coordination between pit, stage, and backstage areas.

- Hearing Assistance

The current hearing assistance system is out of date and looking for improvement. In a typical audience size of 150, roughly half of the audience is older and may need hearing assistance. One solution is using a bluetooth based system such as Auracast. The new system should be able to reach into the lobby so that users can connect to the system before entering to take their seats.

- Video Communications

There is interest in tying all of the video feeds into Q-sys for the new system. By incorporating it alongside the audio feeds, this will remove the need for separate control systems and processors.

Presentation Video System:

The theatre is currently equipped with a fast fold projection screen. This will be replaced with an integrated motorized projection screen that will not interfere with the lighting and can be deployed using a push button. This new system will also be beneficial for the projection media design course that uses the Mallett Theatre for their productions. Several short-throw projectors will also be installed. Future additions may include creating patch panels for the projectors with fiber infrastructure.

Portable Equipment:

A set of portable equipment will also be added to the theatre, including both wired and wireless microphones, as well as stage monitors and all necessary cables. The wired microphones will also come with appropriate mic stands so they can be used for any stationary presentations or for pit orchestra performers. The wireless lavalier mics will come with their respective transmitters and receivers for performers to use on stage. A set of stage monitors will be provided to allow performers to hear personalized mixes during productions.

Lobby:

The lobby of the Mallett Theatre will also receive an upgrade of the AV system. This can include both audio and visual live feed of the stage transmitted into the lobby so that staff can be aware of progress of the production.

Audio Systems:

The lobby will install ceiling loudspeakers that will be able to receive live audio feed from the production in the theatre. The ceiling loudspeakers will be able to be controlled by a digital control panel installed in the lobby.

Dressing Rooms:

The dressing rooms in the building are shared between performances in the Mallet Theatre and the Hansen Theatre. Although performances in each theatre are not concurrent, the dressing rooms require the ability to receive live video and audio feed from each and switch between them as needed.

Audio Systems:

The current audio feed is sent through an outboard processor. For the upgrade, the audio feed will be brought into Q-sys. The audio level in the room will be controlled by a knob installed in the wall.

Video Systems:

The rooms will have larger displays with 1080pHD or 4K quality that will be receiving live feed from both of the theatres in the building. Users will be able to change between theatre feeds using an external switch installed in the wall.

Intercom Systems:

The current intercom system is old and unsatisfactory. Both the wired and wireless are going to be replaced. The new system will be more configurable with an increase in the number of channels. The current wireless system uses Telex products, but cheaper options for wireless comms will be explored.

Budget:

The budget for this project is \$500,000. This will cover the cost of equipment, installation and labor for the Mallet Theatre, Lobby, and Dressing Rooms.

Category	Expense details	#	Quantity	Unit Cost	Total Cost	Notes
Amplifiers	L-Acoustics LA4X	2		\$7,500.00	\$15,000.00	Amplifiers
Amplifiers	L-Acoustics LA2Xi	5		\$4,830.00	\$24,150.00	Amplifiers
Amplifiers	Furman/M-8x2	2		\$89.95	\$179.90	SVC Rack Room
Amplifiers	APC Smart-UPS C Battery Backup & Surge Protector with SmartConnect	1		\$449.00	\$449.00	SVC Room Battery Backup
Ancillary	Shure SM81	1		\$399.00	\$399.00	Wired Mic for BOH System
Ancillary	Listen Technologies Auri TX2N	1		\$2,362.00	\$2,362.00	Hearing Assist Transmitter
Ancillary	Listen Technologies Auri RX1	8		\$335.00	\$2,680.00	Hearing Assist Receiver
Ancillary	Listen Technologies Auri D4	2		\$566.00	\$1,132.00	Hearing Assist Receiver Charger
Ancillary	Listen Technologies Auri LA-470	8		\$83.00	\$664.00	Hearing Assist Neck Loops
Ancillary	Wired Earbuds - 100ct	1		\$35.00	\$35.00	Hearing Assist Earbuds
Comms	Clearcom Freespeak II	1		\$7,830.00	\$7,830.00	Clearcom BaseStation
Comms	Clearcom FSII Beltpack (1.9)	5		\$2,520.00	\$12,600.00	Clearcom Beltpack
Comms	Clearcom FSII Beltpack Charger (1.9)	1		\$925.00	\$925.00	Clearcom Beltpack Charger
Comms	Clearcom FSII TCVR-19	1		\$2,060.00	\$2,060.00	Wireless Access Point
Comms	Clearcom CC-300 - X4 Single Ear	5		\$410.00	\$2,050.00	Headsets
DSP	Q-Sys 510i	1		\$9,670.00	\$9,670.00	Q-Sys Processing Core
DSP	Q-Sys QIO-AES8X8	4		\$1,300.00	\$5,200.00	Q-Sys AES Signal Converter
DSP	Dell Pro 13 Plus Laptop or 2-in-1	1		\$1,769.00	\$1,769.00	Q-Sys Laptop
DSP	Q-Sys Touch Screen	1		\$1,600.00	\$1,600.00	7"
Loudspeakers	L-Acoustics A10 Wide	3		\$4,000.00	\$12,000.00	Center Cluster
Loudspeakers	L-Acoustics A15 Focus	4		\$6,100.00	\$24,400.00	Main L/R Arrays (2 each)
Loudspeakers	L-Acoustics SB15m	1		\$2,910.00	\$2,910.00	Subwoofer
Loudspeakers	L-Acoustics X4i	11		\$710.00	\$7,810.00	Surround Speakers
Loudspeakers	L-Acoustics X4i	5		\$710.00	\$3,550.00	Front Fill Speakers
Loudspeakers	L-Acoustics X8	2		\$2,180.00	\$4,360.00	Overhead Speakers
Loudspeakers	JBL EON 715	2		\$449.00	\$898.00	Powered Speakers
Mixer/FOH	APC Smart-UPS C Battery Backup & Surge Protector with SmartConnect	1		\$599.00	\$599.00	FOH Battery Backup
Mixer/FOH	Yamaha DM7	1		\$36,799.00	\$36,799.00	Console
Mixer/FOH	Yamaha Theatrical Package	1		\$2,099.00	\$2,099.00	Theatrical Licence for Console
Mixer/FOH	Apple Mac Mini	1		\$599.00	\$599.00	Playback Computer
Mixer/FOH	Monitor	1		\$1,599.00	\$1,599.00	Playback Computer Monitor
Mixer/FOH	Yamaha Rio 3224-D3	2		\$11,482.00	\$22,964.00	Dante StageBox
Networking	Netgear GS724TP	2		\$380.00	\$760.00	24-Port Managed Network Switch
Rigging	L-Acoustics A10-Lift	1		\$406.00	\$406.00	Center Cluster Rigging
Rigging	L-Acoustics A15-Bump	2		\$1,400.00	\$2,800.00	Main L/R Array Rigging (1 each)
Rigging	L-Acoustics KIBU-SB	1		\$1,190.00	\$1,190.00	Subwoofer Rigging
Rigging	L-Acoustics X-U4i	11		\$41.00	\$451.00	Surround Rigging
Rigging	L-Acoustics X-U4i	5		\$41.00	\$205.00	Front Fill Rigging
Rigging	L-Acoustics X-UL8	2		\$287.00	\$574.00	Overhead Rigging
Video	Blackmagic Design ATEM 2 M/E Constellation HD	1		\$1,865.00	\$1,865.00	Video Switcher for Projector
Video	Blue Mango BMH-S18	1		\$350.00	\$350.00	Camera
Video	Blackmagic Design Mini Converter SDI Distribution	1		\$199.00	\$199.00	Video Distribution Center
Video	Blackmagic Design Micro Converter SDI to HDMI 3G	1		\$65.00	\$65.00	Notes
Video	Epson QL7000 4K HDR High-Lumen 3LCD Laser Projector - Black	1		\$32,999.00	\$32,999.00	Projector
Video	Epson ELPLM10 (V12H004M0A)	1		\$2,435.00	\$2,435.00	Lens
Video	Da-Lite Wireline Advantage 16:9 HDTV Format - HD Pro 1.0 (29223G)	1		\$33,733.00	\$33,733.00	Video Screen (Cables)
Video	Da-Lite Wireline Advantage Casing - Black Option	1		\$400.00	\$400.00	Video Screen (Casing)
Wireless Mics	Shure ULXD4Q	4		\$6,776.00	\$27,104.00	Wireless Receivers
Wireless Mics	Shure ULXD4D	1		\$3,387.00	\$3,387.00	Wireless Receivers
Wireless Mics	Shure ULXD1	16		\$595.00	\$9,520.00	Wireless Transmitters (Beltpacks)
Wireless Mics	Shure ULXD2 (G53)	2		\$1,227.00	\$2,454.00	Wireless Transmitters (Handhelds)
Wireless Mics	Shure UA845UWB	1		\$1,158.00	\$1,158.00	Wireless Antenna Combiner
Wireless Mics	Shure UA874	2		\$444.00	\$888.00	Wireless Antennas
Wireless Mics	Panasonic AA Rechargeable Battery	64		\$4.35	\$278.40	Batteries
Wireless Mics	Panasonic AA Battery Charger	8		\$19.51	\$156.08	Chargers
Wireless Mics	Furman/M-8x2	1		\$89.95	\$89.95	Power Conditioner for Wireless Rack
Wireless Mics	Middle Atlantic Essex RCS Series Pre-Configured AV Rack	1		\$1,200.00	\$1,200.00	Wireless Rack
xAdd/Alternate	JBL CSMA 1120 120W 4-channel Mixer-Amplifier	1		\$790.00	\$790.00	FOH/BOH Announce Amp
xAdd/Alternate	JBL Control 25-1 Surface-Mount (Pair)	5		\$450.00	\$2,250.00	Dressing Room/Green Room BOH System
xAdd/Alternate	JBL CSR-V Remote Control	5		\$95.00	\$475.00	Dressing Room/Green Room BOH System
Total Cost:					\$339,524.33	

Location	Device Type	Make/Model	Quantity	Device Voltage (V)	Device Current Draw (A)	Power Factor	Total Watts (W)	Heat Load (BTU)
Rack 98	Hearing Assist Base Station	AuraCast	1	120	0.2	0.9	21.6	73.6992
	24-Port Network Switch	Luminex/Netgear	2	120	6	0.9	1296	4421.952
	DSP Core	Q-Sys	1	120	0.5	0.9	54	184.248
	Rack Computer		1	120	0.8	0.9	86.4	294.7968
	Comm Base Station	ClearCom	1	120	0.4	0.9	43.2	147.3984
	Power Conditioner	Furman/M-8x2	1	120	0.05	0.9	5.4	18.4248
	UPS		1	120	0.5	0.9	54	184.248
						Total For Location	1506.6	5140.5192
Rack 97	Power Conditioner	Furman/M-8x2	1	120	0.05	0.9	5.4	18.4248
	Amplifier	L-Acoustics LA4X	8	120	15	0.9	12960	44219.52
						Total For Location	12965.4	44237.9448
Rack 99	Video Switcher		2	120	2	0.9	432	1473.984
						Total For Location	432	1473.984
Control Booth	Console	DiGiCo/Yamaha	1	120	1.5	0.9	162	552.744
	UPS		1	120	0.05	0.9	5.4	18.4248
	Wireless Receivers	Shure/Sennheiser	12	120	0.1	0.9	129.6	442.1952
	Power Conditioner	Furman	1	120	0.05	0.9	5.4	18.4248
	Playback Computer	Mac Mini	1	120	1	0.9	108	368.496
	Camera	CCTV Security Pros	1	120	0.09	0.9	9.72	33.16464
	Projector	Epson	1	120	4.352	0.9	470.016	1603.694592
						Total For Location	884.736	3018.719232
Stage	Dante Stage Box	Yamaha Rio 3224-D3	2	120	1	0.9	216	736.992
	Powered Speakers	JBL EON 715	2	120	6.019	0.9	1300.104	4435.954848
						Total For Location	1516.104	5172.946848

Length: ft.in

Weight: lb

Delay: ms

Scale: 1/1

Air absorp.: ON

Full Range Lin

dB SPL scale

> 90

87

84

81

78

75

72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

< 72

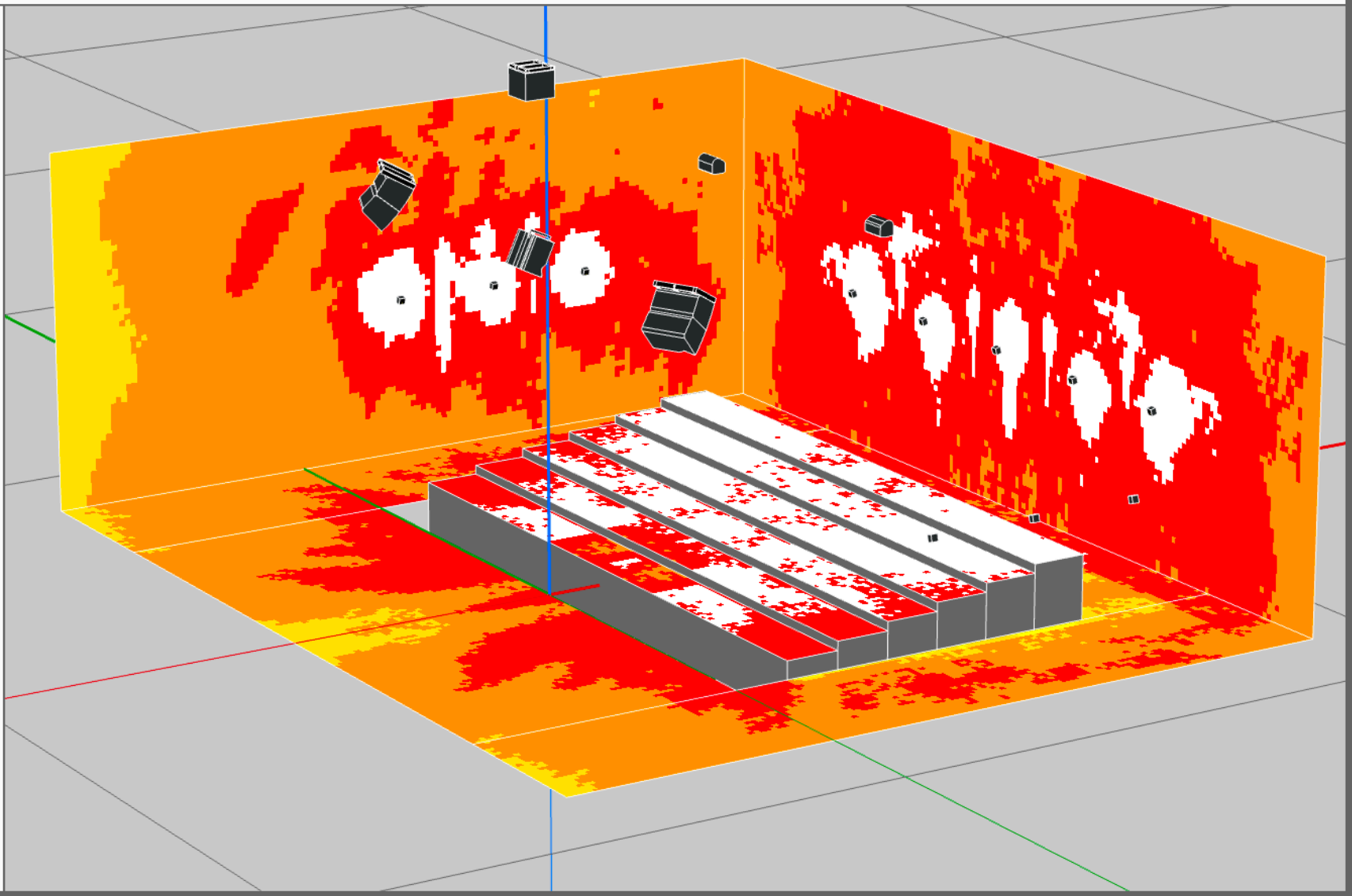
< 72

< 72

< 72

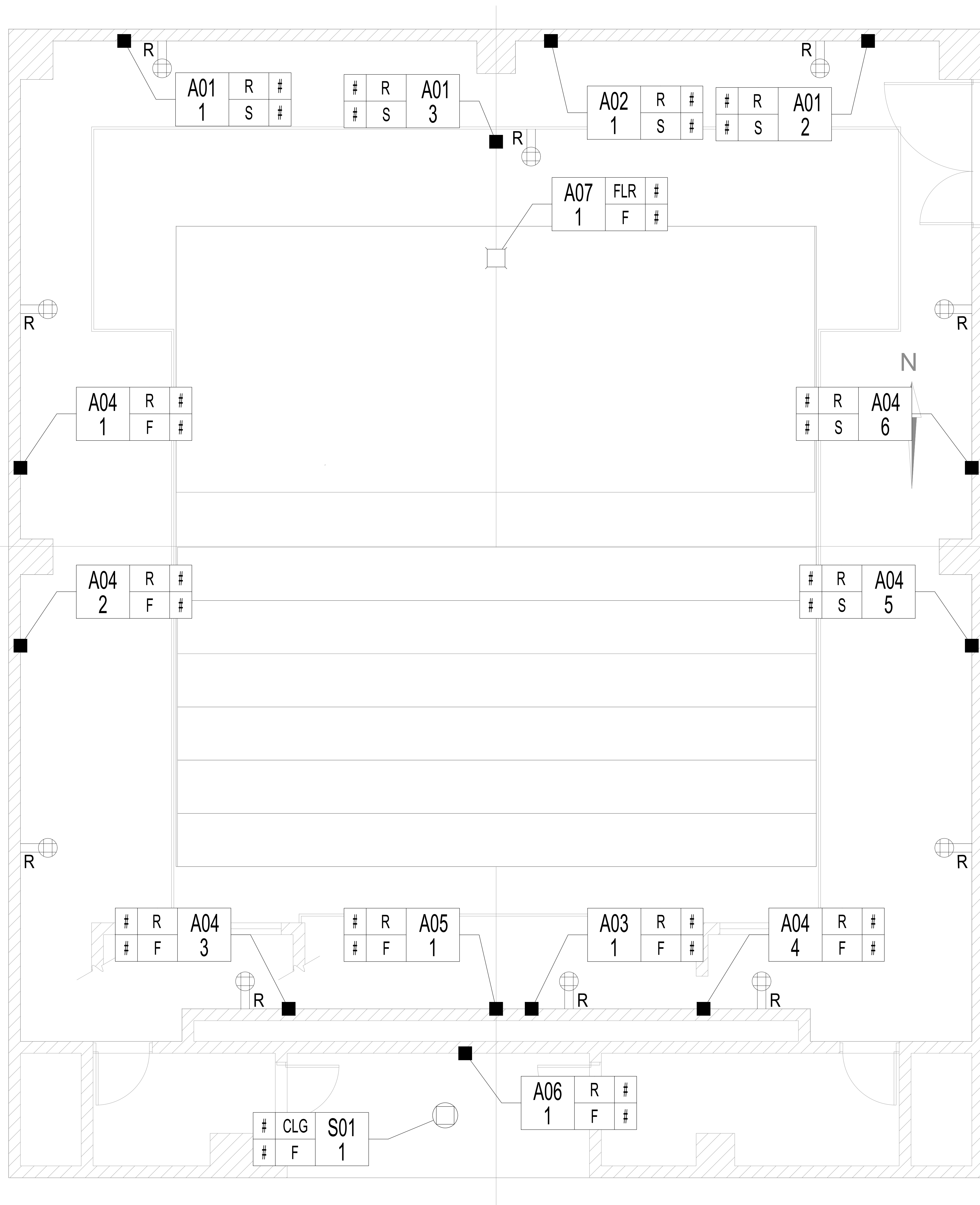
< 72

< 72



Group Members:
Jacob Clouse
Isaac Partida
Seager Johnson

GENERAL NOTES:



REVISIONS:
INITIAL ISSUE 2025.10.02

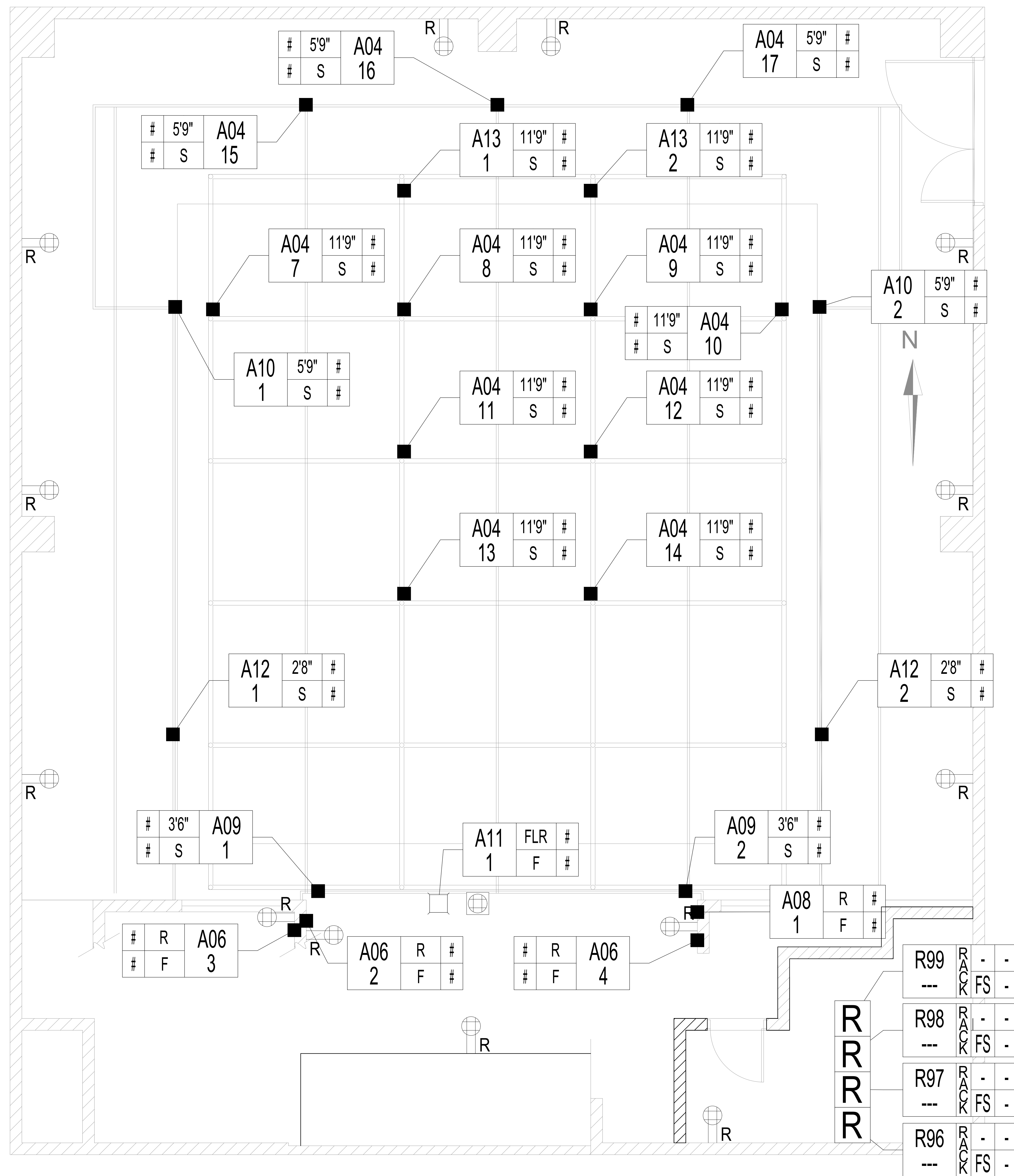
PROJECT:
THTR 569 Document Package

Device Locations - L1

SCALE: 3/8" = 1' SHEET: AV101
FULL SHEET SIZE: 30x42

Group Members:
 Jacob Clouse
 Isaac Partida
 Seager Johnson

GENERAL NOTES:



REVISIONS:
 INITIAL ISSUE 2025.10.02

PROJECT:
 THTR 569 Document Package

Device Locations - L2

SCALE: 3/8" = 1' SHEET: AV102
 FULL SHEET SIZE: 30x42

TERMINATION		BOX			CABLE					DEVICE/PANEL		POWER		DATA	
TYPE	DESCRIPTION	TYPE	SIZE (WxHxD)	QTY	GROUP	TYPE	QTY	NOTES	ROUTE TO	COLOR	TEXT	IN BOX	ADJACENT	IN BOX	ADJACENT
R99	Main Mic/Line/Video Patch	RACK	MAP (See Detail)	1	D	RELAY	1	Fire Alarm Relay by others	FA	BLACK	WHITE	-	5x 20A ckt	-	4
R98	Acilary/Network/DSP/Comms	RACK	MAP (See Detail)	1											
R97	Amp Rack	RACK	MAP (See Detail)	1											
R96	Speaker Patch	RACK	MAP (See Detail)	1											
01 Mallet Theatre															
A01	Main Hookup Panel - Stage Level	NEMA 1		3	A	MIC	8	Mic Inputs to patch	R99						
					B	LINE	8	XLRM/F to patch	R99						
					B	INTERCOM	4	Intercom to patch	R98						
					C	SPK12	8	NL4 to patch	R96						
					D	UTP6AS	2	Dante to patch	R98						
					D	UTP6AS	2	Control to patch	R98						
A02	XLR Tie Lines & Speakers	NEMA 1		1	B	LINE	8	XLRM/F to patch	R99						
					C	SPK12	8	NL4 to patch	R96						
					D	UTP6AS	2	Dante to patch	R98						
					D	UTP6AS	2	Control to patch	R98						
A03	Tech Table & Comms	NEMA 1		1	A	MIC	1	Mic Inputs to patch	A08						
					B	INTERCOM	4	Intercom to patch	R98						
					D	UTP6AS	2	Dante to patch	R98						
					D	UTP6AS	2	Control to patch	R98						
A04	Dual Speaker	NEMA 1		17	C	SPK12	2	NL4 to patch	R96						
A05	Single Speaker	NEMA 1		1	C	SPK12	1	NL4 to patch	R96						
A06	Comms	NEMA 1		4	B	INTERCOM	4	Intercom to patch	R98						
A07	Speaker Floor Box	NEMA 1		1	C	SPK12	10	NL4 to patch	R96						
					D	UTP6AS	2	Dante to patch	R98						
					D	UTP6AS	2	Control to patch	R98						
A08	Main Hookup Booth	NEMA 1		1	A	MIC	8	Mic from patch	R99						
					B	LINE	8	XLRM/F to patch	R99						
					B	INTERCOM	4	Intercom to patch	R98						
					D	UTP6AS	4	Dante to patch	R98						
					D	UTP6AS	4	Control to patch	R98						
A09	Antenna Hookup	NEMA 1		2	E	ANT	1	Antenna to FOH	A08						
A10	Hearing Assist	NEMA 1		2	D	UTP6AS	1	Control to patch	R98						
					E	ANT	1	Antenna to patch	R98						
A11	Central Video	NEMA 1		1	B	INTERCOM	1	Intercom to patch	R98						
					E	SD111	1	Video output to patch	R99						
					E	HDMI	1	Video input from patch	R99						
A12	Flex Video	NEMA 1		2	B	INTERCOM	1	Intercom to patch	R98						
					E	SD111	1	Video output to patch	R99						
A13	4 Channel Mic Hookup	NEMA 1		2	A	MIC	4	Mic Inputs to patch	R99						
S01	Lobby Ceiling Speaker	NEMA 1		1		SPK12	1	NL4 to patch	R96						

Group Members:
 Jacob Clouse
 Isaac Partida
 Seager Johnson

GENERAL NOTES:

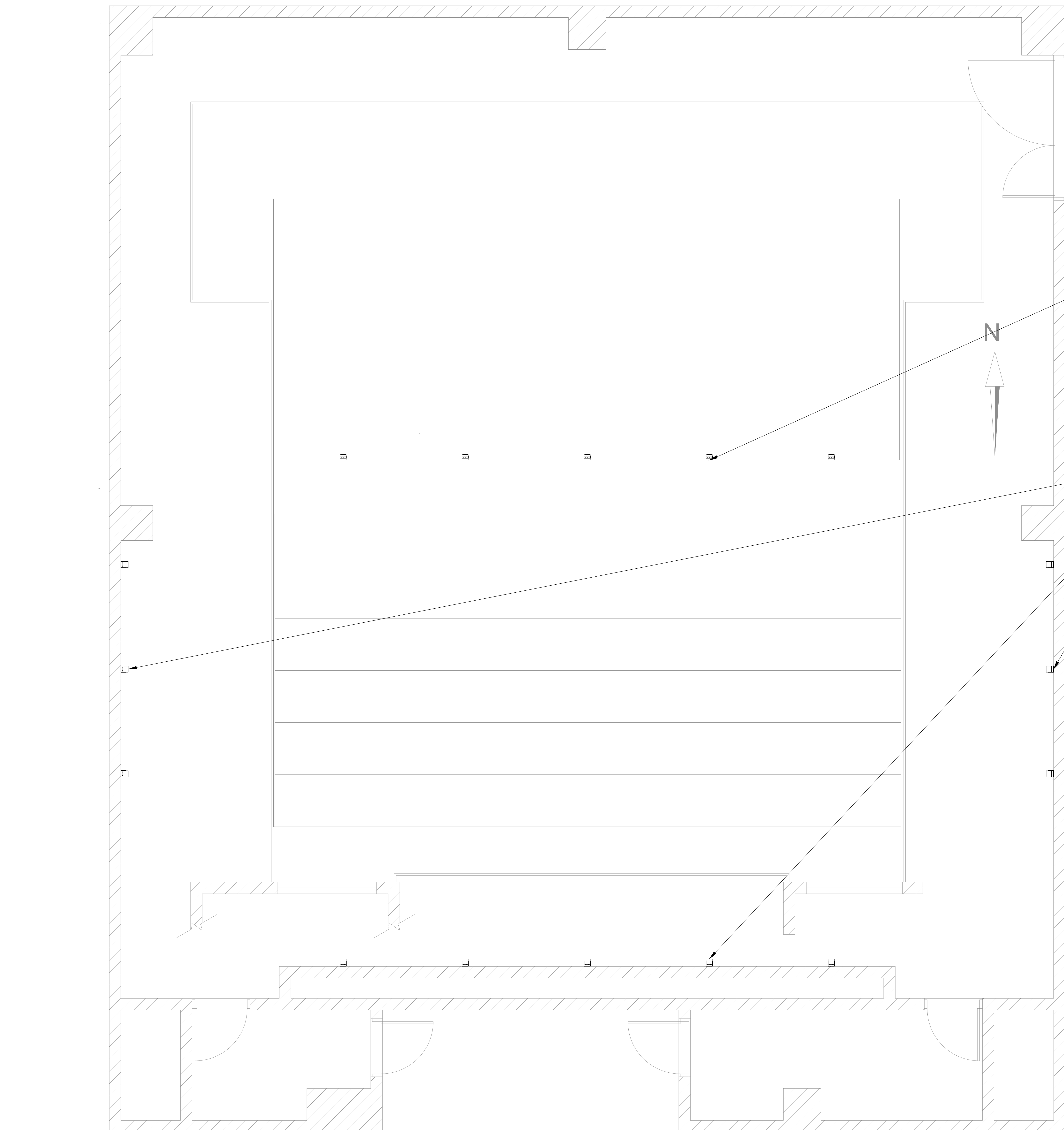
REVISIONS:
 INITIAL ISSUE 2025.10.02

PROJECT:
 THTR 569 Document Package

Termination Schedule

Group Members:
Jacob Clouse
Isaac Partida
Seager Johnson

GENERAL NOTES:



Front Fill Loudspeakers
L-Accoustics LA4Xi
Rigged with XU4i
Not to Exceed #lbs

Surround Loudspeakers
L-Accoustics LA4Xi
Not to Exceed #lbs
Typical for all Surrounds

REVISIONS:
INITIAL ISSUE 2025.10.02

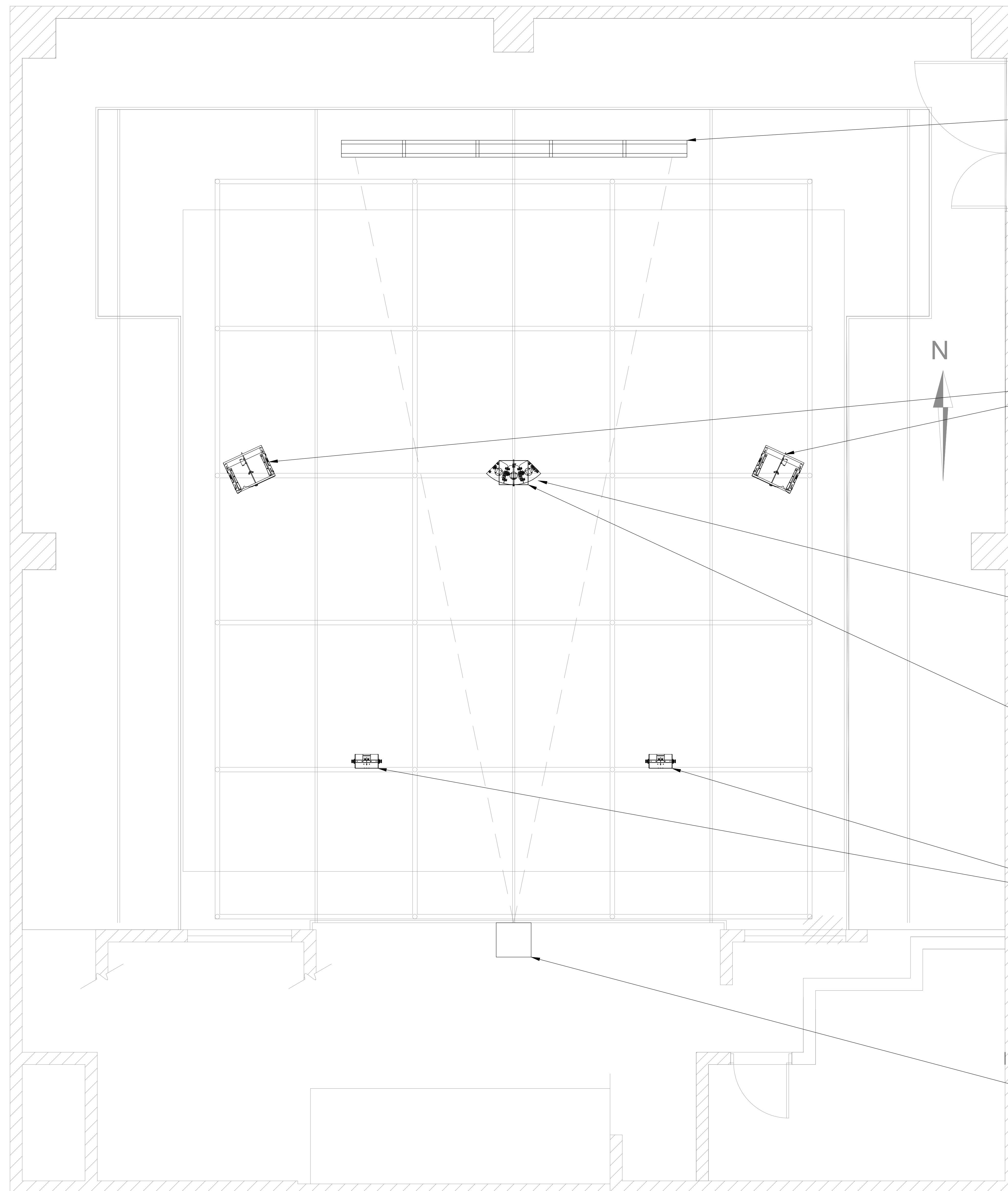
PROJECT:
THTR 569 Document Package

Major Device View -
L1

SCALE: 3/8" = 1' SHEET: AV301
FULL SHEET SIZE: 30x42

Group Members:
Jacob Clouse
Isaac Partida
Seager Johnson

GENERAL NOTES:



Projection Screen
Da-Lite Wireline Advantage
16:9 HDTV Format
HD Pro 1.0 - 108" x 192"
Not to Exceed 518 lbs

Left/Right Main Loudspeakers
L-Accoustics A15 Focus - Black
Rigged with A15-Bump
Not to Exceed #lbs

Center Cluster Loudspeakers
L-Accoustics A10 Wide - Black
Rigged with A10-Lift
Not to Exceed #lbs

Main Subwoofer
L-Accoustics SB15m
Rigged with KIBU-SB
Not to Exceed #lbs

Overhead Loudspeakers
L-Accoustics LAX8
Rigged with
Not to Exceed #lbs

Projector
Epson QL7000 4K HDR LCD Laser
ELPLM10 (Mid 10) Lens
Rigged under Jump Level
Not to Exceed #lbs

REVISIONS:
INITIAL ISSUE 2025.10.02

PROJECT:
THTR 569 Document Package

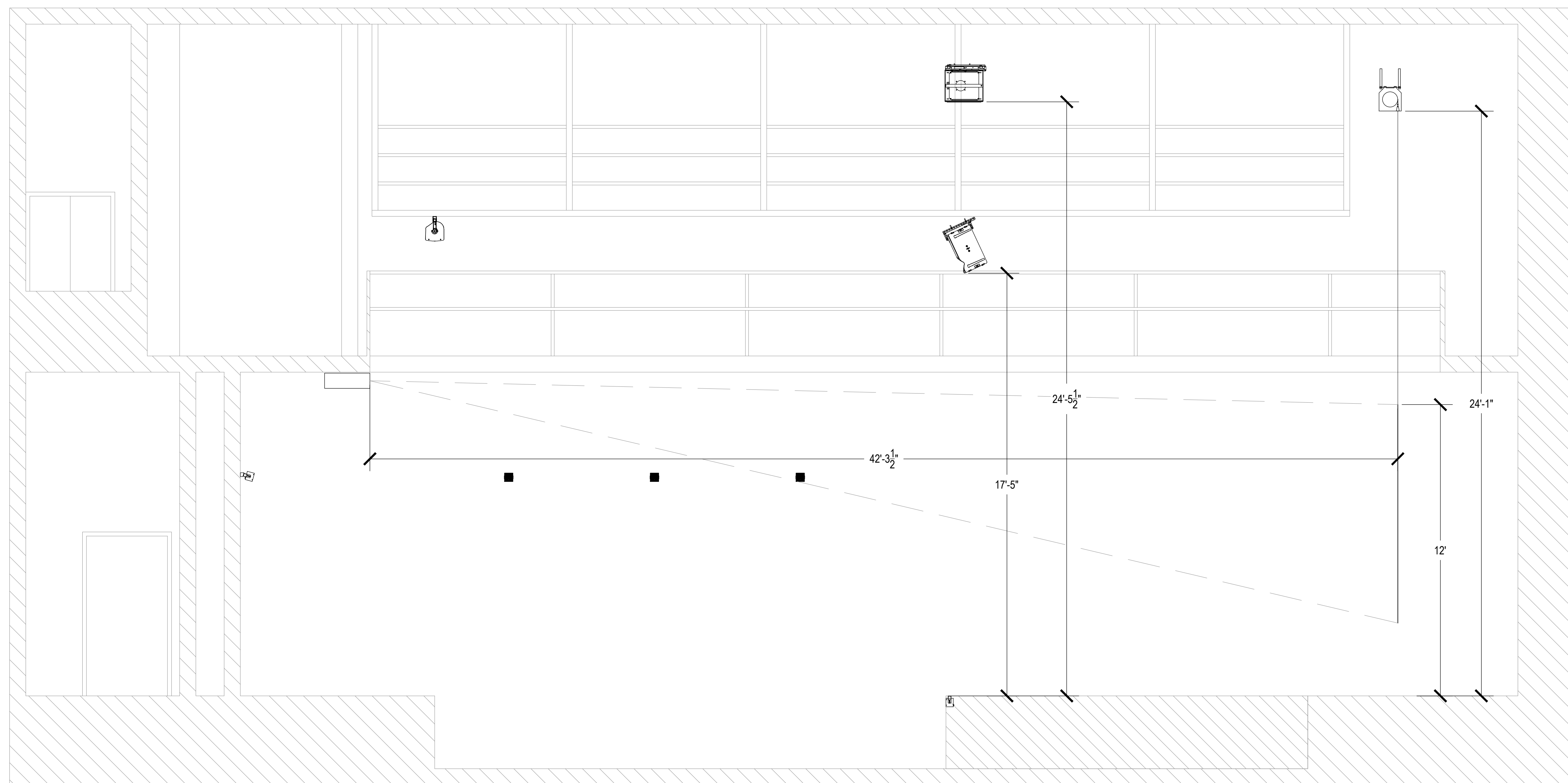
Major Device View -
L2

SCALE: 3/8" = 1' SHEET: AV302
FULL SHEET SIZE: 30x42

Group Members:

Jacob Clouse
Isaac Partida
Seager Johnson

GENERAL NOTES:



REVISIONS:
INITIAL ISSUE 2025.10.02

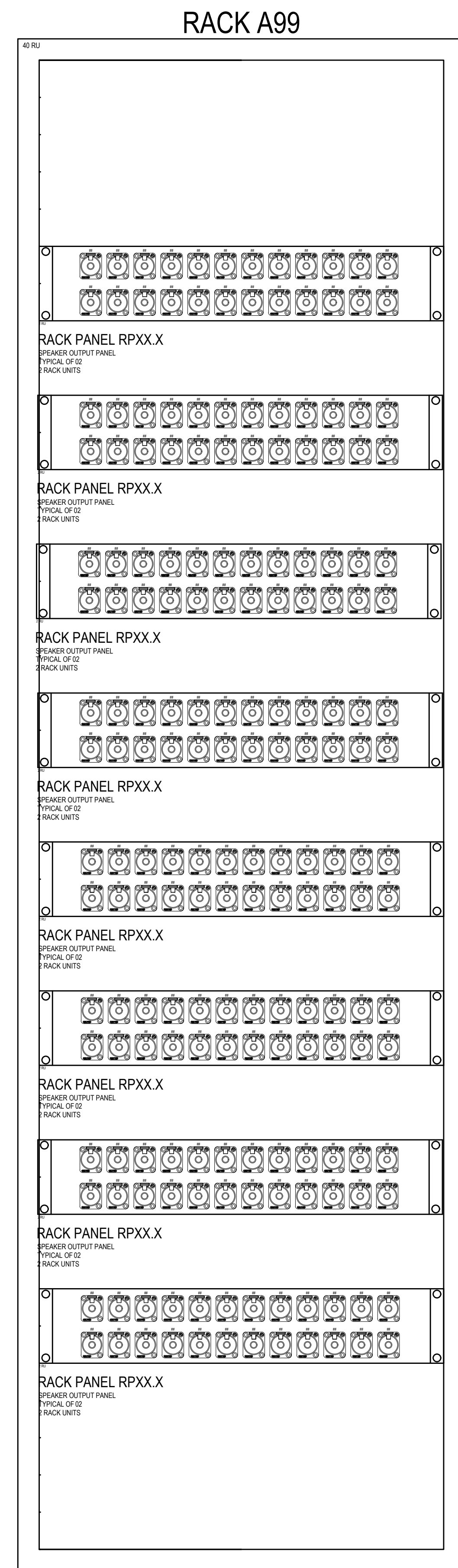
PROJECT:
THTR 569 Document Package

Major Device View -
Longitudinal Section

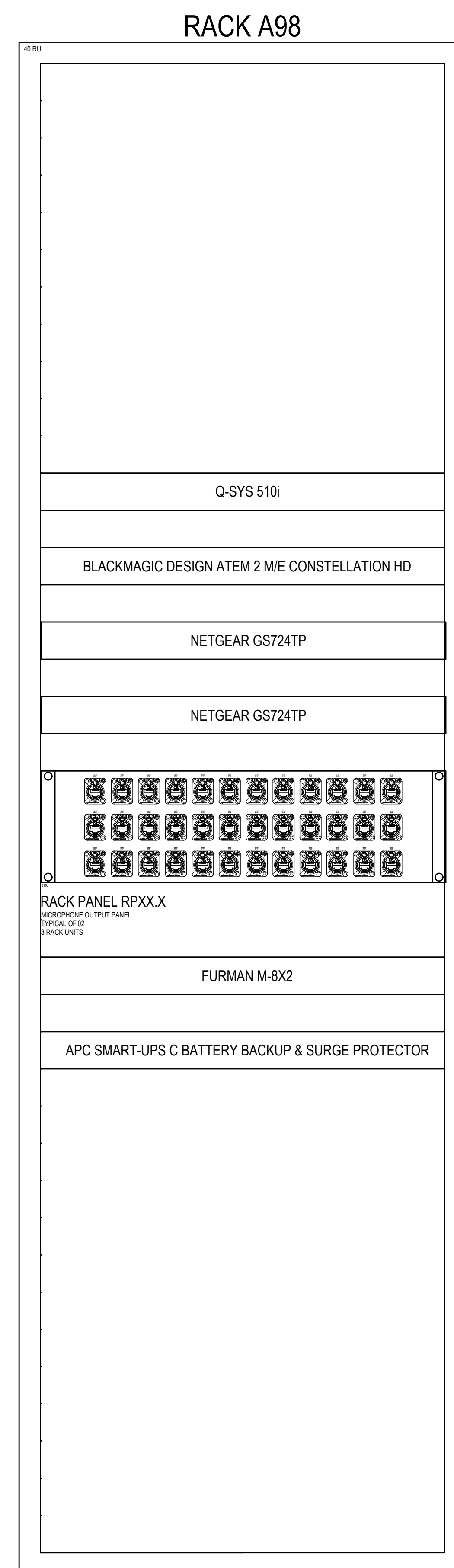
SCALE: 3/8" = 1' SHEET: AV303
FULL SHEET SIZE: 30x42

Group Members:
 Jacob Clouse
 Isaac Partida
 Seager Johnson

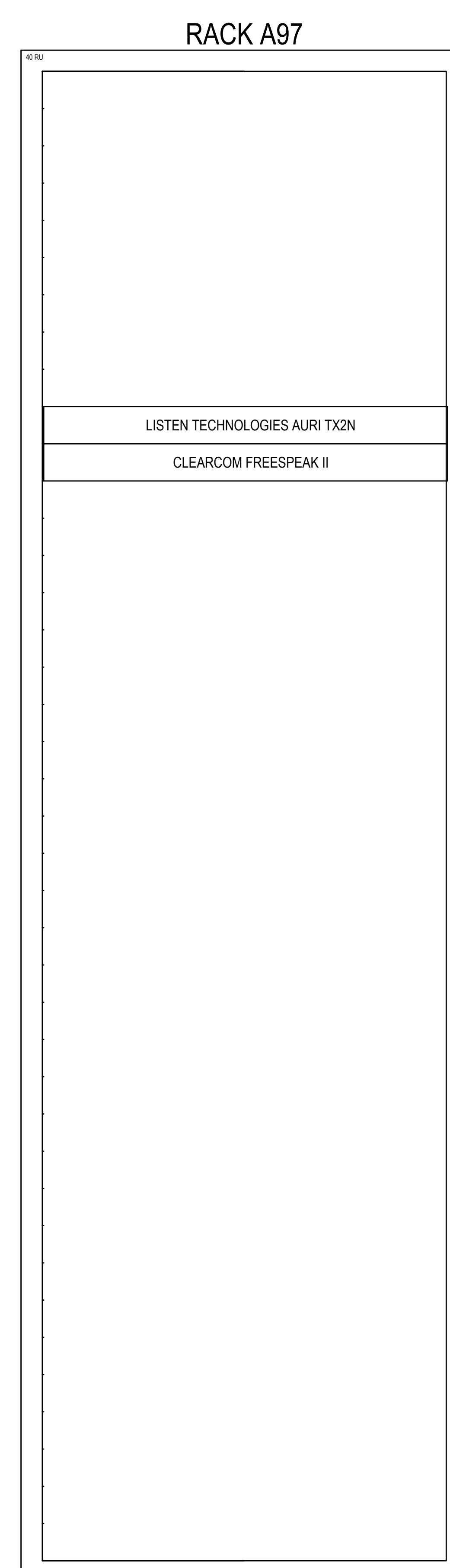
GENERAL NOTES:



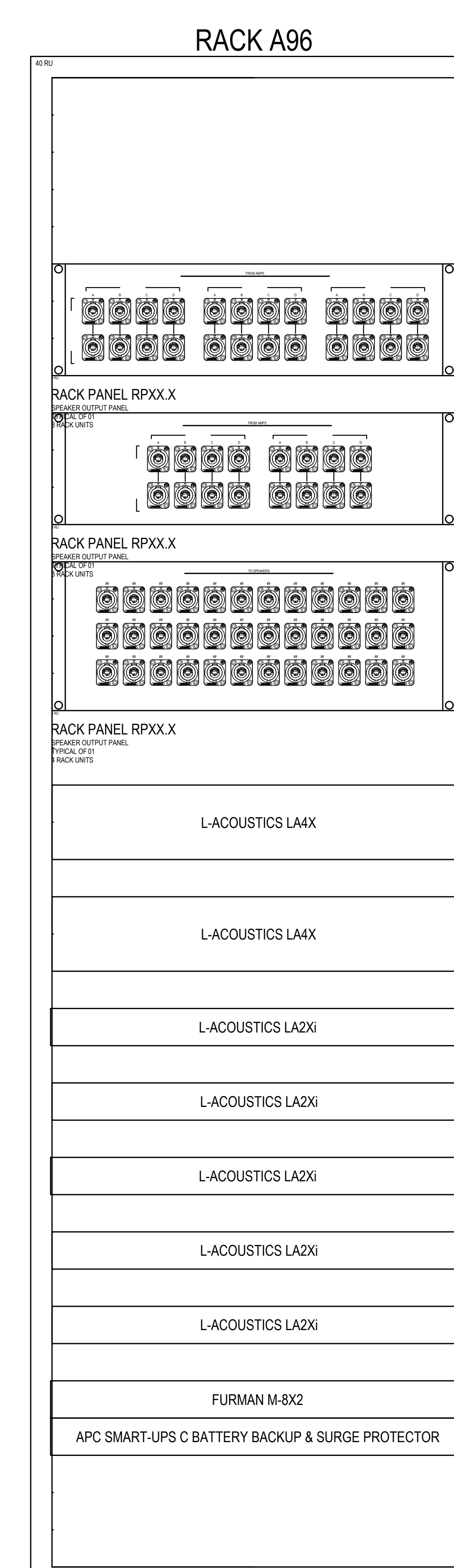
MIDDLE ATLANTIC MRK-40-32



MIDDLE ATLANTIC MRK-40-32



MIDDLE ATLANTIC MRK-40-32



MIDDLE ATLANTIC MRK-40-32

REVISIONS:
 INITIAL ISSUE 2025.10.02

PROJECT:
 THTR 569 Document Package

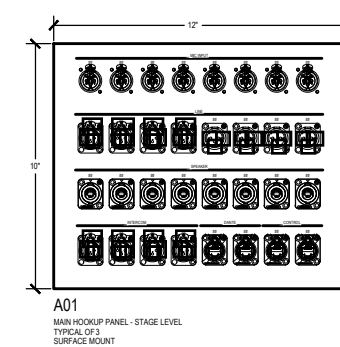
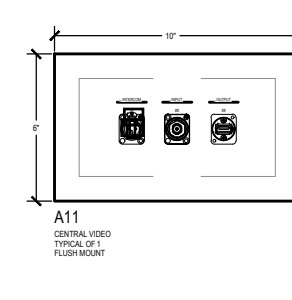
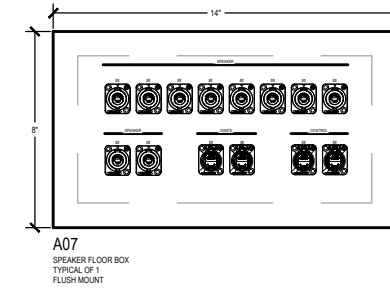
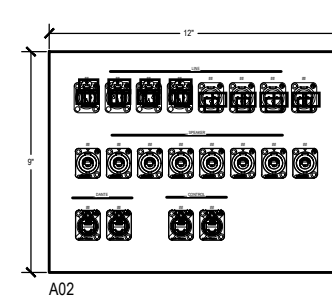
Rack Elevations

SCALE: 3/8" = 1/4" SHEET: AV401
 FULL SHEET SIZE: 30X42

Group Members:

Jacob Clouse
Isaac Partida
Seager Johnson

GENERAL NOTES:

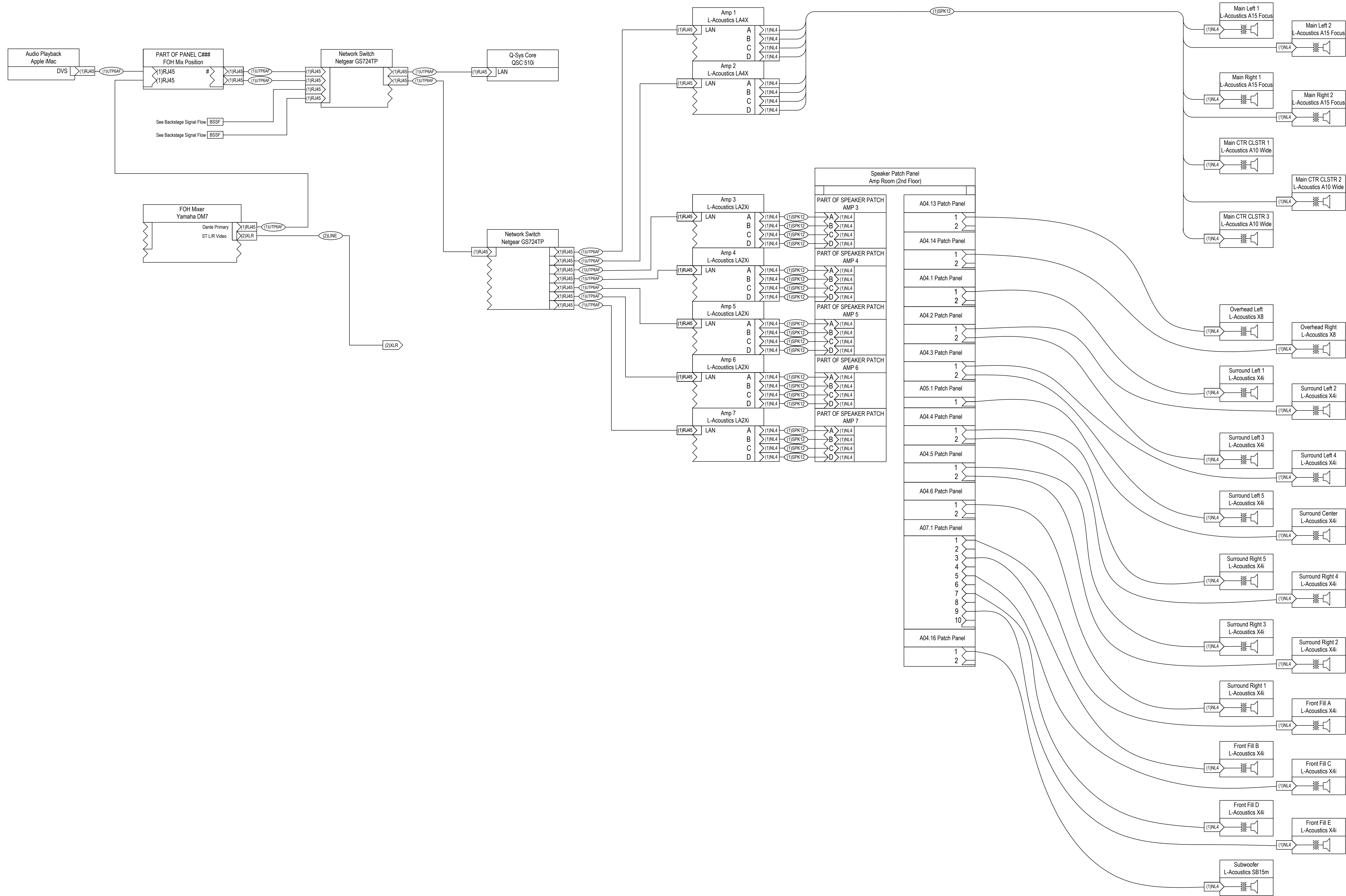


REVISIONS:
INITIAL ISSUE 2025.10.02

PROJECT:
THTR 569 Document Package

Panel Elevations

SCALE: 3/8" = 1" SHEET: AV402
FULL SHEET SIZE: 30x42



Group Members:
 Jacob Clouse
 Isaac Partida
 Seager Johnson

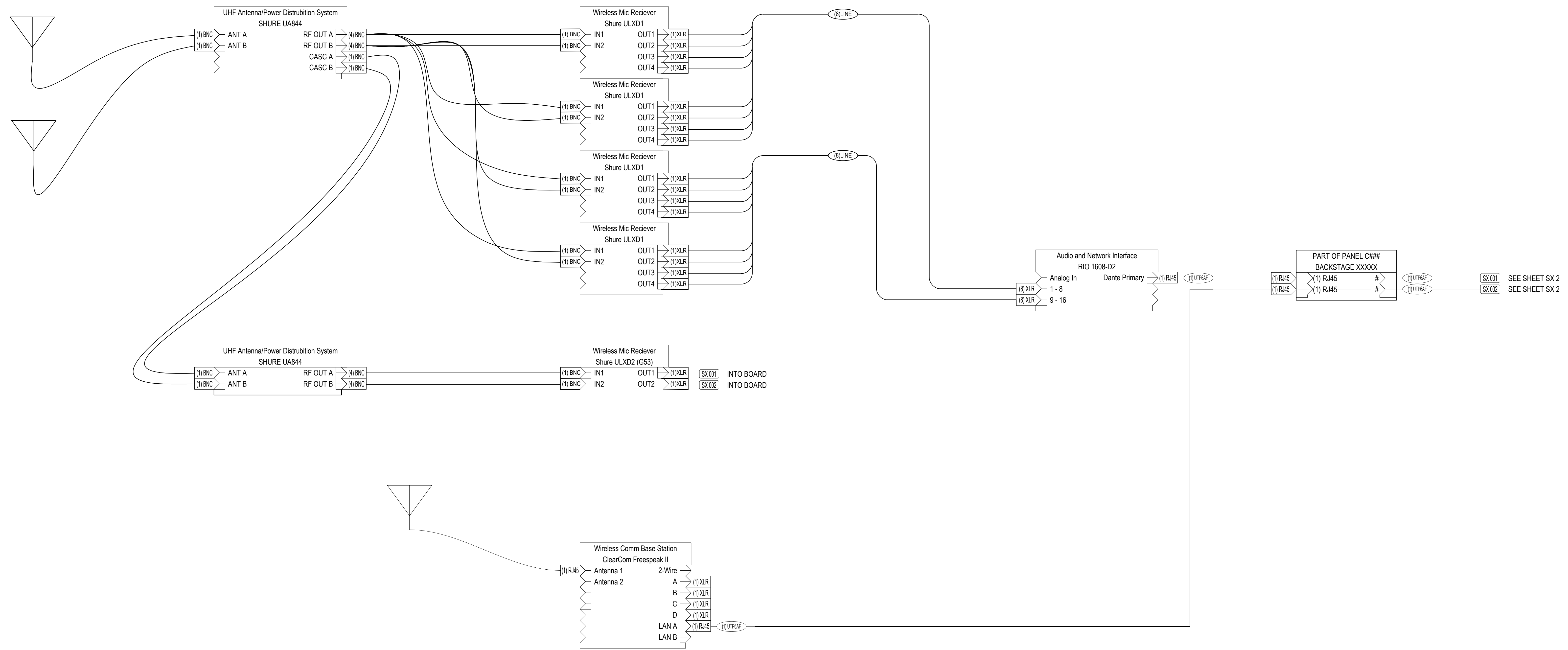
GENERAL NOTES:

REVISIONS:
 INITIAL ISSUE 2025.10.02

PROJECT:
 THTR 569 Document Package

Signal Flow Diagram -
 Theatre

SCALE: 3/8" = 1' SHEET: AV501
 FULL SHEET SIZE: 30x42



Group Members:

Jacob Clouse
Isaac Partida
Seager Johnson

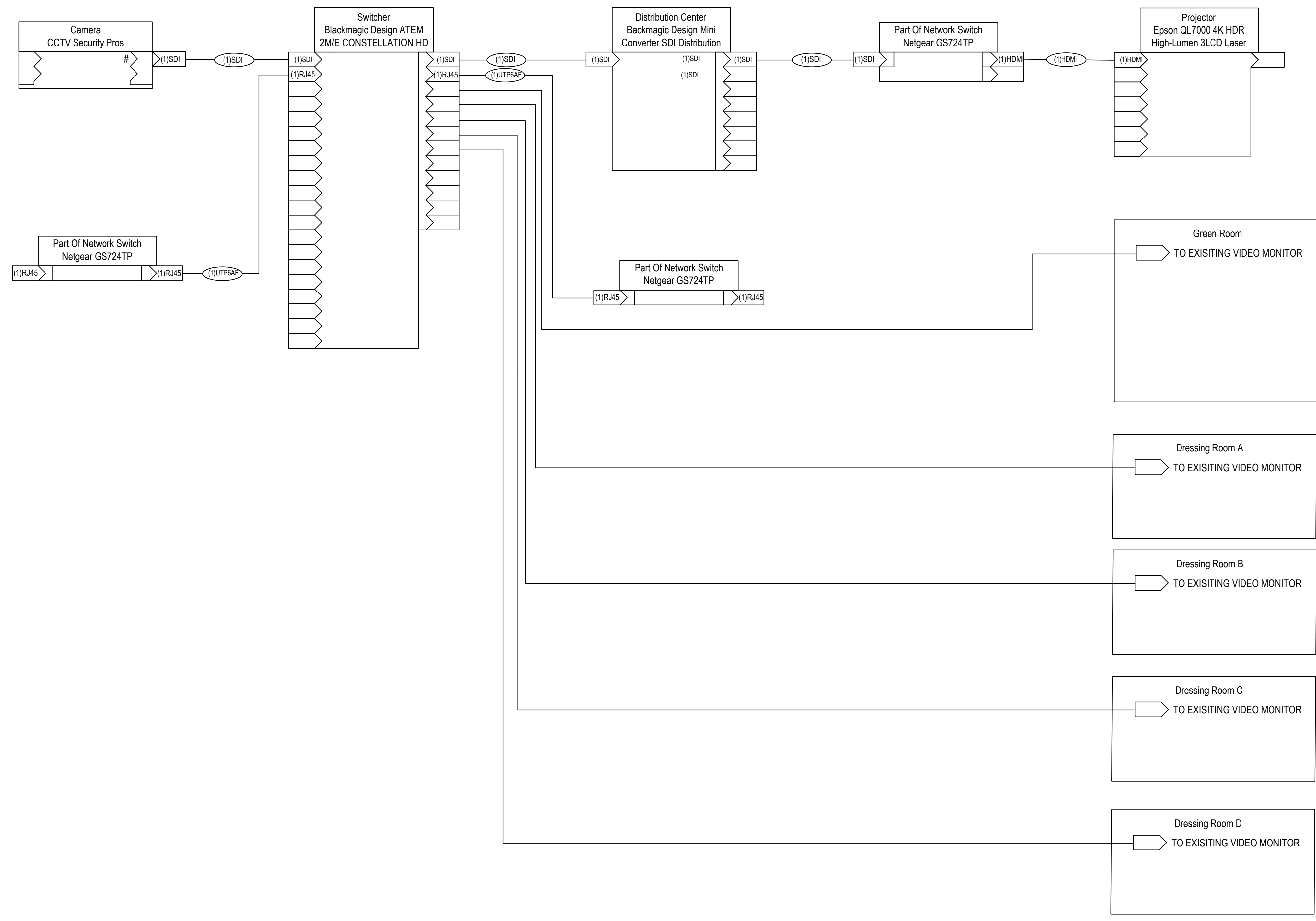
GENERAL NOTES:

REVISIONS:
INITIAL ISSUE 2025.10.02

PROJECT:
THTR 569 Document Package

Signal Flow Diagram -
Backstage

SCALE: 3/8" = 1/4" SHEET: AV502
FULL SHEET SIZE: 30x42



Group Members:
 Jacob Clouse
 Isaac Partida
 Seager Johnson

GENERAL NOTES:

REVISIONS:
 INITIAL ISSUE 2025.10.02

PROJECT:
 THTR 569 Document Package

Signal Flow Diagram -
 Video

SCALE: 3/8" = 1' SHEET: AV503
 FULL SHEET SIZE: 30X42