

**Harriet & Charles Luckman
Fine Arts Complex**

THEATRE

Technical Rider

Revised 10/15

Administrative Offices: (323) 343-6611

Theatre Operations: (323) 343-6630

GENERAL INFORMATION

Please Note: Equipment listed in this document is used throughout the Luckman Complex and is distributed on a first-come, first-served basis. Please confirm availability.

Stage Dimensions †

Proscenium Width	48' (14.7M)
Standard Masking Width	44' (13.4M)
Proscenium Height	steps 28' to 30'
Grid Height (Top of Steel)	78'-2" (23.8M)
Center Line to SL Pinrail	55'-1" (16.8M)
Center Line to SR Wall	57'-4" (17.5M)
Proscenium Line to Back wall	55'-6" (16.9M)
Proscenium Line to Apron*	1'-10" (.56M)
Proscenium Line to DS Pit Lift Edge*	11' (3.4M)

Orchestra Pit Size Raised	9' x 36'
Orchestra Pit Size Lowered	13' x 40'
Orchestra Pit Travel Depth:	
Stage Floor to Auditorium Floor	3'-1" (.94M)
Stage Floor to Pit Floor	10'-11" (3.3M)
Stage Floor to Storage Level	15' (4.6M)

Projection Booth to Proscenium Line	74' (22.6M)
Projection Booth to Screen Lineset	81' (24.8M)

Balcony Rail to Proscenium line	61'-5" (18.7M)
Lighting Throw, First AP*	46' (13.9M)
Lighting Throw, Second AP*	60' (18.4M)

Stage floor is sprung

There are 63 (4'x4') traps centered, starting 7' U.S. orch. pit edge.

Trap Area:	36'-0" wide, 28'-0" deep
Stage Load Limit:	100 lbs. PSF
Pit Lift:	

Live Load Limit: 125 lbs. PSF (Total:38,000 lbs)

Dead Load Limit: 40 lbs. PSF

Interior crossover corridor via upstage doors.

Seating

Orchestra:	624
Balcony:	528
Dedicated Wheelchair positions:	6
Removable Seats (to accommodate wheelchairs)	22
Seats Lost for Sound Mix Position(s)	8 to 14 per pos
(2 orchestra locations, 1 Balcony location)	

Loading Dock Dimensions†

Dock accommodates two trucks/trailers w/drivable ramp to Stage Level for smaller vehicles.

Loading Dock Height	3'-8" (1.1M)
Loading Dock Width	20'-6" (6.2M)
Loading Door	19'-4"h (5.9M) x 12'-1"w (3.7M)
L shaped Assembly Area (interior)	2800 Sq Ft.
SR Load Door	27'-10"h (8.5M) x 29'-9"w (9.1M)

Elevator to Basement 5'x2'x6' high

Dressing Rooms

(2) 1-2 Station Rooms (stage level)

(2) 3-4 Station Rooms (stage level)

Women's Chorus Room – 33 Stations (basement)

Men's Chorus Room – 33 Stations (basement)

Wardrobe Room includes: Washer, Dryer, Iron, Steamer, Ironing Board, Rolling Racks

Support Spaces

Large Rehearsal Hall 40' x 52'

Small Rehearsal Hall 32' x 38'

The rehearsal halls have sprung floors, mirrors and 2 levels of ballet barres half way around room.

Lockers are available for use.

*Measurements taken at Centerline

† Dimensions are plus or minus one half inch.

LIGHTING & ELECTRICAL

Lighting Positions

There are five on-stage electrics, two ante-proscenium positions, one balcony rail, three pairs of box boom positions house left and right, and five pairs of boom positions stage right and left. All electrics and Front of House positions are permanent with raceways. Onstage boom positions are semi-permanent and cannot be moved without prior Technical Director approval.

Power & Distribution

An indoor Company Switch is located up stage left and is rated at 400 AMPS 3-phase, 120/208V. Connections are bare-end.

An outdoor Company Switch is located on the Loading Dock and is rated at 200 AMPS 3-phase, 120/208V. Connections are bare-end.

A Power Distribution Rack is located on the stage left Pin Rail and has a 400 AMP disconnect with a 300 AMP capacity. Details:

- 24 WAY 208 VOLT 20 AMP distribution to (4) Socapex outputs (19 PIN Multi Cable)
- 17 WAY 120 VOLT 20 AMP distribution to (17) Edison duplex outputs (NEMA 520)
- (1) Integrated, rack mounted Doug Fleenor 1x5 DMX Opti-Splitter (5 PIN DMX DATA XLR)
- (1) Single Port DMX Gateway (currently set to Universe 2)
- Cam-Lok pass through (reverse ground & neutral)

PLEASE NOTE: Power to the Power Distribution Rack is currently run from the onstage Company Switch.

Installed Dimming

Dimmer Room is located on the Balcony Level of the venue stage right in a separate, fully air conditioned room. (4) Permanently installed racks of ETC Sensor II CEM dimming containing (360) 20 AMP, 2.4 KILOWATT dimmers and (6) 50 AMP, 6 KILOWATT dimmers. All 20 AMP circuits are outfitted with NEMA L5-20 twist-lock receptacles. All 50 AMP circuits are outfitted with a 60 AMP UNION 60 P&G stage pin receptacle.

The theater has a dimmer-per-circuit system and is permanently installed in raceways and wall/floor ports. Circuit Distribution is as follows (2.4kW circuits unless specified):

- (32) 1st Electric in fixed raceway
- (32) 2nd Electric in fixed raceway
- (26) 3rd Electric in fixed raceway
- (26) 4th Electric in fixed raceway
- (8) 4a Electric (not a permanent position)
- (24) 5th Electric in fixed raceway

- (30) 1st AP (plus 2 @ 6kW)
- (30) 2nd AP
- (12) Balcony Rail
- On Deck:
 - (8) Upstage Wall (plus 2 @ 6kW USR)
 - (3) Downstage Right Wall
 - (3) Downstage Left Wall
 - (10) Stage Right Floor Pockets
 - (10) Stage Left Floor Pockets
 - (2 @ 6kW) Stage Right Pin Rail
- Box Booms:
 - (20) House Left (circuits shared between three positions)
 - (20) House Right (circuits shared between three positions)
- (4) Trap Room
- (8) Orchestra Pit (4 SR, 4 SL)

Control System

This facility uses an ETC Ion control console with 1024 outputs, (2) 2x20 fader wings and (2) external monitors. A Console Operator may be provided for the duration of the production, however an Intelligent Lighting Programmer will not be provided. This will incur an additional expense and must be specifically requested prior to Load In. Data output from the Console/Control Room is via CAT6 network cable running ETCNet 3 to a 4-PORT Gateway located down stage right. This Gateway is currently assigned to output DMX Universes 1 and 2, and has (2) available, open ports. Gateway can be reassigned other DMX Universes upon request, and must be approved by the Technical Director prior to Load In.

There are (2) permanently installed DMX 512 lines available throughout the building currently assigned to DMX Universes 1 and 2. House Dimming uses DMX Universe 1. Ports for Universe 2 are located:

- DSL
- DSR (Gateway)
- FOH SC (Tech Table Location)
- AP 1 SC
- AP 2 SC
- SL PIN RAIL

The theater owns an iPad for use as a remote focus unit which is networked into the control system and available for use.

House Lights

House Lights are run through an ETC Unison System and can be controlled via separate controllers located in the Control Booth, Down Stage Left and Down Stage Right. House lights can also be accessed and controlled via the control network on the house console or via an external console.

Control Booth

The lighting control booth is located at the back of the house, under the balcony, just right of center, and is equipped with audio monitor of show feed and Clear-Com.

Conventional Fixtures

All instruments are lamped at 750W unless otherwise specified and are wired with NEMA L5-20 twist-lock connectors.

- Ellipsoidal Spotlights
 - (8) ETC Source Four 5°
 - (20) ETC Source Four 10°
 - (120) ETC Source Four 19°
 - (108) ETC Source Four 26°
 - (58) ETC Source Four 36°
 - (14) ETC Source Four 50°
 - (12) ETC Source Four Zoom 15° - 30°
- Additional Lens Tubes for ETC Source Four Ellipsoidals:
 - (3) 5°
 - (5) 10°
 - (22) 19°
 - (44) 26°
 - (18) 36°
 - (8) 50°
- Fresnels:
 - (50) Colortran 213-525, 8" Fresnel (1kW)
 - (17) Colortran 213-515 6" Fresnel
- PAR Cans:
 - (25) ETC Source Four PAR (VNSP, NSP, MFL, WFL Lenses available)
 - (27) PAR64, Chrome finish (1kW NSP, MFL, WFL lamps available)

- Cyc Lights Overhead:
 - (14) Colortran Broad Cyc 103-362, Double Cell, 1kW per circuit
 - (15) Colortran Broad Cyc 103-361, Single Cell, 1kW per circuit

- Ground Row:
 - (9) Colortran Iris 108-470, Single Cell, 1kW per circuit
 - (9) Colortran Iris 108-471, Triple Cell, 1kW per circuit

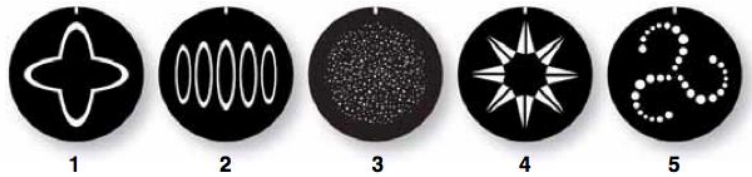
- Border Lights / Strip Lights (150W R40 lamp):
 - (18) Colortran 216-005 12-light/3 Circuit, 600W per circuit
 - (12) Colortran 216 012 12-light/4 Circuit, 450W per circuit

Intelligent Fixtures

- (6) Martin MAC III Profile
 - 1500 Watt short-arc high-output Osram HTI 1500W/60/P50 discharge lamp with semi-hot restrike
 - Backlit graphic display and battery power (mains power not required for fixture setup)
 - Full-range mechanical dimmer with four dimming curve options, plus mechanical shutter
 - Full-spectrum CMY color mixing and CTO color temperature control
 - Interchangeable gobo animation wheel
 - Interchangeable four-facet rotating prism
 - Iris
 - Variable focus and zoom with 3-zone zoom/focus linking system
 - 540° of pan and 268° of tilt with user-settable pan/tilt limits
 - Electronic “flicker-free” ballast
 - Auto-sensing switch-mode power supply that automatically adapts to 200-240 V (nominal) AC power at 50 or 60 Hz protected by two 16 A slow-blow primary fuses, one for the live conductor and one for the neutral conductor
 - Color wheel with 7 interchangeable dichroic color filters and an open position
 - Slot 1 - Blue
 - Slot 2 - Green
 - Slot 3 - Orange
 - Slot 4 - Minus Green
 - Slot 5 - Yellow
 - Slot 6 - Congo
 - Slot 7 - Red

- Slot 8 - Open

Rotating gobo wheel 1



Rotating gobo wheel 2



Gobo wheel 1	
1. 4-D cone	P/N 43042039
2. 5 circles in line	P/N 43042040
3. Snow storm.....	P/N 43042050
4. Spikes	P/N 43042042
5. Pin wheel	P/N 43042043

Gobo wheel 2	
1. Lasercone single.....	P/N 43042053
2. Mikado	P/N 43042045
3. Limbo/Crystal (in holder) ..	P/N 62325128
4. Cloud flames.....	P/N 43042046
5. Gridlock (in holder)	P/N 62325145

Color Frame Sizes

- ETC Source Four 19° - 50°: 6.25”
- ETC Source Four 10°: 12”
- ETC Source Four 5°: 14”
- ETC Source Four Zoom: 7.5”
- Colortran 213-525 8” Fresnel: 10”
- Colortran 213-515 6” Fresnel: 7.5”
- ETC Source 4 PAR: 7.5”
- PAR64: 10”
- Colortran 103-361 Overhead Cyc: 14.75” x 15.5”
- Colortran 108-470/471 Ground Row: 10.25” x 13.75”
- Colortran 216-005/012 Border/Striplight: 5.75” x 6.75”

Accessories

- Gel frame per instrument with plenty of additional frames
- (100) Pattern holder, size B
- (50) 6.25” Donut

- (28) 6.25” Top Hat
- (25) 10” Top Hat
- (12) 10” 8-way Barn Door
- (12) 10” 4-way Barn Door
- (6) 7.5” Barn door
- (7) Source 4 Iris
- (75) Four-color sets of roundels (Red, Blue, Green, Amber)
- (6) Telescoping stand on wheels. 5’ – 9’ reach.
- (5) Telescoping stand with 18” base. 5’ – 9’ reach.

Followspots

- (2) Lycian 1290 XLT 2000W xenon followspots (9” diameter color cut).
- (2) ETC Source Four Ellipsoidal with rheostat dimmer, followspot yoke, iris, and handle. Choice of fixed lens.

An open followspot booth is located high and center in the rear of the house, and is equipped with followspot sights, audio monitor of show feed and Clear-Com.

Repertory Light Plot

A standard light hang is restored, but not focused, following each event. The repertory plot is available in either Vectorworks or PDF format. Front of House hang is permanent and cannot be moved or changed without prior Technical Director approval. There is an optional Ground Row available that is not in the standard Repertory Plot but can be made available with prior Technical Director approval.

Orchestra Shell

There are three permanently hung overhead orchestra shell ceiling pieces and a full set of orchestra shell walls available for use with prior Technical Director approval. Within the orchestra shell ceilings are permanently installed PAR64 lighting fixtures. Each ceiling piece contains ten (10) fixtures. Channel and dimmer information is available in Lightwright or PDF format.

AUDIO

Sound Booth

An acoustically isolated audio control booth is located at the back of the house, orchestra level, just stage left of center.

This booth contains a wide, flat equipment desk. Two (2) JBL 4328 studio monitor speakers are hanging from the ceiling. No other audio or video equipment is normally in this area with the exception of house patch bays and audio/video distribution amps at the back of the booth.

Normally, this booth is not set up for a specific application; it is set up accordingly on a show to show basis. It is primarily used for:

- Audio/Video Recording
- Video Production
- Video Projection
- Stage Management

Mix Position

The normal mix position displaces seats 111 through 114 in rows R & S. This area is at the rear of the house, orchestra level, just left of center and in front, just below the sound booth window. A porthole for cables allows audio/video cable to pass into/from audio booth.

This position normally houses the DiGiCo SD8 mixing console and its related audio equipment rack (see below). This area can be completely cleared to accommodate client supplied consoles and racks.

House Console

DiGiCo SD8 Series board, 60 mono/stereo channels, 12x12 matrix, 12 control groups, six mono and six stereo aux sends.

- *Includes Stage rack with 48 mic ins and 8 line outs.
- FOH minirack with 8 mic ins and 24 line outs.
- FOH local I/Os include 8 mic/line ins and outs and 8 AES ins and outs.
- (1) 54 Channel mic distribution system with 12 channel stage boxes.
- 1 in, 3 out Ramlatch (passive, no transformers) split w/50' monitor cable.
- Snake to distribution rack is approx. 120' long for various positioning on stage.

Outboard Equipment Rack

Housed at mix position and includes;

- (2) Ashley Protea, 4 channel graphic equalizers (digital) with scene save and recall.
- (1) Avalon 747 Stereo Compressor & Equalizer
- (1) DBX 160 Compressor
- (1) CD Player (Denon DN-4000 Dual Unit)
- (1) Yamaha SPX 2000 reverb
- (1) TC D2 Delay
- (1) Lexicon PCM96 reverb

- (1) Dennon 550 CD Burner

Speaker Arrays

Main Array:

- (12) JBL Vertec VT4888, hung (6) per side, 22' above deck along leading edge of orchestra pit
- (4) JBL AM6212-95 Side/Front Fills mounted on subwoofers; 2 ea., DSL & DSR JBL

Subwoofers:

- (4) JBL Vertec VT4880 Dual 18 (Ground Stack Only)

Array Amplifiers:

- (12) QSC 4.0 (Line Array)
- (2) QSC 9.0 (Subs)
- (2) QSC 3402 (Side Fill)
- (2) XTA DP226 & DP224 DSPs

Main Array Notes:

- Line array is now (6/04) permanently installed and cannot be removed without great expense. Purchase of chain motors in a future budget.
- QSC amplifiers and XTA system controllers are not accessible by clients.
- System is tuned by JBL technical staff. Array covers both orchestra level and balcony.

Stage Fill:

- (4) Ramsa WS-A200, (2) per side

Stage Monitors:

- (6) TOA SM-75, hot spot type (not powered) passive
- (4) JBL Eon 15" w/horns, self powered w/ultimate support stands
- (6) JBL SRX 712M, wedge type

Auxiliary Power Amps:

- (4) Ramsa WP-220 dual channel, 200 watts per channel, patchable from amp room
- (4) Channel Biamp power (for JBL monitors)

Portable Consoles:

- 40 Channel Midas Verona
- Behringer 22 input (8 mic pre-amps)
- Yamaha PM3500: 40 mono and 4 stereo, 8x8 matrix, and 8 aux sends.
- 2 Midas Easy-up console stands (UB222 FX-Pro)

MICROPHONE LIST

Dynamic Microphones:

- (13) Shure SM 57
- (11) Shure SM 58
- (2) Shure B58A
- (6) Electro Voice RE 20
- (8) Sennheiser 421
- (1) Electro Voice RE 18
- (2) Beyer M88 Dynamic Mics
- (1) Shure B52A

Condenser Microphones

- (5) Shure BETA 87
- (8) AKG SE 391B with Optional CK-98 Shotgun Capsule
- (2) AKG 414
- (2) Shure SM81
- (2) Shure KSM 137 Condenser mics
- (2) Shure KSM 32 Mics

Specialty Microphones

- (1) Shure A89 SM Shotgun Mic
- (4) Shure SM 98 Instrument Mic
- (6) Crown PCC-160 Condenser Floor or Surface Mic
- (2) Audio Technica AT808G Podium Mic
- (2) Countryman Podium Mic
- (14) Audio Technica AT 831B Lavalier/Instrument Mic
- (1) C-Ducer CPS8 Contact mic
- (2) SM98 Clip-On Wireless Horn Mics
- (1) Shure VP88 MS Stereo Mic
- (1 matched pair w/ ORTF/X-Y mount) Microtech Gefell M930
- (6) Beyer M160
- (3) Sennheiser e904 w/ drum mounts
- (1) Shure B91A
- (6) Countryman Direct Box
- (2) Whirlwind Direct2 stereo passive Direct Box
- (4) Radial J48 active DIs

Wireless Microphones

- (8) Channel Shure ULXP4 (in rack) w/powered paddle antennas
 - (8) Hand held mics
 - (8) Belt packs
 - (6) Countryman E6 headsets (model 7 high level)
 - (2) DPA 4066 headsets

MICROPHONE STANDS

- (11) Atlas tall single clutch round base
- (4) Atlas medium double clutch round base

- (3) Atlas 15-25” single clutch
- (4) Atlas 8-11” single clutch shorty
- (2) K&M 18-26” tripod
- (20) tripod
- (22) “short” telescoping boom arms
- (14) “long” boom arms
- (2) LP Claw

VIDEO/PROJECTION

PROJECTION BOOTH

Harriet & Charles Luckman Fine Arts Complex

An acoustically isolated projection booth is located at the center back of the house.

The projection booth houses:

- (1) Barco FLM HD20 20K Lumen Projector w/Lens – 20,000 Lumens
This is a FOH projector. RP requires a power source and wide angle lens rental by the client and at the client's expense.
- (1) JBL Control One Studio Monitor hanging from the ceiling with omni-mount
- Comprehensive ClearCom communication

For video projection, equipment is set up on a show by show basis either in the Projection Booth or adjacent Sound Booth.

35mm projectors are currently in storage. House staff does not operate 35mm projectors. Projectionist and maintenance services are contracted in on a show-by-show basis by the client and at the client's expense.

PROJECTORS

- (2) Century X4-45S 35mm Film Projectors (*currently offline*)
- (1) BenQ PB8250 3K Lumen LCD Projector – 3,000 Lumens (*currently offline*)
- (1) Sanyo PLC-XF35N XGA LCD Video Projector w/1.35-1.8:1 Lens – 6,500 Lumens
- (1) Barco FLM HD20 20K Lumen Projector – 20,000 Lumens
- (1) Barco HB TLD Zoom SXGA (2.0-2.8):1 Lens

PROCESSOR

- (1) Dolby Digital Cinema Sound Processor CP65

SCREENS

- (1) 18'x 40' Perforated Front Projection Movie Screen w/Masking
Screen is +/- 81' from the Projection Booth on Lineset 14 and cannot be moved.
Masking can be adjusted for 1.33:1 NTSC 4x3 Standard and 1.85:1 16x9 Widescreen Formats.
- (1) 19'-7"x 39' Light Gray Rear Projection Screen (*useable projection area*)
Screen is normally hung on Lineset 36 but can be moved. Distance from upstage wall to screen when on Lineset 36 is 33'0". Alternate screen position is Lineset 53 which gives an upstage wall to screen distance of 25'0".
- (1) 9'x 12' Light Gray Rear Projection Screen w/Frame and Dress Kit
Screen can be rigged to fly on available linesets or be positioned on the stage floor with legs and dress kit.

PLAYBACK EQUIPMENT

- (1) Pioneer Industrial DVD7400 DVD Player
- (1) JVC BR-S800U VHS-SVHS Recorder/Player
- (1) JVC BR-DV3000U Professional DV/Mini-DV Player
- (1) Sony UVW-1600 Betacam SP Player

VIDEO MIXER/SWITCHER

- (1) Panasonic AB-MX70 Digital AV Mixer

COMMUNICATION

Color and infrared video show camera with feeds to the backstage areas, dressing rooms, green room, rehearsal rooms and lobby area.

(6) Auxiliary 75 Ohm video tie-lines between the Sound Booth and Amp Room patch bays.

Distribution from the Amp Room:

- (8) Onstage Locations
- Stage Right and Stage Left Vestibules
- Trap Room
- Orchestra Pit
- 1st and 2nd AP's
- Followspot Booth
- Green Room and Rehearsal Halls A and B

(5) Sony Trinitron 20" Color Monitors w/show progress in the following locations:

- Dressing Rooms 1-4 (Upstairs)
- Green Room
- Chorus Rooms 1 & 2 (Downstairs) **Currently offline**

(2) Sony Bravia 46" Smart Televisions & (1) Sony Bravia 56" Smart Television in lobby area.

- Permanently mounted on lobby walls.
- Are capable of running video (no audio) from a Mac Mini.
- Are capable of running a permanently installed show-feed camera.

DRAPERY & RIGGING

LINE SETS

<u>Quantity</u>	<u>Description</u>
48	Manually operated utility line sets
1	Main Curtain on motorized line set, variable speed - 10 sec. to 21 sec. operation
5	Manually operated Electric line sets
3	Orchestra Shell line sets
1	Movie Screen
58	TOTAL

BATTENS

All battens are 68' long, double pipe truss, with six pick-up points at 12 foot centers.

ARBORS

The facility uses a T-guide counterweight arbor system. The five electric and three orchestra shell line sets have 14 foot arbors, the cyc and movie screen have 10 foot arbors, and the remaining line sets have 8 or 10 foot arbors.

COUNTERWEIGHTS

Counterweights are 4" wide: Full weights = ±28 lbs. Half weights = ±14 lbs. Limited number of 5" wide weights used for orchestra shell: Full weights = ±35 lbs. Half weights = ±17.5 lbs. There is an additional 28,000 lbs. of additional counterweight.

FIRE CURTAIN

Manually reset non-asbestos guillotine fire curtain may not be used as a show element. Scenery and props may not be placed beneath fire curtain.

DRAPERY

<u>Quantity</u>	<u>Item</u>	<u>Color</u>	<u>Fullness</u>	<u>Notes</u>
1	66' x 32' Main Drape	Eggplant	full	Permanent Position
1	64' x 8' Valance	Eggplant	flat	
3	64' x 32' Traveler	Black	2-full, 1-flat (US)	Permanent Position
6 pair	12' x 32' Legs	Black	flat	
7	64' x 10' Borders	Black	flat	
1	82' x 36' Cyclorama	Natural	flat	Permanent Position
1	30' x 66' Scrim	Black	flat	Snap bottom pocket
1	30' x 66' Scrim	White	flat	Snap bottom pocket *

* This drape has some minor but visible damage.

LINE SET SCHEDULE:

Please Note: Besides the Main Drape, Cyc, Orchestra Shell, Movie Screen and Electrics, the items listed may be moved to accommodate client needs.

<u>LINE SET NUMBER</u>	<u>DISTANCE FROM PLASTER LINE</u>	<u>ASSIGNMENT</u>	<u>NOTES</u>	<u>STANDARD TRIM HEIGHT</u>
1	1'-0"	Valence	color: eggplant	24'-0"
2	1'-6"			
5	2'-6"	Main Drape (motor)	color: eggplant, permanent position	
7	4'-0"	Black Border		24'-9"
8	4'-6"	Black Legs		
10	5'-6"	1st Electric	32 circuits, (33 ea. 4" wts - 924#)	29'-11"
13	7'-0"	Movie Screen	permanent fixture	
14	7'-6"			
15	7'-11"			
17	9'-0"			
18	9'-6"	Black Border		23'-2"
19	9'-11"	Black Legs		
21	10'-6"	Orchestra Shell #1		
22	11'-4"	Limited Use Due to Proximity of Orchestra Shell Light Fixtures		
23	11'-10"	Very Limited Use	can interfere with Moving Lights #1	
24	12'-6"	Moving Lights #1		
25	13'-0"	Limited Use	can interfere with 2 nd Electric	
27	13'-11"	2nd Electric	32 circuits, (33 ea. 4" wts - 924#)	30'-5"
29	15'-0"	Limited Use	can interfere with 2 nd Electric	
31	15'-11"	Black Traveler (DS)	with fullness, semi-permanent position	
34	17'-6"	Black Border		25'-0"
35	17'-11"	Black Legs		
36	18'-6"			
38	19'-6"	Limited Use	can interfere with 3 rd Electric	
40	20'-6"	3rd Electric	26 circuits, (34 ea. 4" wts - 952#)	30'-3"
42	21'-6"	Limited Use	can interfere with 3 rd Electric	
44	22'-6"	Orchestra Shell #2		
46	23'-6"	Limited Use Due to Proximity of Orchestra Shell Light Fixtures		
47	24'-0"			
50	25'-6"	Black Border		24'-6"
51	26'-0"	Black Legs		
53	27'-0"	Moving Lights #2		
55	27'-11"	Limited Use	can interfere with 4 th Electric	
58	29'-6"	4th Electric	26 circuits, (33 ea. 4" wts - 924#)	29'-11"
61	31'-0"	Limited Use	can interfere with 4 th Electric	
62	31'-6"			
64	32'-5"	Black Legs	10' wide (spare)	
66	33'-6"	Black Traveler (MS)	with fullness, semi-permanent position	
68	34'-6"	Orchestra Shell #3		
69	35'-0"	Limited Use Due to Proximity of Orchestra Shell Light Fixtures		
71	35'-11"			
72	36'-6"	White Scrim	movable/may not be in listed location	
74	37'-6"	Black Scrim	movable/may not be in listed location	
76	38'-6"			
78	39'-6"	Black Border		25'-9"
79	39'-11"	Black Legs		
82	41'-6"			
83	41'-11"	4a Electric - 8 drop circuits, not perm. (18 ea. 4" wts - 504#)		29'-6"

86	43'-6"		
88	44'-6"	5th Electric	24 circuits, (16 ea. 4" wts - 448#) 34'-5"
91	45'-11"	Black Traveler (US)	no fullness, semi-permanent position
93	46'-6"		
94	47'-0"	New Rear Projection Screen	movable/may not be in listed location
95	47'-6"		
98	49'-5"	Old Rear Projection Screen	movable/may not be in listed location
99	49'-11"		
100	50'-6"	Cyclorama	permanent position
104	52'-7"	Cross-over lights	

Please Note: The batons immediately on either side of Electrics 1 through 4 cannot be used for in-performance moves as they can strike the hung instrumentation. They can be used for static hangs.

MISCELLANEOUS

COMMUNICATION SYSTEMS

- Stage technician’s communication system: Clear-Com. 3 wireless, ample wired.
- Wireless Internet throughout theatre. See Stage Manager for pass code. No minors allowed access.
- (2) DSL lines; (1) located in Green Room, (1) located in Audio Booth.
- Stage Manager Desk with paging and show monitor
- Audio monitors in all backstage areas for Stage Manager pages and show feed

FOGGER/HAZER

- Antari Fazer X-310II
 - Fluid: Elation X-Fog Pro

REGULATIONS AND CONDITIONS

See contract Exhibit “A” for regulations and conditions for use of facilities including, but not limited to, public safety, fire regulations, smoking, pyrotechnics, firearms, laser radiation, working animals and other issues.

STAGE EQUIPMENT

Our facility has the following equipment in inventory:

<u>Quantity</u>	<u>Item</u>
100	Music chairs, black
100	Music stands
50	Music stand lights, Universal
1	Director’s music stand
26	STAGERIGHT™ 4’ X 8’ Band Risers with 8”, 16”, 24”, 32” Z leg system
5	STAGERIGHT™ Three Step Standing Choral Risers
1	STAGERIGHT™ 4’ X 4’ X 8” Conductors Riser
1	STAGERIGHT™ 4’ X 6’ X 8” Conductors Riser
1	Baldwin grand piano, 5’-8”
1	Steinway grand piano, 9’
1	Orchestra shell, Three 12’ deep Ceiling Panels & Walls, 36’ wide Back Wall. Widest opening with all three sections is 48 feet.
1	Anchor Seville Mode LP-600M, Podium with P/A (lectern)
2	Portable backstage quick change booths with full length mirror
1	Black Harlequin Cascade dance floor, 6 rolls at 79” x 48’
1	Gray Harlequin dance floor, 6 rolls at 62” x 42’
2	Genie Lifts, 24’ & 30’ platform heights
1	Rolling A-Frame Ladder
Misc.	Folding Ladders
	Aluminum Scaffolding, 76” x 52”, up to 80’ tall
1	Audio Console Table for House
1	Tech Table for use in House

20	Six foot folding tables
6	4' x 2' folding tables
2	6' half width folding tables
5	4' dia. round tables
1	Set of resin boxes
6	Sets double-sided adjustable ballet barres.

CREWS & SCHEDULES

LABOR AGREEMENT

The California State University System (CSU) and the California State Employees' Association (CSEA) are parties to a Collective Bargaining Agreement. This is a system wide Agreement that covers bargaining unit

employees located at each of the 21 CSU campuses. Stage Technicians are included in Unit 9, Technical Support Services. This negotiated Collective Bargaining Agreement can be superseded only by one that is negotiated between The California State University and the California State Employees' Association.

YELLOW CARD COMPANIES

IATSE Local 33 is aware of the exclusive Collective Bargaining Agreement between CSEA and the CSU. Local 33 have concurred with our policy to allow touring IATSE Yellow Card Company Employees to work side by side with CSEA Stage Technicians at the Luckman Fine Arts Complex in support of the Yellow Card Company's production. This agreement is referenced in a letter of understanding dated February 22, 1995 from California State University, Los Angeles to Mr. John Beringhele, IATSE Local 33.

WORK RULES

Operation of Arts Complex Equipment. All equipment and systems which are part of the Arts Complex and the property of the University (including followspots, lighting and audio control boards, etc.) shall be operated by LFAC staff only. Any audio/visual or similar equipment provided by the user shall be operated by the user, and is subject to prior approval for use by the LFAC staff. Interconnection of any equipment to the LFAC house system shall be made by, or under the supervision of the LFAC staff. Prior arrangement may be made for the LFAC staff to handle and operate user provided equipment with the understanding that the LFAC shall not be held responsible for improper use, damage or loss of the user's equipment.

Rigging and Stage Sets. The LFAC staff shall supervise all rigging and solely operate the house curtain, stage fly system and pit lift. Prior arrangement may be made for the LFAC staff to set up and operate user provided stage equipment, sets, and moving scenery with the understanding that the LFAC shall not be held responsible for improper use, damage or loss of the scenery or equipment.

Set and Prop Fabrication is prohibited in the Luckman Theatre. All scenery shall be fabricated and painted off the premises and assembled on the stage. Any operation which introduces a fine dust or mist into the atmosphere including, but not limited to, routing, sanding, and spray painting is strictly prohibited.

Unsupervised Minors are not permitted in the Theatre Complex. Any Organization or individual working in the arts complex shall provide constant supervision of any minor child associated with the organization or individual while in residence.

Production Personnel Only shall be permitted on the stage during load-in and strike. Due to the increase in potential exposure to hazards during load-in and strike, non-essential personnel shall be excluded from the stage and other work areas as determined by the LFAC Director or designee. This restriction may be extended to rehearsals and performances as required and determined by the LFAC Director or designee

Work Schedules. Work schedules must conform to the CSU/CSEA Collective Bargaining Agreement. Work periods shall not exceed five hours without a one hour meal break. The stage will be closed during meal breaks Please plan schedules to include meal breaks and avoid excessive overtime (time after 12 hours). Other work rules may impact scheduling and costs.

Overtime. Overtime labor charges are calculated at time and one half after eight hours.

CREW & SCHEDULE REQUESTS

Crew and schedule requests must be submitted with ARTIST's technical requirements when the Performance Agreement is executed and returned. All technical requirements must be submitted at least six weeks prior to load-in. Failure to meet this deadline will jeopardize LFAC's ability to adequately staff the event and schedule

time in the Luckman Theatre.

Crews and schedules considered to be in excess of those which are customary and traditional, as interpreted by the LFAC, shall be subject to negotiation and charge-back to the ARTIST as per the Agreement.

Minimum Crew and Schedule requirements shall be determined solely by the LFAC at all times.

The ARTIST's Crew and Schedule request shall be site and program specific, and made in good faith as to actual labor requirements. Crew members will not be dismissed for fiscal economy prior to the end of a scheduled call without their concurrence. The LFAC reserves the right to utilize surplus call-time labor for work unrelated to the Performance. No guarantee will be made by the LFAC as to the availability of Crew members beyond a stated call. All Crew and Schedule changes seven (7) days prior to and during the ARTIST's residency shall be at the sole discretion of the LFAC Director or designee.

CONTACT LIST

LUCKMAN ARTS COMPLEX

Administrative Offices

Ms. Wendy Baker, Executive Director

Phone: (323) 343-6611

Business Manager

Mr. Henry Harris

Phone: (323) 343-6615

Box Office Manager

Mr. Rogelio Ramirez

Phone: (323) 343-6602

Theatre Manager

Ms. Teresa Uscanga

Phone: (323) 343-6665

Fax: (323) 343-6423

Technical Director

Mr. Andy Barth

Phone: (323) 343-6630

Fax: (323) 343-6423

Marketing Director

Mr. Nicholas Viski Mestas

Phone: (323) 343-6656

Fax: (323) 343-6423

Manager, Executive Office

Ms. Judy Wynn

Phone: (323) 343-6611

Fax: (323) 343-6423

Art Gallery Director

Mr. Marco Rios

Phone: (323) 343-6604

Luckman Art Gallery

Phone: (323) 343-6604

Main Office and Theatre Information

Phone: (323) 343-6610

Box Office

Phone: (323) 343-6600

Contractual Inquiries

Ticketing & Seating Inquiries

Front of House Inquiries

Technical Inquiries

Marketing, Grants & Outreach Inquiries

TicketMaster

Phone: (619) 220-TIXS

Phone: (213) 480-3232

LUCKMAN THEATRE ENTRANCE POLICY

Performers and company members:

All performers shall enter and exit the Luckman Theatre via the Stage Door adjacent to the loading dock or a designated performer's entrance. At the discretion of the Luckman Arts Complex management, a backstage pass, issued by the Luckman Event Manager, may be required. In order to maintain accounting control, housekeeping, and security, performers will not be admitted into the lobby and front-of-house. The theatre lobby doors remain locked until the audience is admitted one-half hour prior to the performance. No one will be admitted into the seating area prior to the performance without the express permission of the Luckman Event Manager. This access will be limited to directors, technical staff, and ushers. No one will be admitted into the theatre seating area during the performance without a ticket. It is the express policy of the Luckman Theatre that performers shall remain backstage until the conclusion of the performance. All backstage entry doors are to remain closed and locked to maintain security.

Parking:

All parking on the University Campus is controlled by the University Police and is subject to a parking fee. Arrangements for parking permits for members of the performing company must be made at least two weeks in advance of the event and are limited to 5 spaces and 2 trucks. The event producer should contact the Luckman Technical Director for assistance with company parking. Performing groups which do not make advance parking arrangements will be directed to general metered parking in lot C. Only truck parking is allowed in the theatre loading dock.

Audience parking for Luckman events is determined by the University. Lot selection is coordinated with other campus operations. A parking fee may be collected at the point of entry at the discretion of the University.

Directions & Maps:

Maps showing the location of California State University, Los Angeles and the Luckman Arts Complex are available at <http://www.calstatela.edu/univ/maps/directions.php> and <http://www.luckmanarts.org> The Luckman Theatre loading dock is adjacent to the intersection of Paseo Rancho Castilla and Circle Drive. The Stage Door is next to the large roll up door at the loading dock.