The State Playhouse

A&L Production and Technical Services
pts@cslanet.calstatela.edu
323-343-4133, fax 323-343-5565
www.calstatela.edu/academic/al/pts/

INFORMATION GUIDE

A&L Production and Technical Services (PTS) is a support unit in the College of Arts and Letters that manages, supports and staffs all usage of the Performing Arts Facilities in the College of Arts and Letters, giving priority to all technical services and support relative to performance, performance venues, instructional/staged/lecture/production activities, and the technical classroom and space needs of faculty and students in the operations of the Department of Music, Theatre & Dance (MTD), as well as college sponsored events within Arts and Letters designated spaces. A&L PTS also provides said services for other constituents both internal and external to the university on a need basis giving priority to the mission of the College of Arts and Letters, its departments and programs, and the educational experiences of CSULA students.

The State Playhouse is a 360 seat proscenium theatre housed in the Theatre Arts building on the California State University, Los Angeles campus, sharing support facilities (dressing rooms, technical production shops, and storage) with The Music Hall concert hall.

Other performance venues that A&L PTS manages include: The Music Hall (116 seat concert hall), Arena Theatre (99 seat black box), MUS 115 (49 seat black box), MUS 149 (Choral Room), MUS 150 (Band Room), KH 5108 (dance studio which converts to a dance concert hall), and the Music Courtyard.

This booklet contains detailed logistical and technical information about the State Playhouse. If additional information is required, please contact A&L PTS or the Technical Director.

Revised
14 June 2012
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A&L Production and Technical Services (PTS)
Production Office is located TA 110 in the Theatre Arts building
Production Offices phone 323-343-4133
Production Offices fax 323-343-5565
Production Offices email pts@cslanet.calstatela.edu
A&L PTS website www.calstatela.edu/academic/al/pts/

Box Office – TA 103 323-343-4118
Box Office fax
Online Ticket Sales www.calstatela.edu/academic/al/purchasetickets.php

Scene Shop/Backstage 323-343-4116
Light Booth 323-343-4127

TBA, Performing Arts Facilities Coordinator – TA 110 323-343-4133

Elizabeth Pietrzak, Technical Director – TA 110 323-343-4132, 323-608-6518 cell
Bruce Zwinge, Costume Shop 323-343-4125
P. Timothy Jones, Lighting Shop 323-343-4126
Rico Garcia, Audio Shop 323-343-5564
TBA, Scene and Property Shop 323-343-4116

In case of emergencies, dial 911 from a campus phone
or call 323-343-3700 from your cell phone.

For performing arts facility emergencies (non-life threatening) and safety concerns,
call Elizabeth Pietrzak directly at 323-608-6518.

Campus Services
University Police/Public Safety 323-343-3700
Parking and Transportation 323-343-3700
Dean, College of Arts and Letters 323-343-4001
Music, Theatre & Dance Office – MUS 127 323-343-4060
Music, Theatre & Dance fax 323-343-4063
Dance Studios - KH 5104 323-343-4110
Dance Studios fax 323-343-5567
Facilities Services 323-343-3440
Environmental Health and Safety 323-343-3531
Parking:
All parking on campus is regulated by the Department of Public Safety at 323-343-3700.

All parking rules and regulations are enforced 7 days a week 24 hours a day.

http://www.calstatela.edu/univ/police/parking.php
http://www.calstatela.edu/univ/police/parkinfo.php

Parking Lot 6 is the nearest to the theater buildings and is a faculty/staff only lot with three metered parking spaces, as well as the formal loading dock shared by The State Playhouse, The Music Hall, and Luckman Gallery and Courtyard. NO PARKING is allowed at the Loading Dock. The loading dock is for immediate loading and unloading only.

Parking Lot C (across from the Luckman Arts Complex) top level has hourly and day rate parking available. Permits may be purchased from the yellow machines. All other parking restrictions are posted and enforced.

Public Transportation:
A Metrolink train stop (San Bernardino Line) and Los Angeles Metro bus station are located on the south side of campus on Circle Drive.

Metrolink trains: www.metrolinktrains.com
Los Angeles Metro bus and light rail: www.metro.net

Area Hospitals:
Huntington Memorial Hospital: private
100 W. California Blvd. Pasadena, CA 91105
626-397-5000

LA County + USC Medical: public
1200 N. State St., Los Angeles, CA 90033
323-226-2622

Taxi Service:
East Yellow Cab
3954 City Terrace Drive, Los Angeles, CA 90063
323-263-8414
323-221-7777

City Cab / Yellow Cab / Bell Cab
1-800-340-8294

Airport Shuttles:
Super Shuttle - 800-258-3826, Group sales – 310-222-5500 ext.144
Prime Time Shuttle – 800-733-8267, Group sales – 310-536-7922
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STAGE INFORMATION

Stage Type: Proscenium with repositionable apron/orchestra pit lift.

Audience Chamber:

| Total Capacity | 360 |
| Wheelchair seats | 4   |

Wheelchair seats (located at HL back of auditorium)

FOH control booth (audio) located and center back of auditorium and is not enclosed.

Stairs from auditorium to stage are NOT available for using during performances. Rehearsal stairs are available during staging and technical rehearsals only.

Stage Dimensions:

- Proscenium Height: 20’ - 0”
- Proscenium Width: 44’ - 0”
- Backstage wall to wall width: 90’ – 0”
- Backstage available floor width: 84’ – 0”
- Stage left wing space: ?
- Stage right wing space: ?
- Proscenium/PL to upstage back wall: 35’ - 0”
- Grid floor above stage: 50’ - 0”
- Upper Gallery above stage: ?
- Lower Gallery above stage: 17’ – 5”

Pit cover: plaster line to US lip of apron at centerline: 2’ - 8”
Pit cover: plaster line to US lip at SR: ?
Pit cover: plaster line to US lip at SR: ?
Pit cover: plaster line to DS lip of apron at centerline: 12’ - 7”
Pit cover: plaster line to DS lip at SR: ?
Pit cover: plaster line to DS lip at SR: ?
Pit cover: width: 28’ – 7-1/2”
Pit depth at auditorium level: 3’ – 3-1/2”
(Auditorium/House level is 39-1/2” below stage level, and is bounded by a 7-1/2” wide by 2-1/2” tall concrete retaining lip.)
Pit depth at orchestra level: 6’ – 10”
Pit depth at basement level: 12’ – 0”

Pit lift is a Gala “spiral lift”: maximum speed = 5 fpm, 13,250lb lift capacity

Pit lift is for equipment moving and orchestra positioning only.
Pit lift is NOT suitable or rated for in-show movement of performers or scenery.

Apron height from house floor: 3’ – 7”
Stage towers to proscenium: ?
Box booms to proscenium: ?
FOH Booms to proscenium: ?
Apron lip to FOH audio/tech booth: ?
Stage Floor:
The stage floor is 2x6 T&G deck with masonite top layer. Floor paint is Mann Bros. Varafloor Black 777-04. Traps: 16 removable sections, each 3’ – 9” x 7’ – 9”, supported by steel beams.

Screws are allowed into the deck. No nails and no lag bolts.

Loading Access:
Loading door from stage to hallway/scene shop is located stage left and is 17’ - 0”h x 12’ - 0”w. Scene Shop may be available for in show storage of large scenery and properties. Large scenic items will need to be assembled on site either in the scene shop or on stage (see note below.) Scene shop equipment is available for use only by CSULA employees authorized by the PTS Technical Director.

Loading Dock is located in Parking Lot 6.
Loading Dock height: 3’ - 7”
No talent or crew parking at loading dock.
NO OVERNIGHT PARKING at loading dock.
Shore power is not available.

NOTE: The Loading Dock is a flight and a half of stairs lower than the stage and shop levels! All equipment must be brought upstairs one of three ways: manually up the stairs to the scene shop, through the basement pit lift, or via the elevator in the Music Building next door.

Stair access through scene shop:
Double doors at bottom of stairs:
  maximum height 8’ - 6”
  maximum width 4’ - 4”
  maximum diagonal 9’ - 6”
Stairwell
  available width of stair tread 4’ - 10”
  available width at handrail 4’ - 3”

Pit Lift access through basement:
Basement roll door:
  maximum height 9’ - 3”
  maximum width 8’ - 0”
  maximum diagonal ?
Double doors to stage trap room:
  maximum height 6’ - 6”
  maximum width 5’ - 7”
  maximum diagonal ?
Double doors to Pit Lift:
  maximum height 6’ - 8” or 5’ - 7”
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maximum width
maximum diagonal

Access through Music Building elevator:
Elevator:
  elevator door size x
  elevator interior floor x
Covered patio leading to door:
  maximum height 7’ – 4”
  maximum width 8’ – 7”
Double doors next to box office, leads to hall:
  maximum height 6’ – 10”
  maximum width 6’ – 0”
  maximum diagonal 9’ – 0”
Double doors at hallway egress:
  maximum height 6’ – 6”
  maximum width 5’ – 7”
  maximum diagonal ?
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DRESSING ROOMS

All dressing rooms are located through doors upstage left and right with a full crossover corridor behind the upstage wall.

Three Principal dressing rooms:
Each is equipped with a makeup counter, lighted mirrors and can accommodate 1-3 people.

The Greenroom:
This room is furnished with upholstered furniture, tables and chairs. There is also a kitchenette with sink, counter, microwave and refrigerator. Attached restroom can serve for quick changes. All upstage left access to the stage is through the greenroom.

Two Chorus Rooms:
These rooms, each with lighted makeup mirrors, counters and chairs, can accommodate up to 18 people. Rolling racks for costumes can be provided as required. Each room has an adjacent restroom.

Makeup Room:
The Makeup Room can accommodate up to 28 people and includes lighted makeup mirrors, counters and chairs.

** Laundry facilities are located in the Costume Shop on the second floor.
** Additional wardrobe racks, ironing boards and steamers may be available upon request.

Rehearsal/Warm-up Rooms: None Available.

Production Office: Production office is available, but is shared with full-time regular staff and PTS stage crew supervising all usage.
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PROJECTION EQUIPMENT

The State Playhouse has no in-house projection equipment or infrastructure.

LIGHTING EQUIPMENT/INVENTORY

Control Console:
An ETC Obsession II 750 is located in the second floor projection booth at the rear of the auditorium. Designer remote with a monitor is available in the house for setting levels and for technical rehearsals. Backstage RFU is available.

Spotlights: None available.

Ellipsoidals: ETC Source 4
- REPERTORY PLOT – 95 fixtures (all 750w)
  - 8 19 degree
  - 47 26 degree
  - 40 36 degree

Additional Source 4 inventory (shared between all performance venues)
- 35 fixtures (all 750w)
- 2 10 degree
- 29 26 degree
- 18 36 degree
- 7 50 degree
- 2 20-50 degree Zooms (750w)

Assorted equipment for Source Four:
- 6 drop-in iris
- 42 A-size pattern holder
- 35 B-size pattern holder

Automated Fixtures: 2 ETC Source 4 Revolution (750w)

Fresnels:
- REPERTORY PLOT – double hung top-light
- 10 Strand 6” (750w)
- 30 Strand 8” (1000w)

PARs: (available inventory)
- 14 PAR 64 (1000W) various lamps
- 4 PAR 64 ACL
- 4 Source 4 Parnel (500w)

Strip Lights:
- 22 12 light, 3 circuit, R40 strips (120w)
- 3 12 light, 3 circuit, T-3 strips (1000w) - Cyclorama
- 2 6 light, 3 circuit, T-3 strips (1000w) - Cyclorama
- 6 3 light, 3 circuit, T-3 strips (1000w) - Cyclorama
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LIGHTING EQUIPMENT/INVENTORY cont.

Fog/Haze:  
1 Antari X-310 Fazer  
1 Rosco Fogger  
1 55 gal Dry Ice Fogger

Miscellaneous equipment:  
12 Wybron M Fader scrollers with fittings for Source 4 ellipsoidals or PAR 64/8" Fresnel

6 21’ booms with 50# bases (1-1/2” sch 40 pipe)  
6 25# bases (1-1/4” sch 40 pipe)  
18” sidearms  
24” sidearms  
6” barndoors  
8” barndoors

Ladders:  
12’ A-frame with center extension  
a variety of other smaller ladders available

Lifts:  
Genie AWP-30S telescoping lift (29.5’, single person)  
Genie GS-1930 scissor lift (19’, two person)

CIRCUIT DISTRIBUTION

324 available ETC Sensor D20 Dimmers, wired dimmer per circuit.  
All dimmers 2.4 kw unless noted otherwise.  
14 dimmers dedicated for houselights and worklights.

<table>
<thead>
<tr>
<th>FOH Circuits</th>
<th>SL</th>
<th>SR</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOH</td>
<td>4-5</td>
<td>6-7</td>
</tr>
<tr>
<td>Box Booms</td>
<td>1-3</td>
<td>8-10</td>
</tr>
<tr>
<td>#2 AP</td>
<td>11-22</td>
<td>23-34</td>
</tr>
<tr>
<td>#1 AP</td>
<td>56-76</td>
<td>35-55</td>
</tr>
<tr>
<td>Apron Tower</td>
<td>279-286</td>
<td>237-244</td>
</tr>
<tr>
<td>#0 AP (Breakout #1)</td>
<td>197, 198, 199, 200, 201, 209, 210, 211, 212</td>
<td></td>
</tr>
<tr>
<td>#0 AP (Breakout #2)</td>
<td>213, 219, 220, 221, 228, 229, 230, 231, 232</td>
<td></td>
</tr>
</tbody>
</table>

(Note: #0 AP circuits are duplicated on 4th Electric!)

<table>
<thead>
<tr>
<th>Stage Floor Circuits</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra Pit</td>
<td>287-290</td>
<td>293-296</td>
</tr>
<tr>
<td>Proscenium Wall (@ 10’ - 0”)</td>
<td>276-278</td>
<td>247-249</td>
</tr>
<tr>
<td>Proscenium Wall (@ 1’ - 0”)</td>
<td>274, 275</td>
<td>245, 246</td>
</tr>
<tr>
<td>Floorpockets: #1</td>
<td>271-273</td>
<td>250-252</td>
</tr>
<tr>
<td></td>
<td>268-270</td>
<td>253-255</td>
</tr>
<tr>
<td></td>
<td>265-267</td>
<td>256-258</td>
</tr>
</tbody>
</table>
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Upstage Center  259, 260, 261, 262, 263, 264

Electric Battens (circuits evenly spaced along pipe)
#1 Electric  77-98  99-119
#1A Electric  120-126
#2 Electric  127-142  143-158
#2A Electric  159-164
#3 Electric  165-180  181-196
#4 Electric  197-214  215-232

Grid Circuits (Socapex drops)
Box #1  299-304  317-322
Box #2  305-310  232-328
Box #3  311-316  329-334

Lower Loading Bridge (Socapex #1) SR only  335-340
Lower Loading Bridge (Socapex #2) SR only  341-346

Houselights  356, 357, 358, 359
Worklights #1AP  361
Worklights #1E  362
Worklights #2E  363
Worklights #3E  364
Worklights #4E  365
Fly rail worklight  366
Worklights pit  367
Grid worklights  369

POWER

Company Switches currently not available.
SOUND SYSTEM/INVENTORY

The Front of House Mix Position is an open platform located, at the rear of the house, slightly right of center. FOH control area is not enclosed.

The FOH board is permanently located in the rear of the orchestra and DOES NOT MOVE.

NOTE: Input lines and returns are under renovation as of September 2011; all feeds to/from stage handled with temporary snake runs during renovation.

Front of House Mix Position:
- Yamaha M7CL 48 (V3.55)
  - 48 inputs mic/line, 4 stereo inputs, 8 DCA’s, 16 Mixes, 8 Matrices. 16 assignable OMNI outputs, Stereo Master Fader, Mono Fader, LCR supported.
  - Built in Effects rack, up to 16 Graphic EQs can be patched to any output.
  - Built in Effects rack: Reverbs, Delay, Flange, Phaser etc.
  - Any two dynamic processors: Compression, Gate, Expander, De-Esser, Ducker, can be inserted on any input and/or output channel, post or pre EQ.
  - 4 band parametric EQ can be inserted on any input and/or output channel
  - MIDI in/out.
  - 3 - MY16-AT- ADAT Slot Cards installed for a total of 48 channels of additional assignable outputs.
- Mac Pro
  - Mac OS 10.6.8, 2 x 2.66 GHz dual core Intel, 2 GB 667 MHZ DDR
  - 23” Cinema HD display
  - Q-Lab 2, Pro Tools 8, Logic 9, M-box
- Outboard effects rack
  - 2 Sony CD Players, CDP-D11
- Clear-Com

House Speaker Systems
Standard House speaker system is configured as two separate Ground Stacks each positioned on stage left and stage right, respectively, to bring the stereo image down to audience level. One Ground Stack consists of one full range enclosure on top of a sub-woofer enclosure.
- 2 – QSC HPR 153i (Full range enclosure)
- 2 – QSC HPR 18li (Sub-woofer enclosure)

Alternate House Speaker configurations:
- 1 – Community RS220 (may be hung above the stage as a center fill)
- 2 – EAW JF50 (may be added on stage, at audience level for center fill)

Effects Speakers may be added anywhere on stage for theater productions.
- 4 – JBL 4691B Cabaret series.
Stage Monitor Systems
Up to eight separate Monitor Mixes may be provided for on stage audio fold-back. The following speakers are available in a variety of configurations.
- 4 - Yamaha S2115 Hii (floor wedges)
- 4 - Toa SM-75 (mini hot spot speakers)
- 2 - Toa 38-SD (installed on AP catwalk facing down towards the stage, as audio fold-back)
- 1 – Yamaha SM10H ii
- 1 – EV FM12-2

Other Speakers Available
- 2 - JBL EON G2
- 2 - JBL EON
- 3 - JBL EON G2 Subs
- 4 – EAW VR62
- 2 JBL MR825 series

Microphone Inputs and Microphones
Input lines and returns are currently under renovation: All feeds to stage and are handled with temporary audio snakes. The following provisions are currently available for mic inputs AND monitor mixes.

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Model</th>
<th>Qty Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shure</td>
<td>SM 57</td>
<td>11</td>
</tr>
<tr>
<td>Shure</td>
<td>SM 58</td>
<td>14</td>
</tr>
<tr>
<td>Shure</td>
<td>SM 78</td>
<td>4</td>
</tr>
<tr>
<td>Shure</td>
<td>Beta 87A</td>
<td>4</td>
</tr>
<tr>
<td>Sennheiser</td>
<td>MD 421</td>
<td>7</td>
</tr>
<tr>
<td>Sennheiser</td>
<td>MD 441</td>
<td>1</td>
</tr>
<tr>
<td>AKG</td>
<td>C 414B</td>
<td>2</td>
</tr>
<tr>
<td>AKG</td>
<td>C 414 EB (Black)</td>
<td>1</td>
</tr>
<tr>
<td>AKG</td>
<td>C 414 EB (Silver)</td>
<td>1</td>
</tr>
<tr>
<td>AKG</td>
<td>C 452 EB</td>
<td>2</td>
</tr>
<tr>
<td>AKG</td>
<td>SE 300 B</td>
<td>4</td>
</tr>
<tr>
<td>AKG</td>
<td>D 112</td>
<td>1</td>
</tr>
<tr>
<td>EV</td>
<td>RE 20</td>
<td>1</td>
</tr>
<tr>
<td>EV</td>
<td>535 (Omni)</td>
<td>3</td>
</tr>
<tr>
<td>Crown</td>
<td>PCC 160</td>
<td>4</td>
</tr>
<tr>
<td>Shure</td>
<td>Beta 98</td>
<td>3</td>
</tr>
<tr>
<td>Beyerdynamic</td>
<td>Soundstar mkII</td>
<td>1</td>
</tr>
<tr>
<td>Audio Technica</td>
<td>Pro 45 (White)</td>
<td>4</td>
</tr>
<tr>
<td>Audio Technica</td>
<td>Pro 45 (Black)</td>
<td>4</td>
</tr>
<tr>
<td>Whirwind</td>
<td>Direct Boxes</td>
<td>9</td>
</tr>
</tbody>
</table>
Wireless Microphones
Eight channels of wireless microphones are available for an additional rental charge.

- **EM 2050 (Dual Channel)**
- **Countryman E6**
- **Sennheiser SK2000XP (bodypacks)**
- **Sennheiser SKM2000 (handheld)**
- **Sennheiser**

HEARING ASSIST SYSTEM
None available. (Sennheiser Infrared Assistive Listening System is currently offline.)

MONITOR AND PAGING SYSTEM:
Paging system located backstage left on the proscenium wall, with audio monitors to second floor control booth (lighting), greenroom, all dressing rooms and makeup room.

PRODUCTION COMMUNICATION
A one channel Clear-Com system serves as production communication. Inputs are located Stage Left, Stage Right, Upstage Center, Orchestra Pit, on the Catwalk AP, on the fly-rail system, at the Audio mix position, at center of the house for the tech table, and in the control booth for stage manager, and for the lighting operator.
RIGGING AND DRAPERIES

All line sets over the stage are manual single purchase line sets on T-track. There are 44 available linsets (see summary below.)
Distance between lift lines is c. 13’ – 0”. Due to lift line distance, point loads at mid-span limited to c. 110 lbs. Maximum arbor capacity is c. 400 lbs above pipe weight on all linesets.
Most battens are 1-1/2” sch 40 single pipes (some older pipes are 1-1/4” sch 40 black pipe.) Some leg lines use shop-made truss extensions for full wing coverage.
Batten length varies from 42’ – 0” to 68’ – 0”.
Most battens will fly to 50’ – 0”.

Electrics #1-4 and #2AP are ribbon truss.
Electrics have various height limits due to cable picks.

Lock rail and traveler lines are all located SR.
Mid-rail loading gallery on SR only, positioned 17’ - 5” from stage floor to gallery floor,
20’-11” to top of railing.
No pin rail systems available.

#2 AP Electric is motorized, not for in show travel. Load capacity c. 1200 lbs.

**PTS Technical Director has final say over all rigging decisions.**

Lineset and Rigging Summary – Typical House Hang:

<table>
<thead>
<tr>
<th>FOH C</th>
<th>FOH Center</th>
<th>Box Boom</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOH R</td>
<td>FOH House Right</td>
<td>Box Boom</td>
</tr>
<tr>
<td>FOH L</td>
<td>FOH House Left</td>
<td>Box Boom</td>
</tr>
<tr>
<td>BB R</td>
<td>Box Boom House Right</td>
<td>Box Boom</td>
</tr>
<tr>
<td>BB L</td>
<td>Box Boom House Left</td>
<td>Box Boom</td>
</tr>
<tr>
<td>2AP</td>
<td>#2 AP Electric</td>
<td>Motorized Lineset</td>
</tr>
<tr>
<td>1AP DS</td>
<td>#1 AP Electric</td>
<td>Grid/Curved Pipe</td>
</tr>
<tr>
<td>1AP US</td>
<td>#1 AP Electric</td>
<td>Grid/Curved Pipe</td>
</tr>
<tr>
<td>Tower R</td>
<td>SR Apron Tower</td>
<td></td>
</tr>
<tr>
<td>Tower L</td>
<td>SL Apron Tower</td>
<td></td>
</tr>
<tr>
<td>0AP DS</td>
<td>#0 AP Audio</td>
<td>Grid</td>
</tr>
<tr>
<td>0AP US</td>
<td>#0 AP Electric</td>
<td>Grid</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>0</th>
<th>Fire Curtain</th>
<th>0’ – 6”</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Portal Border</td>
<td>1’ – 0”</td>
</tr>
<tr>
<td>2</td>
<td>Main Curtain – Maroon Velour</td>
<td>Traveler</td>
</tr>
<tr>
<td>2A</td>
<td>False Proscenium Legs</td>
<td>Dead Hung</td>
</tr>
<tr>
<td>3</td>
<td>Empty</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Empty</td>
<td>hits electric</td>
</tr>
<tr>
<td>5</td>
<td>#1 Electric</td>
<td></td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
<td>Height/Width</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>6</td>
<td>#1A Electric</td>
<td>5’ – 5”</td>
</tr>
<tr>
<td>7</td>
<td>Empty</td>
<td>6’ – 4”</td>
</tr>
<tr>
<td>8</td>
<td>#1 Border</td>
<td>6’ – 11”</td>
</tr>
<tr>
<td>9</td>
<td>#1 Legs</td>
<td>7’ – 5”</td>
</tr>
<tr>
<td>10</td>
<td>MS Traveler – Grey Velour</td>
<td><strong>Traveler</strong></td>
</tr>
<tr>
<td>11</td>
<td>Screen</td>
<td>8’ – 6”</td>
</tr>
<tr>
<td>12</td>
<td>Empty</td>
<td>8’ – 11”</td>
</tr>
<tr>
<td>13</td>
<td>#2 Electric</td>
<td>10’ – 3”</td>
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<tr>
<td>14</td>
<td>#2A Electric</td>
<td>11’ – 11”</td>
</tr>
<tr>
<td>16</td>
<td>Empty</td>
<td>12’ – 3”</td>
</tr>
<tr>
<td>17</td>
<td>#2 Border</td>
<td>12’ – 10”</td>
</tr>
<tr>
<td>18</td>
<td>#2 Leg</td>
<td>13’ – 3”</td>
</tr>
<tr>
<td>19</td>
<td>Empty</td>
<td>13’ – 10”</td>
</tr>
<tr>
<td>20</td>
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<td>14’ – 4”</td>
</tr>
<tr>
<td>21</td>
<td>Empty</td>
<td>14’ – 11”</td>
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<td>15’ – 4”</td>
</tr>
<tr>
<td>23</td>
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<td>15’ – 11”</td>
</tr>
<tr>
<td>24</td>
<td>#3 Electric</td>
<td>16’ – 8”</td>
</tr>
<tr>
<td>25</td>
<td>Empty</td>
<td>17’ – 10”</td>
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<td>19’ – 9”</td>
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<td>Empty</td>
<td>20’ – 3”</td>
</tr>
<tr>
<td>31</td>
<td>#3 Border</td>
<td>20’ – 10</td>
</tr>
<tr>
<td>32</td>
<td>#3 Leg</td>
<td>21’ – 3”</td>
</tr>
<tr>
<td>33</td>
<td>OUT OF SERVICE</td>
<td>21’ – 8”</td>
</tr>
<tr>
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<td>22’ – 1”</td>
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<td>22’ – 7”</td>
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<tr>
<td>36</td>
<td>#4 Electric</td>
<td>24’ – 6”</td>
</tr>
<tr>
<td>37</td>
<td>US Traveler – Black Velour</td>
<td><strong>Traveler</strong></td>
</tr>
<tr>
<td>38</td>
<td>Empty</td>
<td>26’ – 10”</td>
</tr>
<tr>
<td>39</td>
<td>Empty</td>
<td>27’ – 5”</td>
</tr>
<tr>
<td>40</td>
<td>OUT OF SERVICE</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Empty</td>
<td>31’ – 0”</td>
</tr>
<tr>
<td>42</td>
<td>Cyclorama – Natural Muslin</td>
<td></td>
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<tr>
<td>43</td>
<td>Empty</td>
<td>33’ – 6”</td>
</tr>
<tr>
<td>44</td>
<td>US Black and Star Drop</td>
<td><strong>Star Drop</strong></td>
</tr>
</tbody>
</table>

**Soft Goods:**

Main Curtain/Grand Drape: maroon 24 oz. velour with lining, 2 pieces 21’ – 6” h x 48’ - 0” w, sewn with 150% fullness. Operates from SR.
False Proscenium Leg: soft flat covered in black duvetyne, 20’ – 0” h x 5’ – 9” w, dead hung on short track with limited ability to position onstage/offstage.
Portal border: black duvetyne, 6’ – 0” h x 50’ – 0” w, sewn flat.
Legs: 4 pair, 24 oz. black velour, 27’ – 8” h x 15’ – 0” w, sewn flat.
Borders: 3 each, 24 oz. black velour, 9’ – 0” h x 59’ – 0” w, sewn with 100% fullness.
CSULA • The State Playhouse

Mid-stage traveler: grey 24 oz. velour, 2 pieces, 21’ – 10”h x 42’ – 5”w”, sewn with 150% fullness. Operates from SR.
Up-stage traveler: black 21 oz. velour, 2 pieces 23’ – 0”h x 28’ – 0”w, sewn flat. Operates from SR.
Scrim: 1 white sharkstooth scrim, 30’ – 0”h x 72’ - 0”w, height limits ability to fly out of sightlines.
Scrim: 1 black sharkstooth scrim, 26’ – 0”h x 60’ – 0”w.
Cyclorama: seamless natural muslin, 30’ – 0”h x 90’ – 0”, height limits ability to fly out of sightlines, must trip to fly out of sightlines.
Upstage Black/Star Drop: several black velour panels (30’ – 0”h) on last line set with 3-6 circuits of twinkle lights (in various states of disrepair – enough to make a decent star effect.) Height limits ability to fly out of sightlines or make back wall visible.
CSULA • The State Playhouse

MUSIC AND ORCHESTRA EQUIPMENT

Choral/Orchestra Shell:
Eight sections of 6’ Wenger folding shell, white, are available for traditional choral or orchestra arrangement (1974 vintage.)

Risers:
Ten pieces of Steel Deck 4’ x 8’ risers are available, but are also shared with the Music Hall, with CSULA academic music activities getting priority usage. Stock legs include 8”, 12”, 16”, 24” and 48” nominal rises.

Corner pieces are NOT available for making curved seating arrangements.

Choral Risers:
Seven sections of four-tier Wenger standing risers, green, for traditional choral arrangement (1972 vintage.)

Piano:
Two pianos are available and shared with the Music Hall, with CSULA academic music activities getting priority usage.

• 9’ Steinway Concert “D” Grand.
• 9’ Yamaha Concert Grand.
• One upright rehearsal/warm-up piano is located in the Men’s Dressing Room, and is infrequently tuned. It may be relocated to stage or other location with prior permission.

Concert Furniture:
• single and double artist’s piano bench.
• 54 Wenger straightback chairs.
• 54 Wenger black concert music stands.
• 30 music stand lights.
• Conductor’s riser 3’ x 3’ x 8” painted black.
PROPS AND OTHER EQUIPMENT

Stage manager’s console:
Two stage manager’s consoles are available, a single lectern-sized station and a larger podium-sized station. Both may be moved to either wing, with headset connections run to any location.

Platforms:
Ten pieces of Steel Deck 4’ x 8’ risers are available, but are also shared with the Music Hall, with CSULA academic music activities getting priority usage. Stock legs include 8", 12", 16", 24" and 48" nominal rises. Corner pieces are NOT available for making curved platform arrangements.

A variety of platforms (4’ x 8’, 3’ x 8’, 2’ x 8’, 1’ x 8’, 4’ x 6’, 4’ x 4’, 4’ x 3’, 4’ x 2’, etc.) are available and can be built to suit by PTS crew. Exact inventory varies as CSULA production needs demand some to be occasionally taken out of service and new ones to be constructed. Please consult with the Technical Director to see if our stock will suit your needs.

Dance Floor:
Black Marley, matte finish, .05” thick
Five (5) pieces each 5’-3” wide by 52’-6” long, 26’-3” total depth from false proscenium to upstage edge.
One (1) piece for apron, 5’-3” wide, fits between onstage towers and locks out use of Pit Lift.

Lecterns:
Two podiums are available, one oak finished with CSULA logo on the front and one plain, painted black.
ADDITIONAL POLICIES

Food and drink:
No food, drink, or chewing gum is allowed in any of the classrooms, theatres, booths, dressing rooms, backstage, onstage, or in the seating areas. Water is allowed only in sealed, plastic containers, such as bottled water or sports bottles. Keep all food and drink in the greenroom and outside only.

Open flame including stage smoking:
All use of open flame must have prior approval of the Los Angeles County Fire Marshall. Smoking is not allowed in any building and must be kept to designated outdoor areas. Campus policy prohibits smoking within 25’ of all doorways. All scenery must comply with applicable regulations concerning flame retardancy.

Stage Weaponry:
All stage weaponry usage must receive clearance by University Police before any stage weapons may be brought on campus to be used on stage. University Police will make final determinations regarding what kind of weaponry and live gunfire will be allowed and under what restrictions.