CONCERT HALL
TECHNICAL SPECIFICATIONS

1523 SEAT PROSCENIUM THEATER WITH FLY LOFT

DEPARTMENT CONTACTS

Rob Collier  Technical Director  (760) 839-4145
Stefanie Vazquez  Technical Production Manager  (760) 839-4182
Kyle Knightfor  Technical Production Supervisor
Nathan Woods  Master Carpenter & Union Steward  (760) 839-4154
Amber Steinbeck  Master Electrician
Victoria Rodriguez  Head Audio Engineer

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Introduction

The California Center for the Arts, Escondido (CCAE) is located next to the City of Escondido’s award-winning City Hall, and is the second component in the City’s Civic Center project created to establish the downtown as the heart of the community. The Center’s gala opening, which attracted more than 10,000 people, was in October of 1994.

The CCAE is comprised of four facilities. The Concert Hall is a 1523 seat proscenium theater/concert hall. The Center Theater is a fully-equipped 404 seat proscenium theatre. The 9000 square foot Conference Center has five ballrooms in addition to meeting and break-out rooms. The Museum with three galleries and four studios completes the twelve acre Center.

The Center was designed by the firm of Moore Ruble Yudell of Santa Monica, CA. The General Contractor on the project was McKee Construction Company. Theatre consultation was by Theatre Projects Consultants, Inc. The acoustician was The Talaske Group.

The Center Mission Statement

With a mission of bringing people together to discover, create and celebrate both the visual and performing arts, the California Center for the Arts, Escondido is the cultural center of North San Diego County.

The Technical Production Department Mission Statement

The CCAE Technical Production Department is dedicated to providing courteous, efficient, quality service to its clients---whether they are from outside organizations or from other CCAE departments---while also providing a safe and healthy working environment for its employees at all times. Department employees recognize that successful live performances and events are a collaborative effort that require a high degree of cooperation, teamwork, organization, flexibility, and shared information.

The Technical Production Department

The Technical Production Department consists of the Technical Director, Technical Production Manager, Technical Supervisor, Master Carpenter/Rigger, Assistant Carpenter, Master Electrician, Assistant Electrician, Head Audio Engineer, and Audio Assistant.

All Center equipment will be set up, operated, and taken down by Center personnel.
Union Jurisdiction

The Concert Hall operates under agreements and partnerships with Locals 122 and 905 of the International Alliance of Theatrical Stage Employees, the professional stagehands and wardrobe unions in San Diego. The Center adheres to work standards and conditions established by the I.A.T.S.E. to provide productions with professional stage and wardrobe crews and a safe work environment.

Intern Program

The Technical Production Department administers a Stage Technician Intern Program. Under certain circumstances, interns will fill selected positions and work alongside union stagehands on specific events.

Fire Codes

It is the policy of the Center to fully comply with all city, county, state, and federal safety and fire regulations. The County of San Diego’s codes are among the strictest in the country.

All sets, props, and other items brought into the facilities by outside companies must be flameproofed in full compliance with all applicable city, county, state, and federal codes. Proof of flame retardancy must be provided at the time of load-in. All sets, props, and other items brought into the facilities by outside companies must also meet safety standards established by the CCAE Technical Production Department. The Technical Director reserves the right to prohibit the entry of any item failing to comply with fire codes and/or safety standards. In addition, no equipment may be set up on the stage that will in any way impede the operation of the fire curtain.

The use of special effects equipment, including, but not limited to, smoke machines, fog machines, and all types of pyrotechnic equipment, as well as the use of candles, cigarettes, and all types of flames, is subject to the advance approval of the Technical Director and the City of Escondido Fire Marshal. Please note: The Technical Director has denied permission in the past to companies that didn’t obtain advance approval to use special effects in their shows. Even if you think that what you’re bringing in is not a big deal, the City of Escondido does.

Any equipment that necessitates the disabling of the theatre’s smoke system to operate will require a fire watch by a representative from the Escondido Fire Department. The cost for this fire watch will be passed on to the company bringing in the equipment.

The fire codes also apply to any equipment set up in the house. The placement of consoles, cable runs, videotaping equipment, etc. is subject to the approval of the Center’s Technical Director and/or House Manager, and, in some cases, the City of Escondido Fire Marshal.

Smoke-Free Facilities

In accordance with California state law, all of the buildings comprising the Center are smoke-free facilities. Certain outdoor spaces have been designated as smoking areas and have been outfitted with ash cans.
Stage Specifications

**Stage Floor Construction:**
NovaPly, painted black, on 2” x 6” sleepers on neoprene pads.

Refer to the appropriate letter on the drawing:

(A) Plaster Line to Back Wall  45’-0”
(B) Apron to Back Wall        47’-8”
(C) Lift #2 to Back Wall      63’-8”
(D) Lift #1 to Back Wall      56’-8”
(E) Lift #1                    50’-0”W x 9’-0”D
(F) Lift #2                    53’-0”W x 7’-0”D

Please note: If Lift #1 is used, 36 seats are killed. If both Lifts #1 and #2 are used, a total of 89 seats are killed.

(G) Stage Width -
   Useable Space from SR wall to Locking Rail  85’-9”
   If Rail is in use                            82’-0”

(H) Proscenium Opening - variable  45’-0” to 54’-6”

(I) Curtain Line to Apron  4’-9”
   (I1) To Lift #1 Apron  13’-9”
   (I2) To Lift #2 Apron  20’-9”

(J) Curtain Line to Back Wall  42’-0”

Please note: The wing space will be affected by the proscenium opening that is set. The wing space ranges from a maximum of 20’-0” to a minimum of 8’-6”. The wider proscenium openings also affect the space available at the locking rail.

The following measurements are not specified on the drawing:

(K) Proscenium Height  31’-4”
(L) Height to under:
   Pin Rail  29’-0”
   Mid-Bridge  50’-0”
   Loading Bridge  74’-0”
   Upper Loading Bridge  83’-0”
   Grid  84’-0”
Stage Specifications – continued

(M) House Floor to Stage 3'-6"
(N) Crossover upstage of last lineset 4'
(O)  

Orchestra Pit capacity

Lift #1 35 Musicians
Lift #1 and 2 50 Musicians

Please note: The lifts have four fixed positions: Stage, House, Seats, and Pit levels. They may not be operated during a performance.

(P) Projection Distances:
1) Control Booth to Apron 89'
2) First Balcony to Apron 83'
3) Second Balcony to Apron 86'
4) 1st Bridge to Apron 68'
5) 2nd Bridge to Apron 81'
6) 3rd Bridge to Apron 111'
7) Spotlight Booth to Apron 111'

Stage Equipment

Please note: The use of all stage equipment is subject to availability and must be requested in advance.

<table>
<thead>
<tr>
<th>Item(s)</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairs, black Wenger Musician</td>
<td>100</td>
</tr>
<tr>
<td>Chairs, black Wenger Cello</td>
<td>6</td>
</tr>
<tr>
<td>Chairs, black folding plastic</td>
<td>75</td>
</tr>
<tr>
<td>Dance floor, Harlequin (Double sided black/white)</td>
<td>7 pieces</td>
</tr>
<tr>
<td>Flags, California</td>
<td>1</td>
</tr>
<tr>
<td>Flags, United States</td>
<td>1</td>
</tr>
<tr>
<td>Music Stands, Wenger</td>
<td>75</td>
</tr>
<tr>
<td>Music Stand lights, Universal Klip-lite</td>
<td>75</td>
</tr>
<tr>
<td>Piano, 9' Steinway Grand</td>
<td>1</td>
</tr>
<tr>
<td>Podium, conductors, grey Wenger (two piece)</td>
<td>1</td>
</tr>
<tr>
<td>Riser legs: 8&quot;, 16&quot;, 24&quot;, 32&quot;</td>
<td>10 sets each</td>
</tr>
<tr>
<td>Riser tops, Wenger, 4' x 8' orchestra</td>
<td>19</td>
</tr>
<tr>
<td>Choir riser, Wenger 4 step</td>
<td>8 pieces</td>
</tr>
<tr>
<td>Symphony shell with towers and ceilings</td>
<td>1</td>
</tr>
</tbody>
</table>
Sound System

A. FOH Mix Position:

The house console is located on a 13’ by 8’ platform located in the center of the Parterre section. The Audio Engineer is just under the lip of the Mezzanine and has a direct view of the Left and Right arrays.

B. House Console: Yamaha Rivage PM5 CS-R5/ Twinlane

1. FOH Rack:

   - DSP-RXRPIO222
   - 1 - HY256 - TL
   - 1 - HY144-D-SRC: Dante audio network protocol, handles 144/144 in and out at up to 96 khz/32 bit digital audio.
   - 2 x RY16-ML-SILK: 32 - channel analog inputs.
   - 8x8 analog Omni in/out on the back of the console.

2. Stage Rack:

   - RPIO 622
   - 3 x RY16-ML-SILK: 48 - channel analog inputs.
   - 2 x RY16-DA: 32 - channel analog outputs
   - 1 x RY16-AE : 16 - channel digital AES/EDU
   - 1 - HY144-D-SRC: Dante audio network protocol, handles 144/144 in and out at up to 96 khz/32 bit digital audio.
   - (Stage Rack is located in an offstage room, routing is done through analog infrastructure via “sound--boxes” on stage)

C. Loudspeaker System:

1. Left & Right Arrays:

   - Each consist of 12 x L-Acoustics’ Kara 2-way modular WST enclosures; bi-amplified
   - Enclosures are arranged into four zones; Orchestra, Parterre, Mezzanine and the First Balcony

3. Subwoofers:

   - Totaling 8, four L-Acoustics’ SB18s are arranged in a cardioid pattern on either side of stage just offstage of the proscenium arch.
4. Front Fills:

- There are two front fill systems: recessed-installed in the apron and those placed on the apron in a “rock & roll” fashion.
  
    a. Installed: Consist of 8 x L-Acoustics’ 5XT passive 2-way coaxial enclosures recessed into the front of the apron.
  
    b. Rock & Roll: Consist of 6 x L-Acoustics’ 8X passive 2-way coaxial enclosures evenly spaced on top of the apron.

5. Balcony Delays:

- In addition to the main arrays there are enhancement speakers recessed into the ceiling for the Second Balcony. They consist of three VUE Audiotecnik A-10’s; passive 2-way enclosures.

6. Fold-back:

- Our package consists of (13) x JBL SRX712m two way, bass reflex stage monitors.
  
- Please note: A total of eight monitor loops can power two monitors each.

7. Assisted Listening

- William’s Sound PPA T45 FM System

D. Processing:

- All processing including but not limited to: Array Morphing, System Alignment, Gain Staging and EQ is done via LA Network Manager.
  
- A Soundweb London BLU-806 is used to control the following: Hearing Impaired Systems, Back Stage Program Feed, Lobby Program Feed and a Backstage Paging System.
E. Audio Power Distribution and Amplified Controllers:

1. Power Distribution

- All audio/video power shares a common-isolated ground separate from other systems and/or building functions.

- A 150A Service Up-Right feeds a dedicated Audio Distro Down-Right

- In addition to the L21-30 outputs dedicated to the powering of the LA-RAKs, there are an additional three L21-30 outputs available for stage power, each capable of supplying three 20a breakered circuits anywhere onstage via a “dog-house.”

- All additional audio/video stage power will be supplied from the Orange outlets (indicating the isolated ground) located on all stage walls.

2. Amplified Controllers

- 2 x L-Acoustics’ LA RAKs (each consisting of 3 x LA8s) power the Main Arrays and Subs.

- An additional L-Acoustics’ LA8 powers both the installed and “Rock & Roll” Front Fills.

- A L-Acoustics’ LA4X powers the Balcony Fills.

- 4 x Crown XTii 6002’s power the Loudspeaker Loops for Fold-back

F. Microphones and Direct Boxes:

*Please note: All specific microphone requests must be made in advance and are subject to availability.*

1. Microphones:

- (4) x AKG C-460-B w/ #61 Cardioid Capsules
  
  3 - AKG # 61 Cardioid Capsules
  
  2 – AKG # 62 Omnidirectional Capsule

- (4) x AKG #63 Super-Cardioid Capsules

- (4) AKG C-414 XLII (Two Stereo Matched Pairs)

- (3) AKG C3000
- (1) AKG D112
- (1) Electro-Voice RE-20
- (2) Neuman KM184 (Stereo Matched Pair)
- (3) Sennheiser MD421
- (4) Sennheiser E604
- (3) Sennheiser E845S
- (8) Shure Beta58
- (2) Shure Beta57
- (1) Shure Beta52
- (1) Shure Beta91
- (1) Shure SM58S
- (4) Shure SM57
- (3) Shure SM81
- (1) Shure SM87

2. Wireless Microphones:

- (2) Shure ULXD4Q quad channel wireless receivers
- (8) Shure ULXD2/Beta 58 handheld wireless transmitters
- (8) Shure ULXD1 Belt Pack Transmitters
- (8) Shure 185 Lavalier Elements
- (6) Countryman E6 Elements
- (1) DPA 4066 headset lavalier.

3. Direct Boxes:

- (10) BSS AR133 Active DI Boxes
- (2) J48 Stereo Active DI Boxes

G. Audio Infrastructure:

1. Sound-boxes:

- Sound-boxes are located throughout the venue, including but not limited to: each corner of the stage, either side of stage on the 30’ level, FOH and the loading dock.
- All Sound-boxes include a one or more of the following, XLR microphone inputs, XLR tie-lines, four channel Clear Com, 50ohm BNC tie-lines and Neutrik Speak-On
Loudspeaker loops for fold-back

2. Input Snakes:

- (2) Whirlwind 12-Channel W1 input snakes are located on both stage right and stage left and can independently reach anywhere onstage and into the Orchestra pit

- (4) Whirlwind 12-Channel Snake heads are available.

- All microphone inputs are unique and patchable

3. Splitters:

- 6 x Switchcraft RMAS8PRO (Jensen Isolation Transformers)

- “The Switchcraft RMAS8PRO is an 8 input, 24 output (3-way) dual transformer isolated audio splitter. A line level pad on each of the 8 input channels allows connection of either mic or line level audio signals. Ground lift switches on each of the 16 transformer isolated outputs help eliminate ground loops. Additionally, a set of 8 direct (non-isolated) outputs enable a permanent and secure connection to phantom power supplies.”

- FOH Supplies Phantom Power.

- The Splitter Rack is located in our offstage patch room and is not available for use with non-house FOH consoles (Avid specific drivelines Ie; BNC digisnake)

4. Monitor Console Snake:

- A 25’ 56 channel Whirlwind W4 snake is located downstage left.

- 48 input channels are fed from the isolated side of our splitter rack. (FOH supplies phantom power.)

- The 8 remaining channels are routed into our fold-back rack for stage monitor control.
H. Sound Pressure Levels:

Due to the potential volume levels available with our FOH system and any system that may come into the building with a show, the California Center for the Arts, Escondido has adopted a very strict policy regarding SPL. The following maximum dB level restrictions have been set for the protection of our audience members, crew, and artists. At no time shall the maximum A-weighted SPL ever reach above 110dB at the Center of House (COH) in Row "N." The Center reserves the right to direct their Head Audio Engineer or his designate to reduce system levels to remain within acceptable SPLs.

<table>
<thead>
<tr>
<th>A-weighted SPL @ COH</th>
<th>Maximum Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>95dB</td>
<td>4 hours</td>
</tr>
<tr>
<td>97dB</td>
<td>2 hours</td>
</tr>
<tr>
<td>100dB</td>
<td>1 hour</td>
</tr>
<tr>
<td>102dB</td>
<td>30 minutes</td>
</tr>
</tbody>
</table>
Dimmers and Control

Control: ETC Gio @5 24k Version 3.2
Location: Control booth at rear of the Orchestra/Parterre sections
Dimmers: Strand CD80/8 (Dimmer per circuit)
        472 @ 2.4Kw
        42 @ 6Kw

Circuits: Pin
Please note: FOH circuits available via DMX

Lighting Fixture Inventory

<table>
<thead>
<tr>
<th>Lighting Hang</th>
<th>Quantity</th>
<th>Wattage</th>
</tr>
</thead>
<tbody>
<tr>
<td>ETC Source 4 – 36 degree</td>
<td>46</td>
<td>750</td>
</tr>
<tr>
<td>ETC Source 4 – 26 degree</td>
<td>64</td>
<td>750</td>
</tr>
<tr>
<td>ETC Source 4 – 19 degree</td>
<td>54</td>
<td>750</td>
</tr>
<tr>
<td>ETC Source 4 – 10 degree</td>
<td>43</td>
<td>750</td>
</tr>
<tr>
<td>ETC Source 4 – 5 degree</td>
<td>21</td>
<td>750</td>
</tr>
<tr>
<td>ETC Source 4 – Parnel</td>
<td>60</td>
<td>750</td>
</tr>
<tr>
<td>ETC ColorSource Cyc</td>
<td>9</td>
<td>133</td>
</tr>
<tr>
<td>Strong Super Trouper Followspots</td>
<td>2</td>
<td>2000 Xenon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>In Storage (available by advance request only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixture</td>
</tr>
<tr>
<td>ETC Source 4 Bodies</td>
</tr>
<tr>
<td>ETC Source 4 – 50 degree</td>
</tr>
<tr>
<td>ETC Source 4 – 36 degree</td>
</tr>
<tr>
<td>ETC Source 4 – 26 degree</td>
</tr>
<tr>
<td>ETC Source 4 – 19 degree</td>
</tr>
<tr>
<td>ETC Source 4 – 10 degree</td>
</tr>
<tr>
<td>ETC Source 4 – 5 degree</td>
</tr>
<tr>
<td>ETC Source 4 Parnel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fixture</th>
<th>Quantity</th>
<th>Wattage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand 8” Fresnelite</td>
<td>17</td>
<td>2000</td>
</tr>
<tr>
<td>Strand 6” Fresnelite</td>
<td>8</td>
<td>1000</td>
</tr>
</tbody>
</table>
**Video Projection Equipment**

**Cable Distance:** From FOH booth to stage 250’, 300’ with Projector hung.

Panasonic PT-RQ22k Projector 4K (5120x3200) DLP 20,000 lumens, 121.3 lbs

Lenses

- **ET-D3LEW50** - Fixed Lens - 200” image @ 10'6”
- **ET-D75LE6** - Zoom Lens - 200” image @ 14’11” - 16’8”
- **ET-D75LE10** - Zoom Lens - 200” image @ 19'8”-28'2”
- **ET-D75LE30** - Zoom Lens - 200” @ image 36' - 70'7”

E-Vision Projector 1080P 8000

E-Vision Series Lens 1.25 – 1.79 : 1

**Screen:**

- **11’ x 19’ Da-Lite** Dual Vision Front and Rear Projection Heavy Duty
- **14’ x 25’ Da-Lite** Dual Vision Front and Rear Projection Heavy Duty

**Playback:** Blackmagic ATEM Television Studio (1080 max resolution) HDMI & SDI

- 1 Macbook Pro (2021) - 32 gigs RAM
- 1 Macbook Pro (2017)

**Signal Conversion and Distribution**

- **4 Decimators** 3g
- **Blackmagic Mini-Converters 3g**
  - 1 HDMI to SDI
  - 3 SDI to HDMI

**POWER DISTRIBUTION**

<table>
<thead>
<tr>
<th>Location</th>
<th>Amps</th>
<th>Distance to Proscenium</th>
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</thead>
<tbody>
<tr>
<td>USL Wall</td>
<td>400 Amps</td>
<td>45’</td>
</tr>
<tr>
<td>SR Wall</td>
<td>400 Amps</td>
<td>25’</td>
</tr>
<tr>
<td>SR Wall</td>
<td>200 Amps</td>
<td>40’ Isolated Ground</td>
</tr>
<tr>
<td>SR Scene Store</td>
<td>400 Amps</td>
<td>45’ Double Neutral</td>
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<tr>
<td>SR Scene Store</td>
<td>400 Amps</td>
<td>45’ Double Neutral</td>
</tr>
<tr>
<td>SR Scene Store</td>
<td>400 Amps</td>
<td>45’ Double Neutral</td>
</tr>
</tbody>
</table>
**Loading**

Loading dock address: 340 North Escondido Boulevard

**Please note:** The Concert Hall dock can accommodate two trucks at a time. Trailers may be left for the length of the engagement. Tractors may also be left if they don’t extend into the fire lane. If they encroach into the fire lane, the tractors must be moved into the adjacent parking lot.

The dock has a slope, so trailers will not be level for loading and unloading. Also, tractor-trailers will have to pull up on Escondido Boulevard and back in from the street.

<table>
<thead>
<tr>
<th>Location</th>
<th>Dock height</th>
<th>Loading Doors to Scene Store</th>
<th>Access doors to Stage from Scene Store USR</th>
<th>Distance from Dock to Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upstage right/stage level</td>
<td>4' with load levelers</td>
<td>(2) - 10'H x 10'W</td>
<td>24'H x 10'W</td>
<td>30'</td>
</tr>
</tbody>
</table>

**Rigging**

Fly rail location: Stage left @ stage level

Pin rail location: SL @ stage level and SL and SR @ 30’ catwalk level

Counterweight linesets---across stage: 57

Motorized linesets---up/down stage: (2) - 1500 lbs.

**Please note:** Upstage/downstage linesets can track on/off stage 15’.

Motorized 1st electric: (1) - 2000 lbs.

Lines per set: (7)

Lineset arbor limit: 1500 lbs.

Batten length:

- #1 - #5 Truss battens: 72'-0”
- #6 Truss batten (1st Electric): 74'-0”
- #7 - #58 Single pipe battens: 64'-0” expandable to 72'-0”

Batten high trim: Typical 82'-9”

Batten travel: 79'-9”
## Draperies

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act curtain</td>
<td>Special Red, (1) pair - 35'H x 35'W</td>
</tr>
<tr>
<td>Grand torms</td>
<td>Special Red, (1) pair - 35'H x 11'W</td>
</tr>
<tr>
<td>Grand valance</td>
<td>Special Red, (1) - 15'H x 72'W</td>
</tr>
<tr>
<td>Full stage drapes</td>
<td>Black, (2) pairs - 35'H x 35'W, 5' overlap</td>
</tr>
<tr>
<td>Legs</td>
<td>Black, (6) pairs - 35'H x 12'W</td>
</tr>
<tr>
<td>Borders</td>
<td>Black, (5) - 15'H x 69'W</td>
</tr>
<tr>
<td>Side masking tabs (Germans)</td>
<td>Black, 29'H x 8 - 1-W</td>
</tr>
<tr>
<td>Scrims</td>
<td>Black sharkstooth, (1) – 32'-6&quot;H x 64'W</td>
</tr>
<tr>
<td></td>
<td>Light grey sharkstooth, (1) - 35'H x 64'W</td>
</tr>
<tr>
<td>Backdrops</td>
<td>White cyclorama, (1) - 35'H x 64'W</td>
</tr>
<tr>
<td></td>
<td>Unbleached muslin bounce, (1) - 35'H x 64'W</td>
</tr>
<tr>
<td>Line Set #</td>
<td>From Prosc.</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>5&quot;</td>
<td>Fire Curtain</td>
</tr>
<tr>
<td>1</td>
<td>1'6&quot;</td>
</tr>
<tr>
<td>2</td>
<td>2'</td>
</tr>
<tr>
<td>3</td>
<td>3'</td>
</tr>
<tr>
<td>4</td>
<td>4'</td>
</tr>
<tr>
<td>5</td>
<td>4'6&quot;</td>
</tr>
<tr>
<td>6</td>
<td>5'6&quot;</td>
</tr>
<tr>
<td>7</td>
<td>7'</td>
</tr>
<tr>
<td>8</td>
<td>1st Orchestra Ceiling</td>
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<tr>
<td>9</td>
<td>9'6&quot;</td>
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<td>10</td>
<td>10'</td>
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<td>11</td>
<td>11'</td>
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<td>12</td>
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<td>14</td>
<td>12'6&quot;</td>
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<tr>
<td>15</td>
<td>13'</td>
</tr>
<tr>
<td>16</td>
<td>13'6&quot;</td>
</tr>
<tr>
<td>17</td>
<td>14'6&quot;</td>
</tr>
<tr>
<td>18</td>
<td>15'</td>
</tr>
<tr>
<td>19</td>
<td>15'6&quot;</td>
</tr>
<tr>
<td>20</td>
<td>16'</td>
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<td>21</td>
<td>16'6&quot;</td>
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<td>22</td>
<td>17'</td>
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<td>23</td>
<td>17'6&quot;</td>
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<td>24</td>
<td>18'</td>
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<tr>
<td>25</td>
<td>18'6&quot;</td>
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<tr>
<td>26</td>
<td>19'</td>
</tr>
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<td>27</td>
<td>20'</td>
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<td>28</td>
<td>21'</td>
</tr>
<tr>
<td>29</td>
<td>22'</td>
</tr>
<tr>
<td></td>
<td>22'6&quot;</td>
</tr>
</tbody>
</table>

** Dedicated lineset
Dressing Rooms

Ten dressing rooms designed for 56 people. Unless noted, all dressing rooms have make-up lights, mirrors, chairs, sink, toilet, and shower. The location of all dressing rooms is upstage left.

Stage Level:

<table>
<thead>
<tr>
<th>Room</th>
<th>Mirrors</th>
<th>Maximum Capacity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>8</td>
<td>Shared Toilet next door</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>8</td>
<td>Shared Toilet next door</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

Second Level: Accessible via stairs and elevator

<table>
<thead>
<tr>
<th>Room</th>
<th>Mirrors</th>
<th>Maximum Capacity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>8</td>
<td>16</td>
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<tr>
<td>9</td>
<td>10</td>
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<tr>
<td>10</td>
<td>10</td>
<td>20</td>
<td></td>
</tr>
</tbody>
</table>

Wardrobe Room:

Location: Upstage right
Dimensions: 15'-7” x 12’8” (Counter along one wall)
Equipment available:
- Washer – (1)
- Dryer – (1)
- Steamers – (2)
- Irons – (2)
- Ironing boards – (2)

Rehearsal Studio:

Please note: The availability of the Rehearsal Studio must be requested in advance. Dance shoes only must be worn in the Studio. No food or water is allowed. The maximum number of people allowed in the Rehearsal Studio is 125 when it is completely cleared of equipment.

Location: Upstage left
Width of studio: 52’-5”
Depth of studio: 36’-7”
Equipment available:
- Permanent and portable barres,
- Harlequin Reversible dance floor,
- mirrors, upright piano, boom box.
Visiting Production Office:

The Visiting Production Office is equipped with a desk and chair. Tables may be added to create additional work space. Telephone and internet lines are available, but must be requested in advance. Charges for the lines will apply.

Location: Upstage right
Dimensions: 13’-1” x 8’-2”

Green Room:

The Green Room is equipped with chairs, couches, and tables. Telephone and internet lines are available, but must be requested in advance. Charges for the lines will apply.

Location: Upstage left
Maximum Capacity: 15
Directions to the Concert Hall Loading Dock
340 North Escondido Boulevard, Escondido, CA 92025

FROM SAN DIEGO:
- Take Interstate 15 north to the Valley Parkway exit---turn right.  
  When you can, get in the center lane.
- Valley Parkway splits off and becomes a one-way street named Second Avenue.  
  The left lane becomes a “must exit” lane. Stay in the center lane.
- Go to Escondido Boulevard---turn left.
- You’ll cross Grand Avenue and Valley Parkway.
- The Arts Center will be on your right. The first two driveways on the right are for the patron drop-off at  
  the front of the Concert Hall.
- Turn right into the third driveway to park at the loading dock.

FROM LOS ANGELES AND COASTAL ORANGE COUNTY:
- Take Interstate 5 south to Highway 78 east. (Do not take Highway 76!) 
- Follow Highway 78 east to the end of the highway at Broadway.
- Turn right on Broadway. Turn right on Valley Parkway.
- Turn right on Escondido Boulevard.
- The Arts Center will be on your right. The first two driveways on the right are for the patron drop-off at  
  the front of the Concert Hall.
- Turn right into the third driveway to park at the loading dock.

FROM RIVERSIDE AND INLAND ORANGE COUNTY:
- Take Interstate 15 south to Highway 78 east. (Do not take Highway 76!) 
- Follow Highway 78 east to the end of the highway at Broadway.
- Turn right on Broadway. Turn right on Valley Parkway.
- Turn right on Escondido Boulevard.
- The Arts Center will be on your right. The first two driveways on the right are for the patron drop-off at  
  the front of the Concert Hall.
- Turn right into the third driveway to park at the loading dock.

If you need additional directions while en route, call the Center’s Security office  
at 760-839-4130.