



**PERFORMING ARTS CENTER**  
*S a n L u i s O b i s p o*

**Christopher Cohan Center**

# User Guide Technical Services

## Rules, Procedures & Practices



# **User Guide**

## **Rules, Procedures & Practices**

**Rev. 6.02**  
**September 8, 2004**

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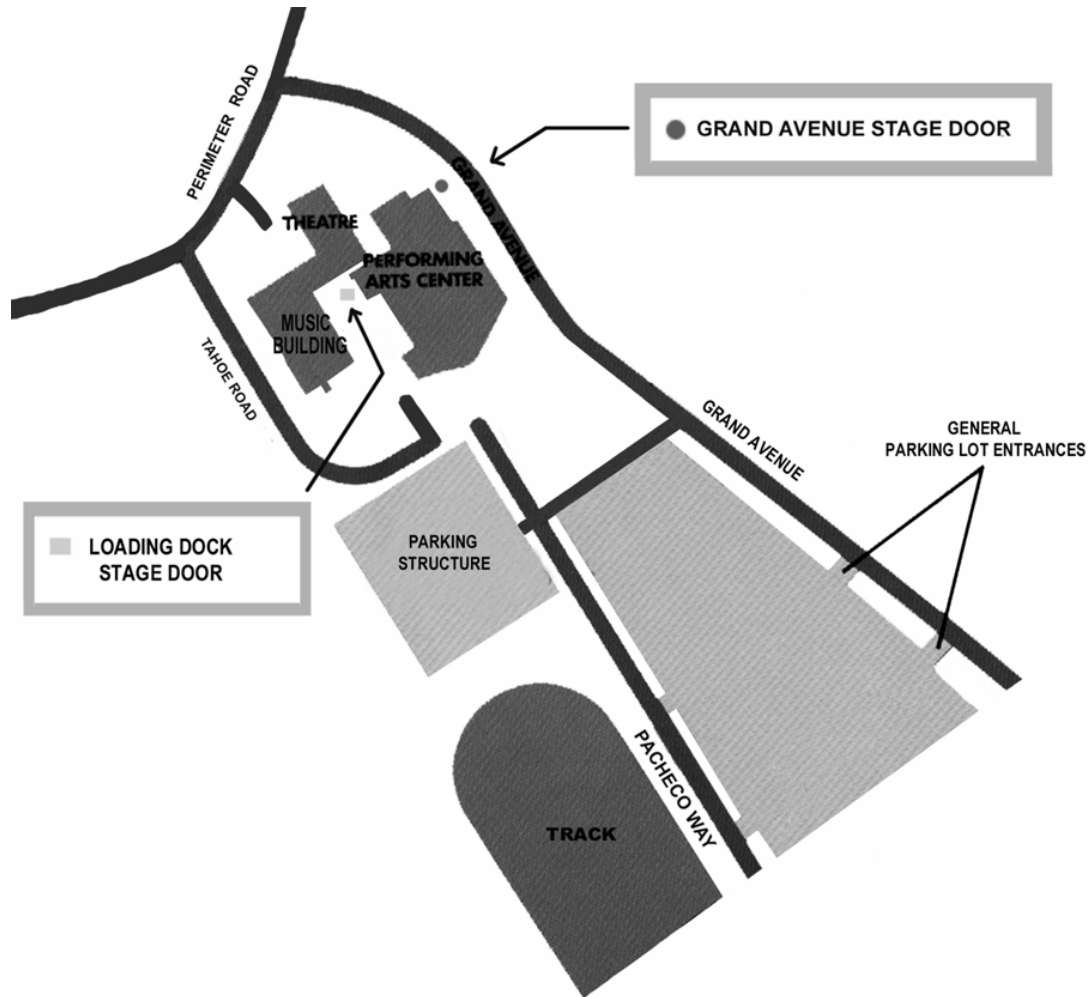
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**A. General**

**A1. Address**

1 Grand Avenue  
California Polytechnic State University  
San Luis Obispo, CA 93407  
www.pacslo.org

**A2. Contact Numbers**

**Managing Director**

Ron Regier (805) 756-6557  
Email: rregier@calpoly.edu  
Fax (805) 756-6088

**Theater Operations Manager**

Nancy Cochran (805) 756-7234  
Email: ncochran@calpoly.edu  
Fax (805) 756-6088

**Box Office Manager**

Terri Hopson (805) 756-7235  
Email: thopson@calpoly.edu  
Fax (805) 756-6088

**Technical Services Manager**

Jim Chernoff (805) 756-1410  
Email: jchernof@calpoly.edu  
Fax (805) 756-7250

**Production Coordinator**

Eli Zabala (805) 756-7245  
Email: ezabala@calpoly.edu  
Fax (805) 756-7250

**Event Staff (Call Steward)**

Joan Strom (805) 756-7247  
Email: jstrom@calpoly.edu  
Fax .....(805) 756-6088

**A3. Directions to the Loading Dock**

The Performing Arts Center is located on the Cal Poly campus where Grand Avenue ends at Perimeter Road.

**From US Hwy 101 Northbound**

Take the “Grand Avenue—Cal Poly” exit around the curve after California Street exit, and turn left at Grand Avenue (go under the freeway).

**From US Hwy 101 Southbound**

Take “Monterey Street—Cal Poly” exit and stay to the right of the freeway to Grand Avenue, then turn right (away from the freeway).

**From Hwy 1 (Hearst Castle, Cambria, Morro Bay, etc.)**

Drive to Hwy 101 and get on Northbound (right at Walnut Street). Stay right, prepare to exit for “Grand Avenue—Cal Poly” as above.

**Equipment Unloading & Buses**

- Follow Grand Avenue PAST all parking and PAST the PAC to stop sign where it ends at Perimeter Rd. facing the University Union.
- Turn LEFT and go PAST the driveway and small loading dock on the left.
- Turn LEFT on Tahoe Road (before the red-roof Mott Gym. Go to the end (curves left).
- Park in a marked space or the large loading dock.
- Display campus permit AND dock pass (obtain from Stage Manager inside).
- Enter through Stage Door [Artist Entrance] to right of large loading dock.

Cars may unload or load at the dock, but must move to the designated parking spaces when completed. Buses & trucks may stay at the loading dock. By special arrangement, a limited number of cars may stay.

**A4. Client and Artist Parking**

All campus parking regulations are strictly enforced by Campus Police year-around, including breaks between quarters and summertime.

**These parking rules apply to all client group personnel, performers and artists, management and staff, show crew [volunteer or paid, local or with the show] and PAC personnel [including union workers].** Parking in the loading dock is limited, and specific individuals may be determined by Client.

All persons working in the Performing Arts Center must park in designated parking spaces in the G-1 lot or the Parking Structure off Grand Avenue, or the lot adjacent to the Loading Dock (See also "EVENT PARKING" below).

**All vehicles require a paid campus parking permit Monday thru Thursday 7 am to 10 pm, and Friday 7 am to 5 pm** (or paid time on a meter). No campus permit or meter is required Friday night, Saturday or Sunday, or on a holiday. However, the

**loading dock always requires an additional, special pass** (see below).

Daily permits may be purchased at the entrance kiosk at Grand Avenue, at vending machines in the Parking Structure and lots, at Campus Police or from the Technical Office for \$4.00 per day. Weekly permits are available from the kiosk or Campus Police for \$12.00.

By special arrangement, a limited number of vehicles may unload and remain parked in the loading dock area. They must obtain a special loading dock pass from the PAC Technical Office. This is in addition to any paid campus permit that may be required.

A fire lane is designated adjacent to the PAC curb and 20 feet out, and other red-painted areas. **No vehicles may be parked in this area.**

Bicycles are not permitted inside campus buildings. They are not allowed to be locked to railings. A bicycle rack is provided at the South end of the loading dock parking area (near the Parking Structure) and outside the dressing rooms near the Spanos Theatre.

#### A5. Event Parking

The Parking Structure is reserved for public parking for campus events after 5:00 pm (or 3 hours before curtain). Crew may utilize this. A fee of \$5.00 per car is charged at the driveway. No permits or passes will be honored in the Event Parking area.

A vehicle already inside when Event Parking begins incurs no additional fee if it does not leave.

Client members, performers and crew may park in the surface lots (with a permit as needed), by identifying themselves to the lot attendant (the "NO EVENT PARKING" lot).

Clients should coordinate their parking needs with Parking Administration at 756-6675.

#### A6. Backstage Access

During rehearsal or setup periods, there is no access to the backstage from the lobby. The front doors are open only when an audience is expected.

**All performers, parents, and guests affiliated with the show must enter and exit the Performing Arts Center through the loading dock area Stage Entrance or the Grand Avenue Stage Door**

(located past the Box Office on the right side of the PAC). There is an "Artists Entrance" adjacent to the Greenroom, which is available by special arrangement.

Passenger & instrument drop-off / pickup will be allowed at the YELLOW CURB in the Loading Dock area for Harman Hall events. There is no on-street parking near the building, including along Tahoe Road or in the driveway.

Clients using the Pavilion are required to enter via the Grand Avenue Stage Door (near the Lecture Hall), not through the Harman Hall Backstage Door at the loading dock.

Passenger & instrument drop-off / pickup will be allowed at the WHITE CURB (5-min zone) on Grand Avenue in front of the Box Office. **There is no on-street parking near the building.**

After dropoff, park in the general parking lot or Parking Structure and walk to the appropriate Stage Door.

#### A7. Loading

There is a 3-bay loading dock at 48-inches height, fully paved. There is a ramp (2 feet in 30 feet) up to a roll-up door (8-feet wide x 14-feet high) onto a service hallway 12-feet wide x 14 feet high. Stage access is via a 16-foot wide door upstage center. There is also a long handicap ramp from pavement up to the loading dock.

#### A8. House Information

Grand Opening September 27, 1996

Continental Type Seating:

|                        |     |
|------------------------|-----|
| Orchestra [main floor] | 607 |
|------------------------|-----|

|                       |     |
|-----------------------|-----|
| Orchestra Pit / Lifts | 201 |
|-----------------------|-----|

|         |    |
|---------|----|
| Lift #1 | 77 |
|---------|----|

|         |     |
|---------|-----|
| Lift #2 | 124 |
|---------|-----|

|              |     |
|--------------|-----|
| Dress Circle | 153 |
|--------------|-----|

|         |     |
|---------|-----|
| Balcony | 169 |
|---------|-----|

|         |     |
|---------|-----|
| Gallery | 152 |
|---------|-----|

|                                |    |
|--------------------------------|----|
| Stage Boxes [not usually sold] | 16 |
|--------------------------------|----|

|                          |             |
|--------------------------|-------------|
| <b>Total (all seats)</b> | <b>1298</b> |
|--------------------------|-------------|

|                               |             |
|-------------------------------|-------------|
| <b>Total (main + lift #2)</b> | <b>1221</b> |
|-------------------------------|-------------|

|                                  |             |
|----------------------------------|-------------|
| <b>Total (orchestra concert)</b> | <b>1097</b> |
|----------------------------------|-------------|

Full volunteer usher staff

|                           |         |
|---------------------------|---------|
| Lobby Opens (outer doors) | 7:00 PM |
|---------------------------|---------|

|                                |         |
|--------------------------------|---------|
| House Opens (audience seating) | 7:30 PM |
|--------------------------------|---------|

|         |         |
|---------|---------|
| Curtain | 8:00 PM |
|---------|---------|

|                       |            |
|-----------------------|------------|
| Standard Intermission | 20 minutes |
|-----------------------|------------|

## B. General Rules & Regulations

**ACCESS DURING REHEARSALS:** During rehearsal or setup periods, there will be no access to the Cohan Center from the Grand Avenue lobby doors. The front doors are open only when audience is expected. All performers, parents, and guests affiliated with the show must enter and exit the Cohan Center through the loading dock area ["Stage Entrance"] or the Grand Avenue Stage Door (located past the Box Office on the right side of the Center). There is an "Artists Entrance" adjacent to the Greenroom, which is available by special arrangement.

No one is allowed in the main lobby, grand staircases, dress circle, balcony or gallery areas including lobbies, elevators, stage boxes or lower lobby and balcony restrooms. Those guests and production staff who need to view the rehearsal from the concert hall must enter and exit this area from the backstage access.

It is presumed that your rehearsals are CLOSED REHEARSALS. This means no audience is permitted (paid or free). Should it become apparent that a significant number of people are in the auditorium, additional staff may need to be on duty for their safety, and charges will go up accordingly. (See OPEN REHEARSALS).

When in concert-hall mode, performers may be excluded from the stagehouse area. Access to the concert stage is readily available from the side corridors.

**ACCIDENTS/INJURIES:** Report all accidents and injuries immediately to a supervisor, regardless of how insignificant it seems. Emergency service can be obtained by dialling 911 from any telephone.

**ALCOHOLIC BEVERAGES:** No alcoholic beverages are allowed on campus property; but may be served at Client request by Campus Dining.

**ANIMALS PROHIBITED:** Animals are not allowed in the spaces for any reason other than use in a show or assistance dogs.

**AUDIENCE STEPS:** Use of steps from the audience to the stage is OK as long as a part of the production. We have some step units available. Generally it is recommended that audience members use the stairs in the access tunnels at the sides of the stage to get on stage. There is a lift available for wheelchair access.

**BACKSTAGE GATHERINGS:** We discourage the use of the stagehouse area for gatherings after the performance. Please plan on using the Greenroom, adjacent hallway, dressing rooms or other space for greeting the performers. Backstage is a high-hazard area and is dangerous. Audience members and visitors will be asked to move elsewhere.

**BALLOONS:** Use of helium balloons in Harman Hall & the Pavilion is not permitted. If used in the lobby, they must be tied down or weighted properly. Client will be charged for time & equipment if Center personnel are required to remove any stray balloons.

**BLOCKING OF HOUSE EGRESS:** Due to fire regulations, no aisle or part of an aisle or Exit doorway is allowed to be blocked in any manner. No equipment, tripods, stools, podiums, tables, etc.

**BOOTHES:** Only running crew personnel are allowed in the control booths.

**BROADCAST AND RECORDING RIGHTS:** Any broadcasting, or televising in any manner, in connection to the client's use of the spaces must have written approval. Any audio drop, connection, or any other facility rendered for such activity must have a minimum 2 days notice from the client to the Cohan Center Technical Services Manager. Client is solely responsible for obtaining rights clearances. (See COPYRIGHT and RECORDING SERVICES ).

**BUS POWER:** Hookups for tour buses and other auxiliary equipment are provided at the loading dock. Under no circumstances will anyone other than PAC personnel, designated by the Technical Services Manager, attempt to connect or disconnect to/from these switches.

**CAMPUS CLOSING:** If the University declares an emergency and closes the campus, the PAC will consult with the President's office and the Director of Public Safety to make a determination as to whether a performance at the Center should be cancelled.

**CHANGES TO RULES:** PAC reserves the right to make changes in or add further clauses to the rules & regulations, which shall immediately become effective.

**CHAPERONING OF CHILDREN:** Events incorporating groups of children must have adult supervision at all times in the performance and support areas. If the client does not provide chaperones, additional PAC crew will be assigned at client expense.

**CLIENT'S EQUIPMENT USED ON STAGE:** Any equipment used onstage or in any support area that is supplied by the client, i.e. special effect devices, must have the approval of the Technical Services Manager.

**CLIENT PROPERTY:** In accepting delivery of property addressed to the client, the PAC is acting for the accommodation of the client and shall not be liable for any loss or damage thereof. Client assumes all responsibility for any property which may be placed in storage during or between the event/s. No construction, painting, etc of sets will be allowed in a performance space. (See SCENERY REMOVAL)

**CLIENT-PROVIDED CREW:** Please see "Non-PAC-Employee CREW GUIDE" and VOLUNTEER STAGEHANDS.

**COMPANY SWITCHES:** Company switches are located stage left (lighting & sound) and upstage right (sound). Under no circumstances will anyone other than PAC personnel, designated by the Technical Services Manager, attempt to connect or disconnect to/from these switches.

**CONTRACTS/RIDERS:** When the performing attraction is other than the Client (i.e., an "Artist"), Client must furnish the PAC a copy of the signed artist contract including all riders, letters of agreement, etc. and technical contact names & numbers. By contracting with the PAC, client agrees to be bound by all provisions in these rules. The PAC staff must be permitted to advance the attraction directly as regards technical needs.

**The client shall provide a copy of these PAC client rules to any Artist which may be contracted to appear. The client shall inform all of its own participants of the content of the rules as well.**

**CONTROL OF PREMISES:** It is understood that no agreement with the client relinquishes PAC's right to control the management of the Facility and to enforce all necessary laws, rules and regulations. Client will afford the PAC staff the right to enter any part of the PAC at any time in the performance of their normal job duties.

**CONTROL OF STAGE EQUIPMENT:** No stage rigging, stage lighting or any other stage equipment can be used or changed without the prior approval of the Technical Services Manager.

**CONTROLLED SUBSTANCES:** No use or possession of controlled substances is permitted at the PAC.

**COPYRIGHT:** Royalty payment and copyright clearance is the sole responsibility of the Client. Client must accept all responsibility for and absolve the PAC from any liability or expense arising out of the use of any composition, work or material covered by copyright.

**CURTAIN TIMES:** Curtain will not be held beyond advertised time except for the following reasons: Equipment malfunction, weather or traffic conditions as determined by the House Manager, illness or tardiness on the part of a performer. Stage Manager makes the final decision determining the holding of a curtain in consultation with the client and House Manager. (See LATECOMER POLICY).

**DOORS:** Doors to the auditorium open at half-hour. All pre-sets, sound and light checks must be completed before that time. Lobby doors open to the public at 1-hour.

**DANCE FLOOR:** The use of rosin or glitter is prohibited in the vicinity of the dance floor. No sharp objects are allowed on the dance floor. It may not be painted nor may scenery be painted near it.

**DAMAGES:** Damages to any PAC property or rental property as a result of an event are the exclusive financial responsibility of the Client, regardless of who caused the damage.

**DRESSING ROOMS:** Dressing rooms must be left in a neat and orderly fashion or a cleaning charge may be imposed. Usage assignments may be made by the Client, subject to approval by the Technical Services Manager and coordination with other users needs. Not all rooms may be available. Signs are available.

**DRAPERIES:** Stage draperies may not be altered, pinned or taped. Removal or relocation must be under the supervision of PAC technical staff.

**ELEVATORS:** The elevator is strictly off-limits except as needed. (See CHAPERONING OF CHILDREN).

**EJECTION:** The PAC reserves the right to eject any objectionable person.

**EQUIPMENT USE:** PAC equipment is not available for use in locations other than PAC venues, nor for rental. NO PAC property may be moved to other locations on campus without the permission of the Technical Services Manager.

All equipment owned by the PAC is available for client's use at no additional cost, subject to prior commitments. Clients requiring equipment



not owned by the PAC (or presently inoperative for any reason) will be accommodated by outsourcing and charged back accordingly.

Artist technical rider requirements will be met or negotiated, and the costs are the responsibility of the Client.

**FIREPROOFING:** All scenic materials brought in by client must be flameproofed and/or conform to the Uniform Fire Code. The user must conform to University fire code regulations, which include but are not limited to:

1. All scenery and softgoods provided by user shall be flame-retardant treated or non-flammable in nature.

**Cardboard is NOT permitted.**

2. No flashpots, open flame or flammable fluids shall be permitted. Candles are acceptable as part of a production, in approved and stable candle holders. Lighted hand-held candles are prohibited.

3. No scenery, drops, properties, decorations or other combustible effects shall be used unless treated for flame retardancy.

4. No obstructions shall be placed in the exit-ways (including auditorium aisles).

5. Operation of the fire curtain shall not be impaired (such as by scenery crossing the proscenium line).

6. No flammable materials such as bunting, tissue paper, crepe paper, etc. are permitted to be used for decorations. All other materials used for decorative purposes (banners, posters, etc.) must be flame-proofed and be able to pass a Fire Department flame test. Oilcloth, tarpaper, sisal paper, nylon and certain other plastic materials cannot be made flame retardant and their use is prohibited.

Exceptions require the advance written approval of the Fire Marshal, and may require additional safety measures. (See also PYROTECHNICS.)

**FIRE ALARM:** Clients and artists engaged by clients are required to shut down operations (i.e., sound & lighting systems) in the event of a fire alarm. All persons are required to evacuate the building. The fire alarm consists of strobe lights, a siren and voice announcements to evacuate.

**FIRE WATCH:** A fire watch will be required if the smoke detectors are bypassed to accommodate the stage smoke or fog requirements of the show. This requires an additional crew person.

**FLOOR & PLATFORMS:** The PAC stage floor and any portable platforms may not be painted. Nailing into

the stage floor or platforms is not permitted. Tek screws or lag screws may be used on the stage floor by prior arrangement only. Users may bring their own floor (a groundcloth or deck). No scenery construction or painting is permitted; touch-ups with a drop cloth only.

**FOOD & DRINK:** No food or drink is allowed on stage or in the auditorium at any time. Sports bottles or spill-proof mugs may be acceptable on stage. All catered food must be arranged through Campus Dining. Chewing Gum should be discarded before entering the stage.

**GEL:** Technical Services carries many colors of Roscolux and Lee gel. We will supply this gel to clients as part of the basic service. Any other brand of gel, or depleted colors must be supplied by the client or purchased at client expense.

**GREEN ROOM:** The Green Room is a common area for all cast and crew. If client requires privacy, the appropriate area is within the dressing rooms assigned. By special arrangement, the greenroom may be used as a dressing room or production office, or for receptions.

**GUESTS BACKSTAGE:** Guests are not permitted anywhere onstage before, during or after a performance or during intermission except by special arrangement. Normal policy is for the ushers not to allow audience members to go backstage. Guests are welcome to come backstage into the support halls, greenroom or dressing rooms if the client wishes, but no admittance to or through stage will be allowed. This is a safety issue as well as a logistical concern. Stagehands need to be able to do their show work and post-show work quickly and without obstruction.

**HEATING & COOLING:** Most spaces are set to maintain 70-72 degrees F. If the system does not seem to be operating properly, an authorized representative of the PAC (either the Theatre Operations Manager or Technical Services Manager) will call Engineering Services. Client is not permitted to do so directly.

**INTERRUPTION OR TERMINATION OF EVENT:** PAC retains the right to cause the interruption or termination of any event when such action is necessary in the interest of public safety. (See *Emergency Procedures for Fire and Earthquake*).

**KEYS TO FACILITY:** No keys to the PAC will be afforded to any client or artist hired by the client. Keys are assigned only to employees of the PAC and

buildings shall be opened only by such employees. Floater keys to the dressing rooms are available to clients and artists during their tenure.

**LOADING DOCK:** Clients are encouraged to use the loading dock on the west side of the Cohan Center to unload their equipment. The dock has a ramp for convenience. Immediately after unloading, vehicles must be removed. This is a multi-venue facility and multiple clients use the spaces simultaneously. University personnel need access at all times, too. (see "*Client & Artist Loading & Parking Regulations*").

**MEDIA:** All media personnel you invite must check in with the Theatre Operations Manager or House Manager and/or the Technical Director (or Stage Manager) upon arrival. They should be cautioned to arrive early to allow for set-up and to allocate seats, audio feeds, electrical hookups, etc; and tape down cables. Late arrival disruptions will not be allowed.

**NAILS & TACKS, ETC:** No client shall allow nails, tacks, stage screws, or similar material to be driven or placed in any part of the premises or equipment without the approval of the Technical Services Manager. Repair of all damage is the financial responsibility of the client. Poster putty & scotch tape are not permitted on the walls.

**NON-EXCLUSIVE RIGHTS:** The PAC shall retain the right to use and license use of portions of the PAC not covered in the contract with any individual client, provided, that such use will not interfere with the client's activities.

**OCCUPANCY:** The occupant load shall not exceed the rating of the space (i.e., the number of seats available). No standees or aisle sitting. No overflow seating is permitted in the booths or backstage. Seating of audience on stage requires special, advance arrangements. (See SEATING AUDIENCE ON STAGE).

**OPEN REHEARSALS:** Open rehearsals require advance notice to the Theatre Operations Manager. A House Manager is required, ushers may be needed and parking may become an issue.

**OPENING OF HOUSE:** The House opens 30 minutes prior to performance. All pre-sets, sound and light checks must be completed before that time. Lobby doors open to the public at 1-hour.

**OUTSOURCE:** Outside services and materials can be arranged for by the PAC as a convenience to the

Client in accomplishing the needs of the show. Costs will be passed through to the client.

**PAYMENT FOR DAMAGE:** Client agrees to pay costs of repair or replacement for all damages to the PAC or its equipment resulting from use by the client.

**PROSCENIUM:** Users may not alter, remove or attach to the wooden proscenium at any time.

**PYROTECHNICS:** Client or artist is responsible for obtaining required local licenses or permits for pyrotechnic effects. Campus Fire Marshal must approve. Client is responsible for any damages arising out of use of pyro, such as burns to softgoods or dancefloor. (See DAMAGES and FIREPROOFING).

**PUBLIC SAFETY:** Client agrees that at all times he/she will conduct his/her activities will full regard for public safety, and will observe and abide by all applicable regulations and requests by duly authorized campus and governmental agencies responsible for public safety.

**RECORDING SERVICES:** Technical Services will facilitate any recording requests made by the client. However, it must be understood by the client that the performance spaces are not recording studios. Therefore, PAC does not guarantee the control of the performance spaces that would be inherent in a studio. Client warrants that all appropriate rights clearances and performance releases have been obtained.

**RIGGING:** Rigging shall be under the supervision of PAC Staff ONLY, with PAC crew as needed, and any user scenery crew. All flown scenery will be inspected for safety and may be rejected for any cause by the PAC staff person in charge.

**ROSIN:** The use of rosin or glitter is prohibited in the vicinity of the dance floor.

**RULES:** By contracting with the PAC, client agrees to be bound by all provisions in these rules. Client shall ensure that all participants are made aware of these Rules & Regulations and that they must abide by them.

**SCENERY CONSTRUCTION:** No scenery construction or painting is permitted; touch-ups with a drop cloth only.

**SCENERY REMOVAL:** All scenery, props, costumes, equipment, etc. belonging to the client must be removed by the client immediately following the

final performance. All items not removed will be assumed to be trash and disposed of accordingly. There may be an additional charge levied to clean up and remove such debris. Subject to scheduling constraints, some items may be held for later pickup.

**SCENERY STABILITY:** Tall or unstable scenic pieces will be made stable before their use is permitted.

**SCENERY USE BY OTHERS:** Scenery & props and the “look & feel” of a setting are considered the exclusive property of a Client. Use by others must be approved in writing by the owner/presenter/artist. This includes stage settings, scenery, painted drops and certain special effects. It does not apply to house softgoods (legs & borders, scrims) or any basic platform setups.

**STORAGE** Storage is not available within the facility. Everything must be removed at the time of the loadout unless temporary arrangements have been made. Subject to scheduling constraints, some items may be received early for later use. (See CLIENT PROPERTY and SCENERY REMOVAL).

**SECURITY OF VALUABLES:** No lockbox is provided to clients of the performance spaces. It is suggested that anything valuable not be brought into the backstage area. Lockable drawers are provided in the dressing rooms.

**SECURITY:** Only those persons involved with the production are permitted backstage. At no time are guests allowed backstage. Guests may greet performers in the Greenroom or Dressing Room area. (Please see “Non-PAC-Employee CREW GUIDE”).

**SMOKING POLICY:** Smoking is not permitted anywhere in the buildings at PAC. The closest smoking area is outside on the loading dock or adjacent to the dressing rooms.

**STANDARDS OF CONDUCT:**

1. All individuals have the responsibility to conduct themselves in a manner that is not sexually harassing to others. Sexual harassment will not be tolerated.
2. Any form of violence is unacceptable behavior and cause for removal or further action. This includes belligerence, physical violence and using obscene, abusive or threatening language.
3. Intoxication, whether from alcohol use or drugs, is a safety hazard and endangers everyone. Intoxicated persons will be suspended and/or ejected immediately.

**STAFFING:** All clients' production needs are coordinated through the office of the PAC's Technical Services Manager. All crews are assigned through the Call Steward. Technical Services retains the right to determine the appropriate number of staff to service an event, and to name the specific personnel assigned.

**SAFETY:** Final approval or denial of potentially dangerous client equipment or processes rests with the Technical Services Manager. If a client's employee or volunteer is deemed unsafe in skill or manner by the supervisor or Technical Services Manager, such person may be required to leave the building.

The Stage Manager may conduct a short safety meeting prior to a loadin covering basic safety considerations and rules. The client's employees & volunteers are required to attend the meeting, which will occur prior to the start of any work.

It is the responsibility of the Client to familiarize themselves, their agents, volunteers and employees with the safety procedures and regulations governing all parts of the facility used by the Client.

Center employees and guests may not be exposed to unsafe conditions, including excessive sound levels.

**SEATING AUDIENCE ON STAGE:**

**Requirements:**

1. Adequate exiting with ushers to direct patrons.
2. Adequate aisles on the risers and on the floor (44")
3. Safety railings at back & sides of risers.

We can accommodate this and provide 114 seats using the Portamaster seated risers.

**SOUND LEVELS:** User's event shall not exceed maximum sound decibel levels as established by the Performing Arts Center (maximum 95db measured at the mix position — all frequencies). The Performing Arts Center has the audience enjoyment of the performance and their safety to consider, therefore, PAC staff will have final responsibility to adjust house sound levels as necessary. Client contracts with artists shall have this clause made a part of the agreement.

**TELEPHONE:** A telephone with Voice Mail is provided backstage for convenience in running the event. It is not to be used for extended personal calls. There are pay phones in the dressing room hallway

and in the lobbies, plus one outside the adjacent Spanos Theatre. Please don't ask to use office phones.

Additional lines are available. Special services must be ordered at least two weeks in advance. Contact the Technical Services Manager for details.

TIME: A sound check and technical time is always required for every event.

TOOLS: Users are responsible for providing all of their own tools and hardware for scenery.

USES: No part of the premises shall be used as living quarters.

VOLUNTEER (LOCAL) STAGEHANDS: Some backstage labor may be done by volunteers of the Client. They must go through an orientation with the PAC technical staff and be qualified to use the equipment to which they are assigned. For safety and liability reasons the approval of volunteer assistance backstage is under the sole jurisdiction of the Technical Services Manager.

WALLS: No posters or signs may be attached to painted walls using tape, nails, tacks or poster putty.

## The Pavilion

**PAVILION REHEARSALS:** Clients holding rehearsals in the Pavilion are required to enter via the Grand Avenue entrance near the Lecture Hall, not through the Harman Hall Backstage Door. This is especially important when HH is in use. Make advance arrangements for equipment loading.

**ACCESS:** Passenger & instrument drop-off / pickup will be allowed at the WHITE CURB (5-min zone) on Grand Avenue in front of the Box Office. There is no on-street parking near the building.

**FLOOR:** The Pavilion floor may not be painted. Users may bring their own floor (a groundcloth or deck). Nailing into the floor is not permitted. Tek screws or lag screws may not be used under any circumstances. No scenery construction or painting is permitted; touch-ups with a drop cloth only.

**RIGGING:** Rigging shall be under the supervision of PAC Staff ONLY, with PAC crew as needed, and any user scenery crew.

**EQUIPMENT:** Client is responsible for all costs of setup and restore of tables, chairs, platforms, lights or sound.

## Philips Electronics Hall

**RESET AFTER USE:** When the room is used by a PAC scheduled user, the room must be reset to the instructional setup at the end (or the way it was found). Many users are re-arranging the equipment for their event [sometimes putting it in the closet] and then leaving it. This includes the curtain on the big window. Put everything back the way it was.

**STANDARD EQUIPMENT:** "Smart" classroom equipment includes ceiling-mounted computer projector with interface panel which provides laptop connections and system controls, VCR-DVD-CD player, overhead transparency projector, slide projector, sound system and screen. There is a table.

Use of the computer projector, sound system or interface panel requires a brief orientation prior to the event. Call 756-7245 for assistance.

**SOUND SYSTEM:** There is a sound system integrated with the smart room controls. One microphone is provided.

## Ann Landers' GOLDEN RULES

1. If you open it, close it.
2. If you turn it on, turn it off.
3. If you unlock it, lock it up.
4. If you break it, admit it.
5. If you can't fix it, call in someone who can.
6. If you borrow it, return it.
7. If you value it, take care of it.
8. If you make a mess, clean it up.
9. If you move it, put it back.
10. If it belongs to someone else and you want to use it, get permission.
11. If you don't know how to operate it, leave it alone.
12. If it's none of your business, don't ask questions.
13. If it ain't broke, don't fix it.
14. If it will brighten someone's day, say it!

## C. Technical Costs

### C1. Crewing Practices

Generally, only Performing Arts Center staff are permitted to operate sound, lighting or rigging equipment. Qualified Artist's personnel may also be permitted. Under some circumstances, volunteer or other user-provided crew may be used for stagehands and additional followspots (one must be PAC Crew). They must go through an orientation with the PAC technical staff and be willing & qualified to use the equipment or do the duties to which they are assigned. For safety and liability reasons the approval of Client or Artist assistance backstage is under the sole jurisdiction of the Technical Services Manager.

Stage crew must be under the supervision of at least one PAC crew member, especially if flying of scenery is involved. Rigging shall be under the supervision of PAC Staff ONLY, with PAC crew as needed, and any user scenery crew.

Clients are encouraged to have their own Stage Manager who is familiar with the show and cast, who can run the show. This person should become acquainted with the theatre prior to load-in and be willing to enforce all House Rules as would a staff member.

**Assignments:** All clients' production needs are coordinated through the office of the PAC's Technical Services Manager, via the Call Steward. The PAC retains the right to determine the appropriate number of staff to service an event, and to name the specific personnel assigned.

**Crew Size:** Every event in Harman Hall requires a minimum of 3 PAC staff crew. They serve the functions of:

1. Stage manager / Technical Lead.
2. Lighting Technician / House Electrician.
3. Sound Technician / Asst SM.

Generally, PAC equipment will be operated by PAC personnel. Additional stagehands may be necessary depending on production options chosen. Multiple curtains or scenic pieces moving at once will require additional flymen. If follow spots are used, an operator is required for each followspot. Any situation where it is deemed prudent for safety or efficiency, an additional stagehand may be required. Minimum crew call is 2 hours.

### Typical House Crew Positions:

1. Technical Director/Supervisor. Responsible for opening & closing the PAC, and supervision of all activities backstage. The TD supervises all persons in the hall regardless of why they are

there, and looks out for the overall best interest of the PAC & the show.

2. Stage Manager / Flyman. Responsible for opening & closing the PAC, and supervision of all activities backstage. Runs all curtains and flown scenery. Calls show cues as needed.
3. Lighting Technician/House Electrician. Light Board & house lights operator. Hookups. Responsible for focus notes as needed. (Does not design light cues).
4. Sound Technician. Sound system setup and mixer operation. Intercom & interconnect. Plays tapes or CDs & controls microphones as needed. Records concerts.
5. Troubleshooter / Assistant Stage Manager. Assists with staging problems, equipment failures or needs, lights or sound. Can stand fire watch if smoke is used in the show and other duties permit.
6. Folo Spot Operators. As needed, a minimum of one PAC staff operator.
7. Lighting Designer. Designs light cues for overall show and each segment. Confirms that standard concert lighting plot is accurately focused. Communicates with director or choreographer(s) as to their desires and translates that into stage "looks". Calls light cues if needed.
8. Such additional crew as may be requested by the Company OR deemed necessary by the Technical Services Manager for proper or safe operation of the facility.
9. Call Steward/Job Steward. Arranges for necessary crew to be available. Responsible for attendance control, payroll, human resources and billing work.
10. Projectionist. Operates video or slide projection equipment as needed.
11. Parking Attendant. Secures parking area for exclusive use by Client/Artist when needed.
12. Security. Protect backstage areas from intrusion by unauthorized/unwanted persons.

**C2. Work Rules:**

1. When 6 or more persons are working on a project, a Job Steward may be assigned whose duties include making crew calls, monitoring time & attendance, Human Resources facilitating and billing for Settlements.
2. The PAC is a non-union house. Work rules for IATSE employees working on Yellow Card shows shall be as established by the IA Local having jurisdiction (442, Santa Barbara).
3. All stagehands require a 1/2-to-1 hour meal break after 5 continuous hours of work. Client's & Artist's employees shall observe all meal breaks at the same time as PAC stagehands. "Dry" rehearsals or work not requiring operation of technical equipment may continue.
4. In an emergency, the client and PAC Supervisor may mutually agree to waive the meal break.
5. A fire watch will be required if the smoke detectors are bypassed to accommodate the stage smoke or fog requirements of the show. This requires an additional person.
6. A 10-minute break is required approximately every 2 hours.

## C3. Estimating & Billing Practices

**1. Estimated Costs:** We will give the best estimate of your event's expenses based on what we know about it. Clients are responsible for all costs associated with the setting-up and taking down of their event as well as all costs while in the PAC.

**2. Equipment:** Clients are afforded the full use of all PAC equipment at no additional charges, subject to prior commitments or room assignments. The client is responsible for all labor charges to set up the equipment for their specific use.

**ADDITIONAL EQUIPMENT:** Client shall have the right to install any additional sound and/or lighting equipment for the performance(s), subject to approval by the Technical Services Manager. Clients requiring equipment not owned by the PAC (or presently inoperative for any reason) will be accommodated by outsourcing and will be charged for it. (See Expendables & Outsource).

**Artist technical rider requirements will be met or negotiated, and the costs are the responsibility of the Client.**

### 3. Rental Hours

The first 10 hours are included in the base rent each day.

1. Starts at load-in call.
2. Includes all hours of occupancy regardless of breaks, except for split days.

### 4. Crew Hours

1. All hours are charged except for meal breaks and split shifts. Crew goes "on the clock" at the scheduled start time whether client is present and ready or not. Time runs until everything is put away & everyone is gone.
2. Waiting time is part of working, regardless of who is waiting for whom or why.
3. Rather than charging overtime, the PAC uses a "One-Rate" system—all hours are charged at the same rate. This prevents conflict with the continuity of service. The PAC does not employ separate work crews in "key" positions on the same event to avoid overtime charges.
4. Tech charges are estimated in advance and will be billed for the actual number of hours worked (job assignment based upon skills and availability).

### **Rates:**

ALL technical time:

\$30.00 per hour.

5. Some selected positions may be filled by client group crew if qualified to PAC standards.
6. Crew assignments are based on average crew need, per experience and Rider requirements.
7. Split shifts are allowed only as reasonable, and if there is a person willing to do so. Minimum work call is normally 2 hours unless a special arrangement can be made.
8. A fire watch person will be required if the smoke detectors are bypassed to accommodate the stage smoke or fog requirements of the show.

### 5. Incremental Costs

Running "overtime" involves a rental overage charge and a labor component:

1. Additional hours beyond 10 in one day are charged at 1/10 of the daily rent; and
2. Additional labor hours beyond the estimate are charged at the normal rate.

3. Hours past 12:00 midnight are charged extra cost.

Hours worked on a holiday are charged at 1-½ times the regular rate.

### 6. Expendables and Outsource

1. Items in stock are included at a flat charge (see "Supplies & Materials Fee"), such as:

Gaffers Tape, spike tape, tie line, aircraft cable, Gel, patterns.

2. Outside services and materials can be arranged for by the PAC as a convenience to the Client in accomplishing the needs of the show. Costs will be passed through to the client.

3. Items purchased specifically for an event will be billed, such as tapes or CDs, patterns, special gel.

4. Equipment rented as required will be billed. [See Contractual Obligations ("The Rider")].



## 7. Pianos

1. House upright pianos are available at no rental charge.
2. Fees for piano rental and tuning services are always the client's responsibility. The house pianos [9-foot Steinway "D"] will be tuned by our contract tuner.
3. **Piano Rental:**  
Capurso Steinway Concert grand—charge is \$300 per performance or 2 on same day.  
\$100 per rehearsal if not on same day as performance.  
Music Dept. Concert grand—charge is \$100 per performance or 2 on same day.  
\$50 per rehearsal if not on same day as performance.
4. **Piano Tuning:** Charge is \$95 per tuning.  
Two pianos cost two tunings.  
If a callback for "Touch-Up" is required, it is charged as a second tuning.

## 8. Contractual Obligations ("the Rider")

The PAC will endeavor to fully comply with the technical rider. Variations or changes must be confirmed by the artist's technical staff (not the agent or management, or presenter).

The client group or presenter is always responsible for costs of fulfilling the contract obligations when they have engaged a performing artist; including, but not limited to:

1. Hospitality
  1. Towels
  2. Amenities
  3. Catering
2. Additional services / craft services
3. Lighting beyond the PAC's owned equipment
4. Sound beyond the PAC's owned equipment
5. Specialty rigging (truss, winches, etc.)
6. Additional instruments or musicians, local performers
7. Backline equipment; typically:
  1. Drums
  2. Guitar amps
  3. Instrument stands
  4. Keyboards
8. Sufficient technical personnel to meet the requirements of the artist.
9. Union staffing and benefit requirements.
10. Extra telephone service, long distance calls, etc.
11. Runners
12. Security
13. Medical, Physical Therapy, Massage.

The PAC can locate and arrange for the use of needed equipment, and for services, but the cost is the responsibility of the client. Client must advise PAC which rider items are being covered by Client directly.

## 9. Setup Time

Please do not assume that the scheduled "tech rehearsal" time is the only tech time needed for any given show. We still need set-up time and time to focus lights, write light and sound cues, and work out set shifts. This time appears on estimates & bills as "Preset" usually. Such additional tech work totally involves the space, and often requires that the sets be set up and operable. A sound check and technical time is always required for every event.

## 10. Orchestra Lift / Seats

Seats may have to be moved on or off the lifts to obtain the desired seating or staging configuration. Cost for this service is estimated at a flat rate based on experience, and will be billed at the actual cost for the crew personnel doing the work.

**SEAT SHIFTS:** Each Client shall take the seats and lifts in the arrangement found at the date of the show, regardless of the estimate, and in the event Client desires a different configuration, such changes shall be made at the Client's expense. In the case of an "inserted event", Client shall pay also to restore the seats/lifts to the as-found state, otherwise the seats shall be left in the modified state at no further cost to Client. A seat shift which is caused by a client's request to make a change will be charged to the client along with a restore.

**11. Alterations To Premises:** Each Client shall take the premises in the condition found. For major shows requiring a "stage strip," the client is responsible for the labor costs of stripping and restoring the stage and/or auditorium to the "house hang." Such modifications require prior approval of the Technical Services Manager.

**12. Cleaning & Storage:** Dressing rooms must be left in a neat and orderly fashion or a cleaning charge may be imposed by the Center. Storage is not available within the facility. Items remaining after the loadout will be considered to be trash. There may be an additional charge levied to clean up and remove such debris. Subject to scheduling constraints, some items may be held for later pickup.

**13. Pavilion & Philips Setups:** Seating and equipment setups and teardowns are charged to the

client. Direct labor cost. The minimum crew required will be one lead chair person, and the normal crew will be 2 persons.

**14. Cancellation:** In case of a cancellation for any reason, the Client shall be responsible for any out-of-pocket expenses already incurred, such as supplies, materials and labor time already put in on the event. Client is responsible for costs to restore any changes made in preparation for the event. Crew reductions less than 24 hours before an event may result in being charged for standard minimum call time anyway.

**15. “No-Show”:** When Client does not show up at all on the day of the event [no cancellation notice] they are still responsible for all costs, including crew

costs up to the time at which it is determined that the event is not going on, and any strike and reset work which is necessary.

**16. Day-Of-Show Settlement:** Labor costs will be projected for work time scheduled to occur after the settlement cut-off. A job steward may be added to the show call to expedite current billing for the settlement.

**17. Supplies & Materials Fee:** A flat charge of \$10 or \$20 (depending on the nature of the event) will be added to the final billing to help recover the costs of materials used in presenting the event.

## D. Client-Provided Crew

### Non-PAC-Employee Crew Guide

#### Rules applying to Client Staff, Client-provided Crew and Client's Artist & Artist-provided crew.

Generally, only Performing Arts Center staff and technical assistants are permitted to operate PAC sound, lighting or rigging equipment. Qualified Artist's personnel may also be permitted. Some backstage labor may be done by volunteers or employees of the Client. They must go through an orientation with the PAC technical staff and be qualified to use the equipment or do the duties to which they are assigned.

For safety and liability reasons the approval of volunteer assistance backstage and of non-PAC-employee operation of equipment is under the sole jurisdiction of the Technical Services Manager.

Load-In & Rigging operations shall be under the supervision of PAC Staff. Running stage crew must be under the supervision of at least one PAC crew member.

All technical crews shall be directly responsible to the Technical Services Manager in all matters regarding the facility or equipment. Safety for performers and audience shall be paramount and the Technical Services Manager is the final authority.

A client Stage Manager or Technical Director is encouraged. This person should be familiar with the show and cast, and should become acquainted with the PAC prior to load-in.

### 1. All Persons

#### 1. Parking

All persons working in the Performing Arts Center must park in non-staff parking spaces in the G-1 lot or the Parking Structure off Grand Avenue. After 5:00pm daily, spaces marked "STAFF" and "Sponsored Guest" are also available. Additional metered space is available at the Administration Building lot.

Cal Poly charges for parking Monday thru Thursday 7 am to 10 pm, and Friday 7 am to 5 pm (permit or paid time on a meter). Parking is FREE Friday evening (after 5 pm), Saturday & Sunday, and University holidays—including meters. The rules apply year-around, including breaks between quarters.

Daily permits may be purchased at the entrance kiosk at Grand Avenue, at vending machines in the Parking Structure and lots, at Campus Police or from the Technical Office for \$4.00 per day. Weekly permits are available from Campus Police and the kiosk for \$12.00.

We have limited space in the Loading Zone of the PAC — show vehicles have priority to park there. Crew may unload or load at the dock, but must move to the designated parking spaces when completed.

Bicycles are not permitted inside campus buildings. They are not allowed to be locked to railings. A bicycle rack is provided at the South end of the loading dock parking area (near the Parking Structure) and outside the dressing rooms near the Spanos Theatre.

#### 2. Event Parking

The Parking Structure is reserved for public parking for campus events after 5:00 pm (or 3 hours before curtain). Crew may utilize this. A fee of \$5.00 per car is charged at the driveway. No permits or passes will be honored in the Event Parking area.

A vehicle already inside when Event Parking begins incurs no additional fee if it does not leave

Client members, performers and crew may park in the surface lots (with a permit as needed), by identifying themselves to the lot attendant (the "NO EVENT PARKING" lot).

#### 3. Access

During rehearsal or setup periods, there will be no access to the PAC from the lobby. The front doors are open only when audience is expected. Access to the backstage and dressing room areas is strictly through the doors by the loading dock ["Stage Entrance"]. Passenger & instrument drop-off / pickup will be allowed at the YELLOW CURB in the Loading Dock area. There is no on-street parking near the building, including along Tahoe Road or in the driveway (Fire Lane).

Clients holding rehearsals in the Pavilion are required to enter via the Grand Avenue entrance near the Lecture Hall, not through the Harman Hall backstage door. This is especially important when Harman Hall is in use. Passenger & instrument drop-off / pickup will be allowed at the WHITE CURB (5-min zone) on Grand Avenue in front of the Box Office. There is no on-street parking near the building.

#### 4. House Rules for any and all crews

1. There are no food or beverages permitted on stage or in the auditorium. You may eat and drink in the backstage hallways and the dressing rooms if company policy permits.

1. Sports bottles or non-spill commuter mugs may be acceptable backstage.
2. Smoking is permitted outside the building only.

3. A telephone is provided backstage for convenience in running the event. It is not to be used for extended personal calls. There are pay phones in the dressing room hallway and in the lobbies, plus one outside the adjacent Spanos Theatre. Please don't ask to use office phones.
5. Guests backstage are subject to Client and Artist's approval. No guests are permitted in the booths or catwalks during rehearsals or performance.

6. Standards of Conduct:

1. All individuals have the responsibility to conduct themselves in a manner that is not sexually harassing to others. Sexual harassment will not be tolerated.
2. Any form of violence is unacceptable behavior and cause for removal or further action. This includes belligerence, physical violence and using obscene, abusive or threatening language.
3. Intoxication, whether from alcohol use or drugs, is a safety hazard and endangers everyone. Intoxicated persons will be suspended / ejected immediately.

## 2. Notes for Local Crews

### 1. Responsibilities

A person should consider the show to be a serious commitment. You become a member of a work unit that depends on you. Therefore, the supervisor may reasonably expect you to:

1. Report to work at the agreed-upon time, ready to work.

- Check in with the person in charge of your crew when you arrive. **BE ON TIME! (Plan for parking time. Crew are not permitted to park in the loading dock just because they're late).**
- Call times are occasionally ESTIMATED, and may be modified as details become refined. Be flexible.

2. NOTE that calls sometimes run through meal times. We may or may not break at your mealtime — you ought to bring something to eat when we do break. We do have a refrigerator and a microwave.

3. Attend to assigned duties on the job, and not conduct personal business while at work.

4. Work with a cooperative and positive attitude. Every job is important. Be willing to do whatever is assigned and do it well. Putting on a show is a collaboration, a group effort. Be prepared to be a "team player."

### 2. Awareness / Safety

1. During your work here, you are exposed to heavy mechanical scenery and equipment. Awareness on your part is necessary to maintain a safe operation. Good judgement, discretion and common sense should prevail at all times. If you are unaware or having a problem doing something, don't be afraid to "ask how."

2. Safety Guidelines:

- Fall protection gear must be worn on the loading bridge by all personnel.
- Refusal to follow safety procedures will result in immediate suspension.
- Sandals or open-toed shoes are not permitted while working. If an accident or injury occurs, or you see a safety hazard, be sure to report it immediately to your supervisor. Equipment in the theater can be extremely dangerous. If you are unclear on any aspect of the safe operation of any equipment please ask for instruction.
- **BE ALERT! BE SAFE!**

3. Clothing

Tennis shoes or other full-coverage shoes are recommended. Your clothing shouldn't be loose as it is apt to get caught in something or get damaged. Shorts are generally not permitted on running crews. For a long day, you might want to bring "set-up" clothes and "running crew" clothes. Running clothes **should be black (incl socks & shoes)**. If you do not own these items, you need to get them! Lockers are available.

4. At the End

Have you returned all borrowed materials? (i. e. radios, keys, tools, gloves).

## **E. The 10-point Advance Preparation List**

### **I. Organize :**

- Internally discuss needs for the show. Designate a single contact person, the “one voice” who has decision-making authority and can authorize expenditures. This person should consider all aspects of the production to ensure that they are properly integrated. This is the person that the PAC staff will look to for answers.
- Make no assumptions. Spell out all details. Think through all aspects of the production before arriving at the PAC. Discuss problems, questions, uncertainties. Be thorough.

### **II. Plan Ahead.**

- Hire/appoint a stage manager or technical director. This person should learn the show:
  - A. How it flows.
  - B. Figure out all cues and be ready to call them in the show.
  - C. Plan the shifts fully—knowing what moves, where it goes and when. Pre-decide who will be moving what.
  - D. Know the cast—who is who, when they’re on and where they’re supposed to be.
- Work up cue sheets (samples are available). This helps everyone understand how the show runs.
- Order specialized materials or equipment in advance—it is at times impossible to jury-rig with local materials at the last minute.

### **III. Schedule Tightly .**

- Time in the theatre is golden. Make effective use of it! Use a critical path—certain tasks MUST be completed before others can be done; for example:
  - A. Lights hung before scenery.
  - B. Lights focused before scenery that can’t be moved which blocks access.
  - C. All scenery & props available for focusing.
  - D. Shift rehearsal before any performer rehearsals.
- Allow enough time to do each job right. Many technical effects need to be worked out & practiced separately, then integrated into the show. This should be done in advance, or during “dry tech” at the latest.
- Allow time outside of rehearsals for “Notes.” Notes are work done that is based on what was learned during a rehearsal.

### **IV. Your Volunteer Crew.**

- Line up crew members early. Be sure the same people can work each job throughout the run of the show. Meet with the crew and discuss the show & their jobs before arriving at the PAC. All crew (client and PAC) should meet for a first tech and discuss all relationships—the crew organization—who is who, etc. Work out final details during “dry tech.” Everyone should be told to bring paper and pencil; small flashlights are essential for everyone on the running crew. Print up cue sheets for everyone, even if they’re only in draft form. It provides a skeleton to add meat to as the tech progresses. Not knowing or forgetting details is a major source of mistakes.

**V. Facility Orientation:**

- Be sure all performers and crew are familiar with PAC house rules, including parking. before anyone comes to the hall. They will be expected to abide by them. All technical crews are responsible to the PAC Technical Director whether they are paid or volunteer.

**VI. Load-In.**

- Bring all materials you need: Scripts, cue sheets, pencils, clipboards. Remember screws, nails, tools, battery chargers (and charged batteries!), necessary lumber for final assembly, masking materials, etc. You lose serious, expensive time making repeated runs to the hardware store. Plan the order of arrival of the sets & props so that the items needed first arrive first.

**VII. Scenery design:**

- Flown scenery is tricky—work with us before construction begins. Thickness, balance & shape all affect how well pieces will work. Hints:
  - A. Cardboard is not allowed—it's too flimsy and is flammable.
  - B. Thin materials need stiffeners.
  - C. Any piece requires at least 2 pickup points to fly. They must be structural, and should carry the weight from the bottom. Special hardware is available if needed.
  - D. Cable attachment points are critical and should be considered from the start.
  - E. Always allow plenty of time to install scenery—usually more than you think.
- All scenery must be finished when it arrives at the PAC. There is no time nor space to start building that last piece. Construction & painting are not allowed on site. All scenery should be built, fully assembled and painted at your shop, then broken down for transport. It can really help the show if the cast & crew can rehearse with the sets before arriving at the PAC, too.
- The PAC stage is large—consider this in proportioning scenery.
- Order rental drops early—sometimes as much as a year in advance. Schedule them to arrive in time to be put up before any tech rehearsals begin. Again, remember how large the stage is when sizing a drop.

**VIII. Safety.**

- We practice safe theatre—this is our workplace, and many OSHA rules apply. There is a tendency to look for shortcuts or ignore a potential hazard for the sake of speed or cost. Everyone working on a show must comply with safety regulations. Know this and allow enough time and budget to do it right. We must ensure the safety and well-being of the audience and all backstage personnel at all times.

**IX. A Typical Schedule (for local dance, opera and theatre groups):**

- Sunday: PAC Stage Prep, Hang & Circuit lights.  
Monday: Load-In sets, costumes. Focus lights.  
Evening: Dry Tech - crew only. Learn & run all shifts. Write some light cues.  
Tuesday: Morning: Final lighting setup, Notes.  
Afternoon: Light cue rehearsal  
Evening: First technical rehearsal (all show)  
Wednesday: Notes; Technical Rehearsal.  
Thursday: Notes; Dress Rehearsal (run like a performance).  
Friday: Opening Night
- After final performance—Strike & Loadout: All scenery & equipment must be dismantled and removed from the PAC. Be sure to schedule enough crew and trucks, etc. to accomplish this, and have tools ready.

**X. Communication:**

- Our goal at the PAC is for you to have the best possible production. Our staff are professional stage technicians who are dedicated to supporting your activity. PAC audiences have major expectations in relation to the quality of productions. Staging a show at the PAC requires a lot of expertise, and these techs bring that level of experience to your production team. They are accustomed to a team effort, with lots of dedication, communication and a professional approach between members.

For further information or clarification, call:

Jim Chernoff  
Technical Services Manager  
805/756-1410  
jchernof@calpoly.edu

updated 2/9/98

## **F. Production Hints**

- Every client is required to attend a minimum of one production meeting, although more may be needed if the event is technically complex. At this meeting, the client will be asked questions regarding times, equipment, staging, etc. Client committee members need to discuss their needs prior to the production meeting and designate their spokesperson. It is imperative that one voice representing the client coordinate the event. That spokesperson should consider all aspects of the production to insure that they are properly integrated.
- Check with the Technical Services Manager before building scenery of any kind to ensure that it will be acceptable for use. This is especially important for flown scenery.
- All scenery provided by the user must be flame-retardant treated or non-flammable in nature. Cardboard is not permitted. Pyro requires advance approval by the Fire Marshal.
- Be sure to view the production from all locations in the hall, including far side seats and all balconies. Sight lines are tricky here and many things are visible that you would not expect to be, or not visible from some seats.
- If you have younger performers in your company, there should be chaperones, as youngsters can get rambunctious, and easily be injured. You may be charged for damage they incur, as well.
- Backstage space in the wings is limited. Performers not immediately involved should clear to the Green Room or dressing rooms. There are monitor speakers in all dressing rooms and the Stage Manager can page to them. Parents, friends or others not directly involved in rehearsals should not be permitted in the wings or the auditorium.
- Dressing rooms will be assigned based on the needs of the event. Restrooms and showers are in the dressing rooms. During some rehearsal periods, dressing rooms may not be made available. Restroom provisions will be indicated at that time. Dressing rooms must be left in a neat and orderly fashion or the Center may impose a cleaning charge.
- Only running crew are permitted in the control booth. The light booth windows DO NOT open.

- A telephone is provided backstage for your convenience in running your event. There is a courtesy phone in the dressing room hallway and a pay phone in the lobby, too.
- Be sure everyone is familiar with the contents of this User Guide—all the rules!
- Have all scenery & props ready to use at the first rehearsal on stage. If something is not ready by the Final Dress/Tech, CUT IT. Never add or change an element of the show after the last rehearsal.
- In the event of a fire alarm, all persons are required to evacuate the building. The fire alarm consists of strobe lights, a siren and voice announcements to evacuate.

### **Hints for Performers**

- All performers, parents, and guests must enter and exit through the stage door in the loading dock area. There will be no access to the PAC from the lobby doors.
- There are no food or beverages permitted on stage or in the auditorium. Chewing gum should be discarded. Sports bottles with water may be acceptable backstage.
- Smoking is permitted outside the building only.
- Please be quiet backstage. Also be aware of sightlines—if you can see the audience, they can see you.
- Don't run in the halls or on stage; the floors are slippery. Be especially careful crossing behind the back curtain—it shows ripples (looks bad).
- Wait quietly off stage until it is time to perform. Keep hands off all curtains and NEVER peek through the main curtain!
- Problems should be communicated to the Stage Manager or Technical Director immediately.



## Analog Telephone Services

### Making Calls

#### 1. Outgoing

Press “7” to obtain an off-campus line (“outside line”). There is NO 2nd dial tone. Dial the number. **Please use a calling card [“O+” or 800] or call collect to numbers outside the local calling area.** Within the PAC and on-campus, just dial the 5-digit number beginning with 6.

#### 2. Computer/FAXs

You may connect a FAX or modem to these lines. Note that most of our *other* lines are digital and will NOT work with analog phones, modems or faxes.

**A broken or “beeping” dial tone will alert you to messages waiting.** You can dial over this, but many FAX machines and modems will not sense this as a valid dial tone, so you may have to clear waiting voicemail before using your FAX or computer.

Voice Mail can be turned off: Press #21#.

#### 3. Incoming Voicemail service is available. See page 2 for commands.

|                        |                               |                    |        |
|------------------------|-------------------------------|--------------------|--------|
| Greenroom (109) phone: | <b>(805)756-7251</b> [Jack Y] | Extension/Box Nbr: | 6 7251 |
| Room 110 phone:        | <b>(805)756-6280</b> [Jack Y] | Extension/Box Nbr: | 6 6280 |
| Room 111 phone         | <b>(805)756-6281</b> [Jack Y] | Extension/Box Nbr: | 6 6281 |
| Common to all 3 rooms: |                               |                    |        |
| 2nd phone              | <b>(805)756-7132</b> [Jack W] | Extension/Box Nbr: | 6 7132 |
| 3rd phone              | <b>(805)756-7133</b> [Jack X] | Extension/Box Nbr: | 6 7133 |

### Backstage Directory

From another phone: dial a 6 and the 4-digit number....

|                                      | <u>Room</u> | <u>Phone</u> |
|--------------------------------------|-------------|--------------|
| Jim Chernoff<br>Tech Services Mgr    | 112         | 756-1410     |
| Eli Zabala<br>Production Coordinator | 113         | 756-7245     |
| Joan Strom<br>Call Steward           | 208         | 756-7247     |
| Tom McPherron<br>Stage Technician    | 122         | 756-7248     |
| Roger Phillip<br>Stage Technician    | 122         | 756-6283     |
| Nate Deack<br>Stage Technician       | 122         | 756-7704     |
| Light Booth                          | 302         | 756-7249     |
| Sound Booth                          | 302-A       | 756-6279     |

|                          | <u>Room</u> | <u>Phone</u> |
|--------------------------|-------------|--------------|
| Technical FAX            | 113         | 756-7250     |
| Greenroom                | 109         | 756-7251 Y   |
| Dressing                 | 110         | 756-6280 Y   |
| Dressing                 | 111         | 756-6281 Y   |
| Common Production Office |             | 756-7132 W   |
| 109-110-111              |             | 756-7133 X   |
| House Manager Station    |             | 756-6284     |
| Stage Manager            |             | 756-1512     |

### Administration Phones

|                                   |          |
|-----------------------------------|----------|
| Reception Desk (Teresa)           | 756-7555 |
| Ron Regier (Director)             | 756-6557 |
| Nancy Cochran<br>(Front-of-House) | 756-7234 |
| Box Office                        | 756-2787 |
| Admin FAX                         | 756-6088 |
| Joan's admin asst                 | 756-6595 |

## To retrieve voicemail messages

**A broken or “beeping” dial tone will alert you to messages waiting.** You can dial over this.

Voice Mail can be turned off: Press **#21#**.

1. Call the voicemail access number - 6 6245. (From off-campus **756-6245**). If you get a Cal Poly greeting, press #. If you are at a different phone, press \*#.

When the system answers, you may hear:

“Please enter the **box number**.”

2. Enter the 5-digit extension number beginning with “6”

“Enter your password.”

3. The **password** is the 5-digit extension number also.

Then you will hear:

“You have no new messages” OR “You have XX new messages.” and will play first message.

### While Listening to a message

- |   |  |
|---|--|
| 3 | <b>Erase/Delete</b> + play next message                                    |
| 4 | <b>Skip</b> to next message (this message stays “new”).                    |
| 6 | <b>Fast Forward</b> a bit (66 or 666 for more)                             |
| 7 | <b>Rewind</b> a bit (77 or 777 for more)                                   |
| # | <b>PAUSE / Unpause</b>   |
| 2 | <b>Copy</b>  |
| 5 | <b>Mark to Keep</b> & skip to next message (this message is now “played”). |
| 8 | <b>Hear the Date/Time</b> stamp  |
| 9 | <b>EXIT</b>  |

### After listening to a message

- |   |  |
|---|--|
| 1 | <b>Reply</b>   |
| 2 | <b>Copy</b>  |
| 3 | <b>Erase/Delete</b> + play next message                                    |
| 4 | <b>Skip</b> to next message (this message stays “new”).                    |
| 5 | <b>Mark to Keep</b> & skip to next message (this message is now “played”). |
| 7 | <b>Repeat</b> last message from beginning                                  |
| 8 | <b>Hear the Date/Time</b> stamp  |
| 9 | <b>EXIT</b>  |

### After ALL messages

- |   |   |
|---|---|
| 8 | <b>Listen</b> to previously saved (“played”) messages [if any]. |
| 1 | <b>Send</b> message to someone.                                 |
| # | <b>Remove sent</b> message.                                     |
| 9 | <b>Exit</b>   |

To turn Voice Mail back ON: Press **\*21#**.