

**Harriet & Charles Luckman  
Fine Arts Complex**

**THEATRE**

**Technical Rider**  
Revised 2/2024

# GENERAL INFORMATION

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

## Stage Dimensions †

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

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

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

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

Stage floor is sprung

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

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

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

Dead Load Limit: 40 lbs. PSF

Interior crossover corridor via upstage doors.

## Seating

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

## Loading Dock Dimensions†

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

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

Elevator to Basement 5'x2'x6' high

## Dressing Rooms

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

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

Women's Chorus Room – 33 Stations (basement)

Men's Chorus Room – 33 Stations (basement)

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

## Support Spaces

Large Dance studio 40' x 52'

Small Dance studio 32' x 38'

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

Lockers are available for use.

\*Measurements taken at Centerline

† Dimensions are plus or minus one half inch.

# LIGHTING & ELECTRICAL

## Lighting Positions

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

## Power & Distribution

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

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

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

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

## Installed Dimming

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

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

- (32) 1st Electric in fixed raceway
- (32) 2nd Electric in fixed raceway
- (26) 3rd Electric in fixed raceway
- (26) 4th Electric in fixed raceway
- (24) 5th Electric in fixed raceway
- (30) 1st AP (plus 2 @ 6kW)
- (30) 2nd AP
- (12) Balcony Rail
- On Deck:
  - (8) Upstage Wall (plus 2 @ 6kW USR)
  - (6) Downstage Walls
  - (10) Stage Right Floor Pockets
  - (10) Stage Left Floor Pockets
  - (2 @ 6kW) Stage Right Pin Rail
- Box Booms:
  - (20) House Left (circuits shared between three positions)
  - (20) House Right (circuits shared between three positions)
- (4) Trap Room – basement
- (8) Orchestra Pit (4 SR, 4 SL)

## **Control System**

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

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

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

## **House Lights**

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

## **Control Booth**

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

## **Followspots**

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

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

## **Conventional Fixtures**

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

- Ellipsoidal Spotlights bodies
  - (304) bodies with a L5 – 20 twist-lock connectors
  - (12) ETC Source Four Zoom 15° - 30°
- Lens Tubes for ETC Source Four Ellipsoidals:
  - (8) ETC Source Four 5°
  - (20) ETC Source Four 10°
  - (134) ETC Source Four 19°
  - (120) ETC Source Four 26°
  - (114) ETC Source Four 36°
  - (16) ETC Source Four 50°

- Fresnels:
  - (54) Colortran 213-525, 8" Fresnel (1kW)
  - (10) Colortran 213-515 6" Fresnel
- PAR Cans:
  - (28) ETC Source Four PAR (VNSP, NSP, MFL, WFL Lenses available)
  - (32) PAR64, Chrome finish (1kW NSP, MFL, WFL lamps available)
- Cyc Lights Overhead:
  - (14) Colortran Broad Cyc 103-362, Double Cell, 1kW per circuit
  - (15) Colortran Broad Cyc 103-361, Single Cell, 1kW per circuit
- Ground Row:
  - (9) Colortran Iris 108-470, Single Cell, 1kW per circuit
  - (9) Colortran Iris 108-471, Triple Cell, 1kW per circuit

### **Color Frame Sizes**

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

### **Accessories**

- (100) Pattern holder, size B
- (12) 10" 8-way Barn Door
- (12) 10" 4-way Barn Door
- (6) 7.5" Barn door
- (10) 6.75 Top Hats
- (12) 10" Top Hats
- (7) Source 4 Iris
- (20) 2KW 10" fresnel Lamps

# AUDIO

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

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

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

## Mix Position

The normal mix position displaces seats 111 through 114 in rows R & S. This area is at the rear of the house, orchestra level, just left of center and in front, just below the sound booth window. A porthole for cables allows audio/video cable to pass into/from audio booth. House dB limit is 100.

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

## House Console

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

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

## Outboard Equipment Rack

Housed at mix position and includes;

- (1) Avalon 747 Stereo Compressor & Equalizer
- (1) DBX 160 Compressor
- (1) Yamaha SPX 2000 reverb
- (1) TC D2 Delay
- (1) Lexicon PCM96 reverb
- (1) Dennon 550 CD Burner

## Speaker Arrays

Main Array:

- Stereo Main PA W/ (2) VTX D18" & (12) VTX A8s pers side
- (8) JBL AC16 Front Fills spread evenly across the downstage edge

Subwoofers:

- (4) JBL VTX B28 Dual 18" (Ground Stack Only, 2 per side of Stage)

#### Array Amplifiers:

- (6) Crown IT3500-HD (Line Array)
- (1) Crown IT3500-HD (B18 Subs)
- (2) Crown IT12000-HD (B28 Subs)
- (1) Crown IT5000-HD (AC16 Front Fills)

#### Main Array Notes:

- Line array is now (2/24) installed on CM LoadStar 1-Ton Chain Motors
- Crown Amplifiers and Performance Manager software system controller is accessible at FOH via Wireless Tablet
- System is tuned by JBL Certified technical staff. Array covers both orchestra level and balcony.

#### Stage Fill:

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

#### Stage Monitors:

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

#### Auxiliary Power Amps:

- QSC Power light Amps for stage monitors

#### Portable Consoles:

- Behringer 22 input (8 mic pre-amps)
- 2 Midas Easy-up console stands (UB222 FX-Pro)

### **MICROPHONE LIST**

#### Dynamic Microphones:

- (10) Shure SM 57
- (10) Shure SM 58
- (10) Shure B58A
- (5) Electro Voice RE 20
- (10) Sennheiser 421
- (1) Electro Voice RE 18
- (2) Beyer M88 Dynamic Mics
- (1) Shure B52A
- (2) Shure KSM 8
- (2) Shure KSM 9

#### Condenser Microphones

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

## Specialty Microphones

- (1) Shure A89 SM Shotgun Mic
- (4) Shure SM 98 Instrument Mic
- (4) DPA 4099
- (5) AKG SK 91
- (6) Crown PCC-160 Condenser Floor or Surface Mic
- (2) Audio Technica AT808G Podium Mic
- (2) Countryman Podium Mic
- (14) Audio Technica AT 831B Lavalier/Instrument Mic
- (1) C-Ducer CPS8 Contact mic
- (2) SM98 Clip-On Wireless Horn Mics
- (1) Shure VP88 MS Stereo Mic
- (6) Beyer M160
- (3) Sennheiser e904 w/ drum mounts
- (1) Shure B91A
- (6) Countryman Direct Box
- (2) Whirlwind Direct2 stereo passive Direct Box
- (4) Radial J48 active DIs

## Wireless Microphones

- (4) Shure ULX – D system
  - (8) Hand held mics
  - (8) Belt packs
  - (4) Countryman E6 headsets (model 7 high level)
  - (2) DPA 4066 headsets
  - (2) Audio-Technical AT831cT4

## MICROPHONE STANDS

- (13) Tall round base straight stand
- (4) Atlas medium double clutch round base
- (3) Atlas 15-25” round base single clutch
- (5) Atlas 8-11” round base short stand
- (15) AKG tripod stand
- (5) K&M tripod stand
- (15) proline K&M tripod stand
- (27) “short” telescoping boom arms
- (13) “long” boom arms
- (2) LP Claw
- (2) short tripod stands



# VIDEO/PROJECTION

## PROJECTION BOOTH

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

The projection booth houses:

- (1) JBL Control One Studio Monitor hanging from the ceiling with omni-mount
- Comprehensive ClearCom communication

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

## SCREENS

- (1) 18'x 40' Perforated Front Projection Movie Screen w/Masking  
Screen is +/- 81' from the Projection Booth on Lineset 14 and cannot be moved.  
Masking can be adjusted for 1.33:1 NTSC 4x3 Standard and 1.85:1 16x9 Widescreen Formats.
- (1) 19'-7"x 39' Light Gray Rear Projection Screen (*useable projection area*) (Movable)

## PLAYBACK EQUIPMENT

- (1) Mac Mini

## VIDEO MIXER/SWITCHER

- (1) Panasonic AB-MX70 Digital AV Mixer

## COMMUNICATION

show camera with feeds to the backstage areas, dressing rooms, green room, rehearsal rooms, lobby.

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

Distribution from the Amp Room:

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

(5) LG 22" Color Monitors w/show progress in the following locations:

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

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

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

# DRAPERY & RIGGING

## LINE SETS

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

## BATTENS

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

## ARBORS

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

## COUNTERWEIGHTS

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

## FIRE CURTAIN

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

## DRAPERY

<u>Quantity</u>	<u>Item</u>	<u>Color</u>	<u>Fullness</u>	<u>Notes</u>
1	66' x 32' Main Drape	Eggplant	full	Permanent Position
1	64' x 8' Valance	Eggplant	flat	
3	64' x 32' Traveler	Black	2-full, 1-flat (US)	Permanent Position
6 pair	12' x 32' Legs	Black	½ fullness	
7	64' x 10' Borders	Black	flat	
1	82' x 36' Cyclorama	Natural	flat	Permanent Position
2	30' x 66' Scrim	Black	flat	Snap bottom pocket
2	30' x 66' Scrim	White	flat	Snap bottom pocket

**LINE SET SCHEDULE:**

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

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

78	39'-6"	Black Border		25'-9"
79	39'-11"	Black Legs		
82	41'-6"			
83	41'-11"			29'-6"
86	43'-6"			
88	44'-6"	5th Electric	24 circuits, (16 ea. 4" wts - 448#)	34'-5"
91	45'-11"	Black Traveler (US)	no fullness, permanent position	
93	46'-6"			
94	47'-0"	New Rear Projection Screen	movable/may not be in listed location	
95	47'-6"			
98	49'-5"			
99	49'-11"			
100	50'-6"	Cyclorama	permanent position	
104	52'-7"	Cross-over lights		

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

### **Orchestra Shell**

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

### **REGULATIONS AND CONDITIONS**

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

# MISCELLANEOUS

## COMMUNICATION SYSTEMS

- Stage technician's communication system: Clear-Com. 12 wireless, ample wired.
- Wireless Internet throughout theatre. See Stage Manager for pass code. No minors allowed access.
- (2) DSL lines; (1) located in Green Room, (1) located in Audio Booth.
- Stage Manager Desk with paging and show monitor
- Audio monitors in all backstage areas for Stage Manager pages and show feed

## STAGE EQUIPMENT

Our facility has the following equipment in inventory:

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

# CREWS & SCHEDULES

## LABOR AGREEMENT

The California State University System (CSU) and the California State Employees' Association (CSEA) are parties to a Collective Bargaining Agreement. This is a system wide Agreement that covers bargaining unit employees located at each of the 21 CSU campuses. Stage Technicians are included in Unit 9, Technical Support Services. This negotiated Collective Bargaining Agreement can be superseded only by one that is negotiated between The California State University and the California State Employees' Association.

## YELLOW CARD COMPANIES

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

## WORK RULES

*Stage Operations.* All stage, backstage and shop areas are under the control and regulation of the LFAC staff. All decisions regarding safety and enforcement of LFAC policies are the sole authority of the LFAC Staff, whom have final say in these areas at all times.

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

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

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

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

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

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

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

## **CREW & SCHEDULE REQUESTS**

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

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

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

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