

The **I**nternational **A**lliance of **T**heatrical **S**tage **E**mployees,
Moving Picture Technicians, Artists and Allied Crafts
Of the United States, Its Territories and Canada
AFL-CIO, CLC

I.A.T.S.E. LOCAL 504

Orange County, California



ORIENTATION

Table of contents

I.A. BACKGROUND

LOCAL 504 OFFICE STAFF

LOCAL 504 OFFICERS AND VENUES

TOOLS AND GUIDELINES

FORMS TO BE FAMILIAR WITH

OUR VENUES

THE ANAHEIM CONVENTION CENTER (ACC)

THE DISNEYLAND RESORT

PACIFIC AMPITHEATRE

SEGERSTROM CENTER FOR THE ARTS

VERIZON WIRELESS AMPHITHEATRE

THE PACIFIC SYMPHONY ORCHESTRA

TERMS TO BE FAMILIAR WITH



This orientation package is provided to give members and nonmembers alike a working knowledge of the conditions of employment, venues, and an overview of the rules and regulations that guide the operations of Local 504's Hiring Hall and its function.



I.A.T.S.E. BACKGROUND

The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts Of the United States, Its Territories and Canada AFL-CIO, CLC

The I.A.T.S.E. is the union of highly specialized individuals who work behind the scenes in the multiple medias known as show business.

In order to get a clear view of Local 504, its members and its work, it is helpful to understand the organization as a whole. Historically, the I.A.T.S.E. was formed in 1893, a time when show business was mainly confined to the theatre. During the ensuing 15 years, stage carpenters, property men, and electricians pioneered a drive for collective recognition in the theatre world. Ultimately, they managed to establish their craft as one of the most respected in America.

In 1908, shortly after the birth of the motion picture industry, film projectionists were brought into the fold, and in the 1920's, Union benefits were extended to the Hollywood studios as well as to the vast network of film exchanges throughout the U.S. and Canada.

Since then, the I.A.T.S.E. has so expanded that its name has become largely symbolic rather than descriptive of the full scope of the organization's activities. Over time, the stage employees and moving picture operators have been joined by a great variety of other crafts persons in the numerous branches of the entertainment industry.

With the advent of commercial television in the late 1940's, the I.A. took its natural place in this new field of visual entertainment. Currently, the organization continues to be well represented in new technologies, which are evolving at break neck speed throughout the entertainment world.

Today, the I.A.T.S.E. has well over 550 Locals representing some 80,000 specially skilled employees at work throughout the United States and Canada.

The operative words here are **“Professional quality”**.

As with any area of endeavor, there's a world of difference between what is recognized as true professional work and that, which is performed by individuals who call themselves professionals, but whose end result more accurately reflects that of a skilled amateur.

The fact is, the I.A.T.S.E.'s membership includes scores of Motion Picture Academy and Television Academy award winners throughout the years, an achievement no other organized labor group in the world can claim.

In legitimate theaters, art and cultural centers, auditoriums, arenas and sports events, as well as industrial road shows traveling from city to city, our members play an essential role, serving as stagehands, lighting and sound technicians, ticket sellers, wardrobe personnel, make up artists and hair stylists, ushers and maintenance employees, among many other functions essential to the overall success of the production.

Today's level of audience expectations in live performance venues, coupled with the availability of sophisticated technologies, has also necessitated a combination of crafts utilized in motion pictures and television. Among these are state-of-the-art special visual effects, which are capable of vastly enhancing a performance, as well as a full scale theatrical presentation.

Local 504's full spectrum of talent is readily available to aid local show producers in achieving their production goals.

*

*

*



I.A.T.S.E. LOCAL 504

**671 SOUTH MANCHESTER AVENUE
ANAHEIM, CA 92802-1434**

Office Manager: Joni Douglass

Office Assistant: Krystyna Gomez

Phone: (714) 774-5004

Fax: (714) 774-7683

Business Agent: Les Blanchard





I.A.T.S.E. LOCAL 504 was founded in 1912 and is a member of the **I**nternational **A**lliance of **T**heatrical **S**tage **E**mloyees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada. It is known by the abbreviation "**IA Local 504.**"

IATSE #504 is a nonprofit labor organization, whose purpose is to better the working conditions and financial compensation for stage technicians.

Election of officers is held every three years.

The elected officers of the local are:

President: Bro. James Higgins

Vice-President: Bro. Larry Charbonneau

Business Agent: Bro. Les Blanchard

Secretary: Bro. Jerome Omasta

Treasurer: Bro. John Pierce

The Executive Board Members of the local are:

Bro. Chris Alva

Sis. Celia Giordano

Bro. Sam Bowers

Bro. Greg Kelly

The Appointed officials of the local are:

Assistant Business Agents: Bros. James Higgins and Sam Bowers

Dispatcher: Bro. Mike Mount

Sergeant-at-arms: Bro. Dennis Motter

The officers of the local (except for the Sergeant At Arms) make up the Executive Board. Their job is to assume responsibility for the operation of the local between meetings.

The Business Agent is charged with the day-to-day operation of the local and the hiring hall.

The Assistant Business Agent is charged with relieving the Business Agent in the conducting of the Business Agent's duties should the need arise.

I.A.T.S.E. Local 504 has working agreements and/or contracts with the following employers:

- **The Disneyland Resort**
- **The Anaheim Convention Center**
- **The Segerstrom center for the Arts**
- **The Verizon Wireless Amphitheatre**
- **The Pacific Amphitheatre**
- **The Pacific Symphony Orchestra**



FORMS TO BE FAMILIAR WITH

The Venues listed on the previous page (as well as others) will expect you to bring your driver's license and social security card with you for filling out your **W-4**, and **I-9** Tax and citizenship forms before your first shift, as well as at the beginning of each new year. Please try to show up with enough time left to fill out the forms before the designated start time of your shift.

Your steward will also give you a **percentages** form to be filled out. (See terms section "Percentages")

You will be required to fill out paperwork for **all Anaheim Convention Center calls** every time you are dispatched there!

The Production should be under the same payroll for the load in, show, and load out. When being dispatched to a new production, be ready to fill out the forms.

If you're unsure of the payroll company, ask the job steward.



TOOLS

Each stagehand working a call is expected to bring (at the minimum) the following hand tools to the call:

- Crescent Wrench
 - Hammer
 - Pliers or Channel Locks
 - Screwdriver (flat and Phillips)
 - 9/16 socket with ratchet
 - Knife
 - Flashlight
 - Work gloves
 - A cordless driver/drill can be beneficial on some calls.
 - Tool Belt
-

SAFETY

Our primary and foremost concern is and always will be **safety**. This means **your** safety as well as the safety of others. In theatre, "others" not only includes your coworkers but also extends to the staff, audience and the public-at-large. The theatrical industry is inherently dangerous and its historical record justifies erring on the side of caution.

Your number one obligation is to always observe common safety practices. If you don't know, **ASK!** When you are on-stage or working in an active arena, many things will be going on simultaneously. There may be stagehands working above you and/or below you. Set pieces, sound, lighting equipment and a myriad of other things will be moving around and through your area of work. Keep your eyes and ears open.

DEPARTMENTS

Most large stagehand calls dictate working in a specific department for the duration of the show. Depending on your experience, talents and occasionally, desires, you will be assigned to a specific department. Unless you are given instructions to the contrary, remain in that department while working. There may be occasions where another hand may ask you for a quick assist, especially where safety and/or strength are involved. You may offer this assistance but do so and immediately return to your assigned task.

TRUCKS

Most show-related paraphernalia will arrive at the venue in semi trailer trucks. "Truck loaders" are responsible for retrieving goods and bringing them to the back of the truck at the dock or ramp. Unless your assistance is specifically requested, do not enter the truck. There is limited room and in many instances, an unneeded hand only hampers progress. Rest assured the truck loaders will call you if your assistance is required. Take the pieces as they come off the truck; follow directions, return to the back of the line.

Be aware that ramps can be dangerous. Heavy equipment wants to go down ramps by itself.

SMOKING AND BEVERAGES

Smoking is permitted only in approved areas and only when you are on a break or have been released to do so

Beverages are not allowed on stage or near equipment. What the traveling crew does is their business; they are responsible for their own equipment.

PROPS & SCENERY

Props and scenery are for the actor's use and the audience to view. Do not use props as your personal furniture.

SHOW DRESS GUIDELINES

Stagehands assigned to a "show crew" should always assume that "Show Blacks" are required, whether specifically advised or not. In some instances, certain shows may dictate that stagehands be dressed in costume and should this occur, crewmembers will be advised and fitted as appropriate. **Show Blacks** include the following:

- Black shirt (without lettering and/or printed designs)
- Black pants (shorts are normally discouraged)
- Black shoes and socks

In some instances, stagehands may be expected to dress in suit and tie and when this is mandated, a dark suit is suggested.

BACKSTAGE PASSES

If you are assigned a performance position on an arena show, you will be required to display a backstage pass while working in restricted areas. If security personnel challenge you, you must show your pass. **Under no circumstances are you to argue or challenge their authority**. Politely request they seek the assistance of the union call steward, who will handle the issue. Remain outside the restricted area until you are given specific clearance to enter. **Passes are for your use only.**

PAYROLL

Our contracted employers process payroll on a weekly, or bi-weekly basis. As a general rule, checks are only issued after settlement has been received from the promoter or presenter. In some cases you may not be paid for as long as two weeks after an event, but in other cases you may receive your paycheck the following week (providing you have completed all necessary paperwork). In the event of any questions you may have regarding payroll issues, **DO NOT CONTACT THE PAYROLL COMPANY!** Contact the Union Office to get these issues resolved.

WORK (DISPATCH) REFERRALS

Work assignments are offered by the Dispatcher on the basis of seniority, availability, required skills, and the desire of the individual to work in the work assignment being offered. The more skills you have, the better your chances to be referred for specific work. Please be honest with the Dispatcher as to your ability to carry out the job required by the employer. A form of qualifications is available at the Local 504 office for you to fill out and submit for the Dispatcher's use in ensuring that your qualifications meet the needs of the employer.



Employment

If an employer requests 16 stagehands, the first available senior person on the seniority list is called and subsequent individuals are called till the call is filled. Individuals are expected to stay with the call from the load-in through the load-out unless they are no longer needed after the load-in. If they are available for work and promptly notify the dispatcher of their status, they will be called following the above procedure for the next employer. Call "jumping" is not permitted. Call "bumping" is not permitted.

Each request for labor from an employer is treated as a new call and the cycle begins again at the top of the seniority list.

Recognizing that there are times when certain skills are necessary for an employer's needs, employers may "request" individuals from the list. Each "request" will be filled, if possible.

Appeals

Appeals as to seniority list placement may be made to the Executive Board of the local. Any appeal must be made within thirty (30) days after the mailing date of the seniority list, appeal to the Executive Board and present documentary evidence supporting his/her claims. At no time after thirty (30) days, will any appeal, protest, or challenge be acceptable to alter the previous seniority list.

Referral Rules

All employees Dispatched by the hiring hall must be properly attired and carry the necessary tools to the job for which they are referred. Referents shall refrain from any acts or conduct which would be considered just cause for suspension or termination by the employer under general principals of labor arbitration.

The Local has the right to discipline or suspend any individual from the referral list for non-payment of administrative fees or fines, absenteeism, dishonesty, inebriation, incompetence or insubordination.

The steward on the call shall be primarily responsible for reporting any infractions of the above regulations; however, any person may do so.





OUR VENUES



OUR VENUES

THE ANAHEIM CONVENTION CENTER - ACC

Anaheim first became a meetings and conventions destination in 1967 with the construction of the domed Arena, which stands on Katella Avenue. Since those early days, the Anaheim Convention Center (ACC) has gone through 3 major expansion projects plus several cosmetic renovations to update the Center. Each expansion added another major exhibit hall plus meeting space. The recently completed expansion is a complete transformation of the Anaheim Convention Center structure and surrounding campus. The Anaheim Convention Center houses 815,000 square feet of exhibit space, making it the largest exhibit facility on the West Coast. All halls are directly accessible from the spacious lobby/registration pre-function areas.



Directions/Parking

The Anaheim Convention Center is located just East (across the street) of Disneyland on Katella Avenue. The Convention Center can be easily reached from either the 5 or the 55 Freeways, with signage directing you to the Convention Center.

Address

Anaheim Convention Center
800 West Katella Avenue
Anaheim, CA 92802

Parking

Due to the size and varying requirements of the Convention Center and its surrounding Hotels, parking locations per event and the charges related also vary. Working in the **Arena** and **Exhibition Halls**, you may (at times) be allowed to park in the lot behind the arena at no charge. **In other instances, you may be required to park in one of the parking structures off West Street, behind the Convention Center (designated Park 4 & park 6 on map). The charge for parking in the structure is \$10.00 (collected upon entrance). This charge may be reimbursed to you if provided for by the employer.**

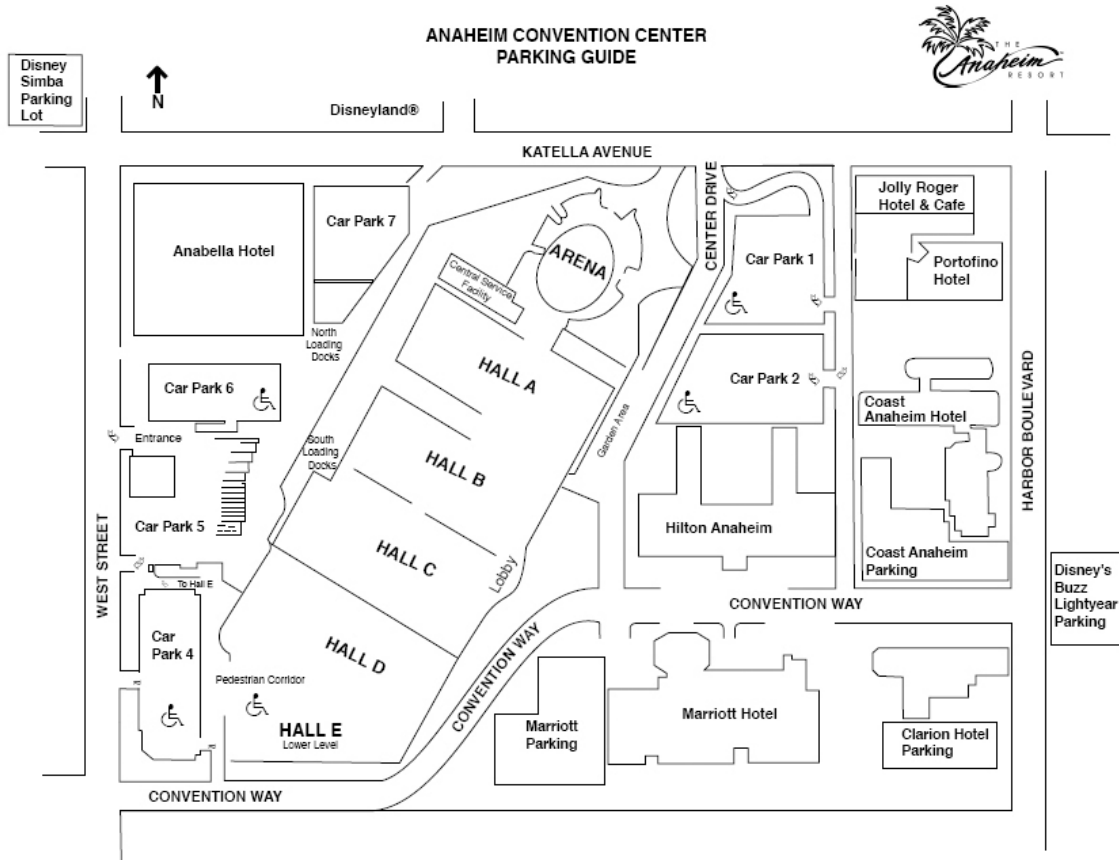
Parking at the Hilton or Marriott Hotels normally charge an \$18.00 dollar per day rate, **but this charge may be reduced to \$1.00 if validated by the house Audio Visual Company (P.S.A.V.).**

Make sure to check with the dispatcher and get complete details regarding venue, parking, and whom to report to before accepting a referral to work at ACC. Show up early enough to make it to your assigned job with enough time to fill out any forms (if necessary) and be prepared to go to work at the starting time of your shift.



Parking Map for the ACC Area

Established Parking Fee is \$10.00, \$12.00, or \$15.00 per day with no in/out privileges. Rate is based on event type.



ACC ARENA



Arena

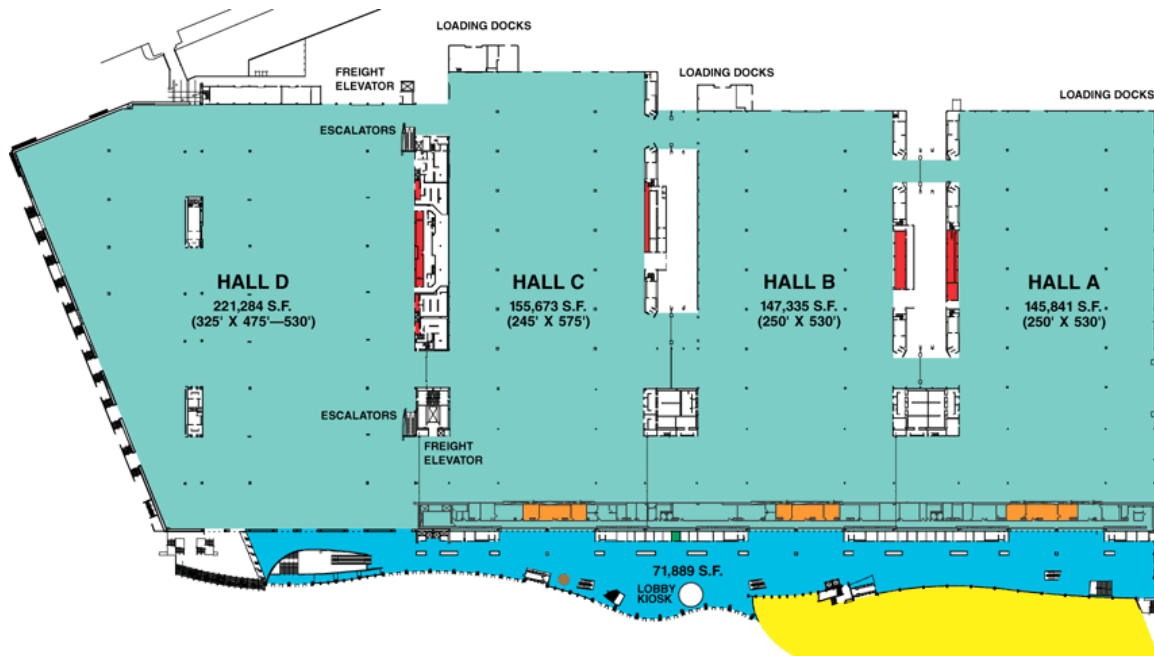
There is 1-200 amp, 4-400 amp 120/208-volt services, all cam-lock, in the west service hall, and 1-400 amp, 1-350 amp 120/208-volt service in the north entrance.

Electrical Hookups

All hookups to building electrical service must be made or approved by the Anaheim Convention Center Electrician's.

The crew sign in and break area is located on the south side of the arena, between the loading dock entry halls. Be sure to check in with the steward and fill out any necessary forms before beginning your shift.

ACC LEVEL ONE EXHIBITION HALLS



Hall A

There are 12 load centers, located on the catwalks, 8 have a 2-200 amp services and 4 have 3-100 amp and 4-200 amp services all cam-lock. There are 2-400 amp services and 1-200 amp 240 volt 3 phase 4 wire service. Each column has a 50-amp qual-ark receptacle.

Halls B-C-D

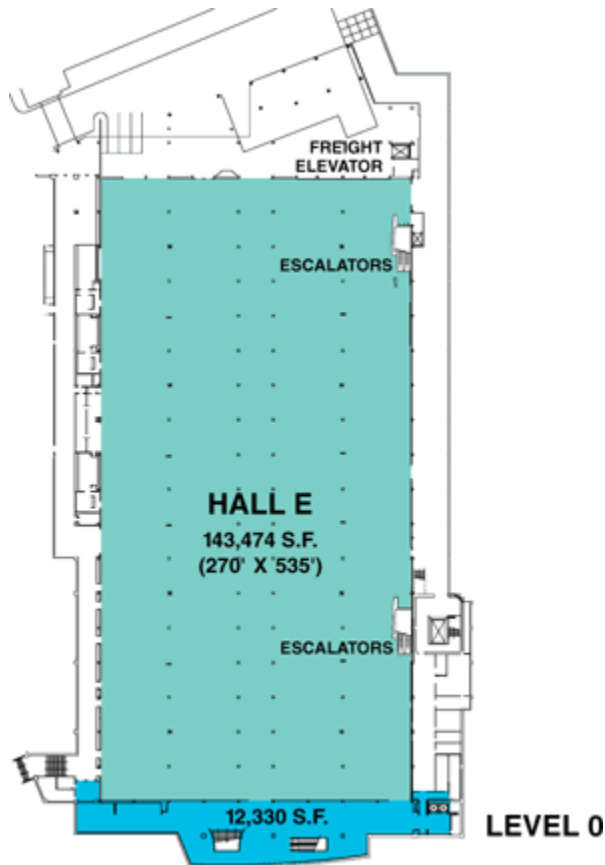
There are 12 load centers, located on the catwalks, 8 have 2-100 amp, 1-200 amp 277/480 volt services and 2-100 amp, 1-200 amp 120/208 services. 4 have 2-200 amp 277/480 volt and 3-100 amp, 4-200 amp 120/208-volt services with cam-locks. Each column has a 50-amp qual-ark receptacle.

Electrical Hookups

All hookups to building electrical service must be made or approved by the Anaheim Convention Center Electrician's.

Confirm the location of your assignment and whom to report to with the dispatcher before arriving for your shift. Some larger Conventions require massive work crews with varying needs, so BE AWARE OF WHERE YOU SHOULD REPORT! Be sure to check in with the steward and fill out any necessary forms before beginning your shift.

ACC SUB LEVEL EXHIBITION HALL E



Hall E

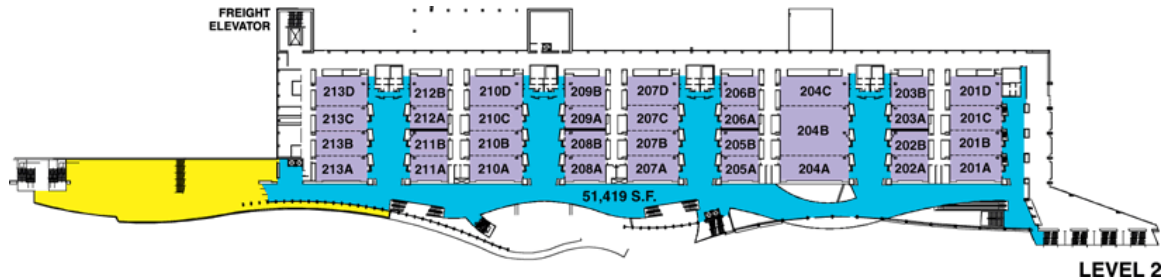
There are 2-277/480-volt busways that feed 3-200 amp posi-lock and 8-100 amp Litton Veam receptacles. There are 8-120/208 volt busways that feed 36-200 amp posi-lock services, all above the ceiling grid.

Electrical Hookups

All hookups to building electrical service must be made or approved by the Anaheim Convention Center Electrician's.

Hall E is located directly below Hall D, and has access to a freight elevator and its own loading dock. Car park structure 4 is located behind Hall E. Confirm the location of your assignment and whom to report to with the dispatcher before arriving for your shift. Some larger Conventions require massive work crews with varying needs, so **BE AWARE OF WHERE YOU SHOULD REPORT!** Be sure to check in with the steward and fill out any necessary forms before beginning your shift.

ACC LEVEL 2 MEETING ROOMS



Meeting Rooms

Each meeting room has 1-60 amp, 1-100 amp, and 2-30 amp receptacles in the room.

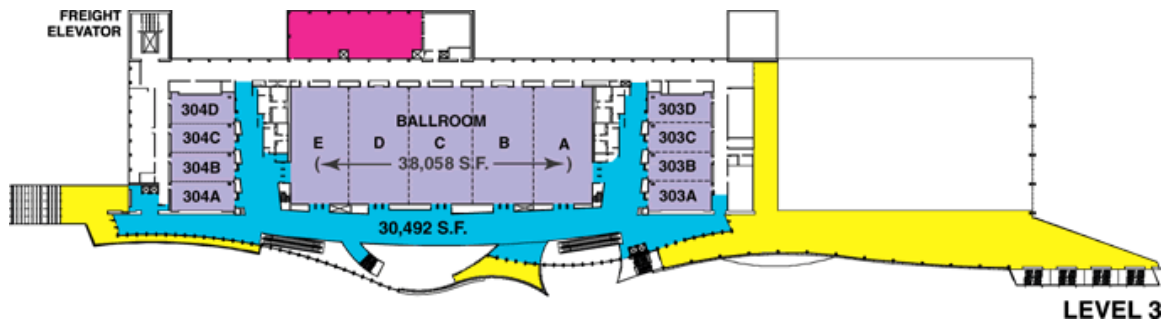
Electrical Hookups

All hookups to building electrical service must be made or approved by the Anaheim Convention Center Electrician's.

The level 2 meeting rooms are located above the main lobby of the Convention Center and are accessible via elevator or the escalator. Confirm the location of your assignment and whom to report to with the dispatcher before arriving for your shift. Be sure to check in with the steward and fill out any necessary forms before beginning your shift.

The Audio-visual client will normally designate an area, either in one of the meeting rooms or an area on this level for staging and pre set of A.V. equipment. This area is often referred to as "The Bone Yard". Load in of Audio-visual gear is normally accomplished by off loading the trucks at the rear of **Hall E**, and rolling the A.V. gear through the adjacent service hallway to the freight elevator. For load outs, the same means are used.

ACC LEVEL 3 MEETING & BALL ROOMS



Ball Rooms

Each Ballroom has 1-60 amp, 1-100 amp receptacle in the wall and 8-30 amp receptacles in the floor. In addition there are 5-100 amp, 4-400 amp show services, all cam-lock, in the service corridor.

Electrical Hookups

All hookups to building electrical service must be made or approved by the Anaheim Convention Center Electrician's.

The level 3 meeting & Ball rooms are located above the level 2 meeting rooms of the Convention Center and are accessible via elevator or the escalator. Confirm the location of your assignment and whom to report to with the dispatcher before arriving for your shift. Be sure to check in with the steward and fill out any necessary forms before beginning your shift.

The Audio-visual client will normally designate an area, either in one of the meeting rooms or an area on this level for staging and pre set of A.V. equipment. This area is often referred to as "The Bone Yard". Loading in of Audio-visual gear is normally accomplished by off loading the trucks at the rear of **Hall E**, and rolling the A.V. gear through the adjacent service hallway to the freight elevator. For Load outs, the same means are used.



ACC

DEPARTMENT HEADS

Head Carpenter – Bro. Eric Groff

Head Properties - Bro. David Helgestad

Head Electrician – Bro. James Henderson

Head Audio – Bro. Bill Clark

Head Video – Bro. Gary Stoker

Head Rigger – Bro. Mike Linn





THE DISNEYLAND RESORT



Disneyland, one of the world's first theme parks, opened in Anaheim, California in 1955. Conceived by Walt Disney, the park was built in one year at a cost of \$17m. The opening ceremonies were televised, with Art Linkletter, Bob Cummings, and Ronald Reagan acting as emcees. Disney theme parks have since opened in Orlando, Tokyo, and Paris, and one is due to open soon in Hong Kong. Located at 1313 South Harbor Boulevard in Anaheim, California, the park has been visited by more than 515 million guests since it opened to the public, including presidents, royalty, and other heads of state.

In the late 1990s, work began to expand on the one park property. Disneyland Park and its Hotel, the site of the original parking lot, as well as acquired surrounding properties were earmarked to become part of a greater vacation resort development. The new components of this resort were another theme park; **Disney's California Adventure Park**, a shopping and entertainment precinct, **Downtown Disney**; and a remodeled Disneyland Hotel, **Paradise Pier Hotel**, and **Grand Californian Hotel**. Because the old parking lot was built upon, the six-level 10,250 space "Mickey and Friends" parking structure was constructed. It is the largest parking structure in the US.



Backstage refers to parts of show buildings that are normally not seen by guests. Backstage areas are generally off-limits to park guests. This prevents guests from seeing the industrial areas that violate the "magic" of on-stage and keeps them safe from the potentially dangerous machinery. Employees can also find some solace while they work or rest, as backstage offers alternate routes between the park's various areas.

The boundary between on and off-stage is demarcated at every access point. Everything within guest view when a door or gateway is open is also considered on stage. It is from this point that characters start playing their part. That way, when the door is open, guests will not accidentally see a person out of character backstage. Regular Disney employees are designated as "Cast members", many of them work in the Technical Services department at the theme park and are represented by Local 504.

Occasionally, the existing Tech Services crew will be augmented through the hiring hall to aid in the set up, strike, and production of major events that take place at the park such as Movie premier events, Anniversaries, and Radio remotes, as well as film shoots. Also, Local 504 represents Disney "new hires" in the technical services department.

Directions/Parking

The **Disneyland Resort** is located off **Ball Road and Harbor Blvd.** near the 5 freeway Harbor Blvd. off ramp.

Address

1313 South Harbor Boulevard
Anaheim, California

Parking

The primary parking area for 504 stagehands referred by the hall is in the Ball Road parking lot (structure) off of Cast Place. Take the 5 freeway Harbor blvd. off ramp, and turn left on Ball Road. Turn left onto Cast place, and then park in the structure on your left. In the instances of larger work calls, you may be instructed to park in the parking lot at West Place (also off Ball Road), and be shuttled into the park.

Once at the park, you will be required to identify yourself to any and all Security personnel who require it upon your arrival. Under no circumstances are you to argue or challenge their authority. Politely request they seek the assistance of the union call steward, who will handle the issue. Remain outside the backstage area until you are given specific clearance to enter. You will be required to present a picture I.D. when you sign in at the security booth adjacent to the cast place parking structure.

YOU MUST HAVE A VALID PICTURE I.D. AVAILABLE FOR PHOTOCOPY TO WORK AT THE DISNEYLAND RESORT!

After signing in, you will be taken to your assignment. **IF YOU ARE UNSURE, MAKE SURE TO ASK THE DISPATCHER IF THERE IS A PARTICULAR PERSON YOU ARE TO REPORT TO, AS WELL AS WHICH AREA OF THE DISNEYLAND RESORT IN WHICH YOU ARE TO WORK.**

Some work shifts occur after the park closes. These shifts may run through the night and into morning, so it is advisable to bring your meal with you in the event that no food is available at the backstage cafeterias during the graveyard shifts.

The Disney Resort is a high security Venue. Please keep in mind at all times that one's behavior might be subject to monitoring.

DISNEYLAND RESORT

STEWARDS

Bro. Buzz Bolton

Bro. Sam Bowers

Bro. Greg Camacho

Bro. Butch Clement

Sis. Laurel Golden

Bro. James Higgins

Bro. Skip Keys

Bro. John Pierce

Bro. Ken Realista

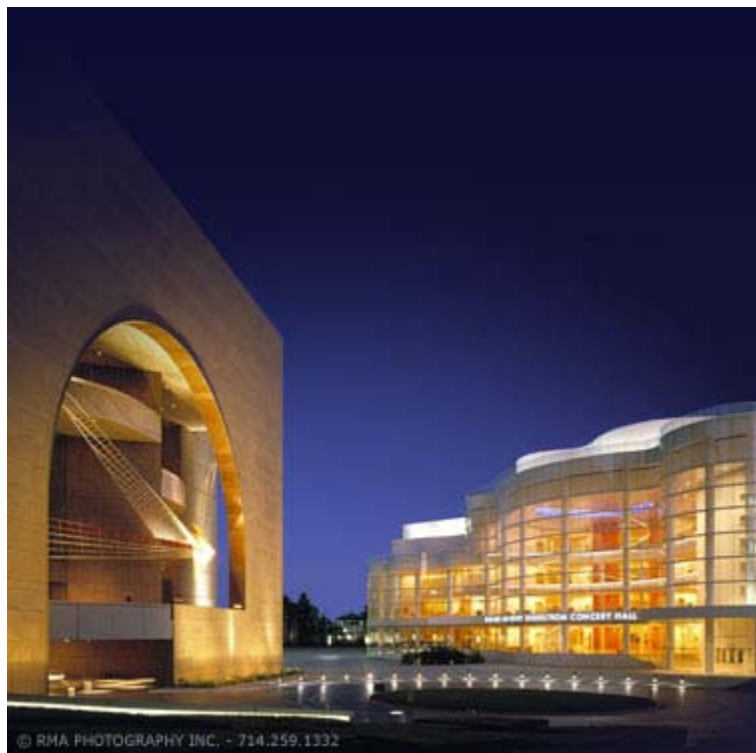




OUR VENUES

SEGERSTROM CENTER FOR THE ARTS – formerly OCPAC

The Segerstrom center for the Arts (formerly The Orange County Performing Arts Center), presents a broad range of programming each season, including international ballet and dance, national tours of top Broadway shows, intimate performances of jazz and cabaret, classical music performed by renowned chamber orchestras and ensembles, family-friendly programming and many other special events. The Segerstrom Center for the Arts opened in 1986 with its 3,000-seat Segerstrom Hall and intimate 250-seat Founders Hall. In 2006, the Arts Center expanded its venues to include the 2,000-seat Renée and Henry Segerstrom Concert Hall and 500-seat multi-functional Samueli Theater. A 46,000-square-foot outdoor community plaza unites both venues to create one of the largest performing arts campuses in the United States.



Directions/Parking

The Segerstrom Center for the Arts is located just East of South Coast Plaza. The Performing Arts Center can be easily reached from either the 405 or the 55 Freeways, with signage directing you to the Performing Arts Center.

Address

Segerstrom Center for the Arts
600 Town Center Drive
Costa Mesa, CA 92626

Parking

The primary parking structure for the Arts Center's Stage door, **Segerstrom Hall** and **Founders Hall** is located at the Center Tower Parking Structure, adjacent to **Segerstrom Hall** on Sunflower Avenue between Avenue of the Arts and Park Center Drive.

Between the hours of 8:00 a.m. and 9:00 p.m., there is a charge (collected upon exiting the structure) of \$20.00. Please realize that you will be charged if exiting the structure before 9:00 p.m. Parking is not charged on Sundays except for performance days. (See entry charge below)

After 9:00 p.m. there is no charge upon exiting the structure. If you plan on parking in the structure for a show call, an entry charge of \$10.00 is collected, beginning at two hours before every scheduled performance.

For **Renée and Henry Segerstrom Concert Hall** and **Samueli Theater**, we recommend parking in the Plaza Tower Parking Structure, which is across Park Center Drive from the Westin South Coast Plaza and directly behind the concert hall and South Coast Repertory.

Between the hours of 8:00 a.m. and 9:00 p.m., there is a charge (collected upon exiting the structure) of \$20.00. Please realize that you will be charged if exiting the structure before 9:00 p.m. Parking is not charged on Sundays except for performance days. (See entry charge below)

After 9:00 p.m. there is no charge upon exiting the structure. If you plan on parking in the structure for a show call, an entry

charge of \$10.00 is collected, beginning at two hours before every scheduled performance.

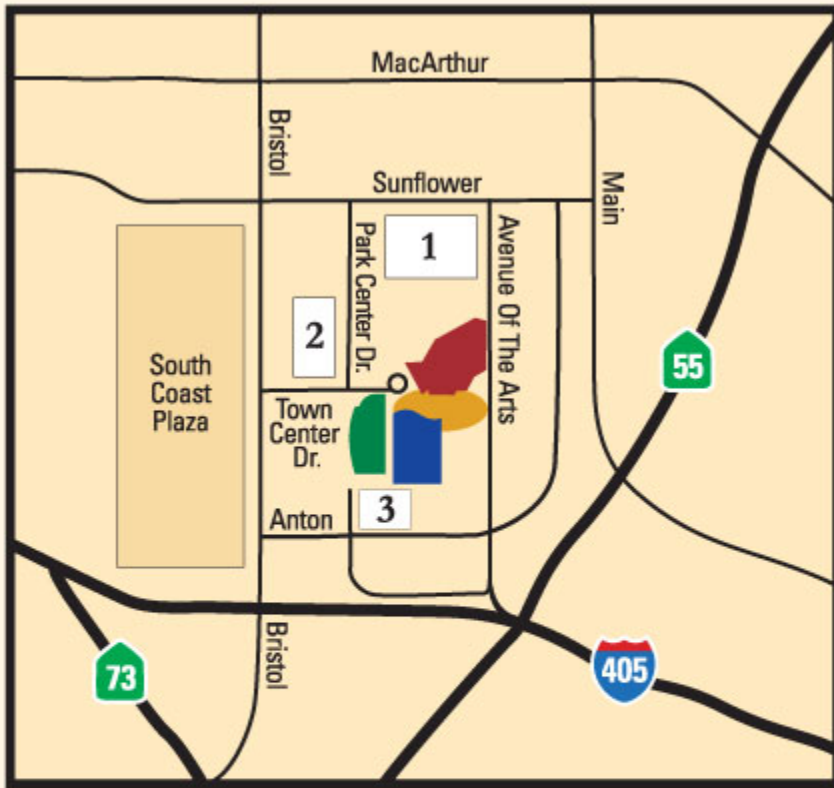
Additional Parking

For additional parking at no charge, there is a large parking lot behind the Macaroni Grill at the end of the Avenue of the Arts, across Anton Street. Approximate walking time to the Arts Center is 5 minutes.

Parking for long periods of time at the South Coast Plaza Mall parking areas could result in your vehicle being towed.

Parking on neighboring residential streets is acceptable where permitted.





- 1** Center Tower Garage **2** Park Center Garage **3** Plaza Tower Garage

- Segerstrom Hall & Founders Hall
- Community Plaza
- Renée and Henry Segerstrom Concert Hall & Samueli Theater
- South Coast Repertory



CLOCK IN – SWIPE OUT!

CLOCK IN

All employees entering the Arts Center venues **MUST** clock in at the beginning of their assigned shift and swipe out at the end of it in order to be paid accurately.

1st – Go to the Stage Door of the venue, and sign in at the security desk.

2nd – Proceed to the time clock and locate your card in the time card holder adjacent to the time clock. If you have difficulty locating your card, or if it is not there, notify the Production Carpenter or your department head promptly.

3rd – Each time clock has a digital readout on its face describing any and all productions at The Arts Center for that particular shift (Example: “Wicked”). Push the button next to the name of the production that you are reporting for, and then slide your card through the slot on the right hand side of the time clock to clock in. After clocking in, replace your card in the time card holder.

PLEASE WAIT UNTIL AT LEAST FIVE (5) MINUTES BEFORE YOUR SHIFT BEGINS TO CLOCK IN.

When returning from a one-hour (or more) meal break, you **MUST ALSO** clock back in. It is not necessary to clock back in if given a one half hour meal break when the Center provides the meal.

Please verify with the dispatcher which venue and production you are being dispatched to before arriving at the call.

Should you forget to clock in, notify your department head or the Production Carpenter promptly.

SWIPE OUT

All employees exiting the Arts Center venues **MUST** swipe out at the end of their assigned shift in order to be paid accurately.

1st – Proceed to the time clock and locate your card in the time card holder adjacent to the time clock. If you have difficulty locating your card, or if it is not there, notify the Production Carpenter or your department head promptly.

2nd – Slide your card through the slot on the right hand side of the time clock. It is not necessary to push any buttons on the front of the time clock to swipe out.

When released to a one-hour (or more) meal break, you **MUST ALSO** swipe out. It is not necessary to swipe out if given a one half hour meal break when the Center provides the meal.

Should you forget to swipe out, notify your department head or the Production Carpenter promptly.

All stagehands should wait in the backstage crew areas after clocking in to receive their work details from their respective department heads.

Smoking on breaks or when released to do so by your department Head is only permitted in designated outside smoking areas.

No foods or beverages are allowed on the stage at any time.



Segerstrom Center for the Arts

DEPARTMENT HEADS AND ASSISTANTS

SEGERSTROM HALL

Production Carpenter – Bro. John Oliphant

Assistant Carpenter (Stage) – Bro. J. R. Richartz

Head Flyrail – Bro. Paul Harkins

Head Properties - Bro. Eric Emken

Assistant (multi craft) – Bro. Chris Alva

Head Electrician – Bro. Aaron Jepsen

Assistant Electrician – Bro. George Beaty

Assistant Electrician (multi craft) – Sara Broadhead

Head Audio – Bro. Mike Brown

Head Wardrobe – Sis. Barbara Poppa



OCPAC

DEPARTMENT HEADS AND ASSISTANTS

RENEE AND HENRY SEGERSTROM CONCERT HALL

Production Carpenter – Bro. Tom Lane

Head Properties – Bro. Tim Ligatti

Head Electrician – Bro. Gregg Snider

Head Audio – Bro. Loren Thies (Steward)

SAMUELI THEATER

Audio & Sound board op. – Bro. John Downey

Electrics & Light board op. – Bro. Mark Cook





OUR VENUES

PACIFIC AMPITHEATRE



The Pacific Amphitheatre (PAC-AMP) is a seasonal venue. It's concert series takes place during the Orange County Fair (held annually, usually from July to August), and hosts a wide range of live performance acts.

The Amphitheatre is in operation almost daily during the running of the Orange County Fair.

Directions/Parking

The Pacific Amphitheatre and the Orange County Fair & Exposition Center Box Office at the Pacific Amphitheatre are located in the Southwest corner of the fair grounds, near the corner of Fair Drive and Fairview, at 100 Fair Drive, Costa Mesa.

From Los Angeles: 405 Freeway South, exit at Fairview Road, turn right on Fairview, left on Arlington Drive. Or the 5 Freeway South to the 55 Freeway South and exit at Del Mar/Fair Drive, turn right on Fair Drive, right at Fairview, then right at Arlington Drive.

From Pasadena/San Gabriel Valley: Proceed to the 57 Freeway South (using the 210, 10 or 60 Freeways) to the 5 Freeway South to the 55 Freeway South and exit Del Mar/Fair Drive, turn right on Fair Drive, right at Fairview, then right at Arlington Drive.

From LAX/Long Beach: 405 Freeway South, exit at Fairview Road, turn right on Fairview, left on Arlington Drive.

From Riverside: 91 Freeway West to 55 Freeway South, exit Del Mar/Fair Drive, turn right on Fair Drive, right at Fairview, then right at Arlington Drive.

From San Diego: 5 Freeway North to 55 Freeway South, exit Del Mar/Fair Drive, turn right on Fair Drive, right at Fairview, then right at Arlington Drive.

Stagehands SHOULD USE GATE 4 OFF ARLINGTON DRIVE. After entering the fairgrounds, employees may park in LOTS D, E, or F. (see map details) LOT B is the closest to the Amphitheatre loading dock ramp. Park your vehicle and walk down the sloped loading dock ramp and report in at the crew break / staging area.

For Show calls, you will be asked to present identification by the Security crew in the form of a Back Stage pass issued to you by the production Carpenter at the end of the Load in. Should you leave the venue between Load in & show call, you will be required to identify yourself to any and all Security and parking personnel who require it upon your return. **Under no circumstances are you to argue or challenge their authority.** Politely request they seek the assistance of the union call steward, who will handle the issue. Remain outside the restricted area until you are given specific clearance to enter.

Passes are for your use only.

If you are entering the venue for a Load out, the same applies.

In the event that its your first call of the year at PAC-AMP, give yourself at least **20 minutes** in which to fill out your paperwork and forms before the start of your work shift. **YOU MUST PRESENT YOUR DRIVER'S LICENCE AND SOCIAL SECURITY CARDS FOR PHOTOCOPY IN ORDER TO WORK AT PACIFIC AMPHITHEATRE.**

For some events, morning and afternoon meals are provided for the crew at the catering area, **but don't expect this every show!** Ask the dispatcher if you are unsure and make provisions for meals accordingly. **If you wish to have breakfast, get there early enough to do so before the start of your shift.**



PACIFIC AMPHITHEATRE

DEPARTMENT HEADS

Production Carpenter – Bro. Tom Lane

Head Properties - Bro. Eric Groff

Head Electrician – Bro. Greg Snider (Steward)

Head Audio – Bro. – Bill Clark

Head Video – Bro. Joe Donofrio

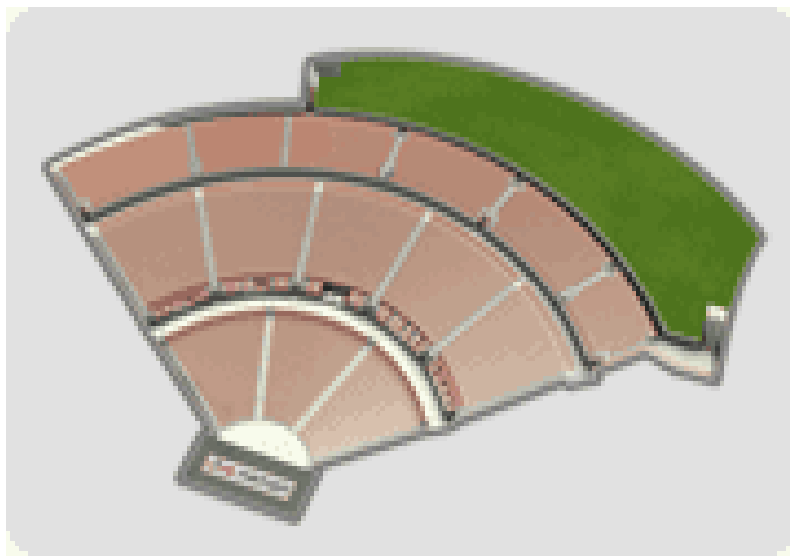




OUR VENUES

VERIZON WIRELESS AMPHETHEATRE

Verizon Wireless Amphitheater (formerly Irvine Meadows) is Orange County's premier outdoor music venue, conveniently located between Los Angeles and San Diego along the 405 Freeway. Nestled in the rolling hills above Laguna in Irvine, CA, the amphitheater's intimate setting and incredible sight lines make for the quintessential outdoor concert experience. The amphitheater is located at 8808 Irvine Center Drive, just to the southwest of the San Diego Freeway. Notable acts have performed there such as 311, Roger Waters, Michael Jackson, Mary J Blige, Britney Spears, Kelly Clarkson, Aerosmith, Tina Turner, Jimmy Buffet, NSync, Kiss, Iron Maiden, Judas Priest, Rush, and a host of multiple act festivals like "The Weenie Roast". The amphitheatre is also host to the renowned Pacific Symphony Orchestra's Summer Series, as well as various smaller performances in "The Circle" vending area adjacent to the main stage.



Directions/Parking

The **Verizon Wireless Amphitheatre** is located off **Irvine Center Drive** near the 5 and 405 freeway interchange.

Address

8808 Irvine Center Drive
Irvine, CA. 92618

Parking

The **Verizon Wireless Amphitheatre** provides parking for Local 504 stagehands in an area referred to as "**The Eagle's Lot**". To gain entrance to this area, turn onto Lion Country drive from Irvine Center drive. Turn left at the first opportunity (between the islands) and follow the thoroughfare past the main parking lot to the ticket office. Pass it and turn right, then bear left with the access road until you see an entrance driveway (dirt) on your right. Park your vehicle and walk back to the access road, turning right and following it around to the backstage area. **Approximate walking time is 8 to 10 minutes.**

Upon arrival for your shift, make sure to sign in at the Production Carpenter's trailer. It's located off-stage right, near the crew break / staging room. In the event that its your first call of the year at Verizon, give yourself at least **20 minutes** in which to fill out your paperwork and forms before the start of your work shift. **YOU MUST PRESENT YOUR DRIVER'S LICENCE AND SOCIAL SECURITY CARDS FOR PHOTOCOPY IN ORDER TO WORK AT VERIZON WIRELESS AMPHITHEATRE.**

For some events, morning and afternoon meals are provided for the crew at the catering area, **but don't expect this every show!** Ask the dispatcher if you are unsure and make provisions for meals accordingly. **If you wish to have breakfast, get there early enough to do so before the start of your shift.**

For Show calls, you will be asked to present identification by the Security crew in the form of a Back Stage pass issued to you by the production Carpenter at the end of the Load in. Should you leave the venue between Load in & show call, you will be required to identify yourself to any and all Security personnel who require it upon your return. **Under no circumstances are you to argue or challenge their authority.** Politely request they seek the assistance of the union

call steward, who will handle the issue. Remain outside the restricted area until you are given specific clearance to enter. **Passes are for your use only.**

If you are entering the venue for a Load out, the same applies.



VERIZON WIRELESS AMPHITHEATRE

DEPARTMENT HEADS

Production Carpenter – Bro. James Buckholz

Head Properties - Bro. Randy Bedes

Head Electrician – Bro. Karl Ohel

Head Audio – Bro. – Andy Kinnon (Steward)





PACIFIC SYMPHONY ORCHESTRA



Founded in 1978, Pacific Symphony in Orange County, California, is the largest orchestra formed in the United States in the last 40 years. Led by Music Director Carl St.Clair, the Symphony is recognized as an outstanding orchestra making strides on both the national and international scene as well as in its own burgeoning cultural community. At the start of the 2006-07 season, the orchestra took yet another major step forward with its move into the new acoustical home—the Renée and Henry Segerstrom Concert Hall, designed by architect Cesar Pelli with the late acoustician Russell Johnson.

All Pacific **Symphony Orchestra** performances are presented at The **Renee And Henry Segerstrom Concert Hall** in the Segerstrom Center for the Arts ; with the exception of the four show "Summer Series" at **Verizon Wireless Amphitheatre**.

Work call elements include:

Off/On loading of Orchestra elements from trucks

Orchestra riser set up

Microphone placement

Orchestra Canopy set up & strike (Verizon only)

Orchestra shell set up & strike (Verizon only)

Delay speaker set up & strike (Verizon only)

Movement of Orchestra Elements during intermissions

For parking directions and other information pertaining to the Orange County Performing Arts Center and Verizon Wireless Amphitheatre protocols, please refer to the **SEGERSTROM CENTER FOR THE ARTS, and VERIZON WIRELESS AMPHITHEATRE** section of this orientation package.

Please confirm with the dispatcher your call time(s) and **VENUE** when accepting a work call.





TERMS TO BE FAMILIAR WITH

Call - The time set for work to begin. Technicians are expected to be on the job ready to go to work at the call time. Putting coats away, getting tools, going to the restroom should be taken care of before the actual call time. Tardiness can result in being replaced on the call. Always check with the call steward for the next days or follow up calls.

Load-In – A work call set for taking a show from the truck into the building or production space. Normally all departments will load-in together. There are circumstances where the show is not loaded in its entirety but in sections or by departments.

Load-Out – A work call set for taking a show from the production space and putting it back into the truck. Normally shows are loaded-out following the last performance. Some productions may load-out the following day.

Pre-Hang – A work call set for hanging lighting equipment, scenery, curtains, and other material that may need to be placed in the theatre or production space before the actual load-in.

Carpenter - A stagehand who assembles hangs and arranges scenery for a production.

Electrician - A stagehand who assembles hangs and arranges lighting equipment or electrically operated items for a production. This sometimes includes spotlight operation or deck effects, such as dry ice or fog.

Sound Technician (Audio) - A stagehand who assembles hangs and arranges sound equipment for a production.

Flyman - A stagehand who operates "the rail." Primary responsibility is for raising and lowering lighting and scenery suspended by a "fly" system.

Props - A stagehand who is responsible for all "properties" in a production. This also includes setting up tables and chairs, draperies and care of the decking or floor of a production as well as orchestra setups.

Up Rigger - A stagehand that is responsible for attaching wire rope and chain motors (hanging points) for temporarily suspending sound or lighting or scenic elements to a building and/or installing "fly systems." Works in the attic or the Grid.

Ground Rigger - A stagehand that is responsible for making up wire rope connections and attaching chain motors to "hanging points." Works on the ground or deck.

Truck Loader - A stagehand who is responsible for unloading and loading trucks.

Weight Loader - A stagehand who loads or unloads the counterweight inside the arbor of the fly system.

Forklift Operator - A stagehand that is responsible for operating the forklift in moving show elements and off loading for production purposes.

Steward or Job Steward - At some venues, the steward is responsible for making sure the number of hands called are present, keeping accurate record of hours worked, doing billing if necessary, giving call times to the crew for next days work on extended calls. This is the key person on the call. **If you have a question, this is the person to ask.** It is the steward's responsibility to represent the crew in any discussion or dispute with management or to convey problems for additional discussion to the Business Agent or his assistant.

Percentages - Each stagehand working under a Local 504 agreement pays two percent (2%) of their gross earnings to the Local for administrative purposes.

Membership Dues - An amount paid quarterly, currently \$58.00 per quarter.

Initiation Fee - A one-time fee paid when a person becomes a member of IATSE Local #504 (currently \$1,000.00).

Fraternally submitted By Bro. Michael W. Luth