Orpheum Theatre
203 W Adams, Phoenix AZ 85006

You can do a virtual walk thru at:
https://www.google.com/maps/place/Orpheum+Theatre+Phoenix
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Updated: July 29, 2020
The historic Orpheum Theatre, in downtown Phoenix opened in 1929. It is listed on the National Register of Historic Places and recognized as one of the most significant theatre structures in the west. The Orpheum provides an eclectic mix of live music, theatre, comedy, dance and national touring acts.

**ROOM SPECIFICATIONS:**

**Relevant Measurements**
- Height of Gridiron: 65'-0"
- Proscenium Opening: 50'-0" Wide X 26'-0" High
  (Top Curved - Lowest Point =16')
- Projection/Lighting Booth to show curtain 87'
- Lip of Balcony to show curtain 85'-4"
- FOH audio mixing position to front of pit lift 80'-8 ¾”
- FOH audio mixing position to front of stage 90'-10 ½”
- FOH audio mixing position dimensions 10’ Wide X 7’6” Deep
- Balcony rail to front of pit lift 62'-8"
- Width of Stage: Wall to Wall 101’;
- Fire Line to Rear Column 44'-6’;
- Total Floor Area: 4,494 Sq. Ft.
- Working Area: 45' Wide X 25' High X 40' Deep; 1,800 Sq. Ft.
- Normal working Opening 42’wide
- Working Depth Including Forestage: 42'-0", Including Orchestra Lift - 51'-6"
- Width of Orchestra Lift (upstage side): 42’-6”
- A loading door separates the loading dock with the back stage hallway 12’tall 11’0” wide
- The loading door between the hallway and the stage located Upstage Right is 12’ tall, 9’ wide.
- Floor loading may not exceed 125lbs per Sq. Ft.
- The Loading Dock is located on Adams Street, between 2nd and 3rd Avenue.
  There are two Truck Bays; the East bay is dedicated for Orpheum use; the West bay belongs to City Hall and with prior arrangement may be available for use.
  Bays are equipped with adjustable dock plates.

**Company Switches (Stage Right Wall)**
- 2: 400amp/leg - 3phase/ 5wire - 120/208vac(double neutral)
  - Bare Tale or Cam Lok Connectors
- 1: 200amp/leg - 3phase/4or5wire/Ground Isolated 120/208vac
  - Bare tale connections only
Main Floor: 1036  Balcony: 302  Total Seats: 1338

Pit Seats: 26  Total Seats W/ Pit: 1364

Areas inside red boxes are preapproved locations for Video Cameras, and Production Equipment. Please inform your production coordinator if you are planning on using one of these locations.
General Policies & Procedures:

General Notes
• A Production Coordinator will work with you to assess your production needs, and provide estimates for Stagehand Labor, Production Services Support hourly costs, equipment rental costs, Stage Door Guard, and Loading Dock Security Guard costs.
• Stage crews are never to be called to work unsupervised. There must be a Production Services staff member on site to direct and supervise work OF ANY KIND.
• City of Phoenix staff will not perform repair work on client equipment, except where life safety is involved or to prevent property damage.
• You are liable for any damages that occur during your occupancy of the building.
• Additional rules and regulations are listed later in this document and in the Facilities Guide provided with your contract.

Food & Parking
• Aventura Catering is available for food & beverage service at the Orpheum Theatre. They are the exclusive liquor vendor for the Orpheum Theatre including backstage. See your contract for additional terms and conditions.
• Parking in Downtown Phoenix can be limited at times. Parking meters are active every day of the week from 8am until 10pm. Meter rates may vary with event activity. See: http://www.downtownphoenix.com/map for up to date parking and major event info.
• There are several parking garages with rates that vary with downtown event activity.
• One loading dock, at truck level, is available. The loading dock area is designed for the sole purpose of facilitating vehicles associated with the loading and unloading of event-related equipment. For that and other safety-related reasons, general parking for attendees or your staff is strictly prohibited.
• Arrangements can be made for trailer parking at an offsite, fenced yard. Ask your production coordinator for details, and maps.

Stage House:
• All scenery, backdrops, fabric etc. must be treated with flame retardant. A current stamp or sewn on certification must accompany all goods. Goods without certification will be subject to open flame testing.
• Any pyrotechnic, or open flame effects of any kind, must be cleared by your assigned Production Coordinator and our on-site Fire Marshal at least two weeks prior to your event.
• City ordinance does not permit smoking anywhere in the building.
• You may not block the fire curtain, exits, fire extinguishers or fire hose cabinets at any time.
• Technical equipment may NOT be placed to interfere with accessible seating.
• You are required to fill all holes drilled in the stage floor. Drilling of holes requires approval of Orpheum Theatre Technical staff.
• The stage is required to be left “Broom Clean”. Excessive dirt may require the stage to be wet mopped at your expense after load out.
• Personnel Lifts must be operated as described by the manufacturer.

Lighting & Sound
• The only positions for lighting and sound consoles in the house are at the rear of the auditorium, or in the control booth.
• Some of our lighting instruments and drapery may be moved to accommodate your show. You will be required to restore them to their original position at the close of your show.
• Focusing lighting instruments or hanging lighting equipment on some of the house lighting positions require a rigger.

Auditorium
• Nothing may be placed in the aisles.
• We do not allow food or beverages on the stage or in the house. (Water bottles with closable lids only.)
• Multi-cables or control cables run to rear of the house must go through the road show raceway under the floor. Length required is approximately 250’. Please plan for additional labor and time for Installation of cables.
• We will not accept any deliveries prior to or after your contracted rental period. All equipment must be removed from the building immediately following your last performance or meeting.
House Lighting Inventory & System Information
(see also Orpheum House Lighting Plot Drawing for additional detail)

**Lighting Fixtures**

**ETC Lighting Fixtures**
- 100 – Source 4 LED Lustr+ Series 2 engines (operating mode: 10ch direct + strobe + Fan)
- 142 – Source 4 Ellipsoidal Bodies (72 – with 575w bases, 70 – with 750w bases)
- 322 – Total number of Source 4 Barrels (shared between LED & Halogen fixtures)
  - 27 – Source 4 Ellipsoidal 10º Barrels
  - 103 – Source 4 Ellipsoidal 19º Barrels
  - 117 – Source 4 Ellipsoidal 26º Barrels
  - 63 – Source 4 Ellipsoidal 36º Barrels
  - 10 – Source 4 Ellipsoidal 50º Barrels *(not for use with LED fixtures)
  - 2 – Source 4 Ellipsoidal 50º EDLT Barrels *(for use with LED fixtures)
- 68 – Desire D60 Lustr+ (operating mode: 10ch direct + strobe + Fan)
- 50 – Source 4 PAR Bodies with 575w lamp bases
  - VNSP, NSP, MFL, WFL lens kits for each unit.

**Chroma-Q**
- 18 – Color Force2 72” LED strip-light (operating in 48ch direct RGBA x2 Strobe Off)

**Martin Fixtures**
- 10 – MAC Quantum LED wash Moving Light (operating in 33ch extended mode)
- 10 – MAC Encore Performance Warm (operating in 38ch extended mode)
- 2 – Jem Hazer Pro (3ch)

**Lycian Follow Spots (Equipment available for rent)**
- 2 – Lycian 1290 2k Xenon
- 2 – Lycian 1275 1200w HMI

**Control & Distribution**

Control: A Closed lighting network with a 1gigabit throughput backbone, and wireless access point in the house connects:
- 2 - GIO 6k Consoles currently running v2.9.1 *(Updates will be installed as they become available.)*
- 5 - ETC Net3 Gateways
  - Two are permanently installed in the Lighting Booth, and one in the FOH/Cove Position
  - Two are portable

Ethernet lines allow for Gateways to be installed temporarily DSL, DSR and Balcony Rail.
- 1 – iPad tablet utilized as a wireless remote
- 1 – RVI *(Remote Video Interface)* with 2- 21” widescreen monitors

DMX Patch Bay located in lighting booth connects each lighting position with 5wire DMX cable, via three 4 port Opto-Isolating splitter units.
- 480 – house circuits powered per circuit by Strand CD80sv Dimmers.

All Lighting instruments must be restored according to the House Hang Light Plot.
Contact your Production Coordinator for a copy of the House Hang Light Plot. We can provide you with a house show file for the GIO consoles compatible with ETC’s EOS offline editor software. A Nomad network dongle is available to enable your laptop to connect to the primary console via wire or Wi-Fi.

For further information contact Todd Rambo at 602-495-5688

Inventory is subject to change without notice.
Audio Equipment & System Information

Front of House Mix Position
Yamaha PM7 with 3rd screen (Dante and Twinlane) (96k)
HY144D-SRC (96k to 48K conversion)
HY256-TL (Multimode fiber card for Twinlane network)
Ri8-D (8 input Rio Dante)
1 – d&b E6 speaker
Focusrite Scarlet 18i20 (Smaart V8)
Multiple patch points
1 – Waves One Server with basic plug-ins
4 – Cisco Network Switches
2 – Tascam CD-01U player
Protools recording

d&b Concert Package
*(subject to additional fees)
12 – d&b V8 Loudspeakers (6 per side)
4 – d&b v12 Loudspeakers (2 per side)
4 – d&b E6 Loudspeakers (front fill)
2 – d&b E8 Loudspeakers (front fill)
4 – d&b V Subwoofers
2 – d&b SL-G Subwoofers
6 – d&b 30D Amplifiers
1 – d&b D80 Amplifier
1 – d&b DS10 Dante to AES network bridge

EAW PA Package
3 - EAW JF-560z
2 - EAW JF-260z
8 - EAW JF-560z
4 - EAW SB-1000
Crown Macrotech Amplifiers

Additional Audio Equipment
2 – Electro Voice ETX-35P (3-way tops)
2 – Electro Voice ETX 18P (subwoofers)
6 – Yamaha DBR10 (monitor)
1 – Yamaha CL5 audio console (48k)
1 – Yamaha PM5D-RH (with 3 Dante cards) (48k)
1 – Allen & Heath SQ5 audio console (96k)
1 – Allen & Heath AB168

Mic Lines
136 – Inputs
2 – Rio-3224-D (64 inputs)
1 – Rio-3224 D2 (32 inputs)
1 – RPIO 222 (32 inputs)
1 – Ri8 (8 inputs)
1 – 3-way Wirlwind Super Tour 58ch split

Stage Monitors
1 – Yamaha CL5 audio console (48k)
1 – Yamaha PM5D-RH (with 3 Dante cards) (48k)
1 – Allen & Heath SQ5 audio console (96k)
12 – d&b M4 stage monitors
4 – d&b B4 Subwoofers (side fill)
2 – d&b V10P Loudspeaker (side fill)
4 – d&b V7P Loudspeaker (side fill/ Front Fill)
1 – d&b V Subwoofer (Drum sub)
2 – d&b D20 Amplifiers racks:
   3 – d&b D20 Amplifiers
   1 – d&b DS10 Dante to AES network bridge
   1 – L21-30 power distro pack
4 – EAW SM200iH left 2way bi-amp
4 – EAW SM200iH right 2way bi-amp

For further information contact Dylan Dube at 602-534-1396
Inventory is subject to change without notice.
Microphone Inventory

11 – Shure SM58
2 – Sure SM58s
11 – Sure SM57
1 – Sure SM545D
9 – Sure SM81
3 – Sure Beta98 amp/C
6 – Sure SM98
2 – Sure Beata58
1 – Sure Beata52
4 – Sure SM91
8 – Sure SM87
1 – Sure Beata57
3 – Sure KSM9
4 – Sure MX418
10 – Sennheiser 421
2 – Sennheiser MKE600
2 – Sennheiser E935
2 – Sennheiser E835
2 – Sennheiser E906
3 – Sennheiser E604
1 – Audix D6
5 – AKG 414
7 – AKG SE300B
2 – Beyer M88
3 – AKG Horn Mic

1 – SM588SDX (switched)
6 – Crown PCC160
1 – Audio Technica AT831a-1
10 – Countryman Type 85 DI
8 – Countryman H6
4 – Countryman E6
5 – DPA 4099
2 – DPA CC4099
2 – DPA CM4099
2 – DPA GC4099
2 – DPA VC4099
2 – DPA PC4099
6 – DPA DAD4099
6 – DPA DAD6010
10 – Radial Pro48
4 – Radial ProD2
10 – Radial ProD1

Wireless
10 – Shure QLXD2/SM58
10 – Shure WL185
10 – Shure QLXD1
2 - Helical Antennae

Intercom (Clear Com)

4 channel Clear Com system with headsets, speaker stations, 4 wireless and 10 wired belt packs.

For further information contact Dylan Dube at 602-534-1396

Inventory is subject to change without notice.
Video Equipment

- Panasonic 3 Chip DLP (PT-RZ21K)
  - WUXGA Resolution
  - 21k center lumens
  - 1.0-1.2 : 1 Short Zoom Lens

- Christie DLP Laser Projector (D20WU0HS)
  - WUXGA Resolution,
  - 20,600 ISO lumens
  - .84 - 1.02 : 1 Zoom Lens

- Flying Cage

- 1 - 24’x13.5’ Rear Projection Screen (Flown LS16)
  - 8’ tall black velour skirt.

- 1 – Denon Pro BluRay DVD, CD/SD/USB Player
- 1 – Roland VR-50HD MK II Multi Format AV Mixer

Digital Cinema System

1 - Barco SP4K-25C Cinionic Projector
  - 4TB Alchemy Server & touch Display
  - Cinionic 2K/4K0.98” 1.95-3.2 Lens
  - DCP / HDMI playback
1 – Strong MDI Standard Perforation Movie Screen
  - Image Size: 21’4.5” X 42’9”

1 – Dolby CP 950 7.1 Cinema Processor

Stage Equipment

Loose equipment at no charge:
(labor costs apply for set-up & strike.)
- 15 – Monroe Platforms 4’x8’ (8”/16" leg height)
- 15 – Monroe Platforms 4’x8’ (16”/24" leg height)
- 75 – Music stands & Music stand lights.
- 2 – Rosewood Lecterns
Pipe & Drape:
  - 8 – uprights,
  - 8 – Horizontal
  - 16 – opaque black velour Panels

Equipment available for rent:
  - 1 Steinway Model L Grand Piano
  - 2 Steinway Upright Model K Pianos
  - Marley Dance Floor (Gray/Black)

Soft Goods & Rigging
(See pg. 6 for line-set schedule)

- Show Portal & Curtain: Dark Red Velour
- 7 Sets of Legs
  - 16’ wide 32’ Tall
- 7 Border Curtains
  - 60’ Wide 12’ Tall
- All Black Velour (except show Curtain & Portal)
- Cyclorama (Leno Filled Scrim) White
- 1 Black Sharks-tooth Scrim
- 1 White Sharks-tooth Scrim

- Speaker Traveler Curtain - Black Velour
- Rear Traveler Curtain - Black Velour
- 40 Single purchase counter-weight Batten Sets 63’ Long
- 5 Electric Light Pipes
- 3 Traveler Curtain Line sets - 76’ long
- 2 Side Tab Pipes
- Locking Rails Stage left at Stage Level and Fly Floor 30’-0”
- Pin Rails on Left and Right at 30’-0”
### RIGGING SYSTEM - LINE SCHEDULE

<table>
<thead>
<tr>
<th>LS</th>
<th>Distance to Pro</th>
<th>Description</th>
<th>LS</th>
<th>Distance to Pro</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0*</td>
<td>0' - 8 ¼&quot;</td>
<td>Fire Curtain</td>
<td>25</td>
<td>21' - 2&quot;</td>
<td>Border Curtain</td>
</tr>
<tr>
<td>1</td>
<td>1' - 0&quot;</td>
<td>Red Show Valance</td>
<td>26</td>
<td>21' - 10&quot;</td>
<td>Leg Set</td>
</tr>
<tr>
<td>2</td>
<td>1' - 8&quot;</td>
<td>Red Legs</td>
<td>N/A</td>
<td>Stage Left Side Tab</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2' - 4&quot;</td>
<td>Red Show Curtain</td>
<td>N/A</td>
<td>Stage Right Side Tab</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3' - 4&quot;</td>
<td>Cinema Screen</td>
<td>27*</td>
<td>23' - 4&quot;</td>
<td>4th Electric</td>
</tr>
<tr>
<td>5</td>
<td>4' - 1&quot;</td>
<td>Border Curtain</td>
<td>28</td>
<td>24' - 10&quot;</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>4' - 7&quot;</td>
<td>Leg Set</td>
<td>29</td>
<td>25' - 6&quot;</td>
<td>Border Curtain</td>
</tr>
<tr>
<td>7*</td>
<td>5' - 10&quot;</td>
<td>1st Electric</td>
<td>30</td>
<td>26' - 2&quot;</td>
<td>Leg Set</td>
</tr>
<tr>
<td>8</td>
<td>6' - 10&quot;</td>
<td></td>
<td>31</td>
<td>26' - 10&quot;</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>7' - 6&quot;</td>
<td>1a Electric</td>
<td>32</td>
<td>27' - 6&quot;</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>8' - 2&quot;</td>
<td></td>
<td>33</td>
<td>28' - 2&quot;</td>
<td>4a Electric</td>
</tr>
<tr>
<td>11</td>
<td>8' - 10&quot;</td>
<td>Border Curtain</td>
<td>34</td>
<td>28' - 10&quot;</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>9' - 6&quot;</td>
<td>Leg Set</td>
<td>35</td>
<td>29' - 6&quot;</td>
<td></td>
</tr>
<tr>
<td>13*</td>
<td>11' - 0&quot;</td>
<td>2nd Electric Pipe</td>
<td>36</td>
<td>30' - 2&quot;</td>
<td>Border Curtain</td>
</tr>
<tr>
<td>14</td>
<td>12' - 2&quot;</td>
<td>Blackout No Fullness</td>
<td>37</td>
<td>30' - 10&quot;</td>
<td>Leg Set</td>
</tr>
<tr>
<td>15*</td>
<td>13' - 4&quot;</td>
<td>Black Traveler (speaker curtain)</td>
<td>38</td>
<td>31' - 6&quot;</td>
<td>Black Scrim</td>
</tr>
<tr>
<td>16</td>
<td>13' - 8&quot;</td>
<td>24' x 13.5' RP Screen</td>
<td>39</td>
<td>32' - 2&quot;</td>
<td>Cyclorama</td>
</tr>
<tr>
<td>17</td>
<td>14' - 2&quot;</td>
<td></td>
<td>40</td>
<td>32' - 10&quot;</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>14' - 10&quot;</td>
<td>Border Curtain</td>
<td>41*</td>
<td>34' - 4&quot;</td>
<td>5th (Cyc) Electric Pipe</td>
</tr>
<tr>
<td>19</td>
<td>15' - 6&quot;</td>
<td>Leg Set</td>
<td>42</td>
<td>35' - 10&quot;</td>
<td></td>
</tr>
<tr>
<td>20*</td>
<td>17' - 0&quot;</td>
<td>3rd Electric</td>
<td>43</td>
<td>36' - 6&quot;</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>18' - 6&quot;</td>
<td></td>
<td>44</td>
<td>37' - 2&quot;</td>
<td>Border Curtain</td>
</tr>
<tr>
<td>22</td>
<td>19' - 2&quot;</td>
<td></td>
<td>45</td>
<td>37' - 10&quot;</td>
<td>White Scrim (Bounce)</td>
</tr>
<tr>
<td>23</td>
<td>19' - 10&quot;</td>
<td></td>
<td>46*</td>
<td>38' - 10&quot;</td>
<td>Rear Traveler</td>
</tr>
<tr>
<td>24</td>
<td>20' - 6&quot;</td>
<td></td>
<td>47</td>
<td>39' - 8&quot;</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>40' - 4&quot;</td>
<td></td>
<td>48</td>
<td>40' - 4&quot;</td>
<td></td>
</tr>
</tbody>
</table>

### NOTES:
- **Grid:** 65’
- **Electrics battens trim to 45’** & are 62’ long.
- Normal Batten length is 63’2”
- ‘76’ Battens - goods and tracks may **not** be moved.
- LS 1 Valence & LS 2 Legs: Red Velour with 75% fullness.
- Show Curtain: Red Velour with 75% fullness.
- LS 6, 12, 19, 26, 31, 40 Legs:
  - black velour tied with fullness.
- LS 5, 11, 18, 25, 30, 39, 45 Border:
  - Black velour with no fullness

### NOTE:
- **LS4 21’4.5” X 42’9” Front Projection Cinema Screen** (May not be moved)
- **LS15 Black Traveler (Speaker curtain): Black velour with 75% fullness.**
- **LS14 Blackout Black velour with no fullness.**
- **LS 32 (Black), LS 33 (White) Sharks-tooth Scrims**
- **LS 46 Rear traveler curtain:**
- **Black velour with 75% Fullness.**
- Side Tab pipes have a curtain track hung on them, but no goods. Two pairs of legs from storage are available for this.
- **LS 48 Cyclorama is a white Lino-filled Scrim.**

- **Weight May vary due to temperature or humidity and is approximate. Pipe weight is not included.** The above hang will be restored at the end of your event, at your cost.
STAGE and GRID IRON LOADING INFORMATION

- Max point load at the lift line grid channels (Wells) = 2000lbs.
  Points must attach to both girds.
- Max point load at any other point using spreader pipe on top of the extruded grating and spanning at least two gird support channels = 640lbs
- Roof Live Load (Reducible) 20psf
- Stage Floor Live Load 125psf
- Assembly areas Live Load 100psf
- Sidewalk Live Load 125psf
- Catwalks 40psf

RIGGING SYSTEM GUIDELINES and OPERATING PROCEDURES

1) Only qualified operators knowledgeable in theatre rigging systems, the operation manual for this system, and these guidelines for operating this rigging system shall operate the system.
2) Maximum weight to be installed in an arbor is 1500 pounds. Use of "trailers", sandbags and substitution of steel weights with other material is not permitted.
3) Maximum load on a single lift line is 700 pounds.
4) Point loads on battens (such as trusses) shall be attached only at lift line attachment points.
5) A flyman is permitted to load, unload or work only one line set at a time.
6) Spreader plates shall be installed every 12 weights. All unused plates shall be placed under the hold down plate at the top of the weight stack.
7) Unbalanced loads are not permitted except during loading and unloading.
8) All line sets are to be secured during loading and unloading.
9) The rope lock is designed to only hold a 45 pound MAXIMUM imbalance.
10) The rope lock is for set positioning only and is not to be used as a speed control.
11) Weights stored on fly floor and loading bridges are to be stacked on the onstage side of the bridge or fly floor. Weights are not to be stacked more than three high. Under no circumstance are weights to be stacked higher than the kick board.
12) Point loads on gridiron, and loft block wells are to be cleared through Production Services staff. Loads are not to be attached to roof trusses. The use of bridals is subject to production coordinator approval.
13) Operation of all systems is at all times to be guided by good theatrical practice and the current USITT Guidelines and/or the ANSI standard(s) for Manual theatre rigging.
14) No objects may be stored or temporarily placed on the gridiron. Proper containers shall be used for all items used during set up, strike, and maintenance. All tools are to be tethered to the structure or the user.
15) All persons on the stage shall wear hard hats while work is being performed overhead or on the gridiron. Only authorized personnel shall be on the stage during such work and the stage so posted.
16) Operating, using or performing any type of work on or with the rigging system, any other theatrical system, or rigging from any part of the building structure while under the influence of alcohol or drugs is prohibited. Persons working under the influence of drugs or alcohol will be removed from the premises.
Orchestra Lift Procedures and Guidelines

Maximum lifting load: 12,400 lbs
Static load capacity of 38,750 lbs.
All loads must be evenly distributed

1) Lift is to be operated only by qualified personnel knowledgeable in its operation, safety features, and these guidelines.
2) Lift SHALL NOT be operated with any safety interlock or safety feature bypassed or defeated.
3) NO ONE is to enter or exit the lift while it is in motion.
4) NO ONE is to stand within 18” of the edge of the lift while the lift is in motion.
5) NO ONE shall be permitted to hang arms or legs over the edge of the open pit, or sit on the edge of the open pit when the lift is below stage level.
6) The lift shall be operated only with all pit wall partition panels in place. The only exception to this is during the installation or removal of the seat wagon.
7) Operator must be in constant, unobstructed visual contact with the lift while the lift is in motion.
8) When the presence of an operator on the lift will interfere with a performance (or final dress rehearsal) the remote operator must have constant visual contact with the entire lift. A minimum of one spotter in constant headset communication with the operator is required. Production Services technical staff will require additional spotters and/or safety measures deemed necessary. A spotter on stage level will also be required while the pit lift is used to transport stage equipment to and from the lower level trap room.
9) Performers and/or stage production crew on a moving pit lift shall remain stationary until pit lift comes to a complete stop.
10) Equipment, scenery, props, risers, and similar items are not to be placed, stored, or set so that they are supported by both the stage and the lift.
11) When lift is in the lowered position, the pit area is to be secured at house level with all pit wall partition panels securely in place.
12) When the lift is in the lowered position four (4) feet or more below stage level or is set as an orchestra pit, the pit area is to be secured at stage level with Orchestra Pit Safety Barrier (safety rails and weighted bases). The Safety Barrier will be installed by Client’s production support crew on the stage level following the manufacturer’s instructions and guidelines, at Client’s expense. Exceptions: During final dress rehearsals and performances, the Orchestra Pit Safety Barrier may be removed by Client’s production support crew. This exception is for the duration of said rehearsal or performance only.
13) Following any performance or final dress rehearsal when the lift is in the lowered position, a maximum of twenty (20) minutes shall be allowed for the client’s production support crew to fully restore the Orchestra Pit Safety Barrier. The pit area opening shall be constantly attended by a minimum of one authorized spotter on stage level until the Safety Barrier is put back into place.
14) While the lift is in the lowered position, non-production personnel and event patrons will not be allowed on stage until Orchestra Pit Safety Barrier is fully installed.

DEFINITIONS
Final Dress Rehearsal – A final rehearsal of a stage show before opening to the public. All scenery should be built and painted, properties and costumes complete, lights focused and gelled, and the entire show ready for a final run-through with cast and crew to qualify as a dress rehearsal.
Orchestra Pit Safety Barrier – Safety Rail 2000 system, which includes; safety rails and one hundred and eight pound (108lb) bases distributed at the designated points across the leading edge of the orchestra pit.
Staffing Guidelines

Phoenix Convention Center and Venues primarily, but not exclusively, use members of the stagehands union (I.A.T.S.E.) to provide technicians to staff theatrical events. We abide by the current wages, terms and conditions as set by the I.A.T.S.E. local. However, we are using and have used persons who are not members of the stage hands union. We are NOT a union house and have no contract with the stagehands union. Union membership is NOT a requirement to work on shows or equipment and systems at the Phoenix Convention Center and Venues.

Clients are free to use whatever personnel they wish to handle and operate their OWN equipment. The Orpheum Theatre systems and equipment must be operated, repaired, or maintained only by competent, qualified* persons who are approved by the Venue Manager or a designated representative. Minimum crew staffing levels are determined solely by the number of technicians to provide a safe and professionally appearing production. However, clients may have as many additional technicians as they wish. As dictated by the preceding two paragraphs, these technicians may be a combination of technicians approved by the Venue Manager and client-supplied technicians. House positions will still be required if approved alternate, client provided operator personnel is utilized.

THERE ARE THREE EXCEPTIONS TO PROVISIONS OF THESE GUIDELINES:

- “Yellow Card” shows: These are productions where the touring promoter, NOT the local promoter, has signed an agreement with the union to exclusively use members of I.A.T.S.E. at each venue in which they perform. The contract between the touring promoter and the local promoter normally require them to abide by this agreement. Staffing levels, and certain other conditions, are set by the terms of this agreement and the road crew normally communicates crew calls directly to the I.A.T.S.E. local.

- Production companies’ signatory to the MASTER COMMERICAL INDUSTRIAL agreement: A number of the national commercial industrial production companies have signed an agreement with the union that, on a nationwide basis, sets wages, terms and conditions for the stagehands which they employ. This enables them to bid on jobs without having to know the specifics of any local union’s wages, terms and conditions. Additionally, since these shows typically are performed in more than one city, it enables the production company to determine crew costs in advance. The Phoenix I.A.T.S.E. local is required to abide by the provisions of this “MASTER” agreement as is the production company. Crew calls are normally communicated directly to the I.A.T.S.E. local by the production company.

- The local production company has signed an agreement with the stagehands local to provide stage labor for its production.

By law, the Phoenix Convention Center and Venues are not allowed to be involved with the relations between a union and any group with which it contracts. Even in these three instances, we may prevent unqualified persons from operating city equipment and systems. The only things normally affected in these three instances are staffing levels, wages, terms, conditions and the required use of union personnel.

*Qualified person is defined as:
A person who demonstrates training, experience and skill in a particular technical area or areas (electrician, audio engineer, rigger, flyman, etc.). Additionally, such person will have trained on and be familiar with the operation manuals, guidelines, safe and proper operating practices, and when applicable, emergency procedures related to Symphony Hall and Orpheum Theatre systems and equipment.

One who is capable of identifying existing or predictable hazards in the surroundings, or working conditions that are unsanitary, hazardous or dangerous to employees, and who has authorization to take prompt corrective action to eliminate these hazards.
General Safety Requirements

Staff, clients, contract labor and all others working in or entering City of Phoenix Convention and Phoenix Convention Center & Venues Facilities shall at all-times adhere to all Federal, State, and Local Laws, regulations, and standards related to safe working conditions and practices. Work being performed shall be done so in accordance with all applicable OSHA (federal), ADOSH (state), American National Standards Institute (ANSI), National Fire Protection Association (NFPA) standards, guidelines, local fire regulations, any applicable consensus standards, industry recommended practices and Department and Division safety policies and requirements. Equipment shall only be operated in accordance with the manufacturer’s written recommendations.

Of special note are the following Items: if you are bringing any chemicals into the theatres or onto City of phoenix property (this includes, but is not limited to, fog or haze fluid, spray or other kinds of paint, costume and shoe dyes) you must supply the Production Coordinator with the Material Safety Data Sheet (MSDS) in advance of the move-in. Arizona is a “State Plan” state and all government facilities, employees and operations are covered under state ADOSH regulations.

Use of pyrotechnics or open flame requires a permit from the Phoenix Fire Department. Other types of similar effects may also require a permit. This permit must be applied for no later than two weeks before the event. Pyrotechnic effects require an operator licensed by the City of Phoenix. Licenses issued by other jurisdictions are not acceptable. Blocking of fire exits, egress routes, fire extinguisher cabinets and fire alarm panels is not permitted at any time. Obstruction of the theatre fire safety curtains is not permitted at any time. Fire doors are not to be blocked open using stage weights, wedges or similar objects. Hard hats shall be worn whenever there is the possibility of injury from falling objects.

Fall Protection: The Orpheum Theatre has specific fall protection plans for the areas having a fall hazard. Suitable fall protection equipment shall be used whenever a fall hazard exists. All types of industrial trucks shall be operated in accordance with posted regulations.

Aerial Lifts:
- Aerial lifts are to be operated only in accordance to the manufacturer’s recommendations, and
- Aerial lifts are to be operated only by trained, qualified personnel.
- Aerial lifts are to comply with stage floor loading capacity. (May not exceed 125lbs PSF.)
- If the existing lift fall protection system is not operable (i.e. guardrails and entrance closures) all personnel in the platform shall wear an approved safety harness with the lanyard attached to the platform attachment point or when required by OSHA 29 CFR 1910.67 or by manufacturer recommendations. Attachment to guardrails is not permitted.

Fork Lifts:
- Forklifts are to be operated only by trained, qualified personnel.
- Speeding, reckless driving, riding on the forks or riding other than in a seat is not allowed.

Personnel Lifts:
- Personnel lifts are to be operated only in accordance to the manufacturer’s recommendations.
- Personnel lifts are to be operated only by authorized, trained and qualified personnel.
- Personnel lifts shall not be operated without the outriggers, when part of the lift system, and must be installed in accordance with the manufacturer’s requirements.
- Personnel lifts are not to be moved horizontally with personnel in the raised basket when not allowed by the manufacturer.

NOTE: City of Phoenix equipment shall be operated only by persons authorized to do so by City of Phoenix employees.

If you have any questions, please contact your Production or Event Coordinator, we are here to assist you.

To request an alternative format of this publication, contact us at 1-800-282-4842 (voice) or 602-495-5048 (TTY).