



Labor Rules and Guidelines Rider for the Terrace and Center Theaters 9/1/12

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The Long Beach Convention & Entertainment Center employs professional theatrical non-union technical service personnel. The following policies are in place for the mutual protection of the facility and its employees as well as the client, their staff and performers. This rider is a guideline only. It is not intended to cover every situation, but rather to serve as a starting point.

LABOR BILLING RATES

Current labor rates and labor estimates are available upon request.

LABOR RULES

- A workday is a consecutive 24-hour period that begins at 12:01 a.m. to midnight. A workweek is a seven (7) day period that begins at 12:01 a.m. Saturday to midnight Friday.
- Four (4) hour minimum calls.
- The client will be billed for each stagehand at their current base rate for the first (8) hours. Billing will be on the quarter (0.25) hour.
- A Meal Break is required after five (5) continuous hours of work. Time and half (x1.5) of rate will apply until a meal break is given. Meal options are:
 - 1.) A half (0.5) hour break on the clock and hot meal provided by the Client.
 - 2.) A one (1) hour break off the clock.
 - If a one (1) hour break is given there is a two (2) hour minimum return call.
- Meal breaks during a graveyard shift will be on the clock.
- The stage supervisor will remain on the clock during all breaks; therefore, it is not necessary to go to a dark stage. Normally, a meal charge for the stage supervisor will appear on the equipment invoice.
- If the last call of the day is six (6) hours or less no meal break is required.
- If more than a one and a half (1.5) hour break is given, there will be a minimum four (4) hour return call.
- A ten (10) minute paid rest break is required based on the total number of hours worked as follows except during performances. Employees not provided with a ten (10) minute break will be billed one additional hour for each missed break.
 - 3.5 to 6 hrs = 1 break, 6 to 10 hrs = 2 breaks, 10 to 14 hrs = 3 breaks, 14 to 18 hrs = 4 breaks.
- After eight (8) hours in one day, time and half (x1.5) of rate will be billed.
- After twelve (12) hours in one day, double (x2) time of rate will be billed.
- Calls starting with less than eight (8) hours turnaround will be paid double (x2) time until eight (8) hours of turnaround have been reached.
- Calls starting after midnight and before 6:00 a.m. will be billed at time and half (x1.5) for the first twelve (12) hours and double (x2) time thereafter.
- After five (5) eight (8) hour days in one week, starting on Saturday and ending on Friday, all other days will be billed time and half (x1.5) of rate for the first twelve (12) hours on Thursday and the first eight (8) hours on Friday. This applies to the same client only.
- Holiday rate will be billed at time and half (x1.5) for the first eight (8) hours and double (x2) time thereafter. Holidays are as follows: New Years Day, New Years Eve, Martin Luther King Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and the following day, Christmas and Christmas Eve.
- The Center requires at least twenty-four (24) hours of notice if call times change. the *production manager* and/or the *event manager* will try to accommodate any changes with less than twenty-four (24) hour notice but the client may be required to absorb any additional costs that may incur.

BASIC STAGEHAND REQUIREMENTS

STAGE SUPERVISOR

The **Stage Supervisor** is in charge of the call. They will be the first person placed on the call whenever the stage or the dressing rooms areas are to be used. Their responsibilities include (but are not limited to):

- Securing of the facility.
- Supervision of the stagehands.
- Enforcement of the Technical Service Rider.
- The safety of equipment brought into the facility.
- The safety and the manner of work being performed.
- Coordinating with the theater's House Manager.
- Coordinating with the Clients' stage manager or director.
- Coordinating all parties with regard to the start of a performance.
- Coordinating and representing the Theater in the technical requirements for the show.
- Communication with air conditioning control.

Communication with other building personnel, requests, questions and concerns should be made through the stage supervisor; the information will then be directed to the appropriate department. The stage supervisor will assist the client as needed but should not be assigned specific tasks related to the performance.

HEAD ELECTRICIAN

A **Head Electrician** is placed on any call requiring the use of the facility's lighting equipment or power. Whenever the facility's lighting board is used, the electrician will operate it. The electrician will assist the client's lighting designer and/or technical director as needed but will not perform the duties of a lighting designer or an assistant to the lighting designer unless mutually agreed upon in advance between the client, the head electrician, and the stage supervisor.

HEAD CARPENTER

A **Head Carpenter** is placed on any call where the flyrail system, staging, or sets are utilized. In most cases, the head carpenter may serve as the flyman. A flyman is placed on any call requiring the use of the fly rail, pin rail, or loading bridges. In some cases, two (2) or more flymen may be required to perform the task safely, especially for a "heavy hang" show. On a single set show that does not require the use of the rails beyond the load-in and load-out, the flyman can be cut from the performance call as long as "traffic" backstage is kept to a minimum and no possible safety hazards exist backstage as mutually agreed upon between the client, the head carpenter and the stage supervisor.

HEAD AUDIO

A **Head Audio Technician** is placed on any call that requires the use of the house sound system, video monitoring system, headset communication systems, page and cue system, house dry lines or snakes and audio-visual equipment. The number of audio techs required is in direct relationship to the amount of equipment in use and/or the tasks required.

HEAD PROPERTIES

A **Head Properties** is added to the call as required when mutually agreed upon between the client and the production manager.

HEAD POSITIONS

These positions are working heads and will not increase the crew number requested.

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FOLLOWSPOT OPERATOR TRUSS FOLLOWSPOT OPERATOR

A **Followspot Operator** is placed on any call that requires the use of the house followspots.

A **Truss Followspot Operator** is placed on a call in the event that truss followspots are used.

If the show is touring with their own lead followspot operator, the Center will provide on a "man for man" basis any additional operators as needed. In the event that the show requires only one followspot and is also touring with their own operator, the Center does not require a "standby" operator.

RIGGER

A **Rigger** is placed on any call requiring the suspension of any equipment that cannot utilize the flyrail. In most cases, two (2) riggers are required to perform the task safely. Truss work such as lighting focus, repair, etcetera, will be performed by a rigger.

OTHER TECHNICIANS

Electricians, Audio Technicians, Flymen, Carpenters, Deckhands, Ground Riggers, Properties, Loaders, and Wardrobe are added to the call as required when mutually agreed upon between the client and the production manager. The technicians will have minor tools available such as a wrench, screw gun, hammer and screwdrivers. The carpenter is NOT a *construction carpenter*.

CREW STAFFING

For the most part, the Center's stagehands are the operators of the lighting consoles, patch panels, sound consoles, followspots, flyrail, and loading bridges. If the client has their own qualified lighting or sound board operators, they may operate our consoles but the Center's minimum staffing will still be required on the call.

As a policy, any locally hired workers are hired through the Long Beach Convention & Entertainment Center. The client may supply their own production and design people. If staffing is not sufficient to perform tasks in a safe manner, personnel will be added at the discretion of the *stage supervisor, event manager or production manager* or work will be stopped. Additional costs for added personnel are borne by the client.

MINIMUM CREW CALLS

TERRACE THEATER

Most minimum crew calls for shows will include a **Stage Supervisor, Head Electrician, and Head Audio Technician**. A **Head Carpenter/Flyman and a Carpenter** are usually required for the move in and move out. Most move-ins require a four (4) to five (5) hour time slot not including a meal break before house doors and two (2) to three (3) hours following the production for move out.

CENTER THEATER

Most minimum crew calls for shows, move-ins, and move-outs will include a **Stage Supervisor, Head Electrician and Head Audio Technician**. Most move-ins require a two (2) to four (4) hour time slot not including a meal break before house doors and one (1) to three (3) hours following the production for move out.

The more complicated the production, the more time and crew will be required.

RATE CHANGES

If an employee changes job duties within a work shift such as (for example) a carpenter to a rigger or an electrician to a truss spot operator, the higher billing rate will apply at a four-hour minimum.

CONSECUTIVE WORK CREWS

The Center will not employ separate crews in "key" positions on the same event to avoid daily or weekly overtime. For "non-key" positions, the *stage supervisor* will try, if possible, to schedule separate work crews only if there is no conflict with the continuity of service. In many cases, arrangements are made to "split" the stage supervisor position. Any arrangements must be made **IN ADVANCE** with the *production manager*.

NON-RIDICULE

The client will use its best efforts, to a reasonable extent, to assure that no employee is subjected to ridicule or abuse as a part of, or in conjunction with, any show, performance, or attraction.

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NON-DISCRIMINATION

The Center, the client and all their representatives agree that no individual or employee will be discriminated against because of race, color, creed, religion, national origin, sex or sexual preference.

YELLOW CARD PRODUCTIONS

Productions that are under a "Yellow Card" contract and utilizing local I.A.T.S.E. staffing will also employ the following positions:

- Stage Supervisor
- Head Electrician
- Head Carpenter
- Head Audio Technician

Whether or not these positions are allowed to work under the contract, all the positions will be represented whenever the theatre is in use. The Center's staff will abide by the Yellow Card contract and rules in terms of minimum call times, meal breaks, overtime, and holidays as long as the basic rules of this Technical Service Rider are honored.

The Yellow Card production is responsible in contacting the local unions directly.

Local Stagehand Union:

I.A.T.S.E. Local 33
1720 W. Magnolia Blvd.
Burbank, CA 91506
(818) 841-9233

Local Wardrobe Union:

I.A.T.S.E. Local 768
13949 Ventura Blvd, Ste. 307
Sherman Oaks, CA 91423
(818) 789-8735

Local Hair Union:

I.A.T.S.E. Local 706
11519 Chandler Blvd.
North Hollywood, CA 91601
(818) 763-6192