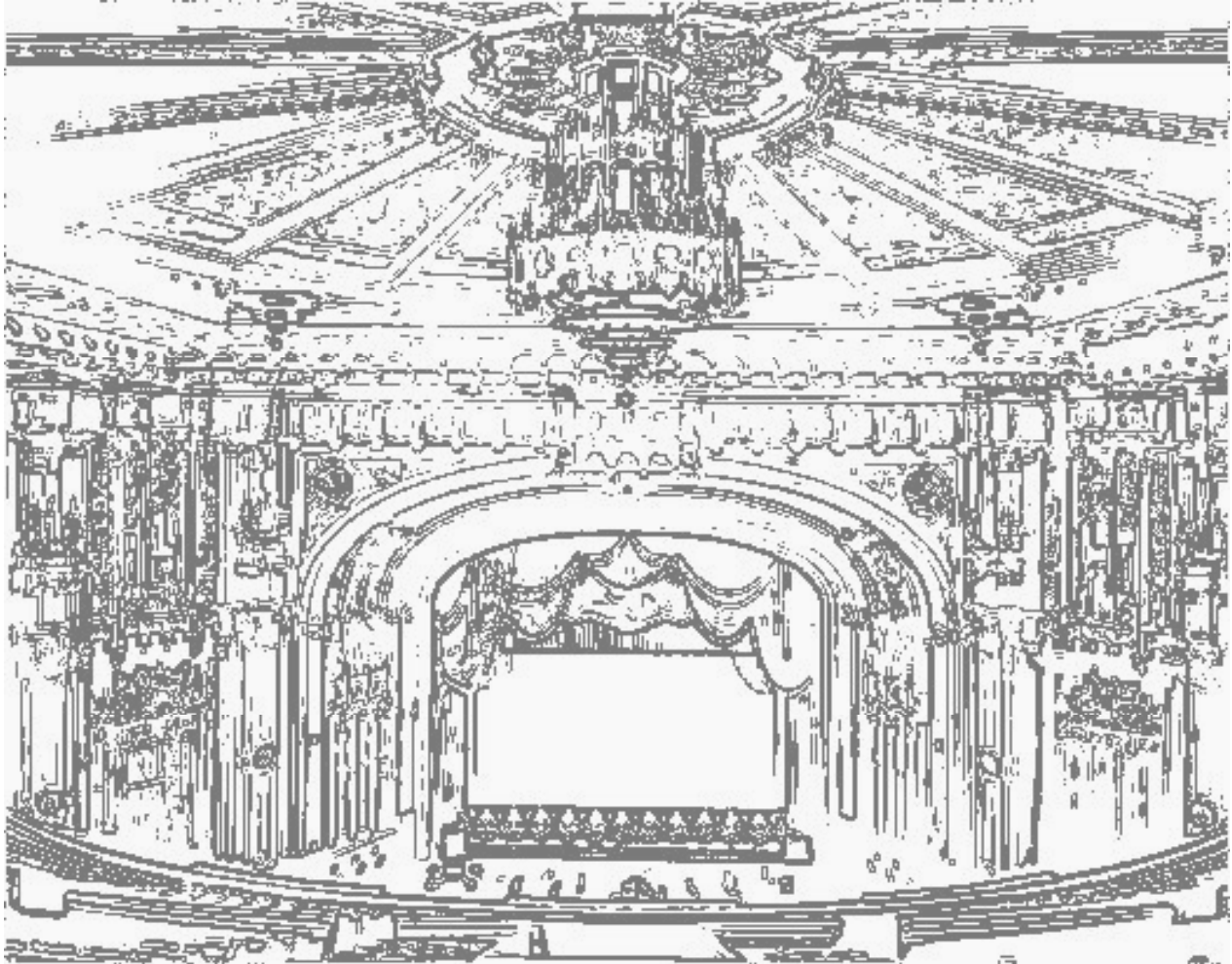


Copley Symphony Hall



Rental Rates **Technical Information** **Production Procedures**

(Revised January 29, 2007)

1245 Seventh Ave * San Diego California 92101 * phone 619.235.0800 * fax 619.235.0005
www.sandiegosymphony.com



SAN DIEGO
SYMPHONY
and

SYMPHONY HALL PROMOTIONS, LLC

TABLE OF CONTENTS

RENTAL RATES.....	3
TECHNICAL INFORMATION.....	5
Stage/Production Manager	5
Production Crew	5
Stage Entrances and Exits.....	6
Load In and Load Out.....	6
Local Street Access	6
Dressing Rooms.....	6
Stage Measurements and Proscenium Opening.....	7
Counterweight System.....	8
Stage Surface	9
Acoustical Shell Walls	9
Acoustical Ceiling Panels	10
Stage Apron.....	10
Orchestra Pit	10
Piano Lift	11
Draperies.....	11
Rigging	11
Electrical	11
Lighting.....	11
House Lights.....	12
Lighting Inventory	12
Sound.....	13
Sound Check.....	13
FRONT OF HOUSE	14
Theater Capacity.....	14
Entrances and Exits	14
Parking.....	14
Box Office	15
Catering	15

RENTAL RATES

(Revised: January 29, 2007)

The following information is provided to assist you in planning your event. Should you need additional information, please contact **Dennis Legg, Director of Facilities Operations, at 619.615.3916.**

ITEM	DESCRIPTION	COST
BOX OFFICE		
Box Office Services	Box Office set up, Manager, staff	\$800 (with standard setup chart)
Ticket Stock	Only stock provided by SHP	\$0.25 per ticket printed
House Restoration Fee		\$2.00 Per ticket sold / attendee
PRODUCTION		
Production/Stage Manager		\$28.50 per hour.
Stage Crew	Please Request IATSE Estimate	TBD per IATSE Local #122
Strike and Restore	Shell, Ceiling & Orchestra strike and restore are often necessary.	\$750 (labor estimate); call for details.
Piano	Concert grand	\$325
Piano tuning		\$150
Telephone service (backstage)	3 phone lines on stage level	\$100 each
Follow Spots (2)	SuperTrouper Xenon Medium Throw	\$250 each
Pit at other than stage level		\$200
Lectern		\$30
Projector	Proxima Digital 9410	\$650

Screen	A – 9' x 12' motorized, roll-down	\$75
Screen	B – 24' x 50' movie screen	\$125
Screen (2)	C – 10' x 14' rear projection	\$75 each
Cyclorama	30' x 60', white, seamless	\$350

FACILITY

Symphony Hall Rental	Hall rental is from 8am – 12midnight	\$2,500 vs. 10% of gross ticket sales, which ever is greater capped at \$4,500 for non-profit organizations and at \$5,500 for commercial organizations.
Technical Day	(no performers or audience on site)	\$1,250
Rehearsal / Sound Check Day	(with performers or audience on site)	\$1,750
Revelle Room	41' x 26'. Elegant room for private parties. Capacity 70.	\$250 with Hall Rental \$400 without Hall Rental
Lobby Rental without Hall Rental	Upper Lobby (seating capacity: 120; standing 235) Lower Lobby (seating capacity 250; standing 496)	\$400 \$600
Utilities Surcharge	Offset cost of utilities	\$325 per day
Front of House Services	House Manager and Ushers	\$750
Building Engineer	Must be present when building in use	\$21.50 per hour
Security	Minimum of two	\$18 to \$24 per hour per guard – call for additional information
Custodial Services	Restroom Porters and Cleaning Crew	\$800
Tables	8' x 30"	\$8 each
Skirting & Linens		\$12 per set
Chairs	Straight back or molded	\$1.00 per chair

TECHNICAL INFORMATION

If you have any specific questions, please call Jennifer Ringle at 619.615.3905, or Carlos Cota (IATSE Business Rep., Local #122) at 619.640.0042.

Stage/Production Manager

The San Diego Symphony stage manager will be present at all load-ins, rehearsal, technical rehearsals and performance. It is this person's responsibility to represent the Association in all production matters, act as a resource to protect Copley Symphony Hall, and San Diego Symphony owned equipment. A management fee will be charged in addition to stage crew charges.

Production Crew

The Association's contract with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.) requires that all renters of Symphony Hall employ union stagehands. Our minimum requirement is for three Heads of Department, those being carpenter, electrician, and properties. If your production requires the use of sound amplification/recording, the use of the fly-rail or video, it will be necessary to employ additional Heads of Department.

CREW RATES: Please call for rate information. In order to expedite an accurate estimate, please have a technical rider or a detailed idea of your production needs and an anticipated schedule for the day(s) you will be renting the Hall.

SHOW CALL: A show call based on a 3.5-hour minimum will be charged for all rental events that include a performance for which tickets are sold. Show call rates vary and should be confirmed with I.A.T.S.E. management staff. Cancellations must be made 12 hours before call time to avoid the four-hour minimum charge. I.A.T.S.E. costs include hourly rates, benefits, and payroll/workers compensation.

OVERTIME: Will be billed at 1.5 times the base rate after 8 hours daily. Double (2) time be will be charged for work performed between midnight and 8 a.m. or after 12 hours in one day.

MEALS: One hour must be allowed for a meal after every 5 continuous hours of work, or a meal penalty of 1.5 times the base rate will be paid until a one-hour meal break is given (overtime rate also applies when exceeded in conjunction with a meal penalty period).

Stage Entrances and Exits

The freight elevator (for stage loading) is located on 8th Avenue between “A” and “B” streets. The stage door (artist’s entrance) is located on 8th Avenue immediately south of the elevator.

There are fire exits on the northeast and southeast sides of the hall on all levels.

Load In and Load Out

The stage is approximately 23’ below Eighth Avenue. Therefore, the primary loading access to the stage is a freight elevator located stage left, with gate openings at the sidewalk, stage, and basement levels. The elevator has a capacity of 5,000 lbs. Its gate width is 7’-9” and its length is 18’6”. The opening height is 7’-2” at sidewalk level, 8’-7” at stage level, and 6’-0” at basement level. In addition, there is a wall opening at the sidewalk level. This is 23’ above the stage, and measures 14’-0” high by 6’-0” wide. Large set pieces may be lowered to the stage through this, via block and falls or by a chain motor.

Local Street Access

Eighth Avenue is a one-way street, and is graded approximately 30° downhill in the direction of travel. Average loading time is slightly over **one hour per truck** with a sufficient crew size. There is a commercial loading zone immediately outside the freight elevator for loading and unloading, however full day truck-parking arrangements **MUST** be made in advance. [See additional section.]

Dressing Rooms

Room #	Location	Description/size	Private restroom	Sinks	Showers
A	Stage level	Suite	Yes	1	1
B	Stage level	2-3 people	Yes	1	1
1	Basement	Large	No	0	0
2	Basement	Small (1-3 people)	No	1	0
3	Basement	Large	No	2	0
4	Basement	Small (1-3 people)	No	1	0
5	Basement	Often used as green room	No	0	0
6	Basement	Large	No	2	1
Ladies’ rooms	Basement	2 separate, shared restrooms, one of which has a shower stall			
Men’s’ rooms	Basement	2 separate, shared restrooms, one of which has a shower stall			

Stage Measurements and Proscenium Opening

Stage Height and Width

<u>Height (Permanent Valance)</u>	30' - 0"
<u>Height (Structural)</u>	31' - 8"
<u>Width (Structural)</u>	50' - 0"

Distances

<u>Proscenium to upstage permanent pillars</u>	30' - 9"
<u>Proscenium to upstage wall</u>	45' - 1"
<u>Last set of lines to upstage pillars</u>	0' - 3"
<u>Stage floor to grid</u>	69' - 10"
<u>Curtain line to edge of apron</u>	15' - 3"
<u>Curtain line to balcony rail</u>	62' - 0"
<u>Curtain line to rear wall, main floor</u>	112' - 0"
<u>Curtain line to projection booth</u>	138' - 0"
<u>Stage height above main floor</u>	0' - 33"

Counterweight System

LS		Distance US of Proscenium
0	Fire Curtain	
1	Main Curtain	0' – 8"
53		DERIGGED
52		DERIGGED
2	#1 Border	1' – 2"
3	#1 Legs	1' – 6"
4	Movie Screen	2' – 0"
5		3' – 6"
51 *	Stage Right Tab +2 CEI	
54 *	Stage Left Tab +2 CEI	
49 *	US Black +2 CEI	28' – 10"
6		5' – 4"
7		5' – 10"
8		6' – 4"
9		6' – 10"
10		7' – 6"
11		8' – 0"
12	#2 Border	8' – 6"
13	#2 Legs	9' – 0"
14 *		9' – 6"
15 *		10' – 0"
16		10' – 6"
17		11' – 0"
18		11' – 6"
19		12' – 0"
20		12' – 6"
21		13' – 0"
22	#3 Ceiling	13' – 6"

LS		Distance US of Proscenium
23		14' – 0"
24	#3 Border	14' – 6"
25	#3 Legs	15' – 0"
47	Split Pipe +US STOR	27' – 10"
48	Split Pipe +US STOR	28' – 4"
50 *	Cyc +US STOR	29' – 4"
26		17' – 10"
27		18' – 4"
28		18' – 10"
29		19' – 4"
30		19' – 7"
31 *		19' – 10"
32 *		20' – 4"
33		20' – 10"
34		21' – 4"
35	#4 Border	21' – 10"
36	#4 Legs	22' – 4"
37		22' – 10"
38	#4 Ceiling	23' – 4"
39		23' – 10"
40	Double arbor/single pipe (breasted away)	24' – 4"
41	Double arbor/single pipe (breasted away)	24' – 10"
42		25' – 4"
43		25' – 10"
44		26' – 4"
45		26' – 10"
46		27' – 4"

NOTES:

Arbors are 8' high

Capacity is 600 lbs./arbor

* Indicates pipes fly-able while ceiling is in place.

+2 CEI = Motorized control for #2 ceiling pipe is in place of these three lines (18" width).

+US STOR = Motorized control for storage pipe (when #1 ceiling is removed from standard position over apron) is in place of these three lines (18" width).

Stage Surface

During the summer of 2002, a new Brazilian cherry hardwood floor was installed as the stage surface of Symphony Hall. This upgrade was intended to not only improve the visual appearance of the Hall, but also to assist the acoustics and accent an audience member's overall experience. This new flooring extends from wall-to-wall and covers the entire stage area including the main performance area, orchestra pit cover, piano lift and backstage areas. The floor color is natural (no stain) with a satin protective finish.

While we understand that regular wear and tear is unavoidable, we request that you follow these guidelines for working and performing on the Symphony Hall stage:

- No drilling will be done into the stage floor.
- No food or drink other than water, preferably in a bottle or other container, is allowed on stage (this includes backstage areas).
- All scenery, electrical and sound gear, props, flying pieces and all other stage equipment must not have sharp edges. All rough-edged metal gear must be padded.
- Please do not drag items such as truss or chain motors even a short distance on the stage. We have carpets and mats in a variety of sizes readily available to place underneath sharp edges of any stage equipment.
- All adhesive tapes (gaff, duct, spike, etc.) need to be used sparingly on stage. Please be aware that when placing the tape, do not stretch the tape over the floor, but rather let it relax before adhering it to the surface of the stage. Please take care when removing the tape. When removed too quickly, areas of the wood finish will be removed.
- IMPORTANT NOTE: A \$100.00 fine will be added for any severe violation of these guidelines.

Acoustical Shell Walls

The shell wall consists of ten solid wood panels that were designed to enhance the acoustics in the Hall. There are four panels along the rear of the stage; these run parallel to the proscenium. Each side is made up of three panels, which are placed on an angle connecting the end of the rear wall with the proscenium opening. An offstage-opening double door is set in the farthest downstage panel on each side of the stage. This is our standard orchestra configuration.

Smaller ensembles that wish to use the stage with the shell have the option of "shrinking" it. This includes removing and storing the two upstage walls on each side of the stage and bringing the rear wall forward to meet the sidewall sections that contain the doors. This allows for a more intimate setting and clearer acoustics for small ensembles and recital soloists.

Acoustical Ceiling Panels

The ceiling panels are another part of the Hall's acoustical upgrade. There are four ceilings – one downstage of the proscenium (#1) and three upstage of the proscenium (#s 2, 3 and 4, these are numbered in order from down to upstage).

The panel heights are adjustable, however when they were installed their heights were tested and individually adjusted to be optimal for orchestral performances. These are the heights we recommend and automatically have preset unless otherwise requested. Each ceiling contains six inset strip lights.

If the ceilings are not necessary for your event, they can be all or individually “removed.” The following chart shows the control mechanism for each panel, and which can be tripped to vertical or must be removed for storage.

<u>Panel #</u>	<u>Control</u>	<u>Trip / Removable</u>
1	Motor	Remove
2	Motor	Trip
3	Flyrail	Trip
4	Flyrail	Trip

The first ceiling must be brought in to stage level, removed from the pipe and transported in sections aboard dollies to an upstage motorized storage pipe, where it is hung, then tripped to vertical and flown out. The location of this pipe can be found on the Counterweight System chart.

Stage Apron

The apron deck is, 14'- 0" deep from the downstage edge to proscenium, and 50'- 0" wide. The apron depth is fixed.

The surface of the apron is of the same cherry wood as the stage floor, and is installed and removed in sections which are supported from underneath by steel beams and framing to create an orchestra pit. The majority of these cover sections are 4' square; the rest were designed and built to fit the existing rounded thrust stage. They can be secured at stage level (standard), audience level, or removed completely for a pit orchestra configuration.

Orchestra Pit

The orchestra pit is 7'- 4" lower than the stage level and the surface of the walls and floor is concrete and has been painted black. The pit can accommodate 30 to 35 musicians comfortably, depending on instrumentation. The pit is accessed by a 5-step-up stairwell located center stage, basement level off the dressing room hallway.

Due to the dense, heavy nature and solid construction of the pit cover sections, additional costs will be incurred by planning to move the level of the pit cover to any other than stage and returning it to stage at the end of your production.

Piano Lift

During the summer of 2002, a piano lift was installed in the stage floor in order to allow more ease for the presentation and removal of a solo piano during a concert performance. The lift is located extreme downstage center and measures 7' deep x 13' wide with a tapered front (apron) edge. Control is motorized and can be run from back stage right or from on the lift itself through an access panel in the floor by connecting the control pendant. The surface is of the same cherry wood as the new stage floor and can be set at pit, audience or stage level. Humans may not use it as a secret entrance or trap door.

Draperies

The front curtain is burgundy in color, flies in and out, and is split at center and travels. There are 4 pairs of black legs; 30' high x 12' wide, 4 sets of black borders 12' high x 60' wide, a black backdrop measuring 30' high by 60' wide. All are sewn with fullness. There are no travelers in house.

Rigging

There are 54 sets of lines on 6" centers. There is no permanent electrical. Most sets can be stripped to accommodate show requirements. The line set battens are of 1 1/2" single pipe construction, not trussed. The pipe battens are 54'-6" long. The pipes are bridled for pickup support, and can fly from a high of 4'-6" beneath the grid to within 4' of the stage floor. The locking rail is located on stage right at stage level; there is no pin rail stage right. The loading bridges are located 10'-6", 32'-0", and 54'-0" above the stage right floor.

Electrical

There are two bull-switches located stage right approximately 10' from the proscenium. Both switches are 3 phase, 600 amps per leg, 110/220 VAC. These are bussed units, with 450 cm. Al/Cu lugs are provided. There is an additional bull switch located stage left, 50' from the proscenium. This switch provides three phases, 200 amps per leg, 110/220 VAC, and has 35' cam lock tails (2/0) permanently installed. It is generally used for sound taps.

Lighting

The principal lighting positions available in front of the proscenium include:

- | | |
|------------------|---|
| Side (Box) Booms | 20' from the stage on both sides of the house; approx. 20' above stage level. |
| Balcony Rail | Approx. 62' from curtain line, approx. 30° relative to the stage. |
| House Booms | Approx. 80' from curtain line. |
| Projection Booth | Approx. 138' from the curtain line, at the rear of the balcony. |

Spot Lights 2 Xenon Medium Throw SuperTroupers at the rear of the balcony.

Chandelier Approx. 85' from curtain line, approx. 45° relative to the stage.

The permanent house hang consists of six 6x22 lekos on the chandelier position, six 6x16 lekos on each box boom and twenty 6x16 lekos on the balcony rail.

House Lights

House light controls (dimmers) are controlled from stage right, the control booth in the rear of the main floor, and from the projection booth. These are independent, and cannot be patched into the road show circuitry.

All front-of-house circuits from the booms and balcony rail terminate in a patching bay stage right. All of these circuits are standard, 3-pin stage plug (20 amp connectors) and can be utilized and patched into road show circuitry, if the road show has comparable connectors. Symphony Hall does not provide adapters.

Lighting Inventory

Ellipsoidal Reflectors (all axial mount)

6 x 9	750 W	3 units
6 x 12	1000 W	18 units
6 x 16	1000 W	32 units
6 x 22	1000 W	10 units
8" Fresnels	1000 W	6 units
Source 4 Pars w/ lens kits		78 units
Par 64	1000 W	39 units
6' x 3" circuit strip lights (12 A / strip; 150 W / lamp)		10 units

Sound

If your event requires sound amplification, please call Jennifer Ringle at 619.615.3905.

Copley Symphony Hall was originally designed as a movie house in 1929 and has been acoustically upgraded to accommodate non-amplified orchestral performances.

A small PA system is in place for limited lecture and talk back purposes.

A larger PA system is available in house to accommodate amplified engagements for an additional rental fee. This allows the hall to be covered evenly by two systems plus subwoofers. A 3 box WorxAudio WX6A frontfill system covers approximately the first 6-8 rows of the center of the seating area that are beneath the main clusters. The left and right clusters can be hung from the downstage acoustic ceiling panel or the pipe in situations where the ceiling is removed. The up/downstage position is approximately 3' upstage of the peak of the orchestra pit extension. The on/offstage position is approximately 6' onstage of the proscenium arch opening. One dual 18" WorxAudio WX218S subwoofer is located on the stage, directly below the each main cluster. Each cluster is comprised of 4 JBL VRX 932, 2-way vertical line array enclosures. In addition, each cluster has 3 circuits for shading purposes. The main arrays are wired for stereo from a Midas Venice 320 32 channel audio mixer. This Venice has 24 preamp inputs, 8 line inputs and 6 aux sends. Main EQ is provided by 1 dual channel Ashley 1/3 octave EQ. Delay and EQ for the frontfills is taken care of by a Yamaha YDP EQ/Processor. Also available in the house drive rack is 2 channels of DBX compression and one CD player. The permanently wired snake has 24 mic and 4 return lines.

This system is capable of covering the venue evenly to 105db. Additional equipment and configurations are available from Copley's Production Rental Provider, Power Plus Sound & Lighting, Inc www.powerpluscorp.com. Please feel free to ask for technical support and/or a catalog of available equipment. The Power Plus representative to the San Diego Symphony and Copley Symphony Hall is Barry Fisch, 760-727-1717 or barry@ppslinc.com.

Sound Check

Should you bring your own sound reinforcement in, it is crucial to pay particular attention to the Balcony and Mezzanine during sound check. In order to reach optimal sound in Symphony Hall, a technician should be in the upper level during sound check to ensure that all levels will be satisfactory to the audience. Please know that it is strongly recommended to mix from the Front of House position.

FRONT OF HOUSE

Theater Capacity

Floor Level	1,269
Floor Level: Handicapped Accessible	67
Grand Tier:	211
Mezzanine	333
Balcony	368
Total	2,248

Entrances and Exits

The Patron Entrance and Box Office are in the west end of the lobby in Symphony Towers, located on “B” Street between 7th and 8th Avenues. There is an additional patron entrance located on Seventh Avenue.

Revelle Room entrances are on Seventh Avenue and in upper lobby of the hall.

The freight elevator (for stage loading) is located on 8th Avenue between “A” and “B” streets. The stage door (artist’s entrance) is located on 8th Avenue immediately south of the elevator.

There are fire exits on the northeast and southeast sides of the hall on all levels.

Parking

PATRON PARKING: Symphony Hall management alerts the commercial parking lots in the vicinity of each event that takes place so that they are prepared for the traffic. The 5-star or Ace Parking lots staff each lot and charge from \$8.00 to \$10.00 per vehicle. Sheraton Suites also has a lot that can be utilized by patrons.

VALET PARKING: We have a standing relationship with Ace Valet. If you would like to utilize this service, please call for details.

BUS & TRUCK PARKING: It is important to alert Symphony Hall management of your truck and bus parking needs so that we can contact the appropriate parties and attempt to reserve parking. A commercial lot located on "B" Street and 8th Avenue can accommodate buses and trucks on a space-available basis. The standard charge is \$15 per space; buses and trucks use multiple spaces depending upon size. Additional parking can be reserved at a nearby parking lot in Balboa Park for a permit fee of \$35.00.

Box Office

Copley Symphony Hall is equipped with the BOCA ticketing system and has a DSL line from TicketMaster. The Box Office hours of operation are from 10:00am - 6pm Monday through Friday. The Box Office is not typically open on Saturday and Sunday, but arrangements may be made to accommodate your event. The Box Office accepts cash, checks, Visa, MasterCard and American Express. For more details, please contact Lisa Baker, Box Office Manager, at 619.615.3945.

Catering

A list of preferred caterers are available in the Facility Operations Department. Please call 619.615.3909 for details. The Sheraton holds the liquor license for the facility and must be contacted for events involving alcohol. All caterers will be required to provide a copy of their San Diego business license, their health permit, and a certificate of insurance naming the San Diego Symphony Orchestra Association and Symphony Hall Promotions, LLC as an additional insured.