

New Hazlett Theater Usage Guide

(Updated 3/15/23)



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Welcome

The New Hazlett Theater building was built in 1889, serving as the nation's first Carnegie Music Hall. It was dedicated by President Benjamin Harrison and was used for several decades as a music hall, and then a Carnegie Free Library. The building was renamed in 1980 to honor patron Theodore L. Hazlett Jr., who made a major impact on the city's arts and culture, as well as playing an active role in politics. The building went through several uses until it was renovated in 2004 to serve as the New Hazlett Theater.

The New Hazlett Theater's mission is to provide a nurturing, collaborative environment for artists; leveraging people, space, and technology to create and present challenging and dynamic art.

The New Hazlett is more than just a building. It is an incubator for artists.

We listen to what artists need and allow them to think about the big picture without worrying about how pieces of the puzzle – technology, logistics, personnel, money – will come together. We focus on their vision and offer fresh ideas about their work without diluting it. Nothing is off the table. No idea is too crazy. Great art can come from that.

In order to nurture the arts, we take time almost every single day to meet with the people who make it. From the moment artists walk through the door and meet us, we let them know we're here to help them create.

Diversity - We embrace a broad range of artists and arts organizations, hosting diverse audiences and encouraging the success of Pittsburgh's performing arts community.

Community - We create an energetic arena for arts events and community dialogue in our Northside neighborhood and beyond.

Flexibility - We seek out collaboration in order to allow arts organizations and individual artists to pursue their own missions, present their own programs and connect with their own – and new – audiences.

Staff Contact

Full Time Staff

Rene Conrad - Executive Director

Rene@newhazletttheater.org

Scott Conklin - Director of Operations

Scott@newhazletttheater.org

- Director of Programming

- Director of Comm & Development

- Director of Finance & Administration

Dylan Baker - Production Manager

Dylan@newhazletttheater.org

Tru Verret-Fleming - Program & Events Manager

Tru@newhazletttheater.org

Nathan Wagner - Box Office & Development Services Coordinator

Nathan@newhazletttheater.org

Krista Ream – Communications Coordinator

Krista@newhazletttheater.org

Kevin Rabbits - Patron Services Coordinator

Kevin@newhazletttheater.org

Front of House Staff

Tracee Imai - Tom Poole - Alexis Retcofsky - Robin Hasenpflug - Jasmine Roth - Nathan Wagner - Linda Wortham - David Balint - Zoe Pienkoski - Naomi Costanza - Eva Resnik-Day - Brandon Anderson

House Technicians

Laura Moeller - Lead Sound

Peter Gustafson – Lead Lighting

- Lead Video

Venue Information

Arrival and Parking

Theater address: 6 Allegheny Square East, Pittsburgh, PA, 15212

Directions to the New Hazlett Theater



From Downtown Pittsburgh

- Cross the 7th Street Bridge
- 7th Street Bridge becomes Sandusky Street
- Sandusky Street becomes E. Commons/Allegheny Center

From Airport and West

- Take 279 North to Pittsburgh
- When downtown, take Ft. Duquesne Bridge
- Follow signs for 279 North, stay in far-right lanes.
- Exit at Rt 28 N/Chestnut Street/E. Ohio Street Exit
- Stay to the left and immediately exit at E. Ohio Street Exit
- At first stoplight, turn left onto E. Ohio Street
- Continue 4 blocks through the business district; continue straight at stoplight.
- At next stoplight, turn gradual right into traffic circle at East Commons and take immediate left into Allegheny Square East

From Monroeville (Turnpike exit #6), Oakland, Squirrel Hill

- Take 376 to Pittsburgh
- Follow North Shore exits, across Ft. Duquesne Bridge
- Follow signs for 279 North, stay in far-right lanes.
- Exit at Rt 28 N/Chestnut Street/E. Ohio Street Exit
- Stay to the left and immediately exit at E. Ohio Street Exit
- At first stoplight, turn left onto E. Ohio Street
- Continue 4 blocks through the business district; continue straight at stoplight.
- At next stoplight, turn gradual right into traffic circle at East Commons and take immediate left into Allegheny Square East

From points North

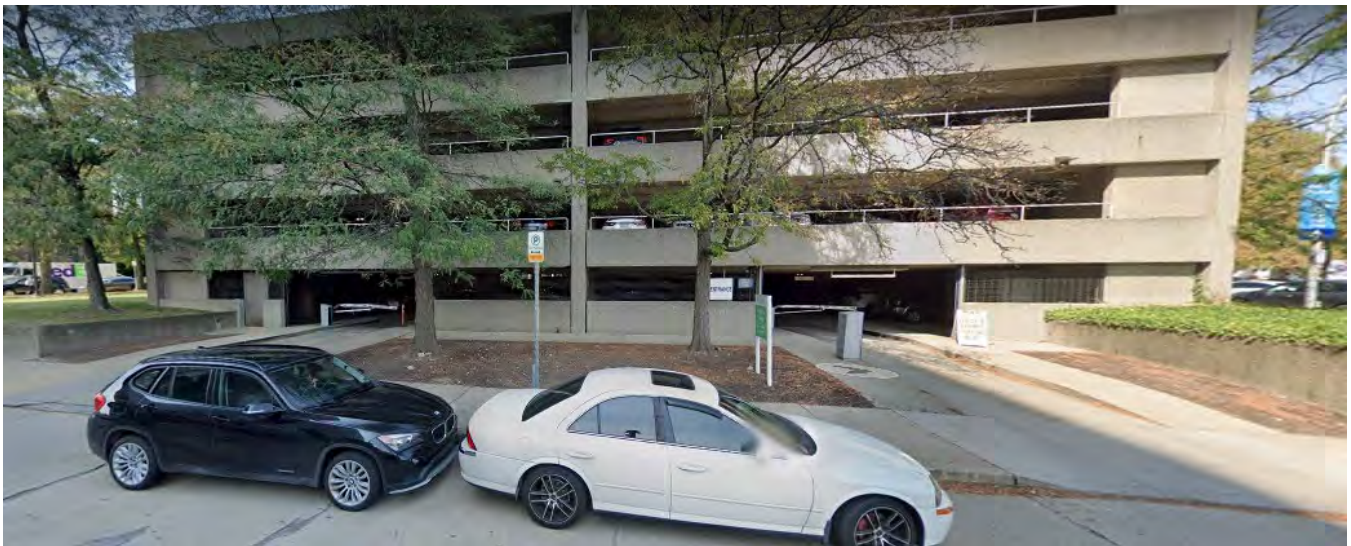
- 279 South to Downtown
- Exit at East Street Exit
- Continue straight through 2 stoplights; at 3rd stop light turn right onto E. Ohio Street
- Continue 4 blocks through the business district; continue straight at stoplight.
- At next stoplight, turn gradual right into traffic circle at East Commons and take immediate left into Allegheny Square East

Parking

For your patrons:

The New Hazlett has two general parking options available for your guests and patrons: the Highmark parking garage or street parking. During a performance, a New Hazlett security attendant will be stationed outside to answer questions and direct guests to the parking locations.

Garage Parking: \$7, Prior to scheduled parking time (1 hr before event start)



Thanks to a generous partnership with Allegheny Health Network, our patrons have access to a garage right in front of the theater for evening events and weekend matinees. During your production meeting the Patron Services Coordinator will confirm your need for the parking garage during the run of your performance(s).

Generally, the parking lot will open one hour before the performance begins and will be open for patrons for one hour and fifteen minutes. If this does not fit your needs, please contact the Patron Services Coordinator to make special arrangements. Note: While our requests to the garage are normally approved, we cannot guarantee we will always be able to accommodate your requests.

Directions to parking garage:

- Drive past the theater and follow Allegheny Square East as if you were going back out onto East Commons
- The Allegheny Health Network garage will be on your left.
- Pull in and a uniformed parking attendant will collect the \$7 cash.

Street Parking:

On-street parking is available at no cost after 6pm, Monday-Saturday and all-day Sunday.

Accessibility Parking:

The New Hazlett has 1 designated parking spot for patrons with accessibility needs. Please direct all inquiries about accessibility parking to the Patron Services Coordinator. There is also an ADA accessible ramp with access from designated handicap parking spaces.

New Hazlett Parking Spots:

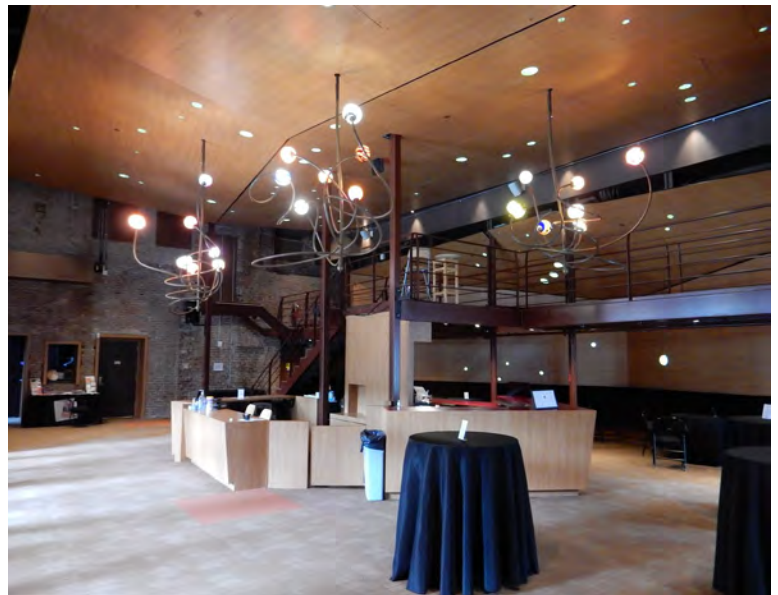


Parking in the 8 New Hazlett Theater staff parking spots (6 in front of the accessibility ramp and 2 in the loading dock) is prohibited by anyone not employed by the New Hazlett Theater.

Lobby Information

Areas of the lobby open for use by the client:

- Lobby
- Restrooms
- Drinking fountain
- Box Office
 - Box office computer with Wi-Fi and access to online ticketing services
- Coat Room
 - No storage is allowed in the coat room.



- Refrigerator
 - If refrigeration storage is needed, please make arrangements with the Patron Services Coordinator during the production meeting or 1 month prior to the event date.
- Additional Storage
 - If additional storage space is needed other than under the 6’/8’ tables and box office, please make arrangements with the Patron Services Coordinator during the production meeting or 1 month prior to the event date.

Lobby Setup

Tables and linens	<ul style="list-style-type: none"> ● Normal lobby setup <ul style="list-style-type: none"> ○ 3 high top rounds with black linens ○ 3 low top rounds with black linens ○ 4 stools (small tables) for programs and ticket collection ○ 2 stools (small tables) ○ 12 black seats for lobby patrons
Additional furniture	<ul style="list-style-type: none"> ○ 6- 6ft tables with black linens ○ 6- 8ft tables with black linens
Walls	<ul style="list-style-type: none"> ○ Hanging on non-painted walls required the use of double-sided tape adhesive circle sticky dots. ○ Nothing can be hung on painted walls.
Hanging items	<ul style="list-style-type: none"> ● Picture Rails - wooden rails can be used to hang items with push pins and tacks) <ul style="list-style-type: none"> ○ 2 on east wall under New Hazlett sign ○ 2 on east wall next to accessibility entrance ○ 2 on each side of south wall on either side of main doors (total of 4) ○ 2 on west wall

Bar, Concessions & Merchandise

Bar Usage

- Only New Hazlett RAMP trained employees are permitted in the bar area.
- Only concessions purchased by NHT are for sale during performances.

Merchandise

- Merchandise (only for the sale of merchandise related to the use of the Premises by Licensee) and small receptions are permitted in the lobby area of the Premises with prior approval of Licensor.
- All labor for set-up, sale, and cleanup of the same (which shall be done immediately after the event), shall be the direct responsibility of Licensee.

Seating and Accessibility

The theater is a thrust stage with multiple seating configurations that are custom per show. The space has 318 permanent seats. Additional seating consists of up to 60 added floor seats and 50 seats per side attached to seating risers. Accessibility seats drop in at the front of the center seating and can fit up to 14 seats.

Space Information

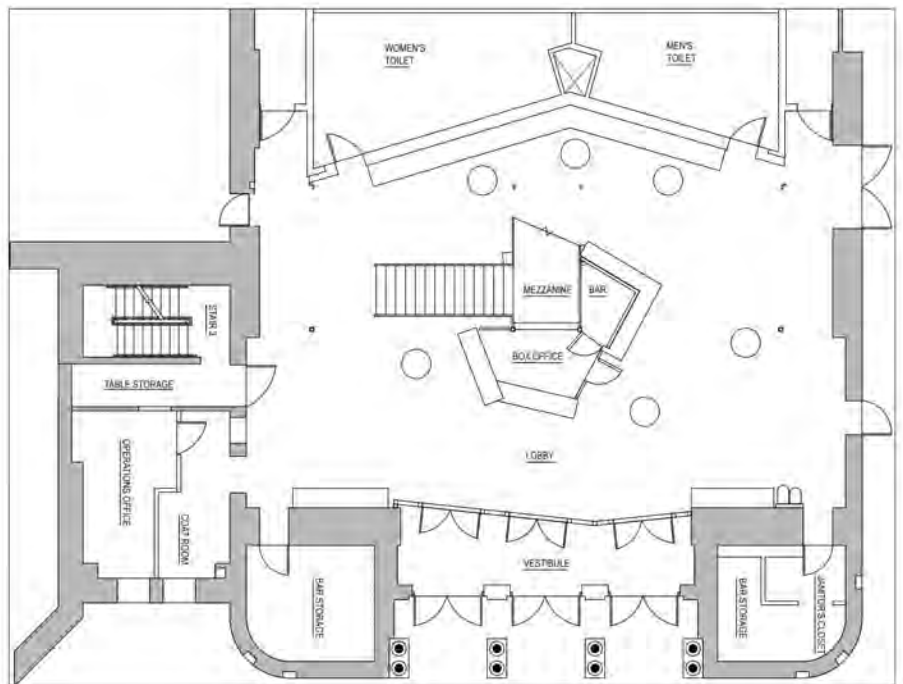
*Capacity calculated per 6sqft per person

Total building capacity: 679

Lobby

Capacity: 120 fit comfortably, 175 max.

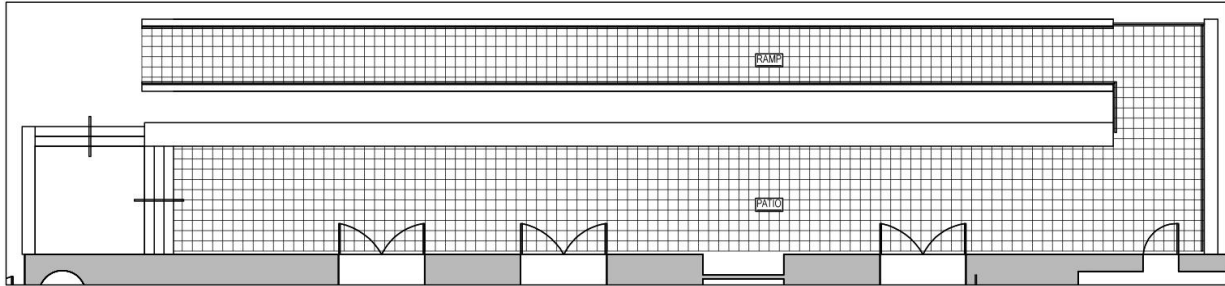
- 3 3' High top tables
- 3 3' Low top tables
- 12 Black chairs
- 6 Ikea stools
- Box office computer
- Printer
- 2 Restrooms (Assigned)
- Coat room
 - 2 coat racks



Patio

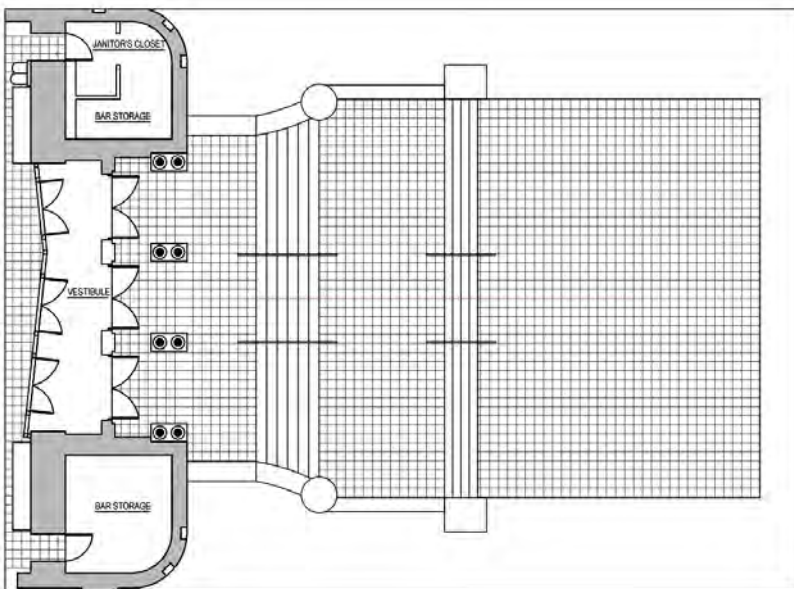
Capacity: 150 with no obstructions

Ramp usage is strictly for egress purposes and cannot be accommodated as an entertainment space.

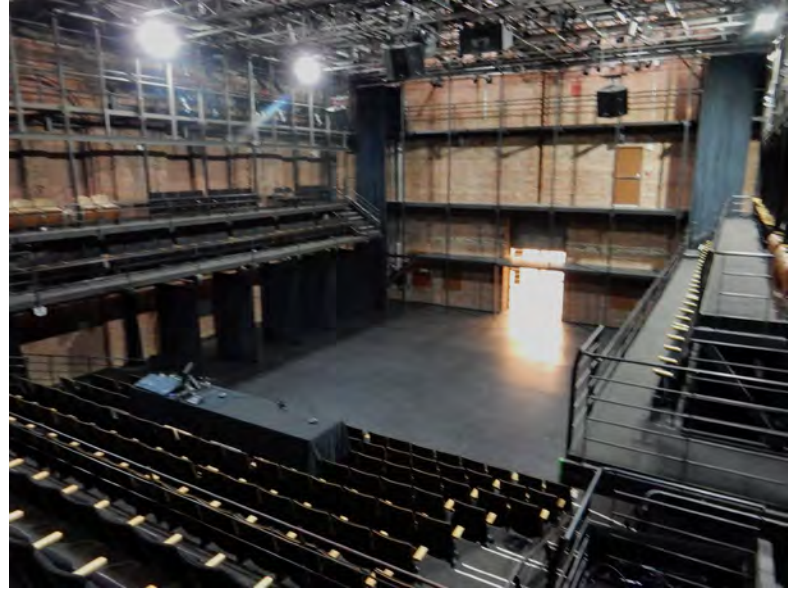
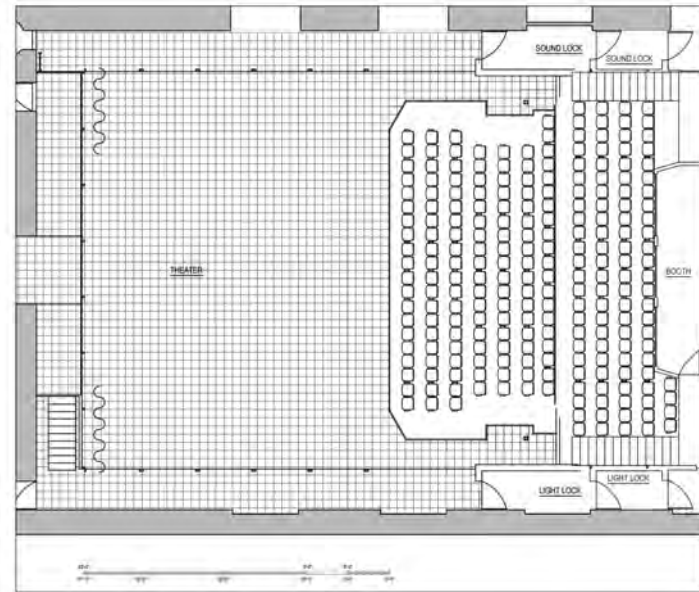


Front Steps

Capacity: 312 standing room, 122 seating with center aisle



Capacity: 250 maximum on a bare stage



Backstage

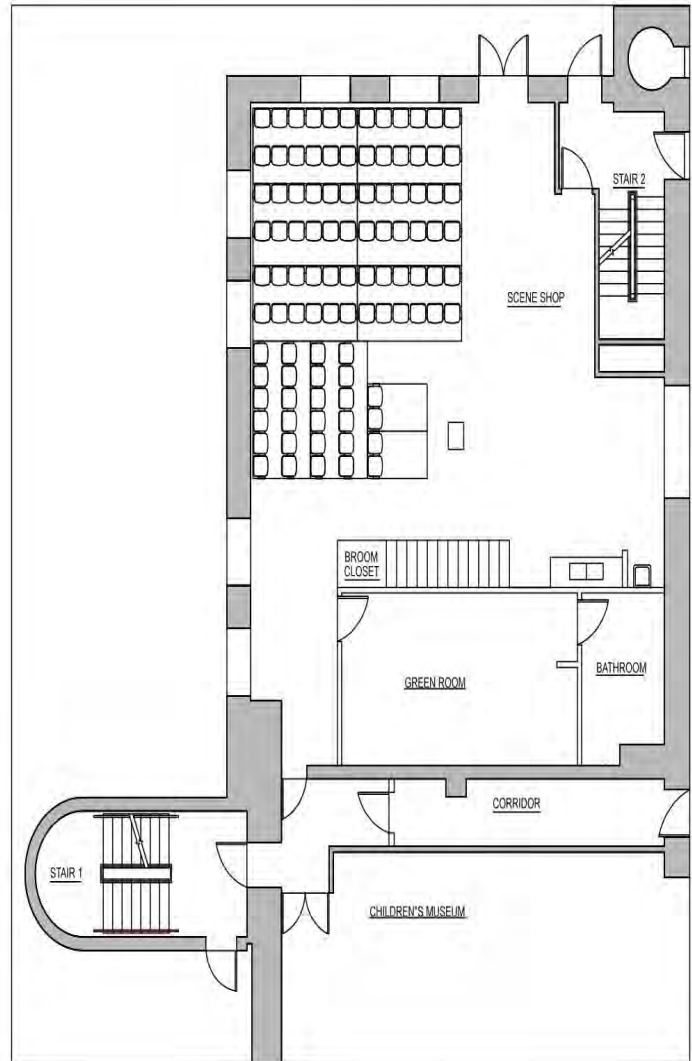
Green Room

- Water cooler
- Microwave
- Mini fridge
- 4' table
- 2 couches
- 2 clothing racks
- 3 high top chairs
- 3 makeup stations
- Accessible bathroom



Shop

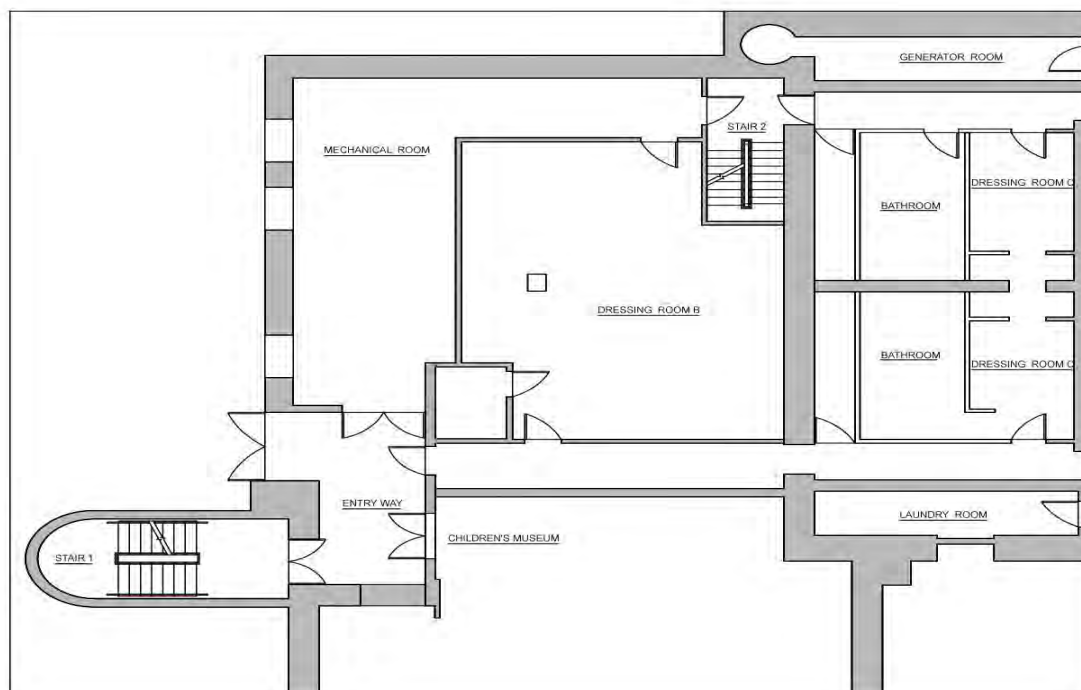
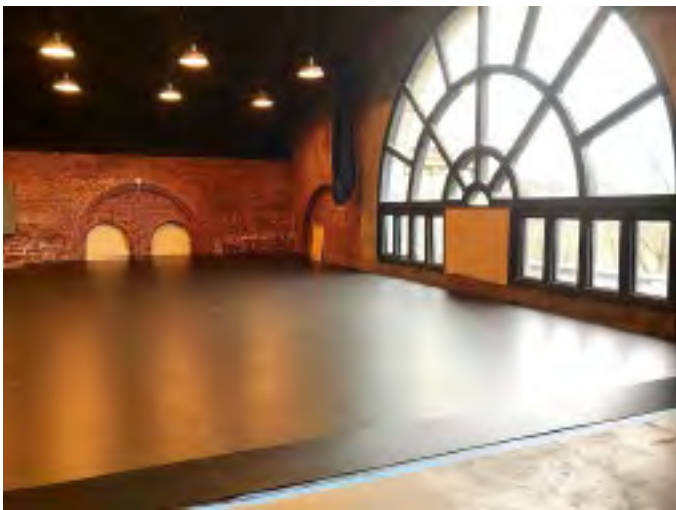
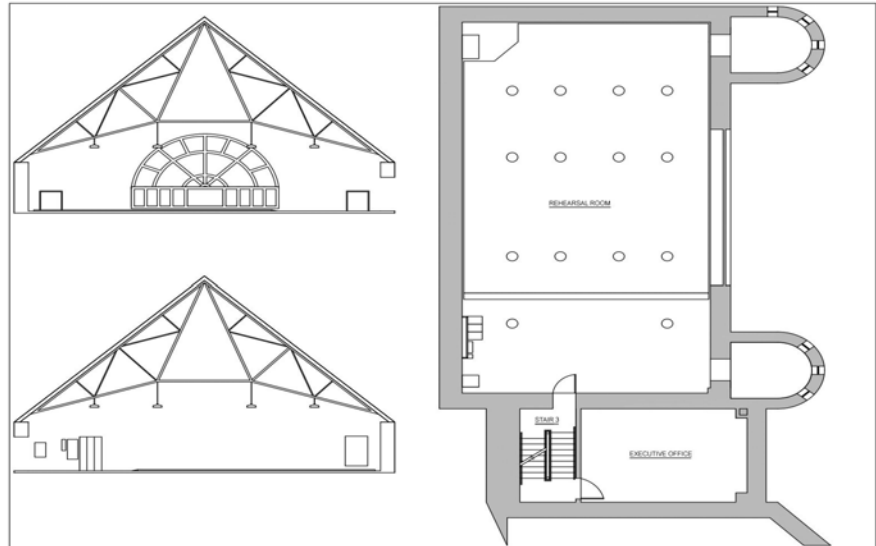
- Catering sink
 - Garbage disposal
 - Cold filtered water
 - Filtered instant hot water.
- Slop sink
- Broom closet



Rehearsal Room

Capacity: 50 people

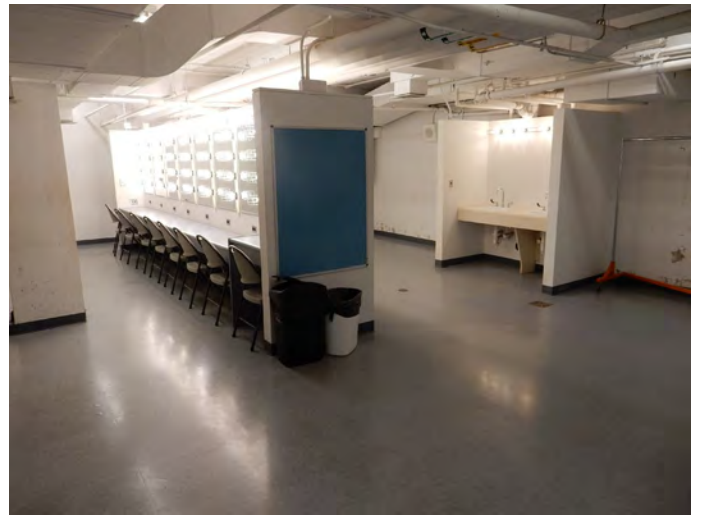
- 16 folding chairs
- 3 office chairs
- 1 6' round table
- 1 6' square table
- 1 8' square table
- 6 folding tables
- Mini fridge
- Microwave



Basement

Dressing Room B (Large Dressing Room)

- 16 gray chairs positioned at makeup stations.
- 3 orange clothing racks
- 1 green clothing rack



Dressing Room C (Small Dressing Room)

- 2 pink chairs
- 8 gray chairs
- Attached bathroom
 - 2 sinks
 - 2 stalls
 - 2 showers



Basement Restroom (Non-Assigned)

- 2 sinks
- 2 stalls
- 2 showers

Laundry Room

- Washer with Quick Wash cycle
- Electric Dryer
- Slop Sink



Technical Specifications

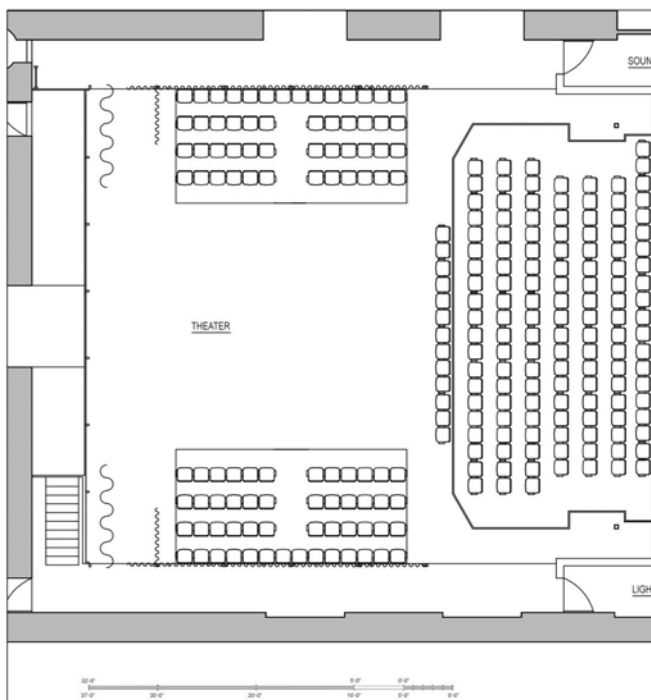
Space



Stage Dimensions

The normal stage dimensions when masking is in tab configuration without seating banks is 32' deep x 48'6" wide. Plaster line starts 5' from the front of the center seating. If masking is configured as legs, stage dimensions are 32' deep x 37' wide.

With additional side seating banks, the usable stage dimension is 32' deep x 25' wide.



Standard Configuration:

- Full side seating banks, aisle center
- Masking in tab orientation, 1 leg upstage.
- Up to 14 accessible drop-in seats
- Plaster line 5' from center seating

Seating Banks

Full Seating:

23'6" Wide by 11'8" Deep, aisle center, 50 seats

Half Seating:

13'6" Wide by 11'8" Deep, aisle upstage, 26 seats

Bare stage:

Side seating banks are stored in the backstage shop, taking up 540sqft. This leaves minimum room for storage.

Masking

The Grand Traveler is permanently hung upstage approximately 24" downstage of the steel uprights.

The traveler is black in color, stage right pull, and meets at center stage.

Under balcony masking—5 pairs of masking, no fullness. Masking can be dead hung in either a leg (onstage/offstage) or tab (upstage/downstage) configuration.

Cyclorama, white, seamless—30' x 30'

Grid

Height to bottom of grid: 31'2", up to two-line set hemp fly system possible. Our system is limited on flying capabilities, anything flown will be required to be pulled by human strength.

- Lineset 1 is installed upstage of the grand traveler.
- Lineset 2 is installed downstage of the grand traveler.

Space do's and don'ts

General:

All technicians that are planned to work on aspects of lighting and sound must be at least 18 years of age when working on the tech rail and grid. Run crew is not permitted in the grid during rehearsals or performances without special permission from the TD / ATD.

In accordance with the contracted qualified equipment operators, only approved operators may change aspects of the lighting or sound systems.

The NHT Genie lift is not to be used by anyone outside of NHT staff. You can hire NHT staff at the standard hourly rate to perform certain tasks that might require the Genie lift as long as those tasks are approved by the TD / ATD.

When moping Marley flooring, only non-abrasive, neutral floor cleaner is permitted. Floor cleaner can be found in the shop under the catering sink. Simple green does not qualify as a non-abrasive floor cleaner and can damage the top layer of Marley.

Stage:

At no point will the client be approved to screw/drill into any building structure i.e., metal beams or bricks. Scenery may be “attached” to the steel structure by way of non-destructive clamps or approved rigging equipment. Any alteration of the spaces structural supports will result in labor cost or additional damage payments. Client will refrain from screwing into any underside of the north wall levels, please email TD or ATD on alternative solutions.

Any out of the normal residue that proves difficult to clean up on either the stage or Marley flooring will result in labor costs.

Any paint applied to the stage floor, walls, structure, or fixtures/equipment, whether purposely or on accident, will be billed at the cost of paint and labor to restore it.

If there is physical damage to the stage floor, the client will be charged for the cost of materials and labor to restore it.

The theater allows #6 and #8 wood screws or drywall screws to be used when screwing scenery into the floor. We kindly request use of the minimum number of screws necessary for installation. Lags or any screw above a #10 are prohibited in our space and will result in floor damage costs. The allowable depth into the stage is 7/8” as there are portions where the subfloor is cement.

Pre-painted Masonite being brought into the space can be tacked down with T50 staples or non-decorative upholstery tacks. Brad nails and narrow crown staples are prohibited to be used on the stage floor.

If tape is used on the stage NHT approves gaff and spike tape. Prohibited tapes include duct tape, packing tape, or other adhesives.

At no point should tape be used on masking; adhesives will ruin the masking fabric leaving it unrepairable. If tape is used on any masking damage/replacement costs will be associated.

Sound:

The max dB level allowed in the theater is 90dba, NHT may reduce the max dB levels permitted during a 9am-5pm workday where performances are not scheduled.

Only an NHT staff member is permitted to re-patch the main audio monitor patch bay. Monitors must be run one-to-one, daisy chaining of monitors must be approved by the TD, ATD, or Lead Sound Technician.

All cable runs must remain clean and out of any walkway. We ask that all cables be run up high where possible. If at all possible NHT asks that no tape is used when tidying up cables. Tape that peels off paint or causes carpet to have adhesive stains will be billed as damage. At no point will any tape be approved for usage on drywall in the theater.

For performances that are using lavalier or over the ear mics, mic tape is commonly used. We ask that the tape is properly disposed of at the end of each performance. No mic tape should be stuck to doors, floors, walls, or other surfaces in the theater.

Lighting:

Any time a technician is working in the grid, the grid work lights must be turned on. This includes lighting focus calls. This is to ensure that those individuals working at heights can safely navigate their way around.

Any time the work lights are turned off lighting technicians must select HOUSE OUT on the Unison touch panel, this will ensure that important run lights are still on during the performance or rehearsals. At the end of the show when technicians are leaving the booth HOUSE EXIT should be selected on the touch panel.

At both the booth and sound locations run lights are provided and can be controlled by the on wall touch panels. S1 is programmed as a dim blue light and should be used during a show setting. Additional programming for the touch panel must be approved by the TD or ATD. At the end of day these lights must be turned off before technicians leave.

Any equipment that requires straight power in the grid can be run off any of the marked RELAY stage-pins. At no point does the Hazlett allow settings to be changed on our dimmer racks. If you need additional relays, please connect with the TD or ATD.

Additional lighting equipment such as moving lights or strobes can be run off of an in-house distro. The Hazlett has a standard Edison (8) circuit 20A 120v distro, or (4) L6-20 20A 2-pole 240v twist lock connections. Either can be placed in the grid at the client's request. Alternate placement can be requested and can be accommodated within a 50' extension length from stage level USR, backstage shop area, or basement trap room. Additionally, the theater has a 100amp cam-lock tie-in at stage level USR. Access to both a house distro or cam-lock tie-in must be requested, and at no point should clients touch any breaker panels.

Video:

Once the performance ends and patrons have left the theater, any projector should be set to STANDBY mode for at least 10 minutes to allow for cool down time. After 10 minutes projectors can be shut off completely.

Before exiting the booth for the day any video extenders should be unplugged at the main power source.

Computer driving projection must be shut down at the end of day to ensure playback system works properly at the next performance.

Technical Labor

Technical Labor is available at an hourly rate. Labor can be contracted ahead of time with a rough idea of hours. An in-depth tech schedule will provide us with actuals of when labor is needed. All labor must be agreed upon 4 weeks before load in to provide adequate time to book technicians.

Equipment

During tech rehearsals additional equipment outside of what is contracted can be requested by email, please send requests to scott@newhazletttheater.org & dylan@newhazletttheater.org.

Lighting

The theater has a House Repertory Plot suitable for all types of performing and presentation events. It is the responsibility of the client to restore the House Repertory Plot if any changes are made. This will be done at the client's sole expense during the client's rental period, unless other arrangements have been made prior to the first day of the client's load-in.

Control:

- (3) ETC 96 Sensor+ racks with DMX 512 Control
- ETC Ion with (1) 2X20 expansion fader wing
- Asus RT-N56U wireless router for lighting network
- Pathway Pathport Octo 8-port multi-universe distribution
- 4 Doug Fleenor Opto-Isolator 5-port single-universe distribution

Lighting Instruments:

- Ellipsoidals:
 - (24) ETC Source Four 19-degree, 575-Watt
 - (18) ETC Source Four 26-degree, 575-Watt
 - (34) ETC Source Four 36-degree, 575-Watt
 - (8) ETC Source Four 50-degree, 575-Watt
 - (18) ETC Source Four 15-50-degree Zoom, 750-Watt
 - (6) ETC ColorSource Spot 26-degree EDLT
 - (6) ETC ColorSource Spot 36-degree EDLT
 - (8) ETC ColorSource Spot 50-degree EDLT
- PARs:
 - (24) ETC Source Four PAR, 575-Watt
 - (12) ETC Source Four House PAR 575-Watt (hard-wired and permanently affixed)
 - (12) ETC Selador Desire D60 Vivid with Narrow Diffuser and Egg-Crate louver
- Scrollers:
 - (3) Apollo Smart Color PRO 7.25" 18-24-frame Scrollers
 - (1) Apollo 400 PSU
- Accessories:
 - (20) S4 A-size Gobo frames
 - (20) S4 B-size Gobo frames

Cabling:

Stage Pin	5-Pin DMX	4-Pin DMX	Power on	Adapters
(20) 5'	(30) 5'	(10) 15'	(10) 5'	(10) Stage Pin 2-fers
(20) 10'	(20) 10'	(3) 25'	(20) 15'	(12) StagePinM to EdisonF
(20) 15'	(25) 15'	(2) 50'	(10) 25'	(12) StagePinF to EdisonM
(10) 25'	(20) 25'			
(10) 50'	(10) 50'			
(5) 100'	(4) 100'			

Stage Power:

- 100-amp three phase power via Cam-Lock connection available upstage right
- 50 amp single phase (2 pole) NEMA 14-50 receptacle available upstage right (small distro options available)
- Lighting grid is 1:1 circuiting terminated with stage pin

Sound**Audio Control Console:**

Yamaha QL5 Digital Console with (2) Littlite 18XR-4-LED
 (1) Asus RT-N56U Wireless Router for Sound Network

Speakers:

- (1) L'Acoustics A10 Focus and (2) A10 Wide Center Array
- (2) L'Acoustics A15 Focus and (4) A15 Wide L&R Array - each array 3 boxes tall
- (2) L'Acoustics X12 Side Outfill Loudspeakers
- (2) Custom built dead-hung enclosures with 21" B&C Subwoofers
- (4) EAW JF60Z Under balcony Loudspeakers
- (4) L'Acoustics X12 Monitor Loudspeakers

Amplifiers:

- (4) L'Acoustics LA4X Amplifiers
- (1) L'Acoustics LA12X Amplifier (subs)
- (1) QSC PLD4.2 Amplifier (under balc)

Digital Signal Processing:

- (1) Atlas BlueBridge DSP BB-1616DT (Dante)
- (1) Atlas BlueBridge IO Expansion BB-EB1616DT (Dante)

Cables:

- (2) 25', (4) 50', & (2) 75' NL4 Speaker Cables for Monitor Loudspeakers

Assisted Listening System:

- (1) Listen Technologies LT-800 RF Transmitter with LA122 Antenna
- (2) Audio Technica AT875R Shotgun Condenser Microphone with Mount

Production Communications:

(Quantities provided based on pre-production request)

- (1) Clearcom MS-232 2-Channel Main Station
- (1) Clearcom CS-702 2-Channel Portable Stage Manager Station
- (9) Clearcom RS-701 1-Channel Beltpack
- (9) Clearcom CC-300-X4 Headset
- (1) Clearcom HS6 Handset

Additional Equipment Available for Rental**Presentation Equipment:**

- Panasonic 6,500 lumen 1920x1200 resolution projector (either PT-EZ770ZU or PT-MZ670U)
- DaLite 9'x16' projection screen
- 2 - 55" Confidence monitors
- up to 6 Shure QLX wireless microphones (either handhelds or bodypack transmitters with lavaliers)
- Video recording cameras for archival or live streaming needs
- Apple Macbook Pro Laptop with Powerpoint

Audio Equipment:

- Dante 1608 RIO rack
- Shure QLX wireless microphones
- Portable PA speakers, 8" and 12"
- Wired Microphones and DI's (ask for current list available)
- 50' XLR 16x4 snake
- XLR cable packages
- Mic stands, music stands, and music stand lights also available in package rates

Lighting Equipment:

- Radiance Hazer (provided with fluid)
- LED up-lighting package
- Edison power cable package

Video Equipment:

- Video recording cameras for archival or live streaming needs
- Conductor Camera / Stage Feed Camera set-up available
- HDMI extenders

Dance Floor:

- 32' deep x 40' wide Marley flooring, black or grey available.

Lobby Equipment:

- 55" visual displays with 1920x1080 resolution with limited audio capabilities (on rolling stands)
- PA system for vocal announcements or live band

Special Effects (Haze/Fog), Pyrotechnics, and Open flame

Open flames, candles, and real cigarettes are not permitted in our space unless properly requested and approved by NHT ahead of time. Fire permits are required and are filed by NHT at the clients cost.

Pyrotechnic effects are not permitted in our space unless properly requested and approved by NHT ahead of time. If NHT considers allowing the use of pyrotechnics, the effect must be evaluated by the City of Pittsburgh fire chief on site with a qualified operator or licensed effect designer. If the fire chief

approves the use of the effect, they will require a fire marshal to be on site during any use (including technical rehearsals). The client will be required to pay the pyrotechnics fire permit fee as well as the fire marshal labor cost which has a minimum number of hours for each call. NHT may also require additional technical staffing to act as emergency stand-by personnel for any pyrotechnic effect at the clients cost.

An NHT staff member, on a day-by-day basis, must approve haze or fog usage. Please provide NHT staff with expected haze/fog usage times the day before. Failure to ensure NHT staff is aware will result in tripping the fire system.

Storage, usable spaces

Theater:

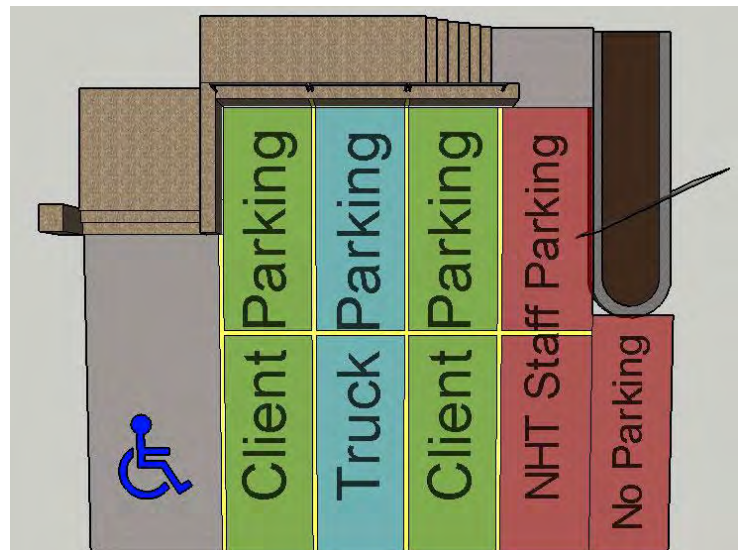
Equipment must remain out of the way from the USR and DSL standpipes (fire hose) cabinets. Cabinet doors must be able to swing all the way open and have an unobstructed 36" wide pathway to them.

Shop:

Road case storage must not interfere with any emergency egress routes and should be strategically organized to ensure cases take up minimum square footage.

Loading dock use / Parking onsite

- Truck parking pad 32' wide x 40' deep
- Dock height is 4'4"
- Truck unloading happens at the center railing of the dock.
- NHT does not currently have a dock plate or ramp available for use.
- Loading doors to stage are 10'8" high x 4'6" wide.
- Parking available at loading dock for 2 large trucks/vans OR for 6 personal vehicles provided.



Wi-Fi access

Clients and their staff have access to our Wi-Fi network at reduced access speeds. To connect to Wi-Fi you will need to select NHT Guest and use the current password posted on the mirror in the greenroom. Some websites and content may be blocked from access. This Wi-Fi access is not to be distributed to any patron without consent of NHT. If an event requires patrons to have Wi-Fi access, NHT must approve in advance and the client will be required to pay the additional cost to implement suitable connectivity and network speeds.

Contracting Process

Booking

The typical booking process for the New Hazlett Theater includes the following steps:

Inquiry

Client makes inquiry regarding booking the theater. Program and Events Manager provides pertinent information (e.g. date availability, rates, patron capacity, technical capabilities).

Tour

The Program and Events Manager suggests a tour. A Tour is scheduled and completed.

Estimate

Client requests a detailed, event-specific estimate, and provides preliminary information (e.g. expected guest count, anticipated technical needs). Program and Events Manager creates and provides estimates. Client reviews estimates, asks questions, and proposes changes. The Program and Events Manager addresses questions and makes reasonable changes. Client approves final estimate.

Contract Execution

Program and Events Manager requests contract information (see below) and completes the first draft of the contract. Client either approves and signs the draft or requests changes. Program and Events Manager may make reasonable changes. Client returns signed contract, with all applicable exhibits. Contract is finalized, fully executed, and security deposit is received.

Contract Drafting

The contract drafting process can take as little as a few days and up to a month. In order to draft a contract for an event, the Program and Events Manager will request the following information:

- Authorized Official Information
 - Name
 - Phone number
 - Email Address
- Organization Information
 - Name
 - Mailing/physical address
 - Website URL
- Event Information
 - Desired dates
 - Event title
 - Expected guest count per performance
- Production Information
 - Production Schedule
 - Technical Labor Needs
 - Technical Equipment Needs

Prior to completing a contract draft, the client should be prepared to discuss their technical needs with the NHT staff. The contract will outline a payment schedule, as well as due dates for any other contractual obligations. The client may then review the contract and request changes. The New Hazlett will do its best to accommodate reasonable requests.

Contractual Obligations

Pre-Production

During the pre-production process, the client must practice timely adherence to the payment schedule.

The following obligations must be fulfilled prior to load-in:

5 weeks prior

Attending production meeting

4 weeks prior

Submit Certificate of Liability Insurance

Make final payment and tech payment (if applicable)

Production

- Inform NHT staff of number of patrons before every performance.
- Provide demographic information per performance.

Box Office

General Hours of Operation:

Monday - Friday 9am-5pm

Box Office Service Request:

Licensee will submit the Box Office Services Request Form, available here:

https://NewHazlettTheater.formstack.com/forms/box_office_service_request_form before tickets will go on sale.

When the Box Office Services Request is submitted, with a contract signed and security deposit submitted, the tickets will go on sale within 14 days. Tickets will not be sold or offered if Box Office Services Request is not received.

Phone System Announcements:

The New Hazlett will record directions to the premises, public transportation and parking suggestions, and a calendar of events.

Mail & Deliveries:

New Hazlett's staff shall not receive or accept deliveries for clients prior to the load-in date.

Accessibility Seating:

- Accessible seating in Row A may not be sold as assigned seating.

Reserved NHT seats:

- 8 ushers seats (highlighted in green)
- 6 NHT tickets
 - If NHT tickets are not used, NHT will notify you 24 hours prior to the event and release the tickets

Capacity and Staffing:

- Ticket sales 250 and over will trigger additional front of house personnel.

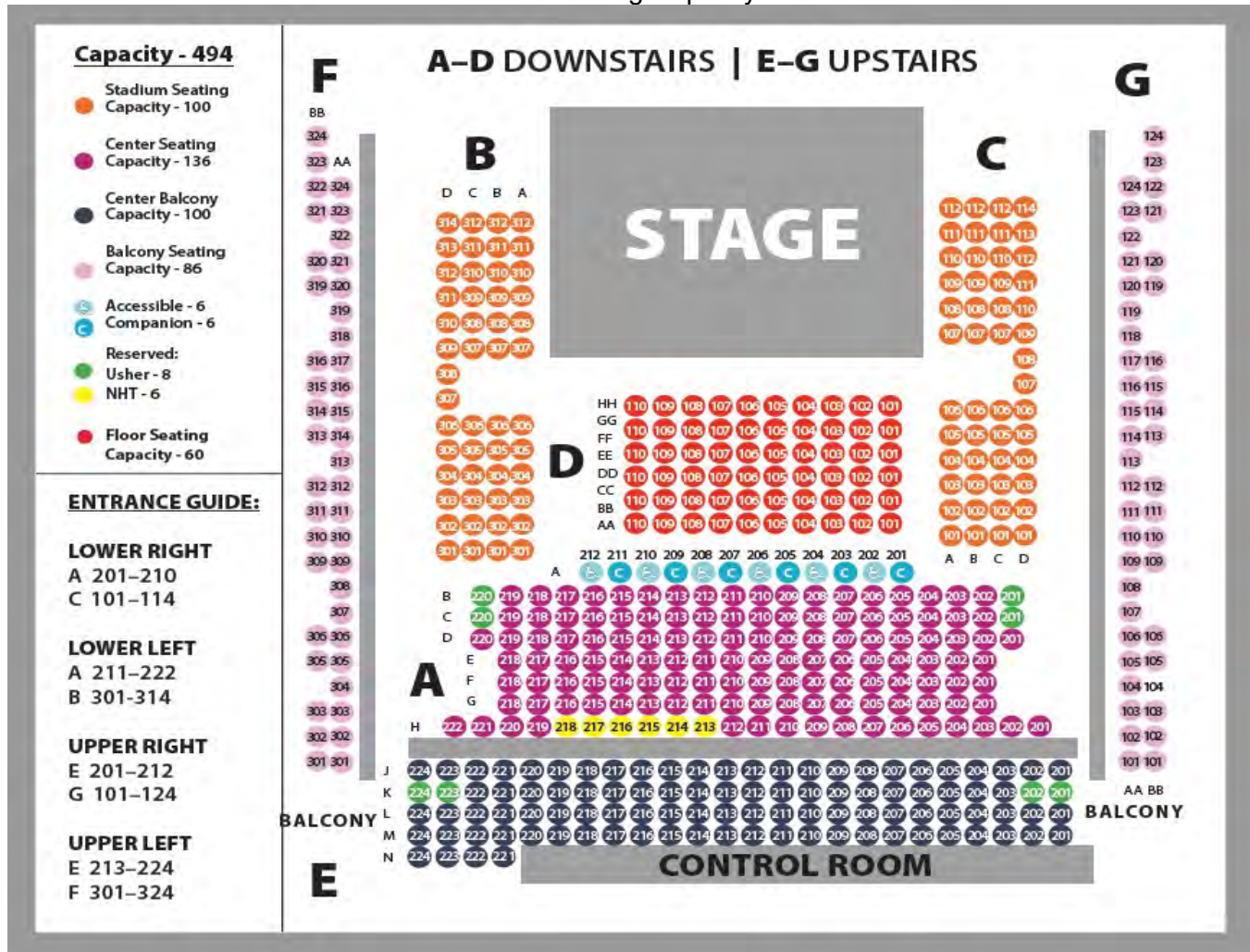
Bank:

- NHT does not provide a bank or change for merchandise sales.

NHT SEATING CHART

Updated 7/1/2022.

Full Seating Capacity



Marketing

Partner Marketing

New Hazlett Theater values the incredible partners we get to work with every day. Our mission to cultivate the arts in Pittsburgh is a combined effort. The information below is the current marketing agreement and the assets that both partners provide.



New Hazlett Theater will provide:

DIGITAL

- Online event listing on our homepage with link to purchase tickets
- 2 Hotlist emails per month (12.5K subscribers)

SOCIAL

- Support in social media campaign including engagement, sharing and promotion
- Assistance in social media campaign including shout-outs and at least one dedicated post across all platforms
**Must provide social media content, images, copy, handles to people involved in the show*

PRINT

- Event included on monthly poster (200+ distributed throughout the city)
- Event included on monthly door cling (seen from the sidewalk in a highly trafficked area)
- Event included in NHT show program page (if occurring in the subsequent month)
- Access to promotions table in theater lobby for company fliers or postcards

ADDITIONAL SUPPORT

- The New Hazlett will provide a list of free event postings for digital and print media
- When contacted by 3rd parties to promote a performance we will send along the event info they requested with this pretext:

"The New Hazlett Theater cultivates art in Pittsburgh by supporting performances like [Performance Name] presented by [Company]."

Client will provide:

SOCIAL

- Follow [@newhazlett](https://twitter.com/newhazlett) on social media
- *And help us follow you! Provide social media handles to your company, performers, collaborators, other supporting groups.*
- Add NHT as a co-host to your Facebook event
- Tag NHT when posting about the event

f 4.5K t 3.2K i 1.8K

DIGITAL

- Include NHT logo on digital assets, website, emails, etc.
- Add event to free event listing websites (provided by NHT)
- List the NHT Box Office as the contact for all ticketing inquiries

PRINT

- Half page ad space in show program
- New Hazlett logo included on show poster or any other print

Pre-Production

Timeline

Event	Expected Time
Contracting	May take up to 1 month
Payments	Outlined in contract
Tech Rider	1 week before production meeting
Tech Schedule	1 week before production meeting
Contact List	1 week before production meeting
Production meeting	5 weeks from load in
Tech quote	2 Days after production meeting
Tech payment due	4 weeks before load in
Strike Checklist	At the end of last performance
Final Closeout	Up to 1 month after event

Production meeting

Production meetings will take place 5 weeks before load in. The goal is to have as much information as possible to provide an efficient tech and performance process. Topics that we will discuss at the production meeting include the following:

- Tech schedule
- Establishing point people to communicate with during the event
- Load in and load out process.
- Technical aspects such as set, lighting, sound etc.
- House/seating configuration
- Front of house operations(i.e.. box office, special events, lobby requests, and liquor/concessions)
- Accessibility accommodations such as seating arrangements, ALS interpreters, and assisted listening systems.
- Parking needs

Front of House scheduling/planning

Front of House Labor

When ticket sales reach 250, additional front of house personnel is required. The rate for additional front of house staff is \$25.

Catering

- When catering takes place in the lobby there will be a charge of \$250 for a cleaning service to come in to scrub the carpet.
- Catering contact information should be provided during the production meeting.
 - Must be confirmed two weeks prior to catering date(s).
 - Depending on the amount of food provided there may need to be special storage arrangements made.
- When using chafing dishes for hot food a barrier between the chafing dish and the table must be used.
- Everything the caterer brings in should be removed by the caterer that day.



Production

Client Check In/Walkthrough

On the first day of load in, a New Hazlett staff member and a representative of the client will tour the space looking for any damage or out of place theater equipment. We will conduct the same tour after load-out has completed. This process is to ensure that clients are being fairly treated in regard to damages or equipment usage. The in checklist provides the opportunity to point out non-client related damages.

Load in and tech rehearsals

During your stay it is important to keep in contact with the theater staff. For technical requests you can reach out to the TD or ATD, any front of house requests can be forwarded to the Venue and Hospitality Manager. At the end of each day a theater staff member will follow up with some questions for our end of night report. Some theater staff members will provide the clients point person with a radio, this is to keep communication open and to allow the theater to know if tech/rehearsals have wrapped up.

The theater is available from 9am-11pm during rental times. Based off of a tech schedule, we will operate according to what is requested in the time allotted. Any schedule change should be notated to the end of night staff member to accommodate new hours.

When arriving at the theater for load in, clients have access to the 6 loading dock parking spaces that are to the left of the last two spots closest to the planter. If equipment is coming in on a truck the center railing can be removed to allow unloading of the truck directly onto the dock. Smaller equipment may also be taken up the ramp and through one of the theater's side doors. Any person assisting with loading in of equipment must wear proper footwear, closed toed shoes are required.

The theater provides two tech tables placed at the center of the main seating banks. Tables will be set up with the lighting console, comm for the lighting technician, a power strip, and two littlites. Additional comm can be requested for various locations around the space. Any equipment that requires more power, or if the power strip is filled, we ask that power is drawn from an alternate location. Tech tables may be struck at the request of the client, the theater needs a day's notice to allow for labor to be booked.

Technicians that are building scenic elements on site should be cautious of their surroundings. We ask that all wood is cut far enough away from lighting equipment or seating banks, to ensure an easy clean-up of leftover sawdust. The theater **REQUIRES** that proper Personal Protective Equipment (PPE) is worn anytime tools are in use.

During the time that you are in the space, you have access to the green room for food storage. Clients are responsible for taking care of any overflowed trash cans in the shop or greenroom. Trash cans with food waste must be taken out each day to prevent bug infestation. The dumpster is located outside of the gates for the Parkview Apartments, at the top of the Children's Museum lower loading dock. The New Hazlett staff will take care of all trash cans on the last day of your rental period.

Front of house staff

House manager:

- The house manager will be on-site for all events to which the general public is invited and will be available to answer patron, usher, and licensee questions.
- Ensure that the facility is unlocked and open 1 hour prior to advertised performance time.
- This position oversees audience arrival, seating, and departure, while ensuring audience safety.
- The house manager is the primary front of house contact during performances.
- The house manager is responsible for meeting with the stage manager (and anyone that will have the stage manager radio)
- Train ushers provided by NHT, if any.
- Coordinate facilities attendant staff.
- Be available to respond to any patron emergencies or facility emergencies.
- At close of performance, clear the auditorium of all patrons and lock the facility.

Bartender

- Bartenders assume responsibility for running the bar and the concession stand.
 - All bartenders are RAMP certified.
- Only NHT RAMP certified staff are allowed to enter the bar area at any time.

Facility Attendants

- The facilities attendant is on-site for all events to which the general public is invited.
- This position performs rounds and provides directions and parking assistance, ensuring that the experience of each renting client and theater patron is safe and pleasant.
- The Security Attendant may work in conjunction with other hired Security personnel (i.e.: off-duty police officers).

Communication

Radio usage during tech week

- AM check in
 - A full time NHT staff member and an assigned client representative (usually the stage manager will exchange radios upon client's arrival.
 - Overview of the day's schedule
 - Confirm any haze or special effects being used along with a timeframe
- PM check in
 - A transfer of radios between full time staff will happen usually between the hours of 3 pm and 5 pm.
- During performances
 - House manager
 - Acts as the primary contact during the performance for front of house staff.
 - Communicates with stage manager time to open theater doors, start time, intermission time frame, end of show time.
 - Stage manager
 - Communicates with house manager time to open theater doors, start time, intermission time frame, end of show time and, any other information needed to be shared with any function in the lobby
 - Communicates with full time NHT staff members when any weapons need to be accessed.
 - Security attendant
 - Communicates with house manager when garage attendant is confirmed to be onsite and when there are any late arrivals approaching the theater.
 - NHT full time staff
 - Communicates with the stage manager when locked props need to be signed in/out.
 - Remains on radio to monitor all activities during performances
 - Bartender
 - Communicates with house manager and NHT staff when assistance is needed in the bar area.

Basic student matinee information:

Mapping school locations in theater and bus arrival

Student matinees will use “block seating.” Since student matinees are a combination of students from various schools this method is the best way to seat them in an expedient manner. Using your knowledge of how many seats each group will need a few days prior to the performance, assign each school a block of seats in the theater. Color code these on a seating chart so you know where to take each group as they arrive. When they arrive, note their bus number so that you know how to release them at the end based on whose bus has returned to NHT. (NHT front of house staff will assist you in relaying bus and school information.)

Schools arriving in the lobby

A quick speech (please see speech section below) about your expectations and NHT should be given before they are taken to their seats. When supplying your own ushers for student matinees a great guide is, 1 usher per 4 groups attending. Once the group is in their seats, they may come back out to quickly use the restroom and return to their seats.

Intermission

During intermission they are only allowed out of the theater if they need to use the restroom. There are no concessions for sale during student matinees and, there is no eating allowed in the theater or lobby during these shows.

Departing NHT

After the performance you enter the theater and ask everyone to remain seated and then release them by groups based on where they are seated, and which buses have arrived. You can release the upper balconies through the upstairs doors and there are 2 doors (left and right) through which to release the groups in the lower sections.

Speech:

If you need some assistance writing a pre performance lobby speech here is a speech renter’s have used that works well.

Thank you for joining us today! We are guests of the New Hazlett Theater and therefore we follow their rules. One of their rules is absolutely no gum in the theater. If you have gum, please get rid of it right now (point to trash bins). There is also no food or drink allowed in the theater so please dispose of that as well. Please remember your manners during the performance, giving the actors your respect by not talking or making noise during the performance. If you have a cell phone it must be turned off during the performance; not just on silent but turned off. We are going to take you to your seats. Once your group is seated you may return to the lobby to use the restrooms with your teacher’s permission. Restrooms are located on the back wall of the lobby. Mr. X will now take you to your seats. Thank you and enjoy the show!

Performances

Pre-Performance Tech Checklist

Lighting

- Press the power button on the face panel.
- Make sure CH 1000 is parked on and that scrollers have homed.
- If haze is used ensure that NHT staff is aware
- Plug hazer in
- Select OUT on Unison Touch panel before shutting off GRID and WORKS
- Channel check:
 - [CH #] [@] [50] [Channel Check(soft key)] [Enter]
 - Use [Next] and [Last] to go throw channels
 - [Clear] when done.

Sound

Power On Sequence

- Turn on A/V Power in booth.
- Turn on Yamaha QL5
- Turn on rack power (Switch at the top right of rack)
- Turn on Mac Mini

General Opening Times

Garage

- available for entry 1 hour prior to show time until 15 minutes after start of show.

Lobby Doors

- Generally, 1 hour prior to show start time.

Technical Labor

- As an industry standard, tech labor is called 1 hour before house opens

Theater Doors

- Generally 30 minutes prior to show start time

Intermission(s)

- Standard intermissions are 15 minutes in length

Bar Closing

- Up to 1 hour after the show ends. At the discretion of full time NHT staff to close prior to 1 hour.

Theater cleared out.

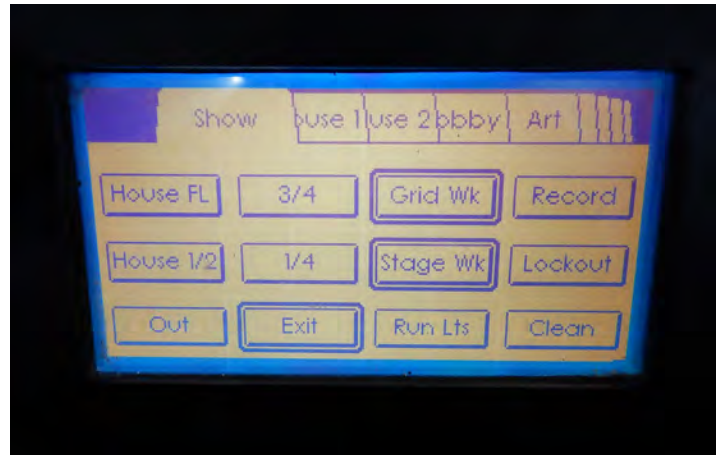
- Everyone must be out of the building by 11 pm.
 - If there will be a matinee and evening performance on the same day the client must inform NHT staff 24 hours prior to the matinee performance whether or not anyone plans on staying in the building during the break.
 - If anyone under the age of 18 will be in the building during the break they must have a chaperone cleared by the client.

Post-Performance closing procedures

Post-Performance Tech Checklist

Lighting

- Go to cue out.
- Under the browser menu select Power Off Device
- A dialogue box will open and ask you to confirm, click OK
- Drape cover back over the board
- Turn off booth run lights.
- Select EXIT on Unison touch panel.
- If haze is used, unplug power to the hazer



Sound

- Turn off Yamaha QL5
- Place cover over the board and inputs/outputs
- Turn off rack power (Switch at the top right of rack)
- Shut Down Mac Mini
- Turn off sound location run lights
- Turn off A/V Power in booth.

Video

- On projector remote press the power button once
- When the dialogue box comes up press power button again
- Make sure the projector goes in STANDBY mode (indicated by a yellow LED indicator)
- Wait 10 minutes.
- Shut the projector off completely before leaving.
- Exit QLab or other playback software on the laptop or Mac mini
- Shutdown the computer
- Unplug all video extenders/splitters

Laundry

- NHT provides use of a washer and dryer to launder costumes when needed.
- House manager will confirm if laundry will be done during the exchange of the radio with the stage manager.
- Laundry detergent will be the responsibility of the client and will not be provided by NHT.
- Clients must inform the house manager when laundry is completed and they are exiting the building.

Post Production

Strike Checklist/Out Walkthrough

During the strike process a company representative will do a final walkthrough with a NHT staff member. Similar to the client check in, the tour will be checking each space to ensure that no damage has occurred, and equipment has been returned. The tour will also be looking to see that all added signage, tape, and client brought in equipment has been removed. The goal of the final checklist is to leave the theater in the condition of how you found it, providing each client with the same experience.

Closeout

The closeout process is dependent on multiple factors, NHT staff tries to complete each closeout within a month after the event.

Factors that may cause a delay include:

- Damages to the theater or equipment
- Outstanding payments

Tech checklist

Once the final performance ends and patrons have left the theater, scenic elements can start to be struck. Scenic elements must be taken off site or disposed of into a rented dumpster. The NHT dumpster is shared with the Children's Museum and can only be used for normal trash. Failure to comply with dumpster use may result in the client being charged a fee for an additional trash pickup.

Any NHT equipment must be returned to the ATD to be signed in and checked for damage.

The ATD will conduct a tech checklist making sure that equipment is placed in its rep position. This will happen before technicians are dismissed. Since the checklist is extensive this process may take up to an hour after everything has been restored.

Lighting Restore

The NHT Rep plot must be restored anytime the fixtures or patches have been changed. Once the plot has been completely restored the ATD will do a channel check to make sure all fixtures work accordingly and are in the correct location.

After your last performance please load the rep file.

- Ion
 - Go to Cue Out
 - Under show files find NHT Rep folder
 - Load New Hazlett Theater Rep 2017

Sound Restore

- Yamaha QL5
 - Go to "Scenes" and recall "HAZLETT"
 - Refer to the Default I/O patch list and restore analog patches on board.
 - Speaker check Left, Right, Center and Subs

- Go to “Monitor” to use the Oscillator.
 - Tap on the Oscillator “Assignments” to bring up the full Oscillator menu
 - Turn Oscillator all the way down.
 - Tap “Output” to turn on the Oscillator
 - Select your first output to feed the Oscillator to it
 - Slowly bring up volume until you can hear the speaker and can confirm they are working appropriately
 - Deselect your output and select the next output. Repeat for Left, Right, Center and Subs
- Mac Mini
 - If Dante has been reconfigured:
 - Go to Dante Controller
 - Select “File” → “Load Preset” and choose the file “NHT Dante Default” located at “Desktop” → “House Files” → “Dante”
 - It will show the Yamaha QL5 and Mac Mini devices and profiles.
 - Click “Ok”
 - Collect all files from the show into one folder on the desktop.
 - Relabel this folder accordingly:
 - DELETE (Date one week from end of show) - (Name of show)
 - For example: DELETE 10-27-2019 - CSA October 2019
 - Delete all files in “Downloads” folder.
 - Empty Trash
 - Exit all programs.
- AV Rack
 - Ensure all wireless handhelds and wireless body packs are stored properly.
 - Ensure all batteries are removed from all wireless units and are charging

Procedures and Policies

Weapons Policy and Procedures

Weapons are not permitted on the premises unless pre-approved by NHT.

Any firearm being brought into the theater for stage use **MUST** be checked by the TD before it is approved for use on stage.

Live ammunition (i.e. real bullets) may not be brought into the theater for any reason. Only Blanks are permitted under the direct supervision and approval of the TD.

If NHT approves the use of weapons on site, we will require a training session we call “Gun school”. This is a 15–30-minute safety and usage training session for all relevant personnel with the exact firearms and weapons being used in the show. During this time, we will also identify crew and staff that will be involved in the check-in and check-out process.

Firearms and Weapons Protocol

- Hand off (check-out) should consistently be the same crewmember every time.
- Never engage in horseplay with any firearms or other weapons. Do not let others handle the gun for any reason.
- All safety checks of firearms must be done by the full-time staff alongside the stage manager (or designated crew member) each time the firearm is checked out and checked in.
- Firearms may never be unattended while signed out and must be secured and locked up after every use.
- Blanks are extremely dangerous. Even though they do not fire bullets out of the gun barrel, they still have a powerful blast that can maim or kill.
- Never attempt to adjust, modify, or repair a firearm. If a weapon jams or malfunctions, only a qualified person shall make corrections.
- If firearms need to be transported, they must be in a locked case separate from any ammunition (state law).
- Consistency is key.
- State and federal safety laws must be honored at all times.
- Treat all firearms as if they are loaded and deadly.
- It is best to make sure all firearms are not cocked after ensuring they are not loaded.

Checking the Firearm

- 1) Always assume a firearm is loaded, regardless of whether someone else tells you they have checked it.
- 2) Hold the firearm with the barrel pointing towards solid ground (2nd story rooms don't count) – not aiming at any body parts or people.
- 3) Remove any magazine or open the cylinder and check to ensure there is no ammunition.
- 4) On the receiver, open the bolt or pull back the slide and lock it in the open position to visually check the chamber to ensure there is no ammunition.
- 5) Visually check to make sure the barrel is free of obstructions (or ensure that the welded barrel of the prop weapon has not been tampered with).
- 6) Close the bolt or slide of the firearm.
- 7) Ensure that weapon is not cocked – you may need to hold the hammer back and pull the trigger while slowly letting the hammer down to disengage it. You might also need to dry-fire the firearm – but avoid doing so as much as possible.
- 8) Restore the empty magazine or cylinder into the firearm.

Dictionary of firearm terms:

Magazine or Cylinder – Where the ammunition is stored within the firearm

Barrel – The long cylindrical tube that the bullet would travel through if discharged.

Slide or Bolt – This is used to both load a round of ammunition and cock the hammer/firing pin.

Chamber – The area where a round of ammunition sits behind the barrel and in front of the firing pin. This is considered “Live” or “Loaded” when a bullet is in this location.

Firing Pin – The small pin that strikes the back of the bullet to ignite the gunpowder in the ammunition.

Cocked – This means the firing pin or hammer is in a ready position to strike the ammunition.

Blanks – A bullet that does not have a spherical metal piece at the top. Usually, it just has a pressed top or piece of cardboard/paper to retain the gunpowder in the ammunition.

Trigger – The curved piece of metal that is used to release the hammer or firing pin.

Receiver – The area of the firearm that receives the ammunition. It includes the chamber, the trigger, the firing pin and the slide or bolt action.

Emergency Procedures for Clients

Emergency Code System

In case of an emergency these codes are to be used to inform client staff over the radio of the situation at hand.



SHOW STOP

This is the first step before other codes are used. Notify a staff member onsite when a show needs to be stopped.

- Please stop the show by cutting off the actors, turning on work lights and stopping all audio cues.



EVACUATION

If a threat requires an evacuation of the building, initiate a show stop. Jobs during an evacuation will be the same for the Emergency Evacuation Plan.

- Assist House Manager with shop and ramp door opening.
- Direct all talent and production staff to exit the theater through the shop doors.
- Head toward the lawn next to AHN Garage. If the AHN garage is not able to be accessed, our alternative location for meeting is Buhl Park.
- Account for all talent and production staff and report information to the House Manager.

Emergency Evacuation Plan

If the fire alarm has engaged, all patrons, staff, crew, and volunteers must evacuate the building immediately. No one can reenter the theater until cleared by the firefighters or other safety authorities.

After evacuation, report to the assembly point and stay in this area until completion of an accurate headcount and reentry permission granted from professional safety authorities.



Individual Evacuation Duties

The building must be evacuated any time an alarm is heard.

Stage Manager:

Technical Director/House Manager will review the evacuation plan and emergency code system with Stage Manager during load in.

- Communicate with FOH staff when emergency arises in the house
- Bring house lights up and pause any sound cues happening
- Direct all talent and production tech staff to exit the theater through the shop doors and head toward the lawn area
- Account for all talent and production staff and report information to House Manager

Technical staff:

- Assist House Manager with shop and ramp door opening
- Assist Stage Manager with evacuation of talent and production staff
- Move to assembly location.
- Report to House Manager

Ushers: House manager will train ushers on evacuation procedures at the beginning of their shift.

- If in the theater: prop open all emergency exit doors along the ramp side of the building
- If in the lobby: prop open double and single doors on ramp side of the lobby as well as all front, main doors
- Assist any patrons with mobility disabilities.
- Direct theater traffic through these doors and to the assembly location
- Move to assembly location.

Power Outage Procedures:

During a performance in the event of a power outage it is important to act fast to control the situation.

- Find a New Hazlett Theater Employee

- Discuss what the plan will be, does the show go on or not?
- Who will be making the announcement to the audience?
- If making the announcement it will be important to keep the audience members calm and remain sitting in their seats.
- Create a time limit on how long to wait until calling it for the rest of the show.
- Evacuate the building if there is potential for staff or audience to be in harm's way, following individual evacuation duties. Direct patrons to leave the building and advise them to return home