

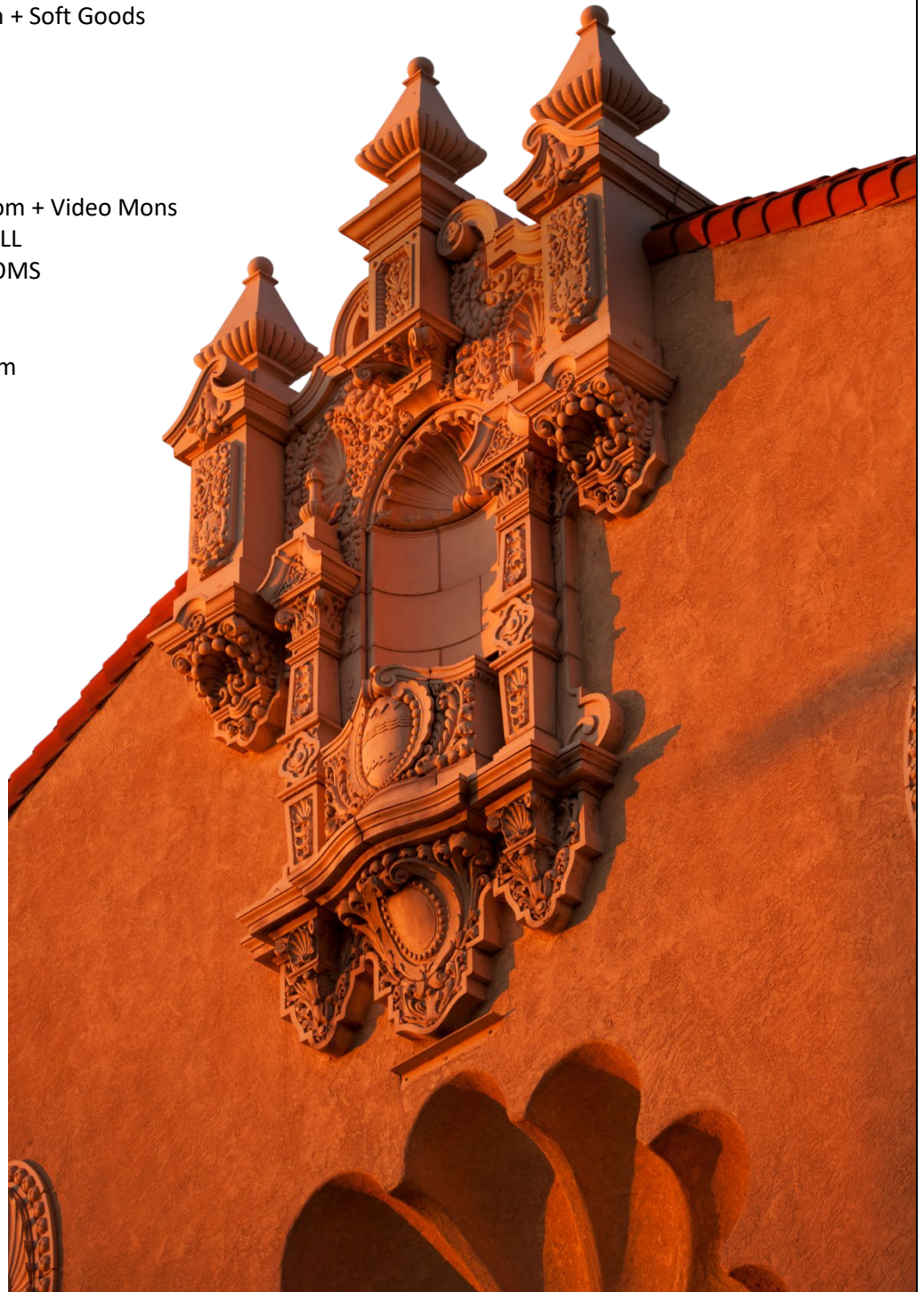
The Lensic

Santa Fe's Performing Arts Center

TECHNICAL SPECIFICATIONS VERSION: AUGUST 2026

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THEATER ADDRESS 211 West San Francisco Street Telephone: (505) 988-7050
Santa Fe, NM 87501 Fax Number: (505) 988-4370
Same for Shipping Website: www.lensic.org

VENUE TYPE Single balcony, fixed proscenium; Est. 1931, renovated 2000-2001

ALTITUDE Santa Fe is approximately 7,000 feet above sea level.
We have one oxygen concentrator and 2 oxygen canisters.

SEATING CAPACITY **769 minimum, 821 maximum**
**Standard FOH tech hold is 16 seat kills (8 in rows R & S) for sound and lighting consoles
*Minimum FOH tech hold is 6 seat kills (in Row S) for sound console only
Up to 42 ADA seats on orchestra level (rows BB, A, B, & S), removable for ADA compliance
30 seats on apron/pit (rows AA & BB), removable

PRODUCTION STAFF

Technical Director & Light Supervisor:	Abel Sepulveda	Extension:	1404	asepulveda@lensic.org
Production Manager:	Lauren Simon	Cell:	+1 213 342 7700	lsimon@lensic.org
Stage Manager:	Seneca Phillips-McGraw	Extension:	1406	sphillips-mcgraw@lensic.org
Audio Supervisor:	Alex Reiser	Extension:	1214	areiser@lensic.org
Video Supervisor / Head Electrician:	Kush Farrell	Extension:	126	kfarrell@lensic.org
Head Carp / Rigging Supervisor:	Eoghan Doyle	Extension:	1250	edoyle@lensic.org
Artist Services:	Hayley Hopkins	Extension	1210	hhopkins@lensic.org

*PLEASE NOTE: If you do not find information or answers on specific topics, please contact Lauren Simon, PM.
Your primary advance contacts are Lauren Simon, PM, and Hayley Hopkins, Artist Services.*

THEATER STAFF

Executive Director:	Joel Aalberts	Extension:	1204	jaalberts@lensic.org
Managing Director:	Laura Acquaviva	Extension:	2202	laacquaviva@lensic.org
Facilities Manager:	Sarah LeBlanc	Extension:	124	sleblanc@lensic.org
Director of Communications:	Daisy Geoffrey	Extension:	1211	dgeoffrey@lensic.org
Director of Finance:	Amy Fairchild	Extension:	1216	afairchild@lensic.org
Office and Contracts Administrator:	Lucy Renshall-Randles	Extension:	1201	lrenshall-randles@lensic.org
Director, Lensic 360	Jamie Lenfestey			jlenfestey@lensic.org

TICKETING SANTA FE STAFF

Tessitura Systems Manager:	Acacia Barrow	Extension:	1217	abarnett@lensic.org
Box Office Manager:	Patrick Barrow	Extension:	1207	pbarrow@lensic.org
Assistant Box Office Manager:	Kendall Romero	Extension:	123	kromero@lensic.org

STAGE SPECIFICATIONS

DIMENSIONS

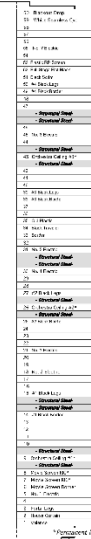
Proscenium opening			
Width:	39' 9"		
Height:	22' 0"	@ Centerline	24'-6" Max
Plaster line to furthest US pipe:	37' 4"	(Line set #60)	Varied due to decorative arch
Plaster line to DS edge of stage:	2' 2"		
Plaster line to DS edge of apron:	8' 6"	@ Centerline	Orchestra pit lift adjustable to any height
Plaster line to mid-stage traveler:	22' 4"	(Line set #34)	
Stage width wall-to-wall:	62' 2"		
SL loading rail to SR pin rail:	53' 0"		
Wing space			
SL width:	11' 2"	to Fly Rail	
SL depth:	39' 7"		
SL clearance:	18' 5"		
SL pin rail height:	26' 8"	to Pin Rail	
SR width:	11' 3"	to plaster on SR wall	
SR depth:	39' 7"		
SR clearance:	15' 9"		
SR pin rail height:	26' 8"	to Pin Rail	
Height from stage floor to grid:	58' 6"	to walking surface of grid	
Height from seating to stage floor:	3' 0"	from Orchestra pit lift at audience level	
Upstage storage:	18' x 52'		
<i>54 sections of D'Anser sprung floor (8'x8' footprint), plus 9 concert shell walls (8'x16' footprint) are permanently stored in this area.</i>			
Orchestra Pit Lift / Apron	Height adjustable by Gala Spiralift		Maximum speed 4.5' per minute
Width:	38' 9"		
Depth:	8' 0"	@ Centerline	3' 6" @ Ends
Orchestra Pit			
Width:	38' 9"		
Depth:	16' 0"	@ Centerline	11' 0" @ Ends
Height:	9' 0"	Below Stage Level	

FLOOR

Flat, isolated blonde maple Condition: Good, installed 4/2001 Low VOC re-finish 1/2023

Floor was replaced in 2001, details are on page 5.

*****Fasteners (nails, screws, etc.) may not be used in the stage floor under any circumstances.*****



1 of 1

Draft Date:
July 7, 2016

LOADING DOCK / DOOR & PARKING

Loading dock / door is located on the upstage right wall of the stage house and is at stage-level inside the building, and street level outside. The loading door dimensions: 10'-11" wide x 10'-11" high.

Truck ramp or lift gate required for offloading. The building does not own truck ramps. Forklift can be rented locally if needed; however, a 10'x12' concrete pad outside load door has a load limit of 100lbs per square foot, and **forklifts cannot be driven on concrete pad.**

Santa Fe is a very small downtown area, and the Lensic only has dedicated space backstage and at the loading dock to park 3-5 regular-sized vehicles, one box truck and one regular-sized vehicle, or one tour bus w/trailer, or 1 semi-truck.

Larger or multiple vehicles require additional time to coordinate. Please communicate parking needs with the Production Manager a minimum of four (4) weeks in advance of the show, in the event a permit is needed to be requested from the city. City permits will be charged back to the Presenter on the final settlement after the show has completed.

(2) shore power available. No cables provided.

POWER

Main company disconnects: Location: Mid-SR wall, & USR
Service: 2 @ 400 Amps. 3Ø disconnects Distance: 25' or 50' feeders to suggested dimmer locations.
Type of connection required: Cam-Lock (large), or Bare-End tails (lugs exist in panel).

Audio Service: 100Amp 3Ø disconnect stage left including feeder cable and Cam-Lock connections.

FLOORING/EQUIPMENT

Sprung Dance Floor	D'Anser™ 3-layer basket-weave New purchase in June 2019	(48) 4x8 sections for 48' wide x 32' deep
Marley Floor	Harlequin™ Reversible Black/Grey Harlequin™ Reversible Black/White Harlequin™ Cascade Black <i>*(It takes approx. 6 rolls of gaff tape to lay Marley; this charge will appear as a perishables charge.)</i>	6 rolls @ 2m x 49' 0" 6 rolls @ 2m x 49' 0" 6 rolls @ 2m x 49' 0"
Flamenco/Tap	¼" Masonite sheeting available to cover stage floor and apron area (painted black) <i>*(It takes approx. 7 rolls of gaff tape to lay the masonite floor, this charge will appear as a perishables charge.) (Masonite flooring must be painted before each use. This takes approximately 5g of black paint. This will appear as a perishables charge.)</i>	
Lecture Rug	12' x 30' rectangle, black	
Ladders	(1) 26' Werner A-frame trestle (allows focus up to 31' electric trims) on wheels (1) 12' Werner Fiberglass Stepladder (3) 8' Werner Fiberglass Stepladders (one with double-sided steps) (2) 6' Werner Fiberglass Stepladders (2) 4' Werner Fiberglass Stepladders (1) 40' Werner Fiberglass Ext. ladder (2x20' allows maximum extended height of 35')	
Manlift	25' Genie lift	
Platforming	Wenger Versalite: (24) 4x8, (1) 4x4. Fixed legs (36) 6", (36) 8", (48) 12", (120) 16", (156) 24" and (90) adjustable height legs	

RIGGING SYSTEM

Single purchase counterweight, with 1600 lb. arbor capacity (based on physical size of steel bricks. Arbors each will support 2000lb structurally.) Pipe point load may not exceed 320lbs per point. A one-ton Capstan winch is available; please contact the Production Manager for operational requirements.

Line sets:	60 on 6" Centers
Length of Pipes:	48' (limited extensions are available)
Number of Empty Pipes:	31 with use of Stock House Hanging Plan
Pin Rails:	SL & SR (+26'-8")
High Trim:	(+56'-4") all pipes except Concert Shell ceilings (+52'-4")
Low Trim:	(+4'-0")
Weight Loading:	15k lbs on Loading Rail
	<i>*25k lbs available in addition to above with extra labor charge</i>

SOFT GOODS

House Valence:	1	Size: 10'h x 47'w Color: Dark Red	Material: 25 oz. Velour, Full
Main Curtain:	1	Size: 25'h x 47'w Color: Dark Red	Material: 25 oz. Velour, Full
Black Legs:	10	Size: 28'h x 10'w Color: Black	Material: 25 oz. Velour, Flat
Black Tabs:	10	Size: 28'h x 8'w Color: Black	Material: 25 oz. Velour, Flat
Traveler:	1	Size: 28'h x 48'w Color: Black	Material: 25oz. Velour, 50% fullness
Flat Full Black:	1	Size: 28'h x 48'w Color: Black	Material: 22oz. Encore, Flat
Scrim:	2	Size: 28'h x 48'w Color: Black	Material: Sharks-tooth
Scrim:	1	Size: 28'h x 48'w Color: White	Material: Sharks-tooth
CYC:	1	Size: 28'h x 48'w Color: White	Material: Natural Muslin
Plastic/RP:	2	Size: 30'h x 50'w Color: White	Material: White Vinyl (Rosebrand)
Borders	2	Size: 15'h x 48'w Color: Black	Material: 25oz. Velour, Full
Borders	6	Size: 10'h x 48'w Color: Black	Material: 25oz. Velour, Full

** House valence and main curtain, movie screen & speakers, as well as concert shell ceilings pieces, cannot be moved.
All other house goods can be moved from rep positions but require ample time for restore.*

Movement of the traveler requires a significant labor call and should be discussed well in advance with the Production Manager.

House curtain control: Manual guillotine, from a raised locking rail on the SL gallery or deck.

All soft goods are NFPA compliant and flame-proofing certification can be provided on request.

RIGGING NOTES

- ✓ Shock loads on battens are strictly prohibited. Any performance-related shock loads (silk drops, aerial rigging, etc.) must be submitted for pre-approval by the Production Manager prior to load-in.
- ✓ The Lensic has the ability to up-rig from the grid. Up-rigging requests must be discussed and approved in advance with the Production Manager.
- ✓ All rigging must be inspected and verified by a Lensic representative following installation and prior to use.

LIGHTING

Lighting Control Console is an ETC Apex 5 located in an enclosed booth at rear of orchestra level auditorium. Light booth windows do not open. Offline software for Apex 5 for both PC and Mac is available at: [Eos Family consoles \(etcconnect.com\)](http://Eos Family consoles (etcconnect.com))

The theater operates on a combination ETC net 3 node system and DMX can be provided from 15 areas in the theater via ethernet, including front of house, stage deck, both rails and the grid.

House lights and work lights are controlled through ETC Paradigm, which can be controlled via touch screen from the Light Booth, Stage Manager rack DSR, and additional button panels throughout the building. House lights can also be patched into the light board.

House dimmers are 2.4k ETC D20E Sensor Classic located in dimmer room basement level.

Light plot available VectorWorks 2024 or PDF; instrument schedule Lightwright 6 or PDF.

Equipment Inventory

56	ETC Series 3 Lustr X8 Fixtures	
20	ETC XDLT 19°	
16	ETC XDLT 26°	
16	ETC XDLT 36°	
4	ETC XDLT 50°	
210	ETC Source 4 Fixtures 750w	
10	ETC Source 4, 10° (lenses)	(12"x12" frames)
95	ETC Source 4, 26° (lenses)	(6.25" frames)
62	ETC Source 4, 36° (lenses)	(6.25" frames)
45	ETC Source 4, 19° (lenses)	(6.25" frames)
8	ETC Source 4, 50° (lenses)	(6.25" frames)
4	ETC Source 4, 90° (lenses)	(7.5" frames)
30	ETC Color Source Cycs	
15	Highend SolaPix 19	
10	ETC Halcyon Titanium	
8	Martin Mac Auras	
4	DTS Synergy 5 LED Moving Head Fixtures	
12	DTS Katana LED Light Bar Fixtures	
6	L & E, 12-Cell, 3 Circuit Par 56 strips (5a and 7a Electrics) - MFL 500w	
17	Wybron Cygnus Color MF 200w with barn doors	(7.5" frames)
2	DF-50 Hazer	
40	ETC Size A Pattern Holders	
32	ETC Size B Pattern Holders	
2	Lycian 1281 Super Star 1000 Spot Lights	
14	ETC Drop-in IRIS	

ONSTAGE LIGHTING

The onstage light plot is a semi-permanent "house hang" that can be altered where schedule and labor budget permit. This plot is maintained for use by many groups who provide neither a lighting designer nor technical staff yet desire substantial lighting. All changes to the house rep plot must be restored at the production's expense. **House plot has no stock focus or color.**

Standard house trims are 25' for focusing electrics (1, 2, 4, and 6) and the cyc electric (7), and 26' for backlight electrics (3, 4, and 6).

Onstage circuits are provided by 25 overhead 6-circuit multi-cable drops from the grid. There are five groups of three multi's on SL, and five pairs of two multi's on SR. They are tied off to the side galleries when used on overhead electrics. There are also single circuits available from wall panels: 9 each on the SL and SR rails, and 6 each in the DSL, DSR, USL, and USR corners at stage level.

Boom circuiting can be provided by the overhead multi-cables but will impact available circuit layout totals for the overhead electrics.

**Booms must be built on a show-by-show basis.*

Ground-row Color Source Cycs available.

Connectors are 3-pin (20A and 60A grounded stage pin).

**Ground-row must be built on a show-by-show basis.*

F.O.H. LIGHTING

Lighting units may be focused, colored, moved, and patched as required by a production. All positions have existing circuits as indicated on the light plot. Connectors are 3-pin (20A and 60A grounded stage pin). **Concert shell light fixtures may not be refocused, moved, or gelled under any circumstances.**

Catwalk
Distance from Plaster Line: 28' at centerline, slightly closer at ends.
Height above Stage Level: 39' at centerline, slightly lower at ends.
Width each side of center: 30' including side follow spot platforms.
Permanent Equipment: (34) ETC Source 4-19°
Permanent Equipment: (20) ETC Source 4-26° (concert shell lighting only)

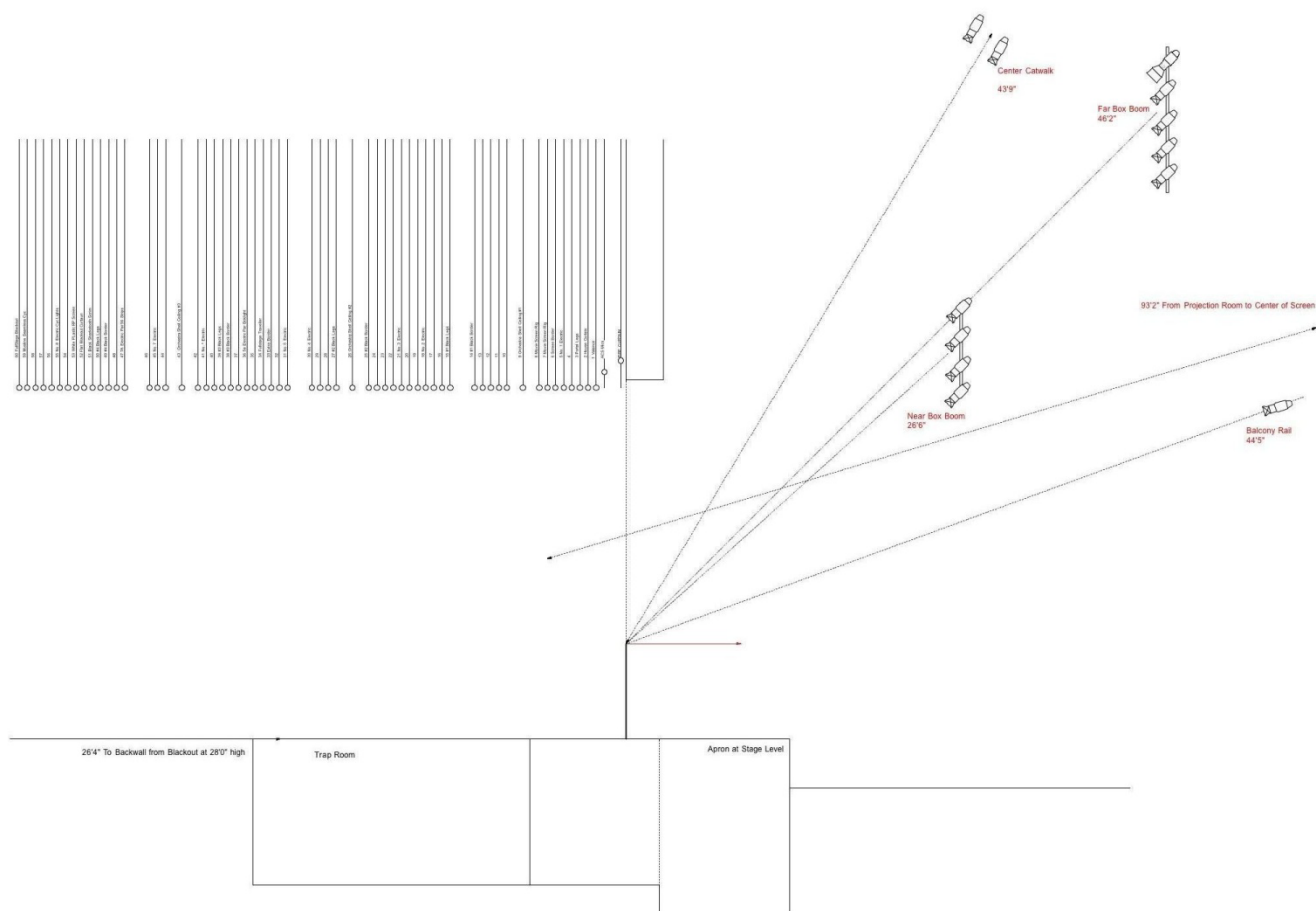
Balcony Rail
Distance from Plaster Line: 47' at centerline, slightly closer at ends.
Height above Stage Level: 12' to mounting pipe
Width each side of center: 32' L&R of centerline
Stock Hang: (5) ETC 19°
Stock Hang: (4) ETC 26°
Stock Hang: (2) Altman Par 64 1k WFL (Curtain Warmers)

Far Box Booms
Distance from Plaster Line: 37'
Distance L/R from Centerline: 33'
Height from Stage to Highest Mounting Position: 33'-6"
Height from Stage to Lowest Mounting Position: 21'-6"
Stock Hang: (2) ETC 10°
Stock Hang: (6) ETC 19°
Stock Hang: (2) ETC 26°

Near Box Booms
Distance from Plaster Line: 19'-6'
Distance L/R from Centerline: 32'
Height from Stage to Highest Mounting Position: 19'
Height from Stage to Lowest Mounting Position: 5'
Stock Hang: (4) ETC 36°
Stock Hang: (6) ETC 26°

**Near box booms are partially obstructed by house PA speakers, making them unusable for traditional box boom washes.*

Follow Spots (2) Lycian 1281 Super Star 1000 Spot Lights LED.
Throw distance is approximately 93' to the plaster line.



AUDIO

Maximum sound level shall not exceed 95dB LAeq1 (1-Minute Continuous Average, dB A-Weighted) measured at the Front-of-House mix position. The Lensic will provide the mix engineer with a real-time readout of this measurement to allow sound levels to be adjusted accordingly.

House Sound System d&b audiotechnik CCL-Series Line Array, flown left and right of the proscenium

Main Arrays: (7) d&b CCLi8, (3) CCLi12 and (2) CCLi-SUB per side
 Auxiliary Subs: (6) d&b Bi6-SUB under stage
 Front Fills: (4) d&b Y10P set on stage lip

Amplifiers and processing: d&b 25D and 40D remotely accessible with R1

FOH Mix position is in House Rows R & S, seats 101 thru 108
 FOH Mix position seat kill minimum 6 seats, maximum 18 seats
There is no alternative console position available.

System Drives Left, Right, Sub, Front Fill - Analog, AES, or Dante (48K/96K) at FOH via XTA MX32 Console Switcher

Consoles (2) Yamaha Rivage PM3 with 48ch 3-way analog split

Digital I/O FOH: RPio622 - 48ch Silk In, 16ch Out
 MONS: Rio3224, Rio1608 - 48ch In, 32ch Out

Monitors (12) d&b MAX2 15" coaxial

Flown Sidefills (8) d&b Y7P

Mics (7) Shure SM58
 (5) Shure SM57
 (5) Shure Beta57
 (4) Shure Beta56
 (1) Shure Beta52
 (1) Shure Beta91
 (4) Sennheiser E604
 (2) Sennheiser 609
 (4) Sennheiser MD421
 (6) Sennheiser E835
 (2) Sennheiser E608 clip on
 (1) AKG D112
 (1) EV RE-20
 (1) Beyerdynamic M88 TG
 (3) Shure SM81
 (2) AKG SE 300 B bases w/ (2) CK92 omni and (2) CK93 hypercardioid capsules
 (2) AKG C414 XLS
 (3) DPA 4099 – mounts for piano, bass, cello, violin, guitar, brass
 (2) DPA 2015
 (2) AT 4041
 (1) Neumann KMS 105
 (2) AT U857AL Podium Unipoint
 (4) Audio Technica 8531 Choir mics

Wireless	(8) Channels Shure ULXD including (8) Handheld or (8) Belt Pack Transmitters (4) Channels Shure ULX including (4) Handheld or (4) Belt Pack Transmitters (12) SM58 Capsules (4) beta58 Capsules (1) KSM9 Capsule (2) DPA 4061 Lavalier (2) DPA 6066 Headset (4) Shure WL93 Lavalier (2) Shure WL183 Lavalier (2) Shure WL185 Lavalier (2) Countryman B3 Lavalier (1) Countryman B6 Lavalier (1) Countryman E6 Headset, Long, Med Sensitivity
D.I.'s	(4) Countryman Type 85 D.I. (2) Radial J48 (2) Radial Pro D2 Stereo D.I.
Stands	(11) Tall boom tripod base (12) Short boom (5) Round base straight
Snakes	Cat 5e Ethercon: 6 lines Stage Left to FOH, 4 lines Stage Right to FOH 8ch Analog Snake: Stage Left to FOH

Supply of XLR cables, instrument cables, and adapters available

Acoustic Control System (ACS)

Our Acoustic Control System (ACS) and Wenger Diva Acoustical Shell enhance the acoustics of the hall for chamber, symphonic, and choral performances. With 24 microphones and 64 speakers discreetly placed throughout the theater, we can change the perceived size and resonance of the acoustic space, recreating the ambiance of larger concert halls. The ACS System was fully serviced and upgraded in January of 2023.

Assistive Listening System

Inductive Hearing Loop: transmits sound directly to T-coil equipped hearing aids and assistive listening devices. T-coil Headsets and receivers are available by request from the house manager

AFI FM wireless transmitter: transmits sound over radio to bodypack receivers
FM Headsets and receivers are available by request from the house manager

COMMUNICATIONS

Clear-Com

Hard Wired Locations

Stage Manager Position DSR
Light Booth
Projection/Spot Booth
FOH Audio Position
Tech Table (audience orchestra ctr.)
Fly Rail USL, DSL
Pin Rail DSR
Balcony Rail HL, HR
USL
DSL
DSR (Stage Manager)
Orchestra Pit
Lobby HR House Manager
Catwalk Follow-spots
Selected Dressing Rooms

Hard Wired Equipment

(11) 1-channel belt-packs
(5) 2-channel belt-packs
(2) 2-channel PL-Pro KB 211 Speaker Stations (biscuit)
(5) 1-channel PL-Pro KB 212 Speaker Stations (biscuit)
(1) 8-channel MS 812 programmable Stage Mgr Station (biscuit)
(10) Iso single muff headsets
(3) Iso double muff headset
(4) Lightweight headsets
(1) Telephone style handset

Pliant CrewCom Wireless Com

(6) 2-channel beltpacks

Tempest Wireless Com

(5) 2-channel beltpacks

Dressing Room Announce

Paging available from Stage Manager rack DSR

Video Monitoring

Camera Feeds

Stage Camera, Lobby Camera, House Camera

TV Monitor Locations

Stage Manager's Rack (DSR), Green Room, Production Office, Stage Left, Fly Rail

Additional Video Routing and Monitoring can be arranged as needed

PROJECTION

Movie Screen

35' Width, 17' Height
Rosebrand, replaced January 2017
Movie screen is PERMANENTLY hung on Line set #7 & #8.
System is on box truss frame with integrated movie speakers (3 by EAW) w/adjustable tracked side masking and fixed bottom border.
Adjustable top border is located on Line set #6.
The 1st Electric and the movie screen cannot be used simultaneously.

Projection Screens

2 x 50' Width, 30' Height white Rosebrand rear or front projection plastics
Hung on linesets 35 (midstage) and 53 (upstage)

1 x 14.4' Width, 8.4' Height Fast-Fold Screen, rear or front projection

Projectors*

(2) 35mm Film- Simplex with Xenon source and Optical Dolby 5.1 Processor.
Throw: 93' 3/4" from lens to center of screen.

Panasonic PT-DZ21KU DLP (20,000 lumens) 3-D capable from projection booth (permanently installed, focused solely on the movie screen)
Epson Pro L1750U (15,000 lumens) 4K capable mounted on a platform upstage center (this projector may be moved)
Long and short throw lenses
Two (2) Epson Pro G7905 (7,000 lumens) 4K capable (permanently installed on balcony rail)
Focused on two (2) retractable screens in the opera boxes in the house

**Due to the high cost of lamps, there is an additional rental fee for all projectors.*

Dolby Digital 5.1 audio is only available for sources in the projection booth

Distributed SDI video cabling is installed throughout the facility. Format converters and various switching and routing options can be arranged as needed. Contact the Production Director for details.

CONCERT SHELL

Wenger Diva® Acoustical Shell <http://www.wengercorp.com/Lit/Wenger%20Diva%20Acoustical%20Shell-TS.pdf>

3 ceiling pieces*, 9 wall pieces (24'/22'/20') with integrated lighting, plus dedicated FOH lighting.
Shell ceilings occupy line sets #9, #26, #43, & store clear @ +40'-0"

**The concert shell ceiling pieces are permanently hung and cannot be moved.*

Towers set in three standard configurations to form shell walls.
Towers store USL in a 13' x 6' footprint and cannot be removed from the building.

See the ACS system section under Audio to learn how the acoustics for the shell are enhanced. Three Configurations of the Shell are available.

WARDROBE

Dedicated Wardrobe Room on basement level with:

- (2) washers & dryers
- (4) Steamers
- (2) Ironing boards and irons.

Dry Cleaners: La Unica Dry Cleaners, 647 Cerrillos Road 505-983-1182

NOTE: *If you require same day dry cleaning, please bring up to Hayley Hopkins in advance.*

DRESSING ROOMS

Backstage WIFI: Touring Party 211welcome

Number of Rooms: 6

Number of Showers: 8

Location: Behind stage at Stage Level, Basement, & 2nd Floor.

Access from stage is via doors to rear hallway in the UL & UR back wall corners.

Stage door entrance from street is at the SR end of dressing room hallway.

Elevator UC and stairwells UL & UR provide access to 2nd floor & basement.

Separate restrooms available on all levels, in addition to dressing room facilities.

No quick-change rooms. Temporary booths available to be set up where appropriate.

Dressing rooms each have stage monitor speakers.

Stage Level: 1: Star Dressing Room USL (1-person) with sink, toilet, and shower.
 1: Small Dressing Room USC (3-people) with sink, toilet, and shower.

2nd Floor: 1: Star Dressing Room USL (1-person) with sink, toilet, and shower.
 1: Small Dressing Room USC (3-people) with sink, toilet, and shower.
 1: Greenroom at SR end of hallway.

Basement: 1: Medium Dressing Room (7-people) with sink and shower. Separate restrooms.
 1: Large Chorus Dressing Room (20-people) with 2 sinks, 2 toilets, and 2 showers.
 1: Wardrobe Room w/ (2) washer + (2) dryer at DSR end of SR basement hallway.

Please Note: Chorus Room is dividable, into 10/10 with separate entrances.

Dressing room diagrams at the end of this document.

LENSIC HOUSE POLICIES

please read

- ✓ The organizer/production contact should be in touch with the Lensic Production Manager (Lauren Simon) at least ONE MONTH prior to the event to discuss schedule, crew, and technical needs and to complete the advance planning of the show.
- ✓ No alcohol may be brought into or removed from the Lensic (see full alcohol policy as signed during contracting).
- ✓ No fasteners may be placed into the surfaces of the theatre. This includes the stage and auditorium floors.
- ✓ Alterations to the lighting house hang and house soft goods must be discussed and approved in advance with the Production Manager. Changes will be restored to the original location after the final performance and to be paid for by the presenter.
- ✓ All LPAC perishables and labor will be charged to the presenter with their final bill after the show's completion.
- ✓ No changes may be made to the concert shell lighting.
- ✓ All LPAC equipment must remain in the theater.
- ✓ Any outside or rented equipment brought into the theater may be inspected and approved by an LPAC representative. LPAC is not responsible for any damages to this equipment.
- ✓ **Neither costumes nor props with glitter or loose glitter may be used in the theater. If you arrive with glitter on costumes, set pieces, on the performers themselves, etc., an automatic cleaning charge of \$1,000.00 will be applied to your final settlement.**
- ✓ Confetti or streamers must be approved prior to a performance. Additional cleaning fees may apply.
- ✓ All trash must be placed in receptacles at the end of the evening. Wet or food garbage must be taken directly to the dumpsters outside. An extra cleaning charge will be applied to perishables if excessive cleaning is needed.
- ✓ The stage floor will be swept and mopped at the end of every night, which will be included in production labor costs.
- ✓ Absolutely no work may be done above a seated audience.
- ✓ EXIT signs may not be obscured or turned off, and fire doors may not be blocked or propped open.
- ✓ All accidents must be reported immediately to a LPAC representative.
- ✓ All damages to the theatre or LPAC equipment is to be immediately reported to a LPAC representative. Repair and cost will be discussed with the presenter before any repairs are done.
- ✓ Changes to the HVAC can be made by a LPAC representative only. If you know of specific needs for your performance, please make these in advance of your time in the theatre. Changes requested while in the theater are possible, but there is a significant lag time for the changes to take place.
- ✓ **Sound pressure levels are capped at 95 dBA weighted at the mix position. This limit is strictly enforced.**
- ✓ There is absolutely no smoking in the building at any time. The alarm will sound and the building will be evacuated.
- ✓ LPAC is not responsible for any items lost, stolen or damaged.
- ✓ Security must be arranged at least 2 weeks prior to your event through Hayley Hopkins, Artist Services Manager.
- ✓ Every attempt is made to start shows promptly at the advertised curtain time. The Lensic does not practice a "standard curtain hold" at the top of the show.
- ✓ No "parties" or other non-performance special events are permitted at the Lensic without special permission from the Lensic and advance coordination with appropriate Lensic staff.