TECHNICAL SPECIFICATIONS  VERSION: FEBRUARY 2020

FACILITY INFORMATION

THEATER ADDRESS  
211 West San Francisco Street  
Santa Fe, NM 87501  
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

SEATING CAPACITY
729 minimum, 821 maximum  
*Minimum 12 seat kills (6 in rows R & S) for FOH sound console position  
*Minimum 18 seat kills (9 in rows R & S) for FOH sound and light consoles  
Up to 44 ADA seats on orchestra level (rows A, B, & S), removable for ADA compliance  
30 seats on apron/pit (rows AA & BB), removable

PRODUCTION STAFF

Director of Operations: Randy Rasmussen Extension: 1250 rasmussen@lensic.org  
Production Manager: Allison Goetzman Extension: 1209 agoetzman@lensic.org  
Stage Manager/Intern Director: Matt Sanford Extension: 1406 msanford@lensic.org  
Audio Supervisor: Alex Reiser Extension: 1214 areiser@lensic.org  
Lighting Supervisor: Abel Sepulveda Extension: 1404 asepulveda@lensic.org

PLEASE NOTE: If you do not find information or answers on specific topics, please contact Allison Goetzman.

THEATER STAFF

Executive Director: Joel Aalberts Extension: 1204 jaalberts@lensic.org  
Managing Director: Laura Acquaviva Extension: 2202 lacquaviva@lensic.org  
Director of Development: Melanie Corcoran Extension: 1203 mcorcoran@lensic.org  
Director of Special Events: Kelly Waller Extension: 1212 kwaller@lensic.org  
Annual Gifts Officer: Acacia Barnett Extension: 1217 abarnett@lensic.org  
Director of Marketing: Greg Titus Extension: 2203 gtitus@lensic.org  
Director of Communications: Dianna Delling Extension: 1211 ddelling@lensic.org  
Graphic Designer: Shannon Medrano Extension: 2217 smedrano@lensic.org  
Office Manager: Shelly Richmond Extension: 1216 srichmond@lensic.org  
Bookkeeper/Finance Administrator: Nancy Gibons Extension: 1215 ngibons@lensic.org  
Management Assistant/Contracts Admin: Lucy Renshall-Randles Extension: 1201 lrenshall-randles@lensic.org  
Community Relations Director/FOH: Connie Schaekel Extension: 1210 connies@lensic.org  
IT Administrator: David Waldrop Extension: 1407 dwaldrop@lensic.org

TICKETS SANTA FE STAFF

Tessitura Systems Manager: Frank Conway Extension: 1409 fconway@lensic.org  
Box Office Manager: Patrick Barrow Extension: 1207 pbarrow@lensic.org  
Box Office Concierge/Membership Mgr.: Yasmeen Lookman Extension: 1408 ylookman@lensic.org
**STAGE SPECIFICATIONS**

**DIMENSIONS**

Proscenium opening
- **Width:** 39’ 9”
- **Height:** 22’ 0” @ Centerline 24’-6” Max Varied due to decorative arch

Plaster line to furthest US pipe: 37’ 4” (Line set #60)
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’

*54 sections of D’Anser sprung floor (8’x8’footprint), plus 9 concert shell walls (8’x16’ footprint) are permanently stored in this area.*

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 1/2017

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

**ALTITUDE**

Santa Fe is approximately 7,200 feet above sea level.
We have one oxygen concentrator.
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 in the loading dock to park three regular-sized vehicles, one box truck and one regular-sized vehicle, or one tour bus with no trailer, for a charge of $45/day.

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.

There is no shore power available.

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).

Additional Service: 2 @ 100Amp 3Ø disconnects upstage Left and Right 50’ or 75’ to suggested locations.
Type of connection required: Bare-End tails (lugs exist in panel).

FLOORING/EQUIPMENT

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

SOFT GOODS

House Valence: 1 Size: 10’h x 47’w Color: Dark Gold Material: 25 oz. Velour, Full
Main Curtain: 1 Size: 25’h x 47’w Color: Dark Gold 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.
**LIGHTING**

Lighting Control Console is an ETC GIO 2000 located in an enclosed booth at rear of orchestra level auditorium. Light booth windows do not open. Offline software for GIO for both PC and Mac is available at: [http://www.etcconnect.com/downloads.aspx](http://www.etcconnect.com/downloads.aspx)

The theater operates on a combination ETC net 2 and net 3 node system and DMX can be provided from 15 areas in the theater, 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 2015 or PDF; instrument schedule Lightwright 5 or PDF.

**Equipment Inventory**

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>ETC Source 4, 10° 750w (6 are barrels only) (12&quot;x12&quot; frames)</td>
</tr>
<tr>
<td>90</td>
<td>ETC Source 4, 26° 750w (6.25&quot; frames)</td>
</tr>
<tr>
<td>80</td>
<td>ETC Source 4, 36° 750w (6.25&quot; frames)</td>
</tr>
<tr>
<td>52</td>
<td>ETC Source 4, 19° 750w (32 units permanent FOH Catwalk hang) (6.25&quot; frames)</td>
</tr>
<tr>
<td>8</td>
<td>ETC Source 4, 50° 750w (6.25&quot; frames)</td>
</tr>
<tr>
<td>17</td>
<td>Wybron Cygnus Color MF 200w with barn doors (7.5&quot; frames)</td>
</tr>
<tr>
<td>68</td>
<td>Altman Par 64 WFL 1kw (2 are permanent Balcony rail curtain warmers) (10&quot; frames)</td>
</tr>
<tr>
<td>16</td>
<td>Altman GC-3, 3-cell 750w Cyc Lights (overhead) (9&quot;x13&quot; frames)</td>
</tr>
<tr>
<td>8</td>
<td>Altman GC-6, 6-cell 750w Cyc Lights (ground-row) (9&quot;x13&quot; frames)</td>
</tr>
<tr>
<td>6</td>
<td>L &amp; E, 12-Cell, 3 Circuit Par 56 strips (5a and 7a Electrics)</td>
</tr>
<tr>
<td>4</td>
<td>Martin Mac Viper Performance Moving Head Fixtures</td>
</tr>
<tr>
<td>2</td>
<td>Martin MAC 250</td>
</tr>
<tr>
<td>8</td>
<td>Martin Mac Auras</td>
</tr>
<tr>
<td>3</td>
<td>Rosco I-Cues</td>
</tr>
<tr>
<td>3</td>
<td>Rosco DMX Irises</td>
</tr>
<tr>
<td>2</td>
<td>Apollo Roto-Q Rotators</td>
</tr>
<tr>
<td>8</td>
<td>Apollo Smartcolor 7.25 Color Scrollers</td>
</tr>
<tr>
<td>1</td>
<td>DF-50 Hazer</td>
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<tr>
<td>40</td>
<td>ETC Size A Pattern Holders</td>
</tr>
<tr>
<td>32</td>
<td>ETC Size B Pattern Holders</td>
</tr>
<tr>
<td>2</td>
<td>ETC Glass Pattern Holders</td>
</tr>
<tr>
<td>14</td>
<td>ETC Drop-in IRIS</td>
</tr>
</tbody>
</table>

**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 (8), and 26’ for backlight electrics (3, 5, and 7).

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 circuits are powered by 24 circuits located upstage right in a socapex distribution panel. 24 additional circuits (via socapex) are available from this panel.

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 Super Star Spotlights 1.2 1200w HB lamp
- Throw distance is approximately 93’ to the plaster line.
- Up to 3 spots will fit in booth.
**AUDIO**

**House Sound System**
- d&b audiotechnik Q-Series Line Array, flown left and right of the proscenium
  - **Main Arrays:** (4) d&b Qi1 and (1) Qi-SUB per side
  - **Auxiliary Subs:** (2) d&b V-SUB
  - **Lower Balcony Fills:** (2) d&b 10S-D
  - **Upper Balcony Fills:** (2) d&b Q7
  - **Front Fills:** (4) d&b E8 set on stage

Amplifiers and processing: d&b D6 and D12 remotely accessible with R1 software

**Consoles**
- (2) Midas PRO2
- Midas Venice 240
- FOH Mix position is in House Rows P, R & S, seats 101 thru 106
- FOH Mix position seat kill minimum 12 seats, maximum 18 seats (2 rows of 6-9)
  - *There is no alternative console position available.*

**Monitors**
- (8) d&b MAX2 15”
- (2) d&b 30D amplifiers (8 channels)
- (4) EAW LA series 212 12” with Ultimate tripod stands
- (2) QSC PLX 3102 amplifiers (4 channels)

**Digital I/O**
- Midas stage rack: (2) DL431 Input Splitters, (1) DL152 Stage Output Box

**Outboard Racks**
- (2) Tascam SS-CDR200 Player/Recorder
- (1) Ashley GQX Model 3102 Stereo Graphic Equalizer
- (1) Ashley Protea 4-channel Graphic Equalizer/Processor
- (2) Yamaha SPX-2000 Multi-Effect Processor
- (1) BSS DPR 404 4-channel Compressor / De-esser
- (5) DBX 266 Project 1 Stereo Compressor/Gate
- (2) DBX 166 Stereo Compressor/Limiter/Gate
- (2) Furman power conditioners w/ lights

**Mics**
- (5) Shure SM58
- (5) Shure SM57
- (5) Shure Beta57
- (4) Shure Beta56
- (1) Shure Beta52
- (1) Shure Beta91
- (4) Sennheiser E604
- (4) Sennheiser MD421
- (6) Sennheiser E835
- (2) Sennheiser E608 clip on
- (1) AKG D112
- (1) EV RE-20
- (2) Shure SM81
- (2) AKG SE 300 B bases w/ (2) CK92 omni and (2) CK93 hypercardioid capsules
- (2) AT 4041
- (2) AKG C411
- (2) AT U857AL Podium Unipoint
- (4) Audio Technica 8531 Choir mics
(5) Shure 819 Boundary mics

**Wireless**

(4) Shure UR4D SM58 or Belt Pack Transmitter  
(2) Shure ULX SM58 Transmitter  
(2) Shure ULX Belt Pack Transmitter  
(2) Shure WL93 Subminiature Lavalier Mic  
(2) Shure WL183 Lavalier Mic  
(2) Shure WL185 Lavalier Mic Cardioid  
(2) Countryman B3 Lavalier  
(1) Countryman B6 Lavalier  
(1) Countryman E6 Headset, Long, Med Sensitivity  
(4) Countryman E6 Headset, Short, High Sensitivity

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**D.I.'s**

(4) Whirlwind hotbox active D.I.  
(4) Countryman Type 85 D.I.

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**Stands**

(11) Tall boom tripod base  
(12) Short boom  
(2) Round base straight  
(6) Table top round base

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**Snakes**

Cat 5e Ethercon: 6 lines Stage Left to FOH, 4 lines Stage Right to FOH  
48ch Analog Snake: Stage* to FOH (no monitor split)  
   Stage boxes: Stage Left, Stage Right, and Orchestra Pit  
   *With only 16ch at each location  
Whirlwind 12 channels from FOH to Amp Room  
Whirlwind 6 channels from FOH to Light Booth  
12 channels from Stage Manager Rack to Amp Room

*Supply of XLR cables, instrument cables, and adapters available*

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**Acoustic Control System (ACS)**

For chamber, symphonic, and choral music performances, we employ an independent Acoustic Control System (ACS) and [Wenger Diva Acoustical Shell](#) to enhance the acoustics of the hall. With 18 microphones and 64 speakers discretely placed throughout the theater we can control the perceived size and resonance of the acoustic space for the audience and musicians on stage. This allows us to transparently recreate the acoustic environment of much larger and livelier concert halls when needed. ACS reverberation can be remotely adjusted from 1 second to 3.1 seconds.

Natural acoustic reverberation time for the hall is a dry .92 seconds. The ACS offers 7 presets that digitally alter the reverberation time of the hall in 0.2 second intervals from 1.0 seconds to 3.0 seconds. Preset controls are at Stage Managers Position.
Assisted Listening System

ATS Research – RF with headphone or T-Coil option
AFI FM wireless transmitter on balcony rail with battery powered headsets/receivers
Patrons may obtain a headset from the house manager upon their arrival to the venue.

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

Tempest Wireless system
- (5) 2-channel beltpacks

Dressing Room Announce
- Paging available from Stage Manager rack DSR and wireless beltpacks

Video Monitoring

Camera Feeds
- Stage Camera, Lobby Camera, House Camera

TV Monitor Locations
- Stage Manager’s Rack (DSR), Green Room, Production Office

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 40’ Width, 20’ 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 (21,000 lumens) 3-D capable from projection booth (permanently installed,
focused solely on the movie screen)
Panasonic PT-EX600U (6,000 lumens) mounted on a platform upstage center (this projector may be moved)
Long and short throw lenses

Two (2) Panasonic PT-EZ770ZL (6,500 lumens) from balcony rail (permanently installed)
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 Manager for details.

CONCERT SHELL


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.
WARDROBE

Dedicated Wardrobe Room on basement level with:
(2) washers & dryers
(2) Steamers
(2) Ironing boards and irons.

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

DRESSING ROOMS

Number of Rooms: 6
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/ hookups at DSR end of SR basement hallway.

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

- The organizer/production contact should be in touch with the Lensic Production Manager 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). **Requests for backstage alcohol must be discussed a minimum of three (3) weeks in advance with the Production Manager.**
- **There must be a Representative present at all times when a company is in the building.**
- 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 98 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.
  - Security is the responsibility of the local presenter. LPAC is not responsible for any items lost, stolen or damaged. Backstage security must be arranged at least 2 weeks prior to your event through the Production Manager.
  - The Lensic retains a recorded announcement to play at the beginning of performances asking the audience to turn off cell phones & pagers, not to record or photograph shows. Several versions of this recording are available.
  - 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.
  - Dancing is not permitted in the aisles by order of the Fire Marshal. For events in which dancing may be an issue, the presenter is required to provide adequate security to make sure the aisles remain clear.
  - 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.