



Santa Fe's Performing Arts Center

## TECHNICAL SPECIFICATIONS VERSION: MAY 2018

### FACILITY INFORMATION

**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](http://www.lensic.org)

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

**SEATING CAPACITY**                      **729 minimum, 821 maximum**  
18 seats (row R & S) removable for in-house sound position  
44 seats on orchestra level (rows A, B, & S) removable for ADA compliance  
30 seats on apron (Rows AA & BB) removable  
*Approximately 30min turnaround time for removal of apron seats*

### PRODUCTION STAFF

Production Manager:	Allison Goetzman	Extension:	1209	<a href="mailto:agoetzman@lensic.org">agoetzman@lensic.org</a>
Technical & Facilities Director:	Randy Rasmussen	Extension:	1250	<a href="mailto:rrasmussen@lensic.org">rrasmussen@lensic.org</a>
Stage Manager/Intern Supervisor:	Matt Sanford	Extension:	1406	<a href="mailto:msanford@lensic.org">msanford@lensic.org</a>
Audio Supervisor:	Alex Reiser	Extension:	1214	<a href="mailto:areiser@lensic.org">areiser@lensic.org</a>
Lighting Supervisor:	Abel Sepulveda	Extension:	1404	<a href="mailto:asepulveda@lensic.org">asepulveda@lensic.org</a>

*PLEASE NOTE: If you do not find information or answers on specific topics, please contact [Allison Goetzman](mailto:Allison.Goetzman).*

### THEATER STAFF

Executive Director:	Joel Aalberts	Extension:	1204	<a href="mailto:jaalberts@lensic.org">jaalberts@lensic.org</a>
Managing Director:	Aggie Damron-Garner	Extension:	1202	<a href="mailto:aggiedg@lensic.org">aggiedg@lensic.org</a>
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Graphic Designer:	Shannon Medrano	Extension:	2217	<a href="mailto:smedrano@lensic.org">smedrano@lensic.org</a>
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Bookkeeper/Finance Administrator:	Leslie Zvail	Extension:	1215	<a href="mailto:lzvail@lensic.org">lzvail@lensic.org</a>
Contracts Assistant:	Anita Sweeney	Extension:	1222	<a href="mailto:asweeney@lensic.org">asweeney@lensic.org</a>
Management Assistant:	Lucy Renshall-Randles	Extension:	1201	<a href="mailto:lrenshall-randles@lensic.org">lrenshall-randles@lensic.org</a>
Community Relations Director:	Connie Schaeckel	Extension:	1210	<a href="mailto:connies@lensic.org">connies@lensic.org</a>
IT Administrator:	David Waldrop	Extension:	1408	<a href="mailto:dwaldrop@lensic.org">dwaldrop@lensic.org</a>

### TICKETS SANTA FE STAFF

Tessitura Systems Mgr./Programming Asst.:	Frank Conway	Extension:	1401	<a href="mailto:fconway@lensic.org">fconway@lensic.org</a>
Box Office Manager:	Patrick Barrow	Extension:	1207	<a href="mailto:pbarrow@lensic.org">pbarrow@lensic.org</a>
Box Office Concierge/Membership Mgr:	Yasmeen Lookman	Extension:	1220	<a href="mailto:ylookman@lensic.org">ylookman@lensic.org</a>

**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'		

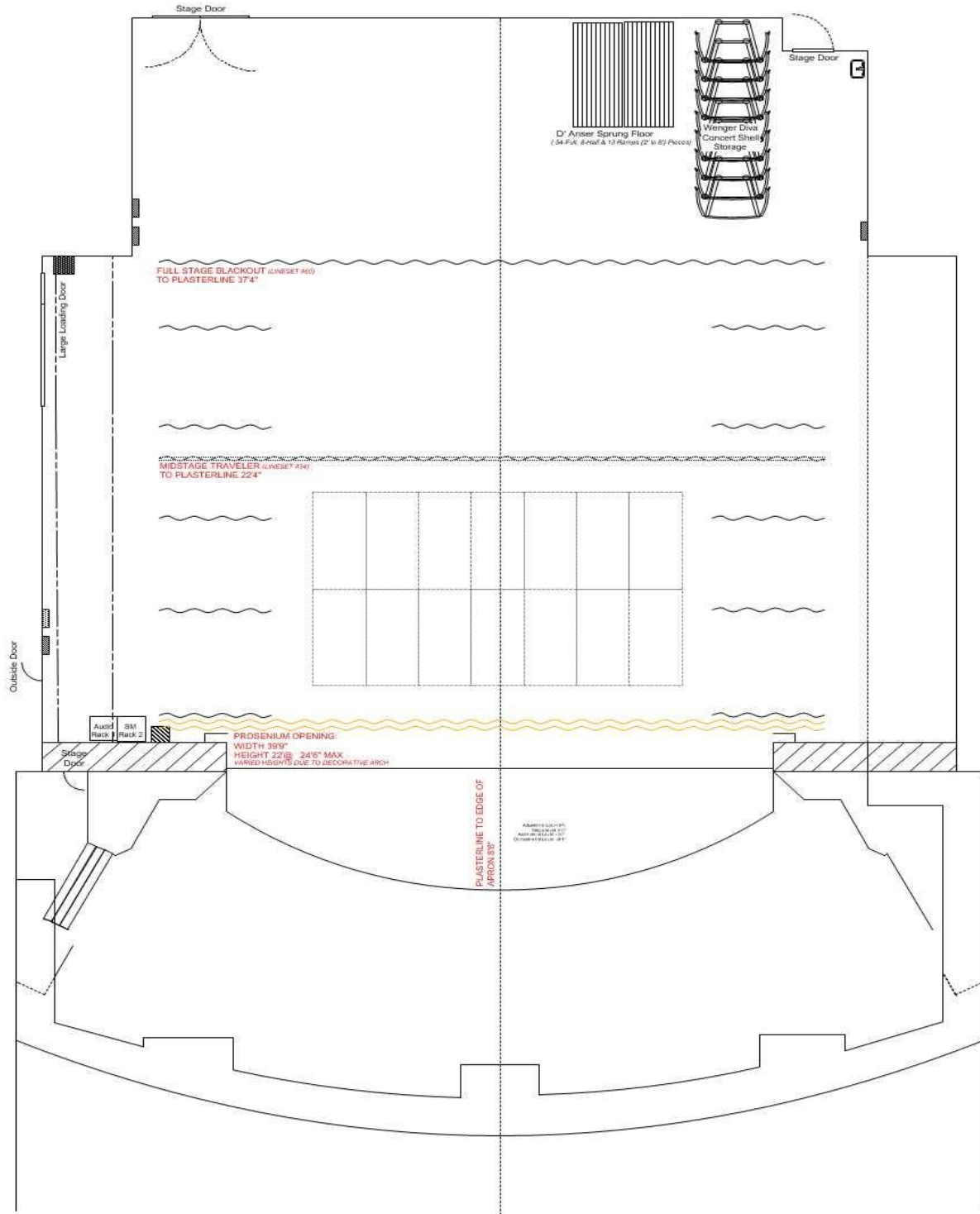
*54 sections of D'Anser sprung floor (8'x8' footprint), plus 9 concert shell walls (8'x16' footprint) are permanently stored in this area.*

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.**

Trapped floor    Depth: 9'0"    Traps: 2 rows of 7, 3'-7" x 6'-10" each, long side is US/DS  
**Requires extensive advance preparation for use of traps**



**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 \$25/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**

<b>Sprung Dance Floor</b>	D'Anser™ 3-layer basket-weave Repairs completed June 2016	(48) 4x8 sections for 48' wide x 32' deep
<b>Marley Floor</b>	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"
<b>Flamenco/Tap</b>	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>	
<b>Lecture Rug</b>	12' x 30' rectangle	
<b>Ladders</b>	(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')	
<b>Manlift</b>	25' Genie lift	
<b>Platforming</b>	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  
 \*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:	1	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 x48'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.etconnect.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

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

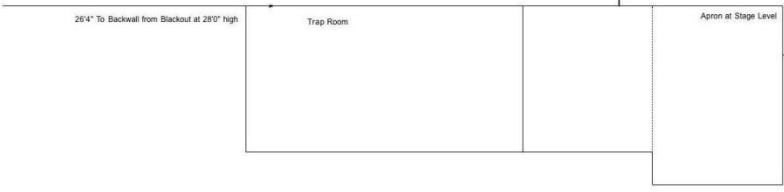
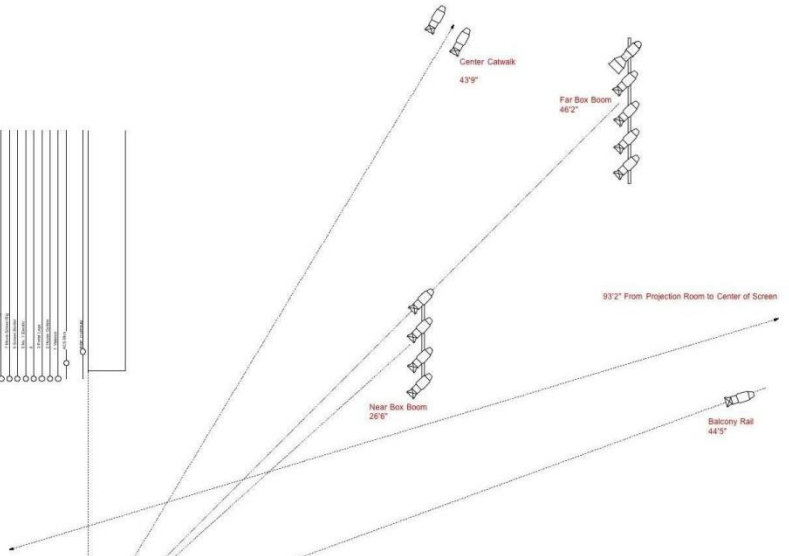
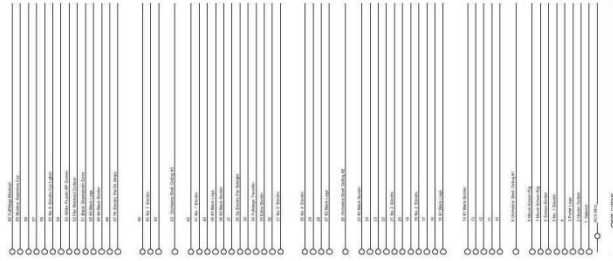
**Near Box Booms**

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 3 seats, maximum 18 seats (3 rows of 6)  
*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

- D.I.'s**
- (4) Whirlwind hotbox active D.I.
  - (4) Countryman Type 85 D.I.

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

**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*

**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 1/2017

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 1<sup>st</sup> Electric and the movie screen cannot be used simultaneously.*

### **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)

Panasonic PT-DW10000U DLP (10,000 lumens) from balcony rail (permanently installed)

Panasonic PT-EX600U (6,000 lumens) mounted on a platform upstage center (this projector may be moved)

All 3 projectors have 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

*\*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

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

3 ceiling\*, 9 wall (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 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 setup 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. The full alcohol policy is outlined below. **Requests for backstage alcohol must be discussed at least three (3) weeks in advance with the Production Manager.**
- There must be a Lensic 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. All changes must be restored back to the original location after the final performance and to be paid for by the presenter.
- All LPAC perishables will be charged to the presenter with their final bill. This includes but is not limited to:
  - ▶ Labor provided by LPAC; any labor over 8 hours is at time-and-a-half.
  - ▶ Gaffers and spike tape
  - ▶ Lighting gel
  - ▶ Theatrical lighting lamps that burn out during presenter's use of theater
  - ▶ Batteries, CD's
  - ▶ Parking fees
  - ▶ Projector usage
  - ▶ Etc.
- No changes may be made to the concert shell lighting.
- All LPAC equipment must remain in the theater.
- Any outside equipment brought into the theater must 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 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.
- 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. The alarm system may not be disabled.
- Security is the responsibility of the local presenter. LPAC is not responsible for any items lost, stolen or damaged. Backstage security is highly recommended and 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.
- The stage door located DSR is available for Technical Personnel only when the house is open to an audience and is NOT ADA compliant.
- 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.

### **Backstage Alcohol Policy**

THE LENSIC THEATRE MAINTAINS A LIQUOR LICENSE FOR OUR LOBBY BAR, WHICH PLACES OUR BUILDING, INCLUDING THE BACKSTAGE AREAS, UNDER THE SAME RULES AND RESTRICTIONS AS ANY OTHER LICENSED BAR IN NEW MEXICO. ALL REGULATIONS SET FORTH BY THE NEW MEXICO LIQUOR CONTROL BOARD MUST BE ADHERED TO AT ALL TIMES. WE RECOGNIZE THE EXPECTATIONS OF PERFORMERS TO HAVE AVAILABLE CERTAIN ALCOHOLIC BEVERAGES AT VARIOUS TIMES. THE FOLLOWING PROCEDURES ARE SET FORTH TO FACILITATE LEGALLY FULFILLING THESE NEEDS.

- Requested alcoholic beverages must be purchased through the Lensic Liquor License and distributor only, with a formal request to the Production Manager at least two (2) weeks in advance of the requested date. The request must include the type and amount of alcohol and the date and times it should be available for consumption. The cost of the alcohol will appear on perishables in the event’s final settlement.
- No alcoholic beverages may be brought into the Lensic from an outside source under any circumstances. Any alcoholic beverages from an outside source brought into the Lensic will be confiscated and disposed of without compensation.
- Requested alcoholic beverages must be served by a licensed New Mexico server. All bottles, opened and unopened, will be returned to the Lensic bar when the server’s shift is done. The server’s shift will be a minimum of two (2) hours and will also appear on perishables.
- Requested alcoholic beverages will only be made available in the Green Room; alcoholic beverages may not be taken on-stage, into the auditorium proper, lobby, or out of the building.
- Beverages purchased from the servers in the lobby may not leave the lobby and come backstage.
- No alcohol may ever be consumed by anyone under the age of 21
- No alcohol will be served to any persons who appear intoxicated.

## DIRECTIONS TO THE LENSIC

### Physical Address of Theatre:

211 West San Francisco Street  
Santa Fe, New Mexico 87501

### Loading Area:

No raised dock. Lift gate or ramp down required.  
Located directly behind the theatre at Palace Ave.

### Albuquerque Airport/ I-25 Northbound to The Lensic

- As you exit from the airport, stay in the left lane of the "S-curve" around the parking garage onto Sunport.
- After the "S Curve" take a right on to I-25 North, the main interstate highway to Santa Fe. Travel Northbound 60 miles (approximately one hour) on I-25.
- Take exit 282B for US-84 N/St. Francis Dr. Merge onto South St. Francis Dr.
- Drive 2.7 miles on St. Francis and turn right at Cerrillos Rd. Drive 0.6 miles.
- Veer left at the fork where Cerrillos Rd. becomes Sandoval St.
- The third traffic signal is San Francisco Street. If you turn right here you will see the front of the theatre on your left in the first block.
- If you continue on Sandoval Street thru the intersection of San Francisco Street the road turns 90 degrees to the right and becomes Palace Ave.
- Immediately on your right you will see a small loading area adjacent to a Blue door. This is the stage door. Right next to the door are many electrical meters which are easily seen. Our loading area is two spaces wide and three spaces long adjacent to the blue door.

*The Fire Lane must not be obstructed at any time when a seated audience is present.*

### I-25 Southbound to The Lensic

- Take exit 282B for US-84 N/St Francis Dr. Merge onto South St. Francis Dr. Drive 2.7 miles
- and turn right at Cerrillos Rd. Drive 0.6 miles.
- Veer left at the fork where Cerrillos Rd. becomes Sandoval St.
- The third traffic signal is San Francisco Street. If you turn right here you will see the front of the theatre on your left in the first block.
- If you continue on Sandoval Street thru the intersection of San Francisco Street the road turns 90 degrees to the right and becomes Palace Ave.
- Immediately on your right you will see a small loading area adjacent to a Blue door. This is the stage door. Right next to the door are many electrical meters which are easily seen. Our loading area is two spaces wide and three spaces long adjacent to the blue door.

*The Fire Lane must not be obstructed at any time when a seated audience is present.*

### 285/US 84 Southbound to the Lensic

- When you enter Santa Fe, veer left onto North Guadalupe St. before the first stop light (follow signs saying toward Museums).
- Turn left onto W. San Francisco St. which will be the 3<sup>rd</sup> light you come to
- Turn left at first light which is Sandoval St. It will turn 90degrees to the right (and becomes Palace Ave).
- Immediately on your right you will see a small loading area adjacent to a Blue door. This is the stage door. Right next to the door are many electrical meters which are easily seen. Our loading area is two spaces wide and three spaces long adjacent to the blue door.

*The Fire Lane may not be obstructed at any time when a seated audience is present.*