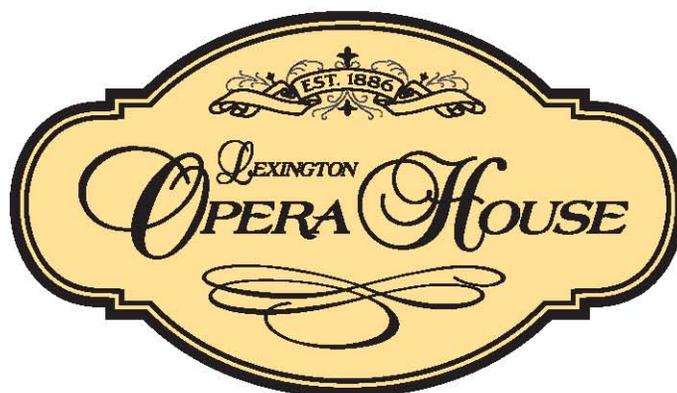


Lexington Opera House



# Lexington Opera House Presenter's Exhibits

Lexington Center Corporation  
Performing Arts Department  
430 W. Vine Street  
Lexington, KY 40507  
(859) 233-4567  
Fax (859) 253-2718

# Lexington Opera House

## Location

Corner of Short Street and North Broadway, Lexington, KY

## Shipping Address

c/o Lexington Center Corporation  
430 West Vine Street  
via Cox Street Loading Dock #8  
Lexington, KY 40507

## Directions to Theatre

From I-64/75: Exit 115, Newtown Pike to Main Street; Left on Main to Broadway; Left on Broadway to 2<sup>nd</sup> Street; Left on 2<sup>nd</sup> to Saunier Alley; Left on Saunier to end of Alley at Short Street; theatre loading dock is on left.

From Bluegrass Parkway: Follow US 60 into Downtown Lexington to Broadway; left on Broadway to 2<sup>nd</sup> Street; left on 2<sup>nd</sup> Street to Saunier Alley; Left on Saunier to end of alley at Short Street; theatre loading dock is on left.

Directions to Rupp Arena parking lot From Opera House loading dock: Turn left onto Short Street; right at first traffic light (Broadway); right at next traffic light (Main St.); proceed to second traffic light on Main Street and turn left onto Cox Street; look for signs for Rupp Arena Receiving; turn left into Rupp parking lot and park busses and semis along north side of creek close to Cox Street.

## Phone Numbers

859-233-4567 Switchboard  
859-253-2718 FAX  
859-233-4843 Opera House Client Production Office

## Technical Coordinators (Revised 7/7/06)

1. Michael Lavin mlavin@lexingtonoperahouse.com  
859-233-4567, ext. 3153
2. John Ferguson jferguson@lexingtoncenter.com  
859-233-4567, ext. 3156
3. Chris Musinski cmusinski@lexingtoncenter.com  
859-233-4567, ext. 3155

## Technical Services Department Manager

Bob Stoops  
859-233-4567, Ext. 3150

## Facilities

**Stage Floor:** Sprung Wood (White Oak)

**Loading Door:** UC Wall of Stage; 10'-9" wide x 14'-7" high. A portable dock extends from loading door to alley behind theatre forramping equipment into theatre. Dock is struck when load in is complete.

**R1:** to immediate right of Stage; 35' x 45' with oak floor, for storage or rehearsal. Production phone line and washers & dryers located here.

**Tech Room:** to left and across hallway from Stage; 20' x 30' can be used for dimmer rack placement, storage. Hallway fire lane must be kept clear.

**R2:** Dance Studio on 2nd Floor 20' x 30'; can be used as office or additional dressing room space (no showers). Has sprung floor, phone & internet.

**R3:** 30' x 40' Storage or Orchestra Rehearsal Room on 3rd Floor Dressing Rooms: In basement below stage; 2 Choral (Capacity Women's 27; Men's 28) 2 Principal (Capacity 2 each) All have make-up lights, sinks, toilets and showers.

**Green Room:** In basement below stage; has necessary electric service to function as wardrobe area; Orchestra pit at its lowest level is accessible from here.

# Lexington Opera House

## **Dimensions**

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Proscenium: 37'-3" width x 21'-0" (max) trim height NOTE: Proscenium Opening can be expanded to max. 45'-0" (masking is impossible at this width)

Plaster Line to DS lip of Stage: 7'-3" @ CL; 4'-9" @ Proscenium Edge

Plaster Line to US wall: 35'-8"

Last upstage batten to US wall (crossover): 4'-4"

CL to SL Wall: 30'-0"

CL to SR Wall: 30'-0"

Width from onstage proscenium to offstage walls (wingspace): 12'-3"

Fly Rail @ 25'-0" R of CL (Clear under to 18'-0")

Dimmer Bridge @ 26'-0" L of CL (Clear under to 23'-0")

Orchestra Pit: 10'-10" deep @ CL x 44'-3" width @ max. Pit is on hydraulic lift which travels from Stage level @ 0'-0" to lowest level @ -9'-3"

Trap Doors: 2 @ 4'-0" x 4'-0" Located @ CL 10'-0" US of Plaster Line; 10'-6" to Green Room Floor Below

## **Overhead Obstructions**

Electric Truss @ 3'-11" US of plaster line

Steel Beam in Grid floor @ 15'-8" US of plaster line

Electric Truss @ 27'-8" US of plaster line

## **Soft Goods**

A complete set of black masking goods, sewn flat, is available. Also included in the soft goods inventory are 1 white scrim, 1 black scrim, 1 cyclorama drop (white) 2 blackout drops, a midstage and an upstage traveler (black), and the house main curtain and valance, which are red velour, sewn with 100% fullness.

The following are of black velour sewn flat and hung where indicated:

5 sets of legs 8'8" x 25'0" Battens #4, #10, #16, #25, & #35

5 sets of borders 49'0" x 10'0" Battens #9, #15, #24, #34 & spare

2 travelers 27'0" x 25'0" (ea. Panel) Battens #16, #35

2 blackout drop 49'5" x 20'0" Spare

All travelers and legs are "tabbed", meaning that they cut back downstage at the end of the batten. This is necessary to mask sidewalls. The tabs can be pushed aside if necessary for entrances or scene changes. Travelers are used as masking legs when in their fully open position.

# Lexington Opera House

## Electrics

### House Control Equipment:

ETC Obsession 600 console with 288 ETC Sensor 2.4kw Dimmers

### Electrical Service Power:

600A 3-Phase @ SL Wall on Stage

400A 3-Phase @ Tech Room off Left

100A 3-Phase @ DR offstage

60A 3-Phase @ DR offstage

60A 3-Phase @ UR offstage

Shore power is available if UR offstage 60-amp disconnect is not in use for show (chain motors, deck automation, etc.,)

### Front of House:

Balcony Rail with 35 circuits, transferable; throw is 52'.

House Beam with 36 circuits, transferable; throw is 60'.

House circuits are 20-Amp New Twistlock.

Transfer panel is located on dimmer bridge SL and has ungrounded stage plugs for hook-up to road board.

Balcony Rail has 25 – 19 degree ellipsoidals @ 750w.

House Beam has 20 – 10 degree ellipsoidals @ 750w. These fixtures are not removable.

Box Boom positions do not exist in the house and there is no place for booms to be placed temporarily; however, the extreme ends of the balcony rail can be used for placement of box boom lights if so desired.

### Onstage Circuits:

There are 7 drop boxes (72 circuits) stage left and 12 circuits stage right for powering electrics. Any of the drop boxes can be clamped to any batten or boom. Additionally, there are 20 circuits at the dimmer gallery stage left.

From a rigging, masking, and electrical standpoint, the best linesets to use for stage electrics are #11, #19, and #26. These lines allow the drop box cables proper clearance, have long arbors for extra counterweights, and are close behind a border.

There is a single permanent electric with 40 circuits hung between lines 4 and 5. This is a box truss with pipes above and below the plugging strip. This electric is raised and lowered on chain motors.

There are cyc lights hung on a box truss between lines 36 and 37. This truss is raised and lowered on chain motors.

Ground row lights are available to light the cyc from below. There are 8 instruments with 3 color circuits each. Each color circuit of each instrument contains 2 500 watt lamps. These instruments can be plugged into floor pockets across the back of the stage. These cyc lights are gelled with primary colors (Roscolux 120, 121, & 122).

### Additional House Inventory (all instruments are ETC Source Four w/575 watt lamps):

60 – 26 degree ellipsoidals

60 – 36 degree ellipsoidals

12 – 50 degree ellipsoidals

80 – PARs w/wide, medium, narrow, & very narrow lenses

Plus 10 drop-in irises, 10 donuts for 19-50 degree instruments, 5 donuts for 10 degrees, 2 donuts for 5 degrees, 5 spare

10 degree barrels, and 5 spare 5 degree barrels.

### Followspots

2 Xenon Troupers (1000 watts), located at 4<sup>th</sup> level rear of house. Throw is 70' to proscenium

Power: (2) 3-phase, 30 amp breakered; (2) 110v, 20-amp breakered

Additional spots can be added (total of three)

(2) Lycian SuperArc spots are available if additional spots are needed

# Lexington Opera House

## Audio

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### House Control Equipment

Yamaha PM3500 Console with 40 (+4 Stereo) inputs, 2 stereo and 8 group outputs;  
Yamaha ProMix Console with 16 inputs, 2 stereo outputs and two auxiliary sends

Center-hung overhead cluster with Altec components, driven by Altec amplifiers; Side stack PA cabinets at L & R of proscenium (removable), with Altec components and driven by Crown amplifiers.

2 Permanently mounted monitor speakers are hung overhead left and right of stage on tracks for optimum positioning

Paging system to all backstage areas, including dressing rooms, is permanently installed; mic and line levels can be patched to this system via XLR connectors located backstage @ DR & DL proscenium walls

Under Balcony delay system @ 1<sup>st</sup> and 2<sup>nd</sup> levels of auditorium.

A large assortment of microphones and playback devices is available on request.

Audio recording and editing services are available from the Technical Services division of Lexington Center.

Clear-Com system with 9 stations; more available on request; one-channel loop to all locations.

Listening devices for the hearing impaired and audio descriptive devices for sight impaired are available. FM transmitters will accept mic or line level input.

### Mix Location

Right rear of center section on Orchestra Level (main floor); platform is ~6' deep x 8' wide; can be expanded to 6' deep x 12' wide, 8' deep x 10' wide or 8' deep x 16' wide by removing house seats.

Mix platform is 45' from proscenium. Cable run to backstage is 150'. Tie-in to house system is via XLR connectors located backstage @ DR proscenium.

### Fly System

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Type: Double Purchase Counterweight

Weight Available: 22,500 lb.

Linesets: 40 @ approximate 8" centers

Arbors: 900 & 1,400 lb. capacities

Batten Length: 47'-6"

Batten Diameter: approx. 2" (1 1/2" interior diameter, schedule 40 pipe)

Short Arbor Pipes Fly Out to 43'-0"

Long Arbor Pipes Fly Out to 39'-0"

Grid Steel @ 47'-0"

Grid Floor @ 48'-0"

First Available Lineset (#3) @ 2'-5" from Plaster Line

Last Available Lineset (#40) @ 31'-6" from Plaster Line

Fly Rail @ 20'-0" above Deck SR

The house main curtain (lineset #2), will fly out to 46'-0". The bottom of the main curtain is then 21'-5" above the stage. Linesets 4, 11, 13, 16, 19, 26, 31, 32, 35, and 38 have long (8') arbors. All other linesets have short (6') arbors.

The first electric and cyc electric are not included in the above 40 linesets. They are box trusses which run on chain motors. The first electric is located between lines 4 and 5. The cyc electric is located between lines 36 and 37.

# Lexington Opera House

## Lineset Schedule

Line#	Distance	House Hang Piece	Max. Trim*	Notes**
1	0'-5"	Valance	43'	
2	1'-1"	Main Curtain	46'	
3	1'-9"		43'	
4	2'-4"	First Legs	39'	
	3'-3"	First Electric Truss	43'	3500 lb. Weight capacity
5	4'-11"		43'	
6	5'-4"		43'	
7	5'-9"		43'	
8	6'-5"		43'	
9	7'-2"	First Border	43'	
10	7'-11"	Second Legs	43'	
11	8'-7"		39'	Recommended Second Electric
12	9'-5"		43'	
13	10'-3"		43'	
14	10'-10"		43'	
15	11'-8"	Second Border	43'	
16	12'-2"	First Traveller/3rd Legs	39'	
17	12'-8"		43'	
18	13'-6"		43'	
19	14'-0"		39'	Recommended Third Electric
20	14'-6"		43'	
21	15'-0"		43'	
22	16'-6"		43'	
23	17'-3"		43'	
24	17'-11"	Third Border	43'	
25	18'-9"	Fourth Legs	43'	
26	19'-3"		39'	Recommended Fourth Electric
27	19'-10"		43'	
28	20'-10"		43'	
29	21'-4"		43'	
30	21'-10"		43'	
31	22'-6"		39'	
32	23'-6"		39'	
33	23'-11"		43'	
34	24'-8"	Fourth border	43'	
35	25'-4"	Second Traveller/5th Legs	39'	
36	26'-0"		43'	
	27'-0"	Cyc Electric Truss	39'	Cyc lights permanently mounted
37	29'-4"		43'	
38	29'-10"		43'	
39	30'-4"		43'	
40	30'-10"	Cyclorama	43'	

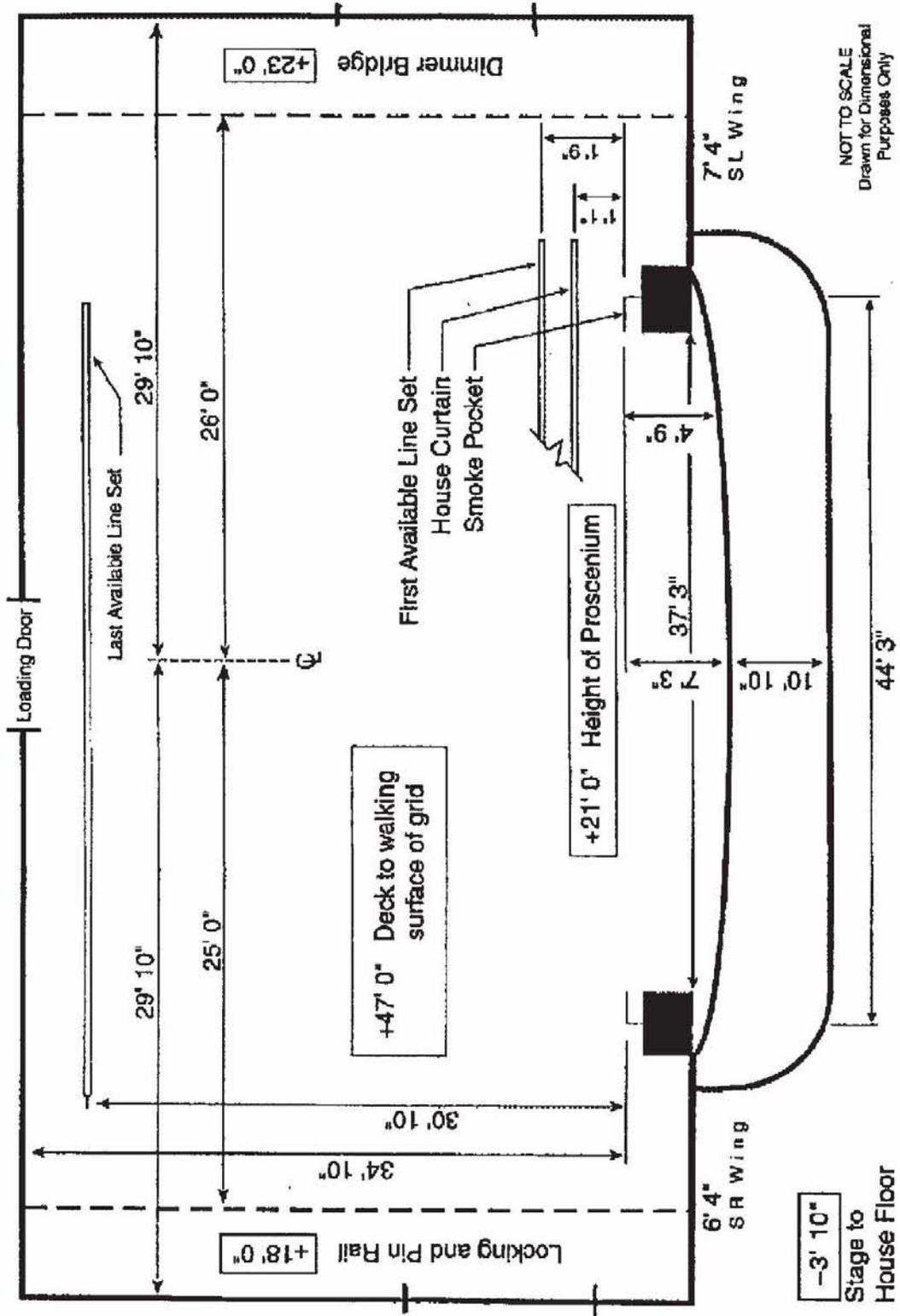
\* Low trim for all battens is approx. 4 feet.

\*\* All arbors are rated to handle more weight than can realistically be loaded. For practical purposes, short arbors can be loaded with approx. 760 lbs. beyond pipe weight and long arbors can be loaded with approx. 1160 lbs. beyond pipe weight. If this is insufficient, battens can be married together and/or block and falls used.

# Lexington Opera House

IATSE Local #346

Don Burton (859) 233-4567 x3245



# Lexington Opera House

## Opera House Challenges and Solutions

The Opera House in Lexington, Kentucky was built in 1886 and renovated in 1976. Throughout most of its existence, it has served the community as a venue for traveling attractions. As Broadway touring shows have gotten bigger and more complex, the staff at the Opera House, in conjunction with touring show crews, have devised solutions to some of the challenges that have arisen over the years. For the majority of theatrical productions touring today, the Opera House can be a workable venue without sacrificing the quality or quantity of the show's scenic elements. Following is a list of challenges, and the solutions that have been employed to overcome them.

### **Grid Height—48 feet: Roll or trip drops.**

1. The Opera House has enough hardware in stock to roll at least 12 drops. Most touring shows that have used this method of shortening drops have found it effective without compromising quality. The maximum visible trim height at the Opera House is 21'-6", so if you have a 25 to 30 foot drop, the top 5 to 10 feet will not be seen by most of the audience. As an example, say a drop is ten feet too long to fly out of view. The top five feet of the drop is folded over onto itself, then rolled onto 1" x 78 4" boards. The boards are then attached to the pipe using wooden clamps. This procedure has been used for scrims, translucent drops and even fiber optic drops. The logic holds that if a drop can be folded for storage, it can be folded for rolling on batten boards.
2. If an open lineset is available immediately upstage of a drop, it can be used as a trip line to pick up the bottom of the drop and fly it out of view. In many cases, however, a second lineset is not available. Some touring show carpenters have used a method of selftripping a drop which requires only one working pipe per drop. Typically, three trip lines attach to the bottom of the drop on the upstage side, go up through sheaves attached to the working pipe and then run offstage to the end of the pipe. At that point they run through a multiple sheave block and down to the fly rail, where they are tied off. As the pipe flies out, the trip lines automatically raise the bottom of the drop at twice the speed of the batten pipe.
3. The pickup lines on a piece of hard scenery can be choked for shorter length and clove-hitched to the pipe, then secured with Crosby clamps. The batten pipe can be masked with soft goods for low trim.
4. Another method of gaining more clearance is to rig the piece to the pipe at a point lower than the top of the piece of scenery. The grid steel is four feet higher than the maximum trim height of our short arbor pipes, and eight feet higher than high trim for the long arbor pipes. As long as the pipe will be hidden behind the scenery and not visible to the audience, this method of rigging can gain a considerable amount of trim height.
5. Some battens have enough trim chain attached at the end of the pickup lines to allow choking the pipe as much as 1'-6" for a higher trim out.

**Off stage wing space:** The large roll-up doors located down left and right (see plan view 4) can be utilized efficiently for moving large set pieces off stage as long as they are under 14'-2" tall and less than 10'-6" wide. The room stage right has a storage area of 47' x 35' (See plan views 2 and 4) and the room off left has storage space measuring approximately 20' x 30' (see plan views 3 and 4). In order to use these areas for scenic storage, most empty crates, meat wagons, hampers, etc. will need to be stored elsewhere in the building or reloaded onto trailers behind the theatre. Two trailers may be parked outside the loading dock during the run of the show to use for storage. However, if a tour bus needs to be parked at the theatre, only one trailer can be left for storage.

**Storage Space:** There is a large storage room on the third floor backstage, accessible by a freight elevator that is 6'-1" wide x 9'-8" deep x 6'-8" high. There is also a smaller room on the second floor that may be used for some storage, although this space often is used as a company office by the touring attraction.

The stage left storage room is often used for dimmer rack placement, which makes it difficult to store large scenery units there. But if the dimmer racks are located in the far upstage portion of the room, then a large rolling unit can easily move off stage into this room.

If the 600-amp disconnect (located onstage by the stage left rollup door) is used for dimmer power, 60' of feeder cable will be needed to reach the dimmer racks in this location. If the 400-amp disconnect is used for dimmer power, less than 25 feet of feeder will reach the dimmers, as this disconnect is in close proximity to the dimmer rack location.

Multi cable may also need to be extended, depending on the length of multi used by the show and the length of any multi extensions the show is carrying. There is also an upper deck just above this area that can be used as the control station for lighting, thereby freeing up more space in the room for scenic and prop storage.

Please note there is a hallway between the stage and the off-left storage room that serves as an emergency exit from the theatre, and must be kept clear and open at all times.

## Lexington Opera House

On rare occasions, the dimmer racks have been flown in the off-left wings of the stage, but only if the set design will allow space for them.

In addition, the dimmer bridge stage left extends out from the stage wall about 4 feet at a height of 23 feet. The theatre does not have any chain motor hoists available for this purpose. With advance notice, we can arrange for the necessary rigging equipment.

**Proscenium width and masking problems:** The proscenium wings at the Opera House can be swung open to create a much larger opening. However, masking is difficult when this is done. To compensate for this, we have permanently hung two steel pipes, one on each side of the proscenium, to which we attach a set of our house black legs. The legs hang in the same plane as the proscenium, and can be used to adjust the proscenium opening from 36' to a maximum of 42'. If lineset no. 3 is used for masking, it can be extended on either end by as much as three feet (it is the only pipe with enough offstage clearance to do this) so that masking goods can extend further offstage.

On all other pipes, short extensions can be added (18" or less) for masking goods as long as the pipe does not move during the show. If the show carries its own soft goods for masking, the house black velour legs can be hung as side maskers running up and down stage from the two gallery rails on each side of the stage. If side masking would interfere with set pieces moving on and off stage, a stagehand can breast them aside as needed. If necessary, additional hands can be added to the show call to accomplish this. For upstage masking, the show must accept the fact that the theatre has very little wing space. The house black soft goods, including a 20' x 50' blackout drop, can be used if additional masking is needed to conceal the upstage areas from view. Again, the availability of the house goods would be determined by whether the show has its own masking goods, or uses the house goods.

**Sightline problems caused by P.A. towers:** By swinging open the hard proscenium wings, a larger footprint area is created for setting P.A. stacks. However, the balcony boxes are only eight feet above the stage floor at this location on each side of the stage, so P.A. stacks higher than eight feet will obstruct the view from these seats. In some instances, the show's sound engineer has either left off the upper part of the stack, or placed the upper section beside the lower section. In addition, our center-hung cluster will adequately cover the upper levels of the auditorium, and the under balcony delay system provides fill for those patrons sitting under a balcony.

These solutions have proven themselves worthy on many occasions. However, new challenges arise every season and we are always eager to work with the touring show staff to find new solutions. If your show has particular needs or problems that should be addressed, please call the Technical Services department well in advance of your show dates. We will be glad to assist in making your visit to the Opera House a successful one.

# Lexington Opera House

## EXHIBIT 5

### Flame Retardant Requirements and Guidelines

Lessees of the Lexington Opera House agree to make all Production Pieces fire resistant pursuant to the National Fire Protection Association Code and any applicable local Fire Department Regulations.

The Opera House staff and the LFUCG Fire Prevention Bureau reserve the right to perform a Flame Test on any Production Piece to verify flame retardant properties. The Opera House and the LFUCG Fire Prevention Bureau can disallow any production piece that is either not flame retardant or contains material that could be considered unsafe. Please contact the Lexington Fire Prevention Bureau if you need further information or clarification. 859-231-5602 (phone) or 859-231-5606 (fax).

Vendors for Fire Retardant Supplies.

Production Advantage proadv.com 800-424-9991

Rose Brand rosebrand.com 800-223-1624

Lexington Fire Extinguisher 859-299-4686

By signing this document, the Lessee certifies that all Production Pieces used in their production will be chemically treated as to be fire resistant, prior to the load in or use day at the Lexington Opera House.

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Lessee/Client

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Date

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Opera House

# Lexington Opera House

## EXHIBIT 6

### Emergency and Immediate Care Information

Below you will find a list of health professionals in the Lexington area that you and your company may feel free to contact if needed during your engagement.

#### **Nearest Hospital**

Samaritan Hospital	310 South Limestone	859-226-7000
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#### **General Practitioner**

Dr. John Borders	2101 Nicholasville Rd. #106	859-278-5926
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#### **Orthopedist**

Dr. Lisa DeGnore	1780 Nicholasville Rd. #501	859-278-3481
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#### **Chiropractor**

Dr. Steve Smith	3198 Custer Drive	859-271-2248
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#### **Gynecologist**

Dr. Mary Findley	2101 Nicholasville Rd. #204	859-977-2273
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#### **Dentist**

Dr. Richard Reams	1517 Nicholasville Rd.	859-278-6825
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#### **Massage Therapist**

Chris Root	380 South Mill Street	859-231-1782
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#### **Physical Therapists**

Vickie Heierman	St. Joseph Rehab Services	859-313-1795
Gerald Burt	1 St. Joseph Dr.	

#### **Urgent Treatment Center**

	1498 Boardwalk	859-254-5520
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# Lexington Opera House

## EXHIBIT 8

### Contact List

#### Address for Opera House:

(Corner of Short Street and Broadway)  
401 West Short Street  
Lexington, KY 40507

#### Address for Performing Arts:

Lexington Center Corporation  
Performing Arts Dept.  
430 W. Vine Street  
Lexington, KY 40507  
Phone: (859) 233-4567  
Fax: (859) 253-2718

#### Performing Arts Department Contact List

Luanne A. Franklin  
Program Director  
(859) 233-4567 ext. 3286  
Mobile Phone: (859) 321-6677  
Email: lfranklin@lexingtoncenter.com

Sheila B. Kenny  
Marketing Director  
(859) 233-4567 ext. 3285  
Email: skenny@lexingtoncenter.com

Thomas W. Habermann  
Operations Manager  
(859) 233-4567 ext. 3289  
Email: thabermann@lexingtoncenter.com

Matthew R. Johnson  
Graphic Designer / Webmaster  
(859) 233-4567 ext. 3288  
Email: mjohnson@lexingtoncenter.com

# Lexington Opera House

## EXHIBIT 9

### Driving Directions to the Lexington Opera House

#### **From Bluegrass Airport (Lexington) To General Event Parking Area:**

When leaving the Airport parking area, turn left onto Man O' War Blvd. Turn right at the lights, onto Versailles Road. Follow Versailles Road into Downtown which will split into a one-way street called Maxwell Street. Take Maxwell Street for two blocks, turn left on Merino Street for one block. Turn left onto High Street, and an IMMEDIATE right onto Jefferson. The second lights are Short Street, turn right. The Opera House is three blocks away, to the left. There is a parking ramp across Broadway to the right.

#### **From Cincinnati, OH To General Event Parking Area:**

Take I-75 South to Exit 113 (Paris Exit). Turn right at the end of exit ramp onto Paris Road, which turns into Broadway. Follow Broadway in to Downtown, the Opera House is on the corner of Short and Broadway; turn left on Short to the parking ramp on the right.

#### **From Louisville, KY To General Event Parking Area:**

Follow I-64 East until it joins I-75 South. Take I-75 South to Exit 113 (Paris Exit). Turn right at the end of exit ramp onto Paris Road, which turns into Broadway. Follow Broadway in to Downtown, the Opera House is on the corner of Short and Broadway; turn left on Short to the parking ramp on the right.

#### **From Knoxville, TN To General Event Parking Area:**

Take I-75 North to Exit 104. Turn left at end of exit ramp onto Richmond Road. Follow Richmond Road into Downtown (Richmond Road will become Main Street). Turn right on Broadway. The Opera House is on the corner of Short and Broadway; turn right on Short to the parking ramp on the right.

#### **From Ashland, KY To General Event Parking Area:**

Follow I-64 West until it joins I-75 North. Take Exit 113 (Paris Exit). Turn left at the end of exit ramp onto Paris Road, which turns into Broadway. Follow Broadway in to Downtown, the Opera House is on the corner of Short and Broadway; turn left on Short to the parking ramp on the right.

#### **From Nashville, TN To General Event Parking Area:**

Take Bluegrass Parkway until it ends at Versailles Road. Turn right at end of Parkway onto Versailles Road heading East into Lexington. Follow Versailles Road into Downtown which will split into a one-way street called Maxwell Street. Take Maxwell Street for two blocks, turn left on Merino Street for one block. Turn left onto High Street, and an IMMEDIATE right onto Jefferson. The second lights are Short Street, turn right. The Opera House is three blocks away, to the left. There is a parking ramp across Broadway to the right.

#### **Semis cannot take Broadway from New Circle Road/Highway due to low railroad bridge.**

Trucks should exit I-75/I-64 at #115/Newtown Pike. Follow Newtown Pike south into downtown Lexington. Turn left onto Main Street, left onto Jefferson Street, right onto Short Street to Broadway. Theatre is on the left, at corner of Short Street & Broadway.

# Lexington Opera House

## LEXINGTON CENTER / USERS / TENANTS

1. Holidays are defined as follows: New Year's Eve, New Year's Day, Martin Luther King Day, National Memorial Day, July 4th, Labor Day, Thanksgiving Day, Christmas Eve, and Christmas Day.  
All holidays shall be on the day nationally observed.
2. Calls are defined as follows:
  - A. All calls may start on the hour or half-hour at the discretion of the Steward.
  - B. With the exception of performance calls and car-loading, personnel on any call will receive a minimum compensation equal to four hours at the prevailing rate(s).
  - C. All personnel working a performance and who also work the load-in or load out will be paid by the hour for same as long as such work is contiguous to the performance call, EXCEPT in Rupp Arena for public ticketed events. In which case all "Stagehands" working the performance call will receive a minimum four hour call for the load-out, unless the work involves only the removal of spotlights, single microphones, or disconnecting power.
  - D. At the discretion of the Steward on call, on all shows except yellow card shows, if, during the move-in of the show, only light focusing or moving the opening act in place on the stage is required, the crew may be cut back to not less than six people plus the Steward on call. On yellow card show move-ins, the crew may be cut by departments when that department is finished with their work. At no time shall a crew cut be made if the Steward deems it necessary to maintain the full crew for the remaining show set-up or tear-down, or to maintain safe working conditions.
  - E. At all times, fractions of an hour shall constitute one hour.
  - F. Carryover of unused time from one call to another is not permitted.
  - G. All personnel called to tear out a show will receive a minimum four hour call.
3. Rehearsals shall be paid at the prevailing hourly rates.
4. Performance calls shall be four consecutive hours or less in duration beginning at half-hour from advertised performance starting time. Compensation for performance call overtime shall commence at the beginning of the fifth hour and will be paid by the hour at the prevailing hourly rate for the time the work is performed.
5. When more than two performances of the same engagement are scheduled in one day, all performances in excess of two shall be compensated for at the Sunday rate.
6. When working more than one performance call per day of the same engagement, there shall be a minimum of one hour and fifteen minutes break scheduled from the conclusion of the first performance and the start of the next performance. If unable to provide a break of such duration, a hot meal shall be provided or compensation of one hour at the double time rate shall be paid. However, in the event that the duration of multiple performances does not exceed five hours from the start of the first call to the conclusion of the call, no meal need be provided or compensation paid for the period between performances.
7. All spotlight operators shall be afforded a ten minute break prior to commencing the move-out call. The ten minute break shall start with the completion of responsibilities required of the spotlight operator.
8. At the completion of any two hour work period, a ten minute break shall be permitted for all personnel on call.
9. A one hour meal break shall be provided on any call of more than four hours in duration and said meal break shall commence no later than the completion of the fifth hour after the call begins, or after the last meal break ends, nor shall it commence prior to the completion of the third hour subsequent to the call or the end of a prior meal break, or after the last meal period ends. If unable to provide a one hour meal period on any call other than a performance call, a one-half hour snack period shall be provided with no loss of time on the payroll. If unable to provide a one hour meal break or a one-half hour snack break, beginning with the sixth hour after the call begins or after the last meal break ends, all personnel will be paid two times the prevailing rate for each hour or fraction thereof worked until a one hour meal break is provided or a meal is provided. On a move-in or move-out call, when the Stagehands are provided a meal, all Carloaders on call waiting to load or unload trucks shall also have a meal provided.
10. Video Technicians are defined as those professionals engaged in television broadcast or similar work. It is not intended to mean Audio Visual personnel. Video Technicians, when called, will receive a minimum compensation equal to 5 hours at the prevailing video rate.