



The Pikes Peak Center for the Performing Arts

History and Management

The Pikes Peak Center was built by the citizens of El Paso County in 1982 to serve as a regional entertainment, cultural, educational, and assembly center for the benefit of the citizens of El Paso County and the Pikes Peak Region. Since its opening in 1982, the Pikes Peak Center has achieved international acclaim for its design and acoustical qualities. Artists and critics alike have been lavish in their praise of the center. The Broadmoor World Arena is a nonprofit charitable organization which began managing and operating the Pikes Peak Center in September of 2004.

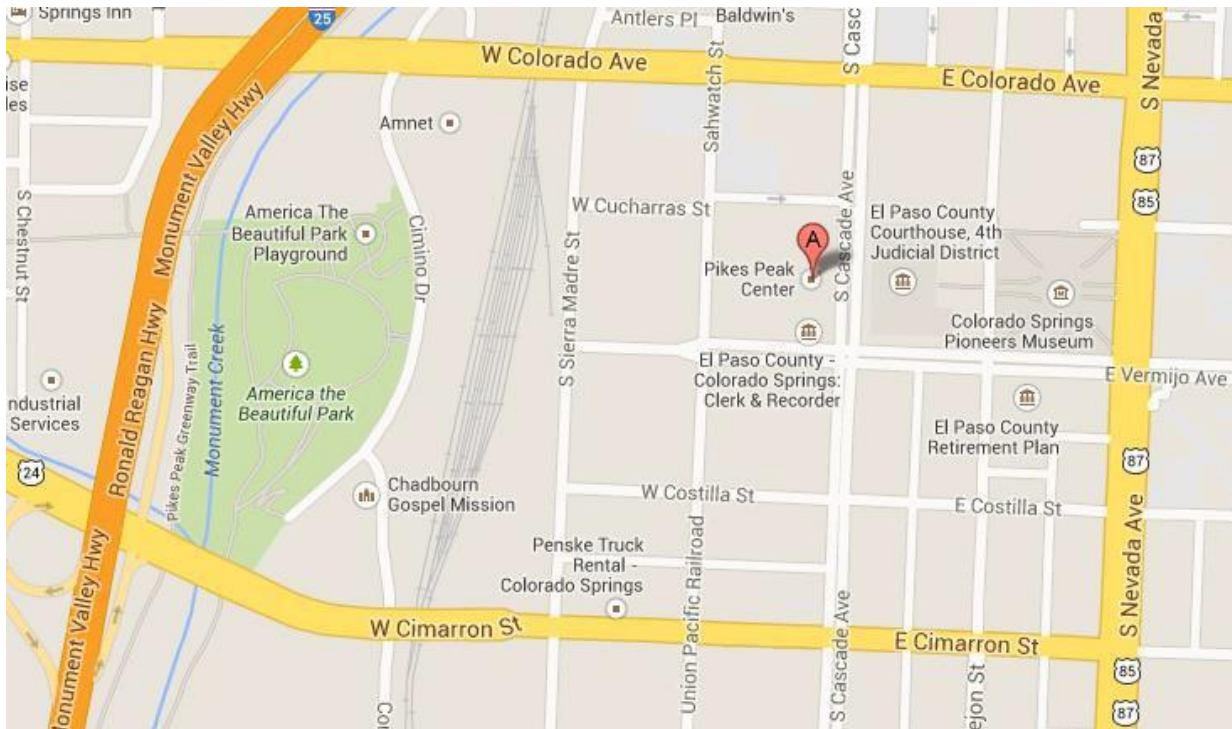
Location:

190 South Cascade Avenue 80903

Phone: 719-477-2100

Fax: 719-477-2199

Website: broadmoorworldarena.com



Box Office:



Tickets to PPC events are available through the PPC Box Office and the Broadmoor World Arena Box Office. The PPC Box Office & Broadmoor World Arena Box Office hours are Monday – Friday 10:00am – 6:00pm and Saturdays as the event schedule dictates. The Box Office remains opened until intermission on event days unless directed otherwise. Box Office hours may be subject to seasonal changes. Tickets are always available online at www.pikespeakcenter.com.

Box Office Rates and Regulations

- A. The use of PPC Box Office and registered outlets is required, unless noted otherwise in lease for all ticketed events in order to provide accurate control of receipts and maximum service to patrons.
- B. A facility fee will be included in the price of each ticket. This fee covers the costs associated with maintenance and upkeep of the facility.
- C. House receives complimentary tickets equal to 1% of the manifested capacity for each performance. In a reserved house, management shall determine the location of its complimentary tickets.
- D. Colorado sales tax is 8.25%. There is no seat tax.

PPC shall order, audit, and determine outlets for all tickets sold for events. Management shall have complete custody and control of all monies received from the sale of tickets, for the purpose of application toward payment of any balance for rent or expenses otherwise due. All money received from ticket sales shall be held in trust by PPC until settlement. At no time will tickets be placed on sale unless a contract is signed and record of deposit is on file.

Settlement

PPC requires a Box Office statement and settlement of all monies owed upon closing the Box Office for the final performance or as designated in the lease.

Marketing Services:

PPC is available to assist the promoter with the numerous details involved to successfully market the event, PPC can provide information for the production and placement of print and electronic advertising. For a negotiated commission, PPC can also assist with promotions, public relations, and publicity needed to ensure ticket sales.

Advertising – Mandatory Use of Logos

When placing advertising for events at the Arena, the tenant is required to use the Arena's logo in horizontal format. The Arena will provide camera ready artwork.

Merchandise:

Merchandise will be inventoried in and out and sold by The Pikes Peak Center. Net sales shall be gross receipts less associated expenses, including security, staffing, taxes, credit card fees, and merchandise percentage.

The PPC will collect sales tax, current sales tax rate is 8.25%

Guest Parking:

The Pikes Peak Center does not own or manage any parking other than 2 loading dock spaces are for production load in and load out. There are multiple parking options available for both guests and clients:

El Paso County Parking Garage: Paid parking is available in the secured, covered El Paso County parking garage located on the south side of the Pikes Peak Center at Sahwatch St and Vermijo. The garage opens 1 hour prior to performance doors and closes 2 hours after the conclusion of the performance. Handicapped parking spaces are available on each level of the parking garage. There are approximately 225 parking spaces available to the public.

Metered Parking: Meters are active Monday thru Saturday 8am-6pm. Metered Parking surrounds the Pikes Peak Center on Cascade Ave. Sahwatch St. Colorado, and Vermijo.

Free Street parking: Free, on-street parking is available on Sahwatch St, S Sierra Madre St, and Cucharras St. This parking is quickly filled on Weekdays but empties out by 4pm.

Production Parking:

The Pikes Peak Center has 2 Loading Dock Parking Spaces on the West side of the building on the corner of Sahwatch St. and West Cucharras St. All other parking is public on-street parking both metered and free. There are metered spaces directly outside of the backstage door. Meters cannot be pre-paid or "hooded". Meters must be paid Monday thru Saturday 8am-6pm. Shore power is available for a fee and can be placed at the street end of the dock for use by busses parked on the street. Extra bus or truck parking spaces are available about 1 block from the Pikes Peak Center.

Load In:

The Stage entrance is located on the west side (Mountain Side) of the Pikes Peak Center at the corner of Sahwatch St. and W. Cucharras St.

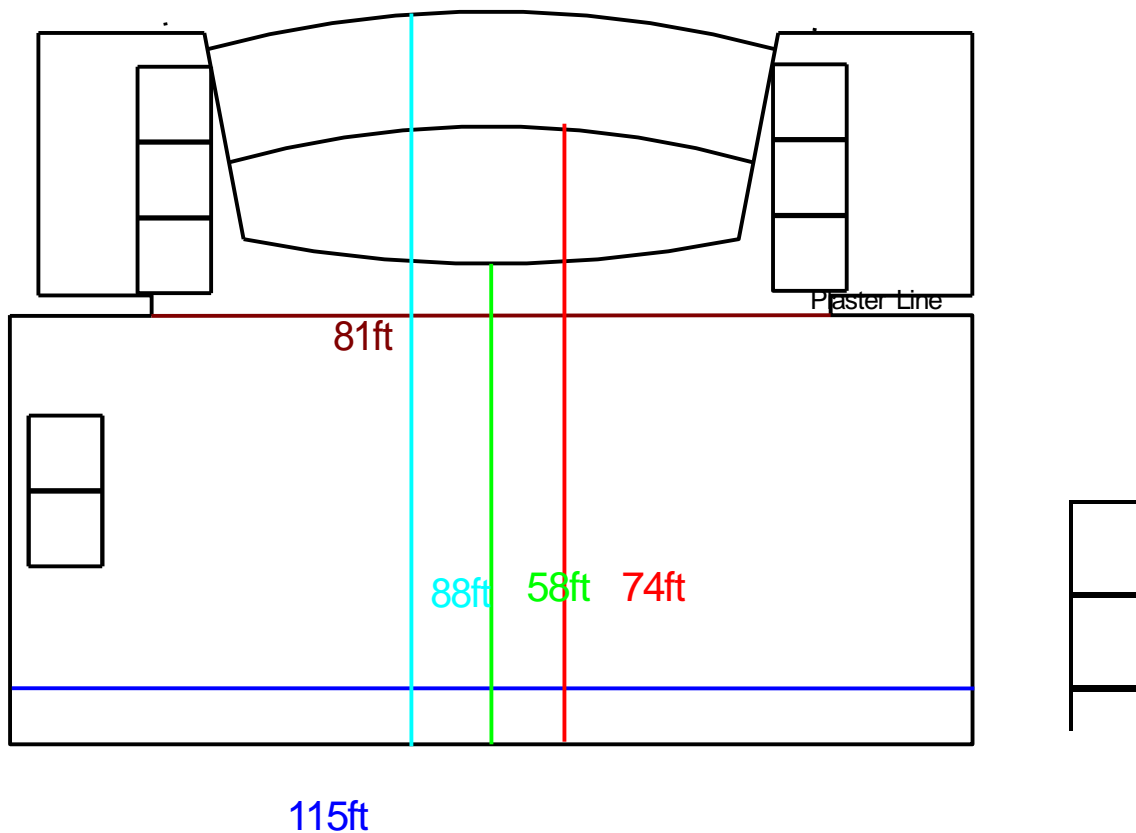
There are 2 loading docks at the Pikes Peak Center. The Docks are at a fixed height of 48" with edge of dock levelers.

There is a 20' level push from the Dock to the Pikes Peak Center Main Stage and a 50' level push to Studio Bee.

Dressing Rooms:

Six star dressing rooms are located outside of the up-stage wall of the main stage. Each dressing room is equipped with a make-up station, toilet, sink, and shower. The basement level has two chorus dressing rooms (A=2,000 sq ft with 24 Makeup stations)(B=1,800 sq ft with 31 Makeup Stations). Each chorus room is equipped with make-up stations, sinks, showers, and toilets. A 490 sq. ft. common space is located on the lower level adjacent to the chorus dressing rooms.

The El Pomar Great Hall Stage:



UP STAGE TOWERS

The stage floor is maple over plywood, over two layers of sleepers, over neoprene blocks. The floor is painted black and has excellent resiliency for ballet and other dance events. Prior approval must be given before lagging or screwing into the floor. The maximum allowable load on the floor is 160 lbs/sq. ft.

Upstage Towers/Wall to the Plaster Line = 52 ft.

To Down Stage Edge = 58 ft.

To Down Stage Edge of 1st Lift = 74 ft.

To Down Stage Edge of 2nd lift = 88 ft.

Stage Left to Stage Right = 115 ft.

Live Load = 160 lbs/sq ft.

Proscenium:

81ft Wide x 40'High. Distance from Proscenium to the Down Stage Edge 6ft.

Orchestra Lift:

The Pikes Peak Center features a full size orchestra pit with complete access to the backstage area. It consists of two sections 64'W x 12'D that can be raised to the stage floor, house floor, and pit floor. These lifts can be lowered to the pit level and used as an orchestra pit, loaded with seating and raised to the house floor, or raised to stage level to extend the down stage edge.

Towers:

The Pikes Peak Center has mobile towers built for extra seating and to be used as a concert shell. These towers are moved using an air caster system. There are 6 throat towers, 3 on Stage Left and 3 on Stage Right. There are on stage towers, 2 towers stored on the Stage Left wall and 3 on the Stage Right Wall. 5 more towers are stored along the Up Stage wall.

The Throat towers can move off stage into their storage position. In this position seating cannot be accessed. Normally these towers are in their seating position whether they are being seated or not. These towers are sometimes blocked by the proscenium or PA.

The On Stage Towers typically stay in their storage position along the upstage and stage left and right walls. They are used by orchestras and choirs as a concert shell using a curved upstage configuration. These towers can be used for upstage seating only if set in a straight line.



Fly Rail System:

The Pikes Peak Center has a single purchase Flyrail system. The fly rail and Load rail are located on a Stage Right Loft.

The capacity of each arbor is 1,500 lbs.

The full arbor capacity is 40,000 lbs

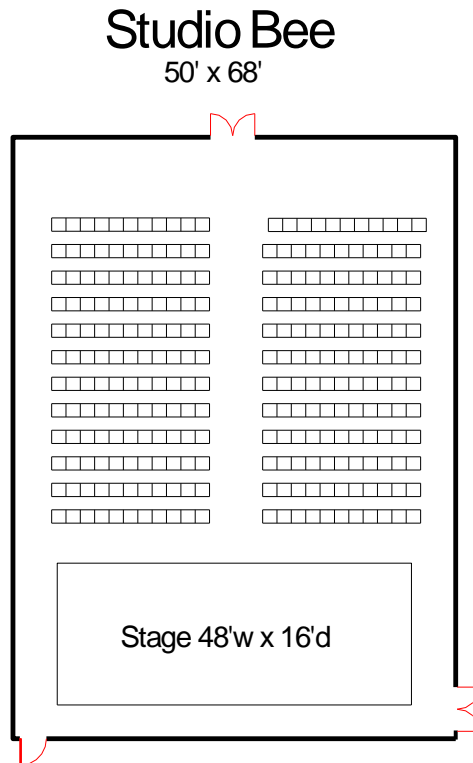
Pikes Peak Center Lineset Schedule

<u>What's On</u>	<u>What's Gonna Be On</u>	<u>Weight</u>	<u>From Plaster</u>	<u>Length</u>	<u>Lineset</u>
House Curtain			1'	80'	House Curtain
Black Border			1'7"	80'	Black Border
Black Legs			2'	80'	Black Legs
Electric 1			2'7"	65'	Electric 1
Electric 1A			3'9"	65'	Electric 1A
#1			4'3"	65'	#1
#2			5'2"	65'	#2
#3			5'8"	65'	#3
Concert Ceiling #1			6'7"	90'	Concert Ceiling #1
#4			7'8"	65'	#4
#5			8'4"	65'	#5
#6			9'2"	65'	#6
#7			10'	65'	#7
#8			11'2"	65'	#8
#9			12'2"	65'	#9
#10			12'11"	65'	#10
#11			13'10"	65'	#11
#12			15'	65'	#12
#13			16'2 1/2"	65'	#13
#14			17'2"	65'	#14
#15			18'2"	65'	#15
Concert Ceiling #2			19'5"	90'	Concert Ceiling #2
#16			20'7"	65'	#16
#17			21'8"	65'	#17
#18			22'6"	65'	#18
#19			23'4"	65'	#19
#20			24'5"	65'	#20
#21			25'2"	65'	#21
#22			26'2"	65'	#22
#23			27'3"	65'	#23
#24			28'1"	65'	#24
#25			28'10"	65'	#25
#26			29'8"	65'	#26
#27			30'4"	65'	#27
Concert Ceiling #3			31'7"	90'	Concert Ceiling #3
#28			32'11"	65'	#28
#29			34'1"	65'	#29
#30			35'3"	65'	#30
#31			36'2"	65'	#31
#32			37'1"	65'	#32
#33			37'11"	65'	#33
#34			38'10"	65'	#34
#35			39'8"	65'	#35
#36			40'8"	65'	#36
#37			41'8"	65'	#37
#38			42'7"	65'	#38
Concert Ceiling #4			43'9"	90'	Concert Ceiling #4
#39			44'11"	65'	#39
#40			46'7"	65'	#40
#41			49'5"	65'	#41

Studio Bee Black Box Theater:

This 50'x68' space is surrounded by black velour drapes and features a moveable lighting grid. Studio Bee has a full theatrical lighting and sound system and it is a perfect setting for meetings, receptions, and intimate drama, music, and dance performances. Studio Bee features a beautiful, refinished wooden floor and a separate entrance, lobby, and restroom area from the Great Hall. A soundproof design permits Studio Bee activities to be held simultaneously with events in the Great Hall.

Capacity is around 264 depending on the configuration.



Lighting:

The control board is an ETC ION Dimmer per circuit configuration with 345 @ 2.4kw, 30 @ 6.0kw. non- dims available: 6 @ 2.4kw and 6 @ 6.0kw. All patching is DMX through the lighting control board.

PIKES PEAK CENTER

Great Hall Lighting Inventory

Amount	Fixture	Wattage	Bulb	Barrel	Location
230	Par Can TOTAL	-	-	-	Light Shop
Par Cans Typically Prepped:					
60	Par 64	1k	medium	-	Light Shop
60	Par 64	1k	Wide	-	Light Shop
60	Par 64	1k	Narrow	-	Light Shop
20	Par 64	1k	Very Narrow	-	Light Shop
20	Altman Spectra Cyc 200		L.E.D.		Light Shop
14	Colortran Cyc Strips	3 lamps/1kw			Light Shop
6	Altman Ground Row	12 lamp/500w	R.G.B lenses		Light Shop
27	Source Four Par	750w	various		Light Shop
51	Source Four Ellipsoidal	750w			Light Shop
66	Source Four Ellipsoidal	575w			Light Shop
43	Source Four Ellipsoidal			5 deg	Light Shop
90	Source Four Ellipsoidal			10 deg	Light Shop
32	Source Four Ellipsoidal			19 deg	Light Shop
29	Source Four Ellipsoidal			26 deg	Light Shop
41	Source Four Ellipsoidal			36 deg	Light Shop
14	Source Four Ellipsoidal			50 deg	Light Shop
6	Source Four Ellipsoidal			15-30 deg Zoom	1st Beam
4	Source Four Ellipsoidal	750w		10 deg	1st Beam
12	Source Four Ellipsoidal	750w		5 or 10 deg	2nd Beam
24	Source Four Ellipsoidal	750w		10 deg	3rd Beam
8	Source Four Ellipsoidal	750w		5 deg	3rd Beam

Studio Bee Lighting Inventory

Amount	Fixture	Wattage	Bulb	Barrel	Location
12	Source Four Ellipsoidal	750w		26, 2-50	Studio Bee Truss
4	Source Four JR Zoom			25-50 deg	Studio Bee Truss

12	Par Can				Studio Bee Truss

Lighting Fixture Parts Storage (HVAC)

Amount	Fixture	Wattage	Bulb	Barrel	Location
20	Source Four Ellipsoidal			5 deg	Storage
73	Source Four Ellipsoidal			10 deg	Storage
69	Par 56? (Short Barrel)				Storage
71	Par 64				Storage
57	Leko Lite				Storage
36	Fresnel				Storage
39	Source Four Ellipsoidal	575			Storage-NO BACKS
48	Source Four Ellipsoidal	575			Storage-WITH BACKS
8	Par Can	250			Storage
8	Par Can				Storage-EMPTY CANS
Small Storage					
8	Leko Lite	200			Small Storage
41	Parnel				Small Storage
10	Fresnel				Small Storage
10	Source Four Ellipsoidal	575			Small Storage - With Back

Spotlights:

The Pikes Peak Center is equipped with two Strong Xenon Super Troupers located in a booth at the rear of the balcony. The throw is 150' to the front edge of the stage. We are able to outsource two additional spot lights if necessary.

Event Power:

The company switch is located stage left. Available power consists of four company switches. Each switch is 3 phase, 4 wire, 120/128v 60hz, 400 amps/phase. Connection is with lugs. The house transfer panel, located adjacent to the company switch, permits control of 108 FOH circuits by road boards

In House Sound System:

Equipment:

These are the major equipment items of the Pikes Peak Center Great Hall sound systems.

Drive Systems:

Front-Of-House (FOH) Mixing System, with Optional Loge Position:

The FOH main mixing system can be used in either the center of the house orchestra level position, or in the alternate Loge position located in the house-right loge location. All required connections are accessible at either location.

- 1 Apple iPad Pro, 12.9"
- 1 Dell Optiplex7440 PC for system control & monitoring
- 1 Klark Teknik DN9650 network bridge
- 1 Klark Teknik KT-Dante64 Dante network module
- 1 Midas Pro X-CC-TP 56X16 I/O digital mixing console
- 1 Tascam CD500? 1RU CD player

Control Room mixing system:

- 1 OFE Allen&Heath GL-4000-24 analog mixing console
- 1 Dell Optiplex 7440 PC for system control & monitoring
- 1 OFE Electro-Voice push-to-talk paging microphone
- 1 pair JBL LSR4328P 2-way, bi-amped, 8" studio monitors
- 1 Oppo BDP-105D Hi-Def CD/DVD/Blu-Ray player

Stage monitor mixing system:

- 4 Clair Brothers WEDGE-PL left-side, passive, 2-way floor monitors
- 4 Clair Brothers WEDGE PR right-side, passive, 2-way floor monitors
- 1 Midas Pro 2-CC-PP 56X16 I/O digital mixing console

Lobby/House Inputs mixing system:

- 1 BSS London 326/806 DSP system

Back-stage paging system:

- 1 OFE push-to-talk paging mic
- 1 BSS London 326/806 DSP system

Amplification Systems:

Main Stereo, thrust stage, and delayed rear-balcony amplification system:

- 16 Crown I-Tech 4X3500HD 4-ch. network amplifiers
- 2 Crown I-Tech 5000HD 2-ch. network amplifiers

Tower, front-fill, and back-stage paging amplification system:

- 1 Crown DCi-2 | 600N 2-ch. network amplifier
- 1 Crown I-Tech 5000HD 2-ch. network amplifier
- 1 OFE Crown XTi 1002 2-ch. amplifier

Distributed lobby/house amplification system:

- 2 Crown DCi-600 2-ch. power amplifiers
- 1 Crown DCi-8200 8-ch. power amplifier

Stage floor-monitor amplification system:

Speaker Systems:

Main stereo proscenium speaker system:

- 20 VTX-V20 10" 3-way passive tri-amped line-array cabinets
- 12 VTX-S25 dual-15" passive cardioid subwoofer cabinets

Thrust-stage mono symphony accompaniment speaker system:

2 JBL AM7315-64 15" 3-way passive tri-amped (rotated) front audience coverage cabinets
2 JBL AM7212-64 12" 2-way passive full-range, side coverage cabinets
2 JBL AM7212-95 12" 2-way passive full-range, rear symphony monitor coverage cabinets
1 JBL ASB7128 dual 18" passive subwoofer cabinet

Portable front-fill speaker system:

6 JBL AC26 6" 2-way passive full-range cabinets

Tower-seating ceiling speaker system:

18 JBL Control 226B/T 6.5" passive co-axial, high-power ceiling speakers

Delayed rear-balcony speaker system:

3 JBL AM5212-00 12" 2-way passive full-range cabinets

Distributed lobby/house speaker system:

1 lot OSE JBL ceiling and Control series passive cabinets

Stage floor-monitors speaker system:

4 Clair Brothers WEDGE-PL 12" 2-way passive left-hand floor monitor
4 Clair Brothers WEDGE-PR 12" 2-way passive right-hand floor monitor
1 JBL AM5212-00 12" 2-way passive full-range drum-monitor cabinet
1 JBL VTX F18S 18" passive subwoofer drum monitor cabinet

Back-stage-paging system:

1 JBL 25AV 2-way 5-1/4" 70-volt cabinet
1 lot OSE 70-volt speakers

Stereo mixing-location monitor-speaker pair:

1 pair JBL LSR 308 2-way 8" powered studio monitor cabinets

Microphone Compliment:

4 AKG C430 miniature condenser overhead/cymbal microphones
3 Audio Technica ATM 25 dynamic cardioid tom-tom drum microphones
2 Audio Technica U857Q gooseneck microphones
1 Audix D6 dynamic cardioid kick-drum microphone
2 Audix D2 dynamic hyper-cardioid rack-tom microphones
1 Audix D4 dynamic hyper-cardioid floor-tom microphone
1 Audix i5 dynamic cardioid snare-drum microphone
2 Audix ADX51 miniature condenser overhead cymbal microphones
4 Audix OM7 dynamic hyper-cardioid vocal microphones
1 pair Audix SCX25A large-diaphragm cardioid condenser piano microphone system
2 Beyer Dynamic TG V90R ribbon vocal microphones
4 Countryman H6 headset microphones (for Shure wireless belt packs)
2 Crown PZM 6LPB boundary condenser microphones
2 Crown PZM 160 boundary condenser microphones
4 EV RE20 dynamic instrument microphones
2 Shure Beta 52 dynamic kick-drum microphones
8 Shure KSM9 super/cardioid condenser vocal microphone modules (for Shure wireless system)
2 Shure KSM9 super/cardioid condenser vocal microphones
2 Shure KSM32 side-address large-diaphragm condenser instrument microphones
4 Shure MX185 lapel condenser microphones (for Shure wireless belt packs)
5 Shure SM57 dynamic cardioid instrument microphones
9 Shure SM58 dynamic cardioid vocal microphones
4 Shure SM81 cardioid pencil condenser instrument microphones
2 Shure SM91 half-cardioid condenser boundary microphones

2 TOA AM-1 8-cardioid-condenser element, real-time steerable array microphone system

COMMUNICATIONS SYSTEM

The Pikes Peak Center is equipped with a Clear-Com communications system which allows paging, headset, and intercommunication to 27 stations located throughout the stage and auditorium. An audio monitor system originates sound from the stage and distributes it to the dressing rooms, backstage, lobby and control rooms.

Sound System Overview:

The sound system for the Great Hall of Pikes Peak Center consists of the following subsystems:

Drive Systems:

- 1) Front-Of-House (FOH) main mixing system, with optional Loge position
- 2) Control room mixing system
- 3) Stage monitor mixing system
- 4) Lobby/House-inputs mixing system
- 5) Back-stage paging system

Amplification Systems:

- 1) Main Stereo, thrust stage, and delayed rear-balcony amplification system
- 2) Tower, front-fill, and back-stage paging amplification system
- 3) Distributed lobby/house amplification system
- 4) Stage floor-monitor amplification system

Speaker Systems:

- 1) Main stereo proscenium speaker system
- 2) Thrust-stage mono symphony accompaniment speaker system
- 3) Portable front-fill speaker system
- 4) Tower-seating ceiling speaker system
- 5) Delayed rear-balcony speaker system
- 6) Distributed lobby/house speaker system
- 7) Stage floor-monitors speaker system
- 8) Back-stage-paging system
- 9) Stereo mixing-location monitor-speaker pair

Proscenium Sound System Configuration:

The standard configuration for the sound system is the Proscenium Configuration. It can employ all the speaker, drive, and amplification systems listed above with the exception of the thrust-stage mono symphony accompaniment speaker system.

Program Types:

This configuration is intended for the following program types:

- 1) High volume performances
- 2) Performances that can be positioned on the stage below and behind the proscenium
- 3) Performances that require most live sources to be reinforced with microphones

Proscenium Configuration Volume Limits:

The sound volume limit using the Proscenium Configuration is the OSHA standard for 2-hour exposure limit of 100 dBA, slow response, measured at the FOH mix position.

In the case of heavy rap/hiphop, or EDM (Electronic Dance Music), the client may want to supplement the Proscenium Configuration subwoofers with additional stage-stacked 18" subwoofer cabinets. The Pikes Peak Center does have (4) dual 18" subwoofer cabinets used primarily for Studio Bee that may be employed for these types of shows.

Visiting Performers will have access to overall graphic and/or parametric output equalization, as well as source

EQ, compression, and limiting for the overall sound program, main, and monitor speaker systems. These parameters are accessible on the FOH digital mixing console, and the floor-monitor digital mixing console.

Crossovers, HPF/LPF, and driver alignment for the mains and monitor speaker systems, EQ, delay, and synchronized levels for speaker subsystems are not accessible to the guest audio technician. These speaker systems sound great right from the start and have been carefully aligned in time and level to the main speakers. Please take the time to critically listen to the system as is before requesting control over parameters that cannot be improved.

Proscenium Configuration Control Access:

Pikes Peak Center's Great Hall sound system has (2) system-control-access points. They are all-in-one touch-screen PCs with a mouse and keyboard each, and are located at the audio control room, and the FOH digital mixing console in either the FOH or Loge positions. These control points provide the following primary functions:

- 1) Switching between the Proscenium and Thrust-stage configurations
- 2) Switching between L+R- or Aux-fed subwoofers
- 3) Muting and unmuting various speaker subsystems
- 4) Routing and level control of walk-in music sources
- 5) Making lobby/house pages via the paging microphone in the control room
- 6) Routing and un-routing the program feed into the back-stage paging system
- 7) Monitoring the health of the entire Great Hall sound system

Proscenium Configuration Back-Stage Paging:

Back-stage paging is simply done from the push-to-talk microphone at the stage manager's panel located on stage right, on the backside of the proscenium. The control access system routes and un-routes the program to the back-stage speakers, mixed with the back-stage pages.

Thrust-Stage Sound System Configuration:

The alternate configuration for the sound system is the Thrust-Stage Configuration. It can employ all the speaker, drive, and amplification systems listed above with the exception of the Main stereo proscenium speaker system.

This configuration is intended for the following program types:

- 1) Acoustic performances with no microphone-reinforced sources
- 2) Performances that can be positioned on the thrust stage in front of the proscenium
- 3) Primarily acoustic performances with minimally amplified accompanying sources

Thrust-Stage Configuration Acoustics and Volume:

The Thrust-Stage Configuration is intended for performances that take advantage of the acoustics in the Great Hall, as designed by Russell Johnson of Artec Consultants, Inc.

([https://en.wikipedia.org/wiki/Russell_Johnson_\(acoustician\)](https://en.wikipedia.org/wiki/Russell_Johnson_(acoustician))). In order to take advantage of the hall's acoustics, the primary program sources cannot be amplified using microphones. This amplification puts the majority of the sound of any source into the thrust-stage speaker system, thus altering the acoustic signature of those sources. Symphony orchestras will not be reinforced using microphones and speakers when using the thrust-stage configuration. Therefore, the maximum level of the unamplified symphony in the acoustic space is the program volume limit.

Accompanying sources, such as an announcer, pop vocalist, choirs, electric guitar, bass, keyboard, or drum kit can be amplified using microphones and direct inputs mixed into the thrust-stage speaker system located directly over the orchestra's thrust-stage. However, great care must be taken to ensure that the volume level of these amplified sources do not overwhelm the level of the orchestra or choir. Their amplified levels must be blended with the primary acoustic program source.

The maximum volume of the thrust-stage configuration will vary with each program, but will be in the range of 85-to-90 dBZ (flat) crescendos. Amplified accompanying sources should not be more than 5-to-10 dB louder in order to blend properly (95-to-100 dBZ).

Thrust-Sage Configuration Audio Parameter Access:
See the section *Proscenium Configuration Audio Parameter Access:* above.

Thrust-Sage Configuration Control Access:
See the section *Proscenium Configuration Control Access:* above.

Thrust-Stage Configuration Back-Stage Paging:
See the section *Proscenium Configuration Back-Stage Paging:* above.

Soft Goods:

Main Curtain

Located directly upstage of the proscenium, its operation is either motorized fly (50' per minute) or hand drawn from stage right. The main curtain is sage green in color and 86'W x 43'H

Masking

8 sets of black velour legs (8'-9WX52'H)

5 black velour borders (65'WX12'H)

2 sets of black velour stage drapes (each panel is 28'-6WX43'H, 4 panels total)

Cyclorama/Scrim

1 Natural white Cyclorama (65'WX52'H)

1 Natural White Scrim (65'WX30H)

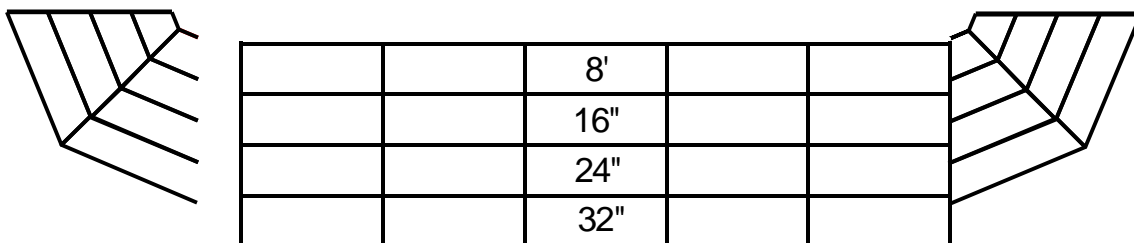
1 Black Scrim (65'WX30H)

Risers:

Wenger Trouper Seated Chorale Risers:

Textured hard Black Surface: 3'x8' decks

Maximum Capacity Arrangement: 116 seats (Does not include space on ground in front of the riser)



Sico Risers:

Rust Red Carpeted: 6'x8' decks

11 dual height 24"/32"

11 dual height 16"/24"

10 single height 8"

Marley Dance Floor:

7 rolls

Dimensions: 5'3" x 65' each roll

Color: Brown on one side and Gray on the other

Composition: Vinyl

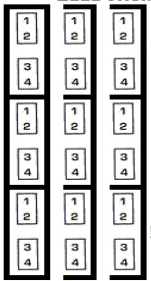
Weight: 130 lbs each roll

El Pomar Great Hall Capacities:



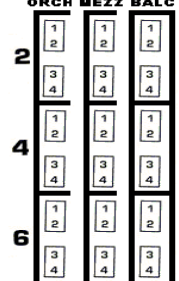
TOWERS

12 12 12
BALC MEZZ ORCH



TOWERS

12 12 12
ORCH MEZZ BALC



STAGE

West Lift

90

East Lift

124

762

SOUND CONTROL

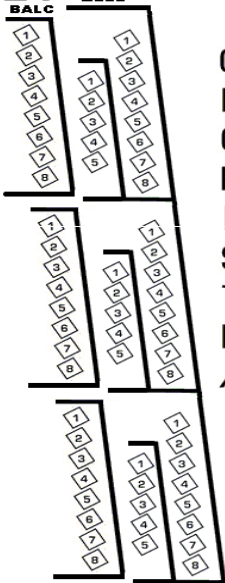
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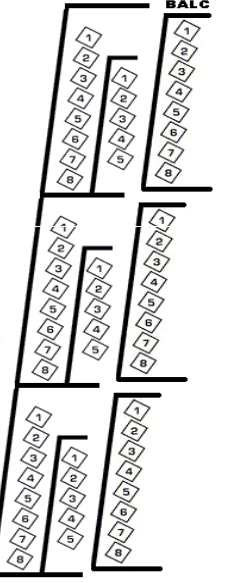
BOXES

24 BALC 39 MEZZ



BOXES

39 MEZZ 24 BALC



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MEZZ
BALC

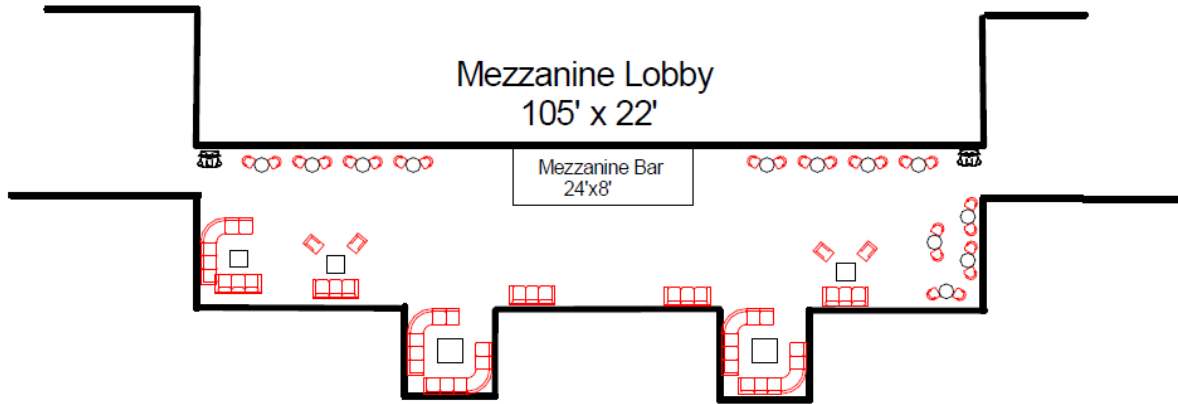
MEZZ
BALC

BALC
MEZZ

BALC
MEZZ



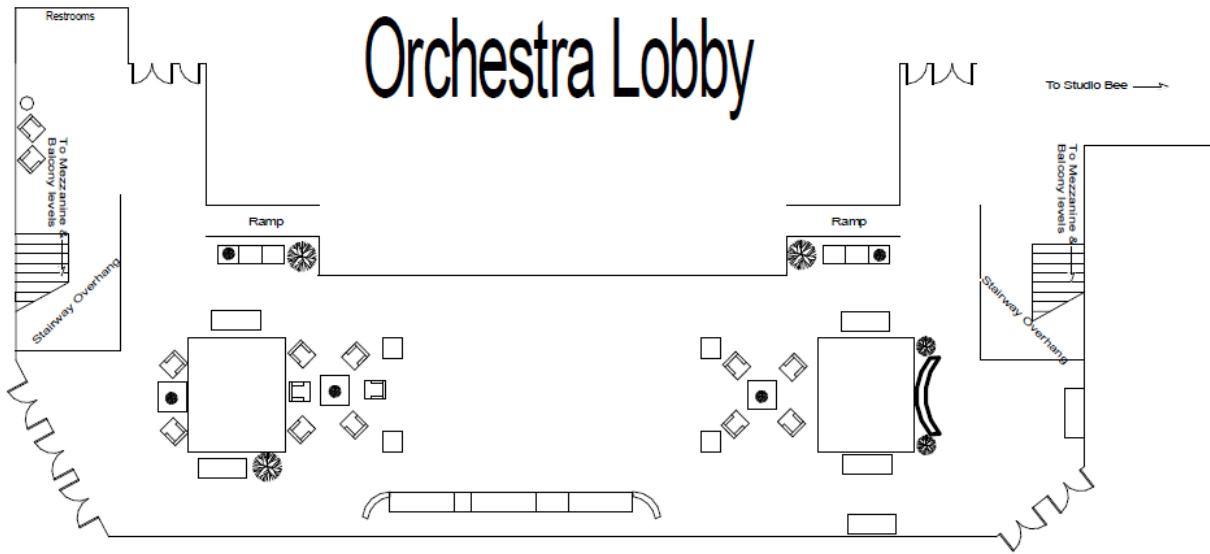
Mezzanine Lobby



Standard Furniture Layouts:

Orchestra Lobby

Pikes Peak Center Orchestra Lobby



ANB Bank room

ANB BANK Room

Capacity: 72 ppl
57' x 31'

