



LINCOLN THEATRE



TECHNOLOGY PACKET

CAPA TICKET OFFICE

614-469-0939

M-F 10am-3pm (In Person)
M-F 9am-5pm (Phone)

BUSINESS OFFICE

614-719-6746

LINCOLN BOX OFFICE:

614-384-5639

*Box office open two hours
before each showtime.*

ADDRESS

769 E. LONG ST.
COLUMBUS, OH 43203

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INTRODUCTION

Welcome to our Theater Tech Packet! This comprehensive document serves as a vital resource for all members of our esteemed theater production team. Whether you're a lighting designer, sound engineer, set builder, stage manager, or any other role involved in the technical aspects of production, this packet will provide you with essential information and guidelines to ensure a successful and smooth-running show.

Within this packet, you will find detailed instructions, technical specifications, safety protocols, and important schedules. It is crucial that everyone involved in the production familiarizes themselves with the contents of this document and adheres to the guidelines outlined herein. By doing so, we will create a cohesive and efficient working environment that showcases the best of our collective talent and expertise.

Our primary objective is to deliver an exceptional theatrical experience to our audiences while maintaining the highest standards of professionalism, safety, and artistic integrity. This packet serves as a blueprint for achieving this goal. It covers various technical areas, such as lighting, sound, set construction, props, costumes, and stage management, providing you with specific details and requirements for each discipline.

Additionally, you will find information regarding load-in and load-out procedures, rehearsal schedules, technical rehearsals, show cues, and emergency protocols. This packet will act as a central point of reference for all aspects of our production, ensuring that everyone is on the same page and working towards a unified vision.

Throughout the production process, communication and collaboration will be essential. Please feel free to reach out to the production team, department heads, or any other relevant personnel if you have questions, concerns, or require clarification. We are here to support and guide you in your respective roles.

SUZAN BRADFORD

Executive Director

614-719-6746

Sbradford@lincolntheatrecolumbus.com

KEVIN SEALS

Facilities Manager

614-719-6750

Kseals@lincolntheatrecolumbus.com

JOB CLARKSON

Technical Director

614-719-6748

Jclarkson@lincolntheatrecolumbus.com

GAMAL BROWN

Associate Director

614-719-6602

Gbrown@lincolntheatrecolumbus.com

QUIANNA SIMPSON

Program Manager

614-719-6696

qsimpson@lincolntheatrecolumbus.com



“THE LINCOLN IS MORE THEN A THEATRE. IT’S A PLACE WHERE DREAMS SOAR”

FACILITY FEE

To maintain, preserve, and enhance the beauty and working condition of the theatre, a \$2.00 per ticket “Restoration Charge” is added to the base ticket price of each event at the Lincoln.

CBUSArts TICKETING

A regional ticketing system servicing the Lincoln Theatre & owned and operated by the Columbus Association for the Performing Arts (CAPA), a non-profit performing arts organization.

HOLDS

Holds may be placed and held for up to two weeks. After that time, your hold will be released if you have not communicated with CAPA in writing. If you do not check in, your date may be released.

THE MISSION

The mission of the Lincoln Theatre Association is to serve as the steward of the historic landmark theatre, as an incubator for talented, emerging artists in our community, as a presenter of the highest quality artists from around the world, and as a creative partner that is an economic catalyst for the revitalization of the King-Lincoln District and downtown Columbus.

Originally named the Ogden Theatre and Ballroom, it officially opened on Thanksgiving Day 1928. From the 1930s – 1960s, the King-Lincoln District became one of the most popular venues in the country for live jazz. Saved by completion of mandatory repairs in 1992, the Lincoln was officially added to the National Register of Historic Places. The Lincoln Theatre reopened in May 2009 as Columbus’ only urban performing arts and education center.



PARKING INFORMATION



WEST LOT

There is free parking connected to the theatre directly west of the building.

NORTH LOT

There is free parking across the street in the North parking lot. This lot is shared with several local businesses.

EAST LOT

We share parking with Broad Street Presbyterian church on the east side of the building.

LOADING DOCK

Loading dock located on west side of building. Loading dock door is 12' high and 7'7" wide. Dock height is 39".

**All Parking Is Temporary



STAGE SPECIFICATIONS

- Proscenium Height – 3 levels - 15', 17'6", 20' -Proscenium Width – 38'8"
 - Plaster Line to back wall – 18'2"
 - Front of stage to back wall – 38'9"
 - Orchestra pit to back wall – 33'2"
 - Orchestra pit depth at center – 5'7"
- Stage Left wing space (from proscenium to side wall) – 23' 9"
- Stage Right wing space(from proscenium to side wall) – 10'5" and 7'8"
 - Stage Height from audience - 3'8"
 - Grid Height – 46'3"
 - Stage left Fly rail - 13'2" CLEARANCE
 - Stage left and right Alcove height 6'2"
- Loading dock door – 7'- 7" Wide by 12' High
- Door to stage – 8'10" Wide By 13'10' High
- Front of stage to FOH - 50'3"



ORCHESTRA PIT

- Orchestra pit at Center to back wall - 18'3"
 - Orchestra pit at widest point - 31'
 - Height - 7'4"
 - Height at opening - 8'8"
- The Orchestra pit is held up by 4 sections of scaffolding. It can be at stage level or at pit level.

DANCE FLOOR / STAGING

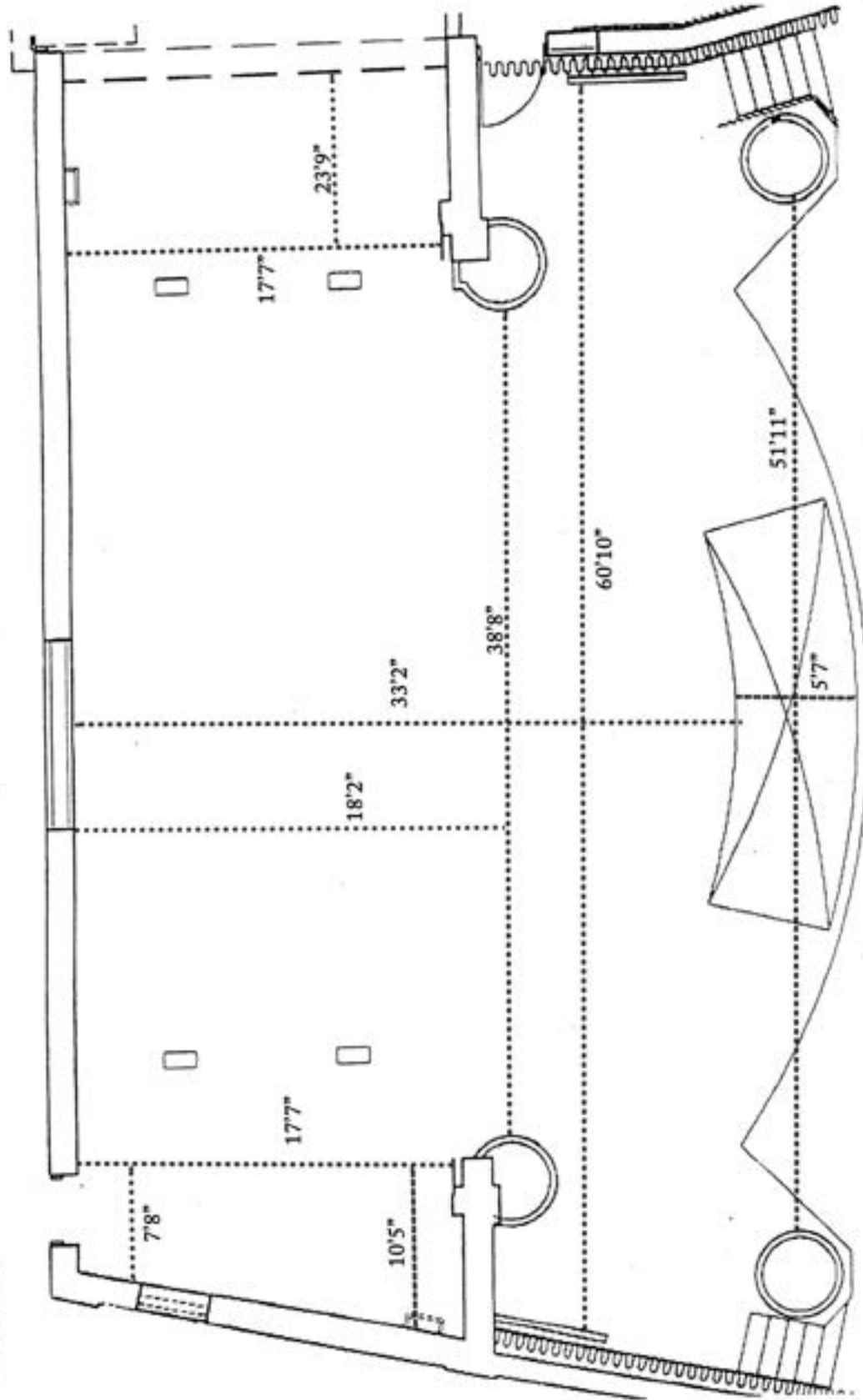
- Black Marley is available for rent. Covers whole stage area.
- We have 8 4x8ft Versatile Risers with legs from 8-32 inches.





Lincoln Theatre Stage Dimensions

769 E. Long Street in Columbus, Ohio



Proscenium Arch 3 levels: 15', 17'6", 20'
Stage Left Flyrail: 13'2" clearance

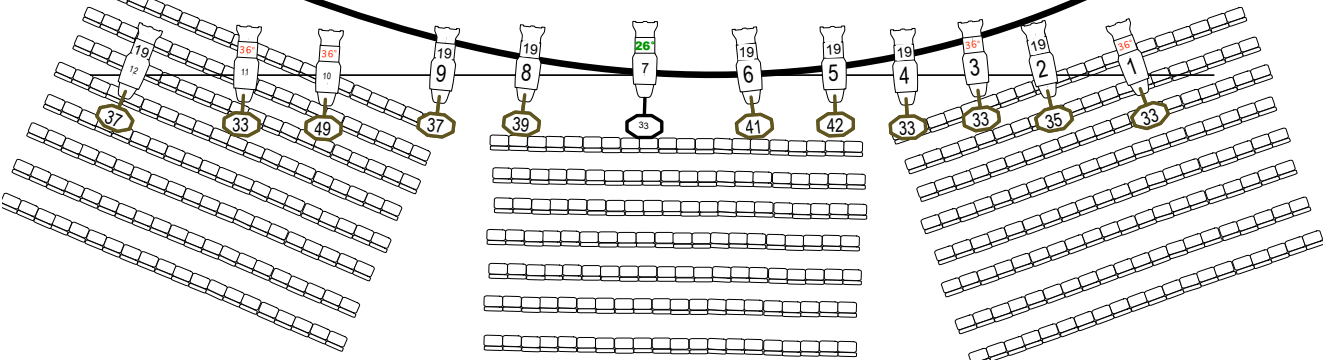
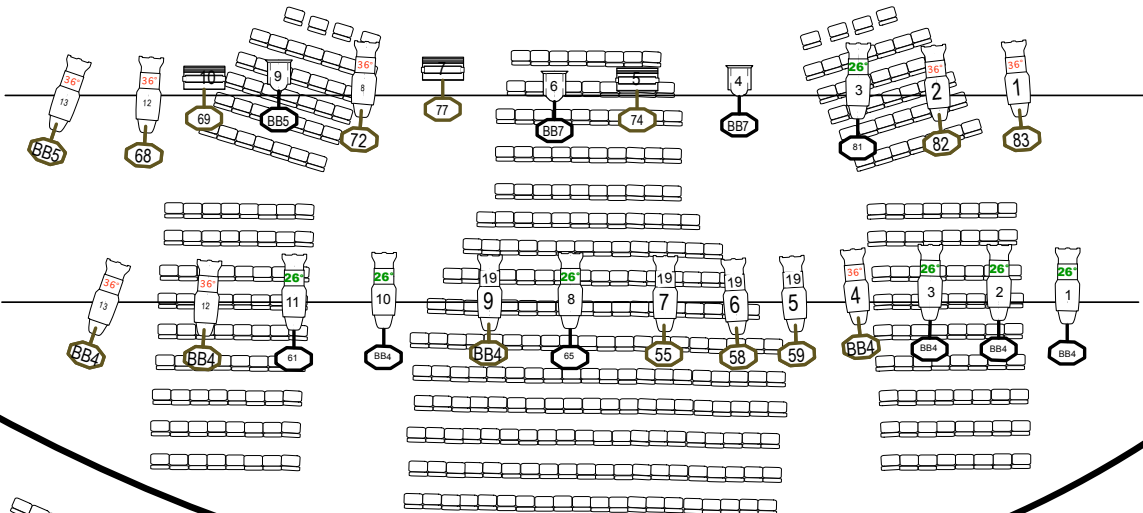
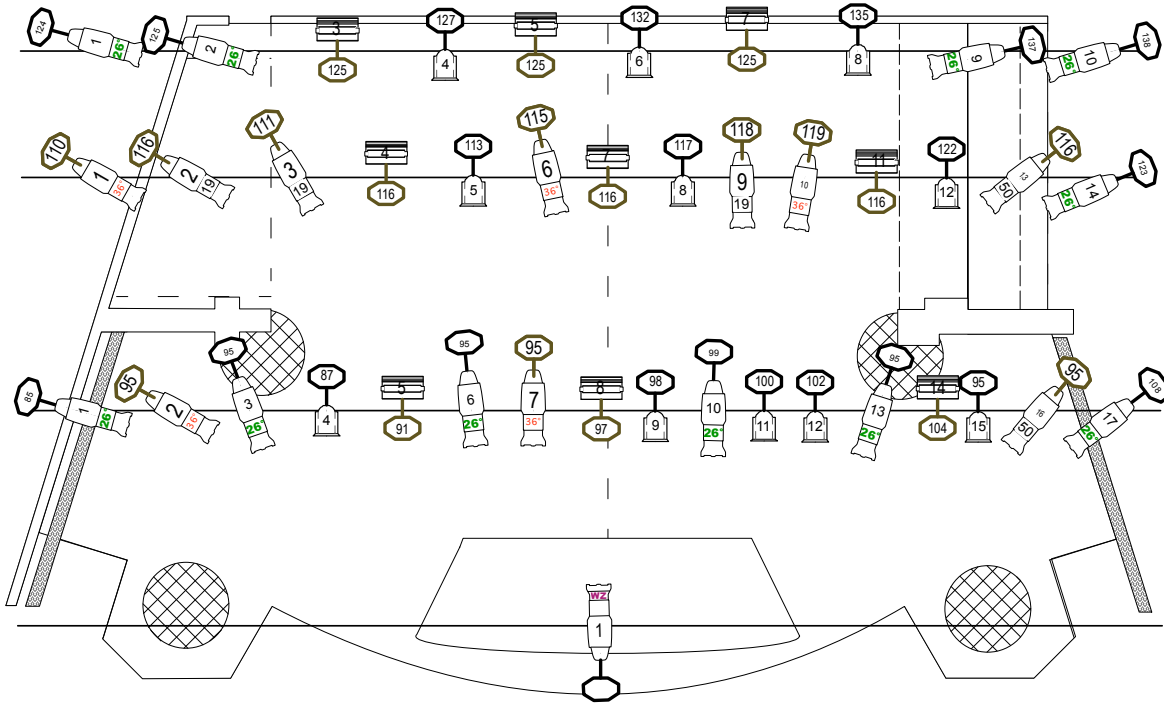
We have a double purchase system that is operated from above the stage left area. The system is manually operated. Capacity of each line set is 1200lbs.

* Indicates non-moveable line set

- EQUIPMENT SCHEDULE -			
	ITEM	DISTANCE FROM PROSCENIUM	NOTES
FC	FIRE CURTAIN	0'-3"	PIPE BATTEN 22'-0" Lg. DRAPERY: 22'-0" H x 44'-0" W
1	VALANCE	1'-0"	PIPE BATTEN 47'-0" Lg. DRAPERY: 6'-0" H x 47'-0" W
2	MAIN CURTAIN	1'-6"	PIPE BATTEN: 48'-6" Lg. - No. 60 TRACK 25'-9" Lg. DRAPERY IN TWO (2) SECTIONS: EACH 20'-6" H x 25'-9" W
PS	PICTURE SCREEN REAR PROJECTION	2'-0"	PIPE BATTEN x 48'-6" Lg. SCREEN SIZE TO BE DETERMINED
3	No. 1 ELECTRIC	3'-0"	DOUBLE PIPE BATTEN x 48'-6" Lg.
4	SCENERY BATTEN	4'-6"	PIPE BATTEN x 48'-6" Lg.
5	NO. 1 LEG	5'-0"	PIPE BATTEN x 48'-6" Lg. - No. 62 TRACK 10'-0" Lg. DRAPERY: 20'-6" H x 10'-0" W
6	SCENERY BATTEN	6'-0"	PIPE BATTEN x 48'-6" Lg.
7	SCENERY BATTEN	7'-0"	PIPE BATTEN x 48'-6" Lg.
8	SCRIM	8'-0"	PIPE BATTEN x 48'-6" Lg. DRAPERY: 20'-6" H x 48'-0" W
9	SCENERY BATTEN	8'-6"	PIPE BATTEN x 48'-6" Lg.
10	SCENERY BATTEN	10'-0"	PIPE BATTEN x 48'-6" Lg.
11	No. 1 BORDER	11'-6"	PIPE BATTEN 48'-6" Lg. DRAPERY: 4'-0" H x 48'-6" W
12	MID-STAGE	12'-6"	PIPE BATTEN: 48'-6" Lg. - No. 60 TRACK 25'-9" Lg. DRAPERY IN TWO (2) SECTIONS: EACH 20'-6" H x 25'-9" W
13	No. 2 ELECTRIC	13'-6"	DOUBLE PIPE BATTEN x 48'-6" Lg.
14	SCENERY BATTEN	14'-6"	PIPE BATTEN x 48'-6" Lg.
15	No. 2 BORDER	15'-0"	PIPE BATTEN 48'-6" Lg. DRAPERY: 4'-0" H x 48'-6" W
16	NO. 2 LEG	16'-0"	PIPE BATTEN x 48'-6" Lg. - No. 62 TRACK 10'-0" Lg. DRAPERY: 20'-6" H x 10'-0" W
17	No. 3 ELECTRIC	10'-0"	DOUBLE PIPE BATTEN x 48'-6" Lg.
18	SCENERY BATTEN	11'-6"	PIPE BATTEN x 48'-6" Lg.
19	SCENERY BATTEN	12'-6"	PIPE BATTEN x 48'-6" Lg.
20	SCENERY BATTEN	13'-6"	PIPE BATTEN x 48'-6" Lg.
21	REAR TRAVELER	14'-6"	PIPE BATTEN: 48'-6" Lg. - No. 60 TRACK 25'-9" Lg. DRAPERY IN TWO (2) SECTIONS: EACH 20'-6" H x 25'-9" W
22	SCENERY BATTEN	15'-0"	PIPE BATTEN x 48'-6" Lg.
23	CYCLORAMA	16'-0"	PIPE BATTEN x 48'-6" Lg. DRAPERY: 20'-6" H x 48'-0" W



LINCOLN THEATRE



VECTORWORKS EDUCATIONAL VERSION



LINCOLN THEATRE

TECHNOLOGY

AMPS

- (2) D&B 30 D amp
- (1) D&B DS 10 Dante bridge
- (1) D&B D20 amp

FRONT OF HOUSE

CONSOLE

- Yamaha CL5
- Rio 3224 D-2
- Rio 1608 D-2
- Waves Sound grid combo/server -
Running DANTE from RIOs to
FOH and to Amps

PROJECTION

- (1) Panasonic PT-RZ120LB Laser
- (1) Short Throw Lens
- (1) 20x12ft Rear projection surface

SPEAKERS

- (4) D&B Vi7p - 2 per side-Left and
Right (2) D&B Vi10p - Center
- (4) D&B VG-Sub - 2 per side
- (4) D&B 5s - Front Fills
- (2) D&B E12 - Front Warmer

BACK OF HOUSE

MONITOR CONSOLE

- (1) Yamaha M7CL

MONITORS

- (8) RCF TT+ TT45-CXA
- 2- JBL Monitors
- 2- QSC Monitors

INTERCOM

- (8) Comm head sets
- (6) Clear-comm belt packs
- 4) Stomp boxes

**THE SPACE IS SET UP FOR REAR PROJECTION WITH A 15FT
THROW DISTANCE
SECONDARY REAR PROJECTION SET UP WITH A 16X9FT SCREEN
ON LINE SET 7**





LINCOLN THEATRE

ELECTRICAL

- (2) 60amp Company Switch 3 Phase, 5 wire (only use 1 at a time)
- (6) Standard Edison Audio Only Circuits
- (3) Standard Edison Circuits

OFFSTAGE POWER

- (1) 200amp Company Switch 3 Phase, 5 wire
- (1) 100amp Company Switch 3 Phase, 5 wire

DIMMERS

- (240) ETC Sensor+ Dimmer channels at 2.4kW per dimmer
- (2) SR48+ Dimmer rack model, (1) SR24+ Dimmer rack model
- (17) Dimmers are used for house/work lights
- (8) Dimmers are used for hot power to electricians, twist lock connectors

DIMMER/RELAY CONTROL

Control protocol is available on Streaming ACN (sACN) compliant Ethernet, available at all areas of stage and control positions. Standard 5-pin DMX control connection is available via ETC Net3 2-port Portable Network Nodes.

HOUSE LIGHTS

Control is available through touch screen preset panels, or via DMX Universe 1. An installed touch panel is available stage Left, FOH mix position. Touch panel has presets for House Full, Half, and Off, as well as individual zone controls for Work and Running Lights.

CONSOLE

ETC Ion, with fader wing (mounted left of main controller), Dual LCD monitors, mouse and keyboard. Console is connected via sACN network and has two DMX 5-pin out ports available. Console is configured on a mobile workstation, and may be placed at any FOH or stage position that has available network input.



INVENTORY

SOUND

7- Shure SM58
1- Shure Beta 58
4- Shure SM57
1- Shure Beta 57
3- Shure Beta 98
1- Shure VP88
4- Shure KSM 137
6- Audio Technica 3000
1- Audio Technica 5100
3- Audio Technica AT8538
2- Audio Technica 4041
2- Sennheiser e604
1- Sennheiser e902
4- Sennheiser MD 421
1- Sennheiser m68
1- (pair) AK6 Cloos/Ch8
2- Shure Mic sm81-2c
2- Sennheiser 421-11
1- (pair) Audio Technica AT4041
2- AKG 646B
4- N-D468
2- Sennheiser e604
8- Shure Sm58
4- Sm57
1- Sennheiser e902
1- Audix D6
2- DPA
4- Beta 98A
2- Lavs
3- Beta 98 Amp
1- AE 5100
5- AT 3000
1- Heil
1- Shure UP88
1- (pair) KSM 137
4- Beta 87c
1- EV RE20
2- EU RE320
4- EV n/d 468
2- EV RE 320
1- EV RE 20
4- Crown PCC 160
1- Audix D6
4- Audix Choir Mic
1- Beyer Dynamic M69 T8
1- Podium Mic Equation G.20 10- Goosenecks
4- Shure 185 Lav

NETWORK

1- Unifi UDM Pro SE Console
(Primary)
1- Unifi CloudKey Pro (Off-Site
Backup)
1- Unifi Switch 24 Pro POE
1- Unifi Swtich 24 POE
1- Unifi Swtich Lite 16 POE
1- Unifi Nano AP
10- Unifi G3 Instant Cameras

SOUND

4- Shure UR1 Beltpacks
4- Shure UR2 Handheld
2- Shure Paddles ua870ustv
2- Shure Omniwhips 1/4 freq.
2- Shure ULX P4 Beltpack
2- Shure ULX P4 Handheld
2- Shure ULX P4 Receiver
4- Shure Wireless ur4d+receiver
4- Whirlwind IMP2

11- Red XLR (20')
10- Blue XLR (30')
5- Green XLR (10')
2- White XLR (50')
20- Yellow XLR (25')

3- Radial JDI Passive
2- Pro Co CB-1
10- DI Box
1- PCDI

13- Tall Mic Stands
6- Kick Stands
5- Small Music Stands

LIGHTING

1- ETC Ion Classic Console
1- ETC Net3 Hanging Gateway 37- ETC
Source 4 Body
16- ETC Source 4 Jr. Zoom
20- ETC Source 4 LED S2
19- ETC Source 4 par 12- Altman LED Par
4- Altman LED Cyc
13- ETC 19Deg Lens
10- ETC 26Deg Lens
10- ETC 36Deg Lens
2- ETC 50Deg Lens
8- Chauvet Freedom Par 8- Elation LED Pars

VIDEO

2- Macbook Pro w/Qlab4
1- Blackmagic ATEM TV HD switcher
1- Blackmagic Ultrastudio Capture Card
1- Blackmagic HyperDeck Mini SD Card
Recorder
6- Blackmagic IP Video
10- Blackmagic SDI to HDMI
2- Blackmagic HDMI to SDI
2- Blackmagic SDI Distro
6- Decimator MD-HX
2- 65" Rolling Displays
1- Static Shot Marshall Camera
1- Panasonic PT-RZ120LB Laser
Projector
1- Panasonic 5.5 Lumen Projector
1- 20'x12' RP Screen
1- 16'x9' RP Screen



HOSPITALITY

DRESSING ROOMS

- We have 2 star dressing rooms located backstage on stage level. These include a large mirror with surrounding lighting, restroom and shower. Can fit 2-3 people comfortably.
- 2 large choral style dressing rooms with surrounding mirrors are located in the basement below the stage. Can fit 12-15 people comfortably.
- Extra dressing room would be the lounge space next to the pit area. -Restrooms are across the hall.
- Costume racks are available in each dressing room.

GREEN ROOM

- Green room located across hall from Stage left area. Equipped with refrigerator and small sink.

LAUNDRY

- 1 Laundry room with washer and dryer. Located in basement down the hall from dressing rooms.
 - Iron and ironing board are available
 - 2 Steamers
- Bath towels and hand towels are available

SOUND CHECK

To ensure that your event runs smoothly and meets your sound requirements, we have prepared a sound check letter outlining the necessary steps and information for your sound check process.

Communication: Please provide us with your contact information, including a phone number and email address, so we can establish clear communication channels for any sound-related inquiries or coordination.

Technical Rider or Input List: We kindly request that you submit a detailed technical rider or input list at your earliest convenience. This document should include information about the number of performers, instruments, vocals, any specific sound effects, and any playback tracks you plan to use during your performance. This will assist our sound engineer in preparing for the sound check and ensuring that we meet your audio requirements.

Equipment Coordination: If you have specific sound equipment needs, please inform us in advance. We will do our best to accommodate your requests, but please note that availability may be subject to prior bookings and our existing inventory. If you require any additional equipment beyond what we provide, kindly let us know, and we can discuss the possibility of arranging it for you.

Sound Check Schedule: We will work with you to schedule a dedicated sound check session prior to your event. This session is crucial for adjusting audio levels, equalization, and monitor mixes. It will help us ensure that all performers are audible and that the sound quality meets your expectations. Please let us know your preferred date and time for the sound check, and we will do our best to accommodate your schedule.

Collaboration and Feedback: Our sound engineer will be available during the sound check to collaborate with you and address any specific sound preferences or concerns you may have. We encourage open communication to ensure that we provide you with the best possible audio experience for your event. Feel free to provide feedback and guidance during the sound check session, and we will work together to achieve your desired sound.

We want your event at The Lincoln Theatre to be a resounding success, and we are committed to providing you with exceptional sound quality. If you have any questions or require further assistance, please do not hesitate to contact us. We are here to help and ensure that your sound needs are met to the best of our abilities.



LOAD IN PROCEDURE

To facilitate a smooth and efficient load-in process, we have prepared a set of load-in procedures for your convenience. Please review the following guidelines:

- 1. Schedule:** Please inform us of your desired load-in date and time in advance. We will coordinate with you to allocate an appropriate time slot for your load-in, taking into consideration other events, technical preparations, and any venue-specific restrictions. It is essential to adhere to the agreed-upon schedule to avoid delays and conflicts.
- 2. Communication:** Establish clear communication channels with our venue staff. Provide us with your contact information, including a phone number and email address, so we can easily reach you regarding load-in-related updates or changes. Similarly, please ensure that you have the contact information of our designated staff members overseeing the load-in process.
- 3. Equipment and Supplies:** Prior to load-in, make a detailed inventory of the equipment and supplies you will be bringing to the venue. Ensure that all items are labeled for identification purposes. If you require any assistance with equipment transportation or handling, please inform us in advance, and we will do our best to accommodate your needs.
- 4. Parking and Access:** Familiarize yourself with the venue's parking and access policies. Identify designated load-in areas and parking spaces for vehicles involved in the load-in process. Please make sure to communicate restrictions and instructions regarding parking, loading docks, & entrances to your team members and any external service providers.
- 5. Safety Precautions:** Safety is of utmost importance during the load-in process. Take necessary precautions to prevent injuries or damage to the venue property. Ensure that your team members are aware of safety protocols, including proper lifting techniques, the use of protective gear, and guidelines for handling heavy or delicate equipment. If you require assistance or additional safety measures, please inform us in advance.
- 6. Venue Access and Supervision:** Our venue staff will be available to provide access to the premises during the designated load-in time. Please coordinate with them upon arrival to ensure a smooth entry into the venue. We highly recommend having a designated team member present to supervise the load-in process and coordinate with our staff to address any questions or concerns that may arise.
- 7. Load-In Assistance:** Depending on the size and nature of your event, our venue staff may be available to provide assistance during the load-in process. If you require additional hands for load-in or assistance with specific tasks, kindly inform us in advance so that we can make the necessary arrangements. Please note that any additional assistance may be subject to availability and may incur extra charges.
- 8. Load-In Timeline:** To maintain a well-organized load-in process, establish a timeline that outlines the sequence of tasks and the estimated duration for each. Consider factors such as equipment setup, staging construction, sound and lighting installations, and any other technical requirements. Adhering to the timeline will help ensure that the load-in process stays on track and is completed within the allocated time frame.
- 9. Load-In Completion:** Once the load-in process is complete, conduct a final inspection to ensure that all equipment is properly set up, and the venue is left in a safe and organized state. Communicate any concerns or issues to our venue staff for prompt resolution.



LOAD OUT PROCEDURE

Load-Out Schedule: Please inform us of your desired load-out date and time well in advance. We will work with you to allocate an appropriate time slot, considering any scheduling constraints or other events taking place at the theatre. Timely communication is crucial to ensure a coordinated load-out process.

Communication: Maintain open lines of communication with our theatre staff. Share your contact information, including a phone number and email address, so we can easily reach you regarding load-out-related updates or changes. Likewise, ensure that you have the contact information of our designated staff members overseeing the load-out process.

Equipment and Supplies: Create a comprehensive inventory of the equipment, props, costumes, and any other materials that were utilized for your production. This includes any props, costumes, or equipment that does not belong to the theatre or is not part of the rented production. Make sure all items are properly labeled and accounted for during the load-out process. If you require assistance with transportation or packing, please inform us in advance so we can assist you accordingly.

Security and Safety: During the load-out process, prioritize safety and security. Follow all safety protocols, including proper lifting techniques and the use of protective gear. Be mindful of potential hazards, such as loose cables or heavy set pieces. If you encounter any safety concerns or require assistance, please inform our theatre staff promptly.

Venue Access and Supervision: Our theatre staff will be available to grant access to the venue during the designated load-out time. Coordinate with them upon arrival to ensure a seamless departure from the premises. It is advisable to have a designated team member present to supervise the load-out process and address any questions or concerns that may arise.

Load-Out Assistance: Depending on the size and complexity of your production, our theatre staff may be available to provide load-out assistance. If you require additional hands for load-out or assistance with specific tasks, kindly inform us in advance, and we will do our best to accommodate your needs. Any additional assistance may be subject to availability and may incur extra charges.

Load-Out Timeline: Develop a detailed timeline outlining the sequence of load-out tasks and the estimated duration for each. Consider factors such as dismantling sets, packing equipment, returning rented items, and any other logistical requirements. Adhering to the timeline will ensure an efficient load-out process.

Post-Load-Out Inspection: Once the load-out process is complete, conduct a final inspection of the theatre space to ensure that all equipment has been removed, and the premises are left in a clean and satisfactory condition. Report any damages or concerns to our theatre staff so that we can address them appropriately.



POLICIES

Access During Load In/Out

Must use loading dock access. There are no loading privileges at any other entrances unless otherwise stated in writing. See Map for Info.

Bring Your Own Carts

There is a limited supply of flatbed carts at the Lincoln Theatre. Kindly ensure to return the cart once you have finished using it. We recommend bringing your own cart to facilitate the load-in process efficiently.

Trucks with Trailers, Tractor Trailers and Container Trucks

Trucks, trailers, and containers are permitted to park at the loading dock exclusively for loading and unloading activities. However, they must be promptly relocated once they have been emptied. Continuous presence on the loading dock throughout the show is strictly prohibited. After unloading and before any equipment setup takes place, vehicles must be relocated.

Fire Safety and Decorations

All fire, safety and regulations must be strictly followed. No propane, acetylene, explosive materials or other flammable are allowed.

Drapery and booth decorations can not block or cover the Fire Extinguishers, AED boxes and the Fire Alarm Strobes.

- Pyrotechnics either indoor or outdoors are not permitted
- Water, chemical or dry ice fog/ haze are not permitted inside the theatre without prior written per- mission from the production manager. Request must be submitted 30 days prior to the first day of the Event. Fog/ haze machines will require a fire watch service. Please note this is not a complimentary service, charges will be discussed prior to the event.
- A Material Safety Data Sheet (MSDS) is required for any chemical unitized by Renters, General Contractor, Show Manager, Production or AV Company Security.

Property Responsibility

The Lincoln Theatre will not assume responsibility for any damage or loss of any property, merchandise or articles brought to the Event. Arrangements may be made through the facilities manager for Security of merchandise and/ or Audiovisual equipment.

Firearms

Firearms are explicitly forbidden on the premises of the Lincoln Theatre Association. If firearms are intended to be included in your event or security arrangements, kindly reach out promptly to our Associate Director, Gamal Brown. He will provide you with the necessary procedures and protocols. Your cooperation is appreciated.

Animals

With the exception of Guide or Service Animals, no other animals are permitted within the premises of the Lincoln Theatre. Animals intended for these purposes must receive prior approval from our management, and a valid permit must be obtained and reviewed by our staff before entry. The client will be solely responsible for addressing all sanitary requirements or needs associated with the animals.

