AT&T PERFORMING ARTS CENTER

Yours to Discover

Annette Strauss Square

Technical Specifications

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The information provided in this document is subject to change.

Updated 10/20/2026

General Information

THE AT&T PERFORMING ARTS CENTER

The AT&T Performing Arts Center is comprised of the Margot and Bill Winspear Opera House, the Dee and Charles Wyly Theatre, Annette Strauss Square and Elaine D. and Charles A. Sammons Park.

Annette Strauss Square

AT&T PERFORMING ARTS CENTER OPERATIONS DEPARTMENT

Information and scheduling for the following services and equipment are coordinated through the Center Operations Department:

- Technical and/or production requirements
- Facility information for production areas, stage equipment, parking regulations and permits
- Special equipment needs, availability and extra charges
- Scheduling information and requirements for Center technical department heads
- Other production-related activities, permits and requests

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TECHNICAL STAFF

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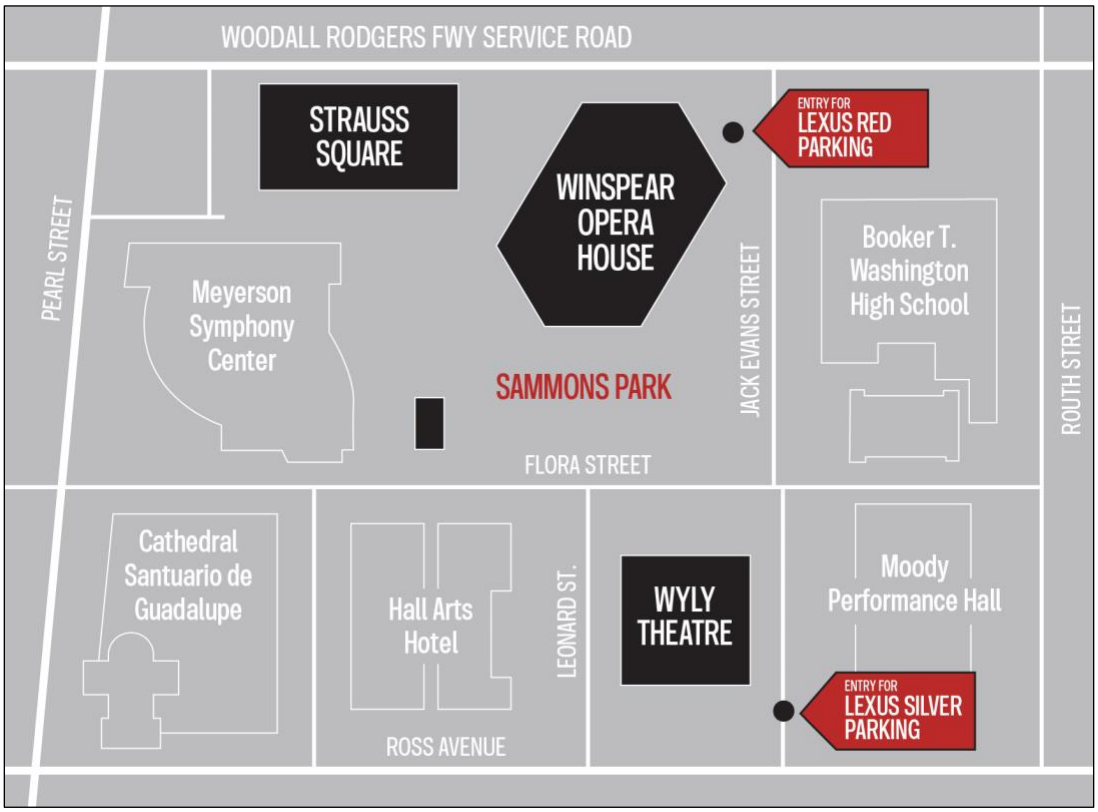
Audio Visual Manager – Jorge Amador	jorge.amador@attpac.org	(214) 978-3946
Lighting Manager – Armando Chavez	armando.chavez@attpac.org	(214) 978-3662
Carpentry & Rigging Manager	Joshua.helms@attpac.org	(214) 978-2821

ADDITIONAL CONTACTS

Senior Event Manager – Caroline Cooper	caroline.cooper@attpac.org	(214) 978-3687
Public Safety Manager – Ted Whitehead	ted.whitehead@attpac.org	(214) 978-3621
Patron Services Manager – Robert McDowell	robert.mcdowell@attpac.org	(214) 978-3637



PHYSICAL AND SHIPPING ADDRESSES

Physical Address
Annette Strauss Square
2389 Flora Street
Dallas, Texas 75201

The loading dock is located off of Woodall Rogers Service Road between Pearl Street and Jack Evans Street, immediately next to the Margot and Bill Winspear Opera House. There are two loading docks: one at 4'-0" high, which accommodates one semi-trailer at a less than three degree decline from street level, and one at 1'-8" high, which accommodates one small to mid-sized vehicle. Each dock door measures 10'-10" W x 11'-0" H. Day-of-show parking, other than to unload, is not guaranteed.

Shipping Address (all mail and deliveries)
Margot and Bill Winspear Opera House
2403 Flora Street
Dallas, Texas 75201

LONG TERM TRUCK PARKING

State of Texas and City of Dallas traffic regulations prohibit overnight curbside parking. Clients are responsible for coordinating long term parking options. May If a substantial wait time is expected, other staging areas may be necessary.

GENERAL LOADING DOCK AND PARKING INFORMATION

1. Any trucks parking in the dock that will be left overnight for one or more nights will make every best effort to park in bay three (or bay two if bay three is occupied). One truck bay is to be open at all times for deliveries.

2. Reasonable and easy access pathways through the dock area are to be maintained at all times.

3. Furniture dollies, hand trucks, flat bed carts and palette jacks that belong to the Center must be returned after use unless previously arranged with Center staff. Use is subject to availability.

4. Any major construction, staging, prep work, power requirements or running crew space required in the loading dock area must be coordinated with the Center two weeks before the event.

5. Any trash or construction debris in the loading dock and stage area is the responsibility of the client and should be removed daily - including sawdust, metal shavings, food and other trash.

6. The loading dock is a shared space where first in has priority. Work with others.

RULES AND REGULATIONS FOR PRODUCTION FACILITIES

These rules are provided for AT&T Performing Arts Center user groups that utilize any stage, backstage or related production areas. Additional Center policies and rules may be adopted and enforced as necessary without prior notice.

1. Decorations or signs will not be placed in any rooms, hallways, lobbies or theatres in the Center buildings without the permission of management. Expenses for any damages incurred by the violation of this rule will be paid by the party responsible for the damage.

2. No sign or decoration is allowed on the building exterior or sidewalk unless approved in advance by the Production Department or Event Services Department.

3. The Center will maintain its facilities for what it deems normal use. The lessee may be charged an additional cleaning fee for removal of decorations, excessive trash and debris, damage to or soiling of finishes, furnishings or equipment.

4. The presenter will not obstruct any portion of the entries, hallways, elevators, stairs or other egress paths from Center buildings including access to all building utilities.

5. The presenter will not permit smoking in any theatre or in control rooms at any time. Smoking on stage is only permitted as part of a performance, and only when management approval and a valid fire permit have been obtained in advance. Smoking is permitted in designated areas only.

6. Animals (other than service animals) will not be allowed in Center buildings for any reason other than for use in a production or related promotional event. This privilege must be secured through the Center Production Department prior to load-in. If animals are used as part of a production it is the presenters' responsibility for cleanup of all waste. A fee will be incurred if not adhered to.

7. If food and/or beverages will be provided for visiting company personnel, receptions or related events, these services must be provided by the Center caterer. Not applicable for backstage.

8. The AT&T Performing Arts Center reserves the right to determine the uniformed or non-uniformed security personnel requirements for each event. Loaded firearms are prohibited in Center buildings, with the exception of on-duty peace officers, Center security and 'stage use' weapons, which have appropriate safety features and prior approval by the Production Department.

9. The AT&T Performing Arts Center reserves the right to eject or cause to be ejected from the premises any person or persons violating the law or causing a disturbance that could result in a breach of the peace and/or damage to the venues of the Center. Neither the Center nor any of its employees shall be liable to the client for any damages that may be sustained by the client through the exercise of such rights by the Center.

10. Only doors equipped with a magnetic hold-open device may be propped open; all other doors must never be propped open.

11. The acquisition of access cards will not be granted without the user relinquishing state issued ID. Building master keys will not be given out to anyone without written notification from building management.

12. Contracting the building does not guarantee facility tours. All building tours must be arranged in advance by contacting Patron Services.

Policies and Procedures

PRODUCTION REQUIREMENTS AND GUIDELINES

1. It is the responsibility of the visiting company to determine and communicate to Center security the level of backstage access that will be permitted. The backstage area is naturally open in design and can only be secured with enough notice to arrange the appropriate equipment and personnel. The visiting company will provide credentials and/or complete lists of all persons to be allowed in the backstage area required. This list must be provided at the beginning of the load-in and is subject to approval by the Production Department. The Center reserves the right to restrict backstage access as needed. Credentials for the AT&T Performing Arts Center's employees working the event will be honored at all times. Under no circumstance will Center staff needing access to operations be denied.

2. Gate times should be coordinated in advance with the Production Department. This includes a gate closure time for load-in and strike. The gate typically opens one hour prior to the scheduled show time or as mutually agreed. All set-up and sound checks must be completed by this time. The Production Department will assist the visiting company in opening the house on time.

3. The Center house manager will verbally approve the start of a performance and the end of intermission.

4. Outdoor sound levels are strictly regulated and monitored per the development use agreement with the City of Dallas and with surrounding venues. This is not negotiable. Permitted decibel levels have been deemed adequate for a variety of types of events. Management reserves the right to determine the final maximum sound level for any event in Center venues. Current acceptable levels are 102dBA at the front of house mix position and 94dBA at the Morton Meyerson Symphony Center wall. A noise curfew is in effect all weekdays before 5:00 p.m. except by special permission. Curfews at all other times will be evaluated on an individual basis. All sound checks must be completed as the curfew dictates.

5. All preproduction coordination between the visiting company and the Center will be coordinated by the Operations Department. The presenter will make every effort to provide all paperwork regarding the technical needs of the event, a basic timeline and expectations of the house at least two weeks prior to the scheduled date.

6. The Center maintains security for all areas under its jurisdiction. No additional locks will be permitted on any door on the premises. It is recommended that valuables be collected by the visiting company's stage manager prior to the performance and kept until the performance is completed. The Center assumes no responsibility for valuables or personal property left in dressing rooms. Lockers are available on level two of the Margot and Bill Winspear Opera House.

Roaming security maintains the premises 24 hours a day. If the production schedule of the visiting company requires that equipment or scenery be left on site unattended it is the responsibility of the company to either secure the items in the lockable areas of the stage house (if available) or to coordinate a dedicated security officer to the area in consultation with the Center's public safety manager. The visiting company will be responsible for all costs associated with any additional security. The Center assumes no responsibility for property left unsecured.

7. CONDITIONAL USE PERMITS ARE REQUIRED for any use of flame, combustible materials, stage use fire arms and pyrotechnic effects. All use of flame, smoke effects, firearms and pyrotechnics must be approved in advance by the Production Department and the City of Dallas fire marshal, and when appropriate the State of Texas fire marshal. This includes the use of candles, incense, cigarettes, cigars, pipes, lighters, torches of any kind, flash paper, stage firearm weaponry etc. Client companies must be prepared to demonstrate effects to the authority having jurisdiction prior to approval. All associated costs are the responsibility of the presenter.

The use of any special effects that may affect audience comfort or safety (such as the use of strobe lights) must be approved in advance by the Production Department. The Center reserves the right to limit or prohibit the use of effects that may constitute a hazard to patrons, employees or the facilities.

THE POSSESSION OF AND USE OF FIREARMS, OTHER THAN STAGE USE WEAPONS WHICH HAVE APPROPRIATE SAFETY FEATURES, IS PROHIBITED IN CENTER FACILITIES.

8. The lessee shall follow all fire code regulations regarding public performance, including the use of flame resistant materials for scenic or design purposes, as well as keeping the area clear around fire doors. Certificates of fire retardancy may be requested.

9. The AT&T Performing Arts Center's staff must approve any use of atmospheric effects (i.e. smoke, haze, fog or cracked oil). The Center reserves the right to ban confetti, rice and glitter from the premises at any time. Additional fees will be applied if not adhered to or if additional cleaning is required.

10. Location of all production equipment must be approved in advance by the Production Department.

11. The number and type of stage labor required for the event shall be determined after consulting with the Production Department.

12. Any damaged equipment must immediately be brought to the attention of Center staff.

13. Access to the house tools is limited to members of the Center staff. It is the responsibility of the presenter to bring all required tools for the event. Center staff may loan tools at their discretion.

14. The AT&T Performing Arts Center will not be responsible for lost or damaged equipment provided by the presenter or the presenter's outside vendors.

15. The visiting company shall provide a clean copy of the production script in advance of arrival for ADA needs.

STAGE REQUIREMENTS AND GUIDELINES

1. The visiting company will not make holes or drive nails, tacks, stage screws or similar articles in any part of the premises without approval by the Production Department.

2. Any changes to house rigging, lighting, audio or other equipment must be approved in advance by the Production Department.

3. Tying in power must be performed by qualified personnel and must be arranged in advance.

4. Only Center staff may operate the following house equipment: house overhead rigging and truss, and speaker clusters.

5. All access to galleries and catwalks as well as dimmer or sound rack rooms may be monitored or approved by Center staff.

6. The use of man lifts, scissor lifts or forklifts are to be operated by qualified personnel.

7. The Center must be notified if hot work is to take place a minimum of 48 hours in advance of work being performed.

8. Hard hats shall be worn any time work is being performed in grid areas or when working below a lift.

Production Specifications

STAGE SPECIFICATIONS

Stage Floor Composition
Solid polished concrete floor
Sprung floor available upon request

Proscenium Dimensions
Height (stage floor to bottom of catwalk): 34’-11”
Width (proscenium opening): 54’-0”

Stage Width
Total (SL sound bevel to SR sound bevel): 69’-10”
On Stage Right (centerline to 1st set SR hard legs): 26’-11”
On Stage Left (centerline to 1st set SL hard legs): 27’-0”
On Stage Right (centerline to 2nd and 3rd set SR hard legs): 26’-7”
On Stage Left (centerline to 2nd and 3rd set SL hard legs): 26’-9”

Stage Depth
Total (plaster line to back wall sound bevel): 41’-0”
To Second Hard Legs (plaster line to front face of legs): 13’-9”
To Third Hard Legs (plaster line to front face of legs): 27’-11”

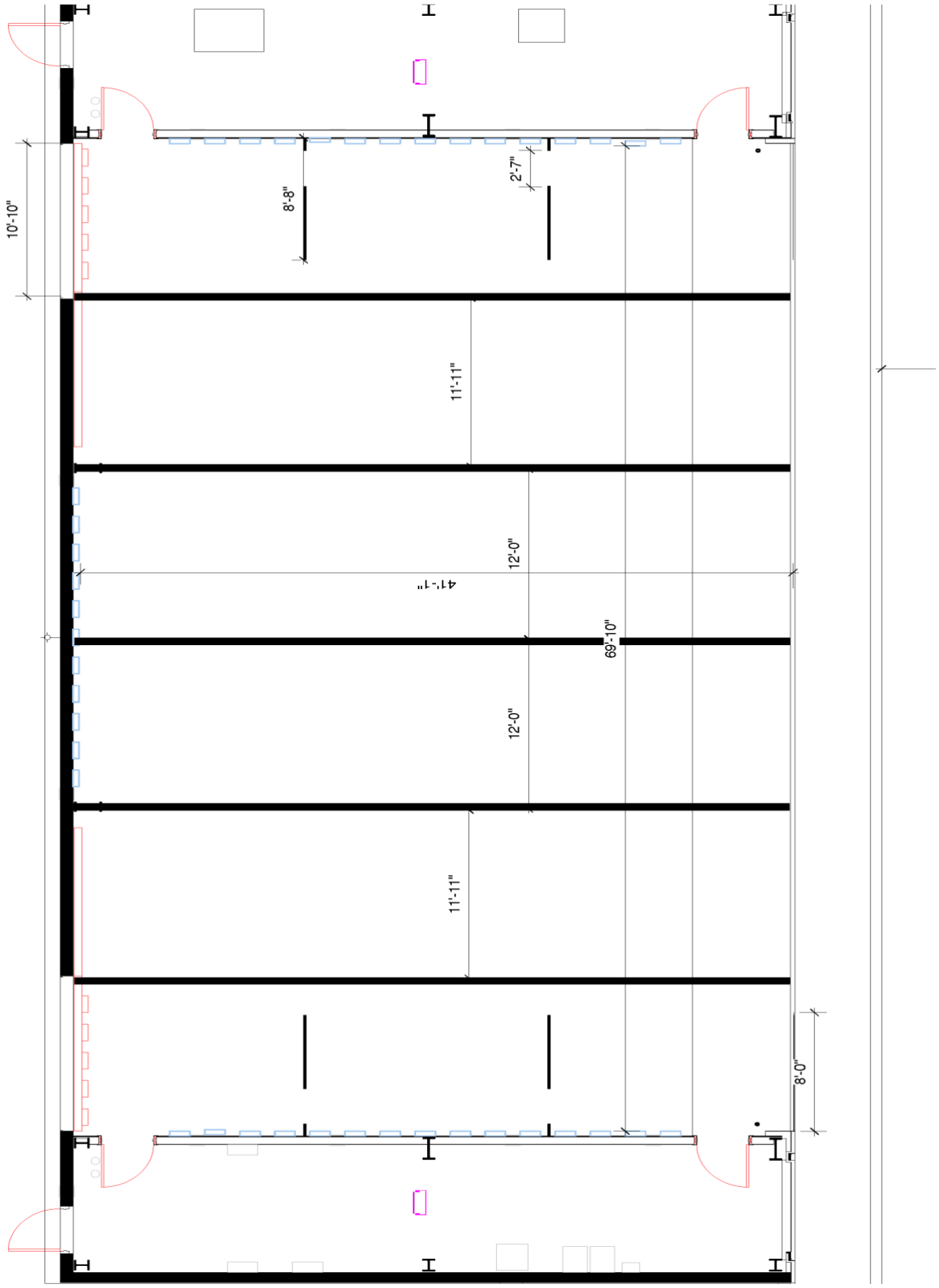
Stage Height
Seating Level to Stage Floor: 5’-3 1/2”

FOH Mix Position
Apron to Front of Mix Position: 65’-11”
Mix Position dimensions: 22’-8” W x 9’-7” D

Masking
(3) Hard panel legs on stage left
(3) Hard panel legs on stage right
1st (DS) legs measure 8’-0” W x 12’-0” H Panels are fixed
2nd and 3rd legs measure 23’-5” H x 8’-8” W and can be folded back against the wall if needed
2nd and 3rd legs have a 2’-7” W x 6’-7” H portal opening

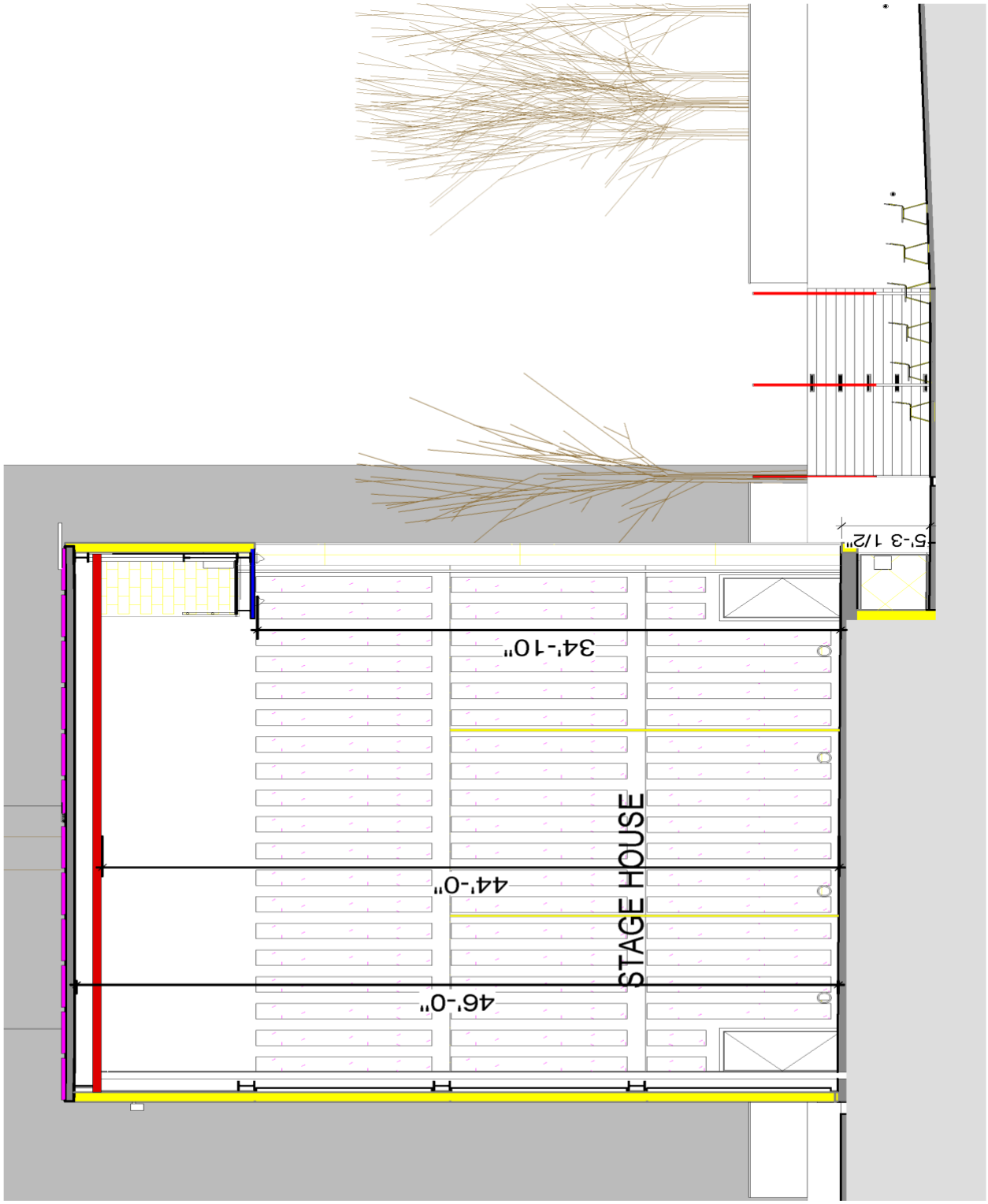
Production Specifications

STAGE DIMENSIONS PLAN



Production Specifications

CENTERLINE SECTION DIMENTIONS PLAN



Production Specifications

RIGGING SPECIFICATIONS

Overhead Rigging

(5) I-beams overhead running upstage to downstage.

- Beams are spaced 12'-0" off of center for the first beams SL & SR, 11'-11" for the second beams SL & SR
- Each beam is rated for up to (5) 4000lb points. Points must be a minimum 3'-0" apart.
- (5) Fixed downstage points available to rig through the catwalk in order to hang just below the proscenium arch. Center three points are dedicated to the house rep plot.

Elevations

Height to Ceiling: 46'-0"
Height to bottom of rigging steel: 44'-0"
Height to Catwalk: 34'-10"

Rigging Inventory

Description	Quantity
CM Lodestar Model L 1T Motor (house rep plot)	18
CM Lodestar Model F 1/2T Motor (house rep plot)	4
8 Way Motor Control Distro	1
16 Way Motor Control Distro	1
8 Way Motor Control Pendant	1
16 Way Motor Control Pendant	1
CM Motor Pickle	1
20" x 20" Medium Duty Truss – 10' long	20
20" x20" Truss Base	6
2T Beam Clamp	22

Please contact venue in advance to confirm availability of all rigging hardware and equipment. Note that most inventory is dedicated to house rep plot.

3', 6' and 9' steel flex roundslings
5', 10' and 20' wire rope slings
3/8" and 5/8" shackles
90° swivel mega-couplers
5' deck chains
Varying lengths of motor power and control cable

Production Specifications

LIGHTING SPECIFICATIONS

Lighting Inventory

Description	Quantity	Color Frame
ETC Source Four 19° Ellipsoidal	12	6.25” x 6.25”
ETC Source Four 26° Ellipsoidal	12	6.25” x 6.25”
ETC Source Four 36° Ellipsoidal	12	6.25” x 6.25”
ETC Source Four 50° Ellipsoidal	6	6.25” x 6.25”
ETC Source Four PAR EA	54	7.5” x 7.5”
Phillips Vari*Lite VL3500 Spot	5	
Phillips Showline SL660	4	
Philips Vari*Lite VL5 LED Wash	10	
Philips Vari*Lite VL800 Event Wash	12	
Philips Vari*Lite VL2600 Profile	5	

Contact Production Department regarding availability of lighting package and requirements for use of house plot.
All equipment is subject to availability.

Consoles
ETC Eos TI

Cable
5', 10’, 15’, 20’, 50’ and 100' stage pin jumpers
25’, 50’ and 100' six-circuit socapex with Edison break-ins/ break-outs
5’, 10’, 25’ and 50’ 5-pin DMX cable

POWER DISTRIBUTION

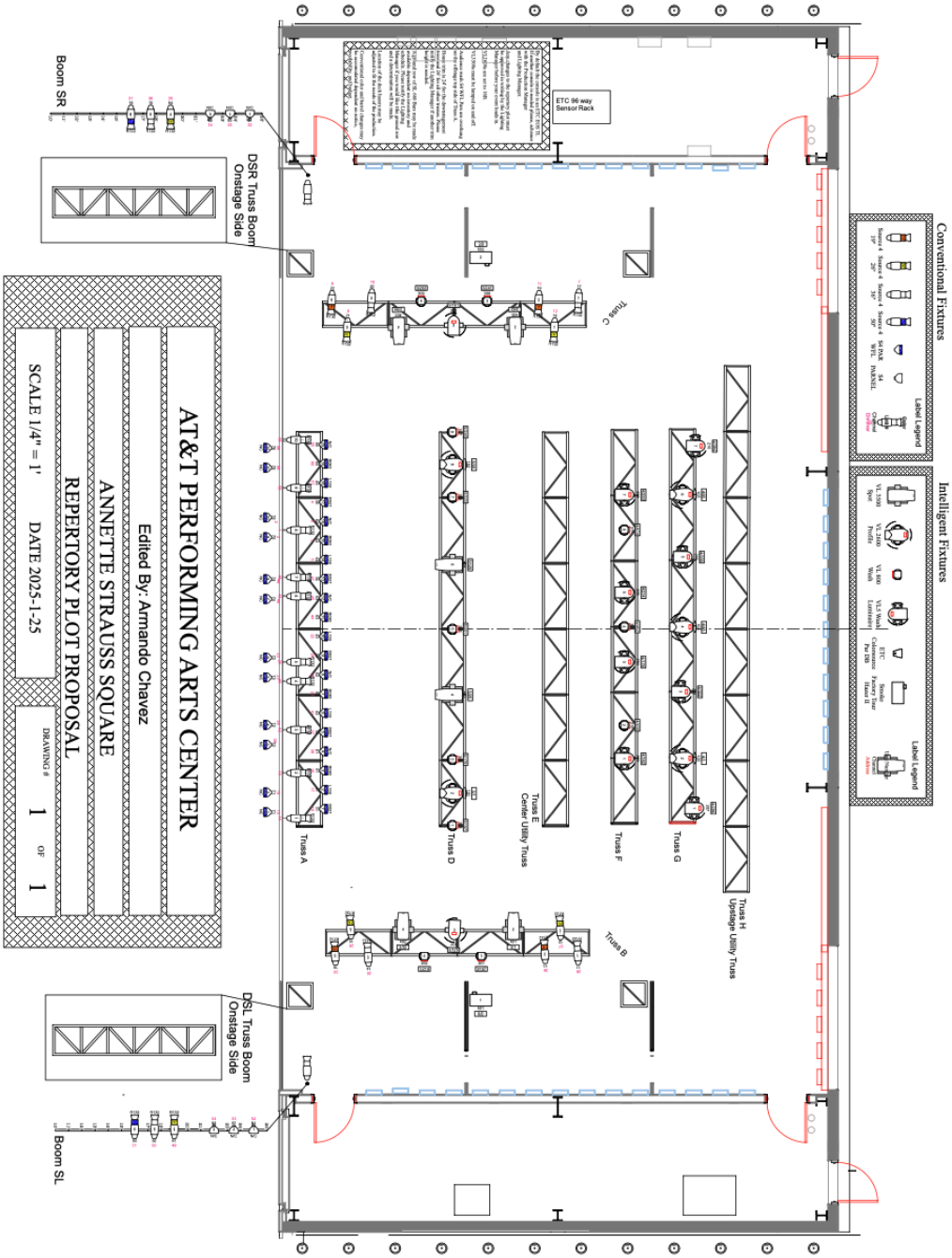
Company Switches

Type	Location	Size	Cam Out	G/N Reverse
Standard Three Ø	Stage Left Tech Wing	200A	Yes	No
Standard Three Ø	Stage Right Tech Wing	400A	Yes	No (2xN)
Standard Three Ø	Stage Right Tech Wing	200A	Yes	No (2xN)
Standard Three Ø	Stage Right Tech Wing	100A	Yes	No

Power Distribution
(2) LEX DB160NO-ADDMS1 Moving Light Pagoda
(1) LEX 100A 12 duplex-circuit Edison Distro (15A/20A receptacles) with cam-lock through
(1) LEX PowerRACK 200A Distro (socapex/ 15A/20A receptacles) with cam-lock through (audio only Circuits Available)
(96) 2.4kW Dimmers via ETC Sensor+ Large Touring Rack

Production Specifications

LIGHTING PLOT



Production Specifications

AUDIO AND COMMUNICATION SPECIFICATIONS

PRIMARY-(PREFERRED)
Consoles
(1) Yamaha DM7-EX Digital Mixing Console – Local 32 inputs / 16 outputs w/ redundant power supply
(1) Yamaha CL5 Digital Mixing Console

Input Infrastructure
(1) Yamaha RIO 1608-D
(1) Yamaha RIO 3224-D2
(1) 48-channel RAMLATCH Three-way Isolated Splitter

Mains
(2) d&b V7P Passive Loudspeaker pole mounted, powered with d&b D80 Amplifier

Front Fills
(7) d&b Yi7P Passive Loudspeaker, powered with d&b 10D Amplifier
- Stored behind sliding doors below stage floor

Subwoofers
(2) d&b V-GSUB 18” Passive Subwoofer, powered with d&b D80 Amplifier

Stage Monitors
(4) JBL 12” Active Loudspeaker

Stage Side Fills
(2)RCF NX-45 2-way loudspeakers.
(2) RCF SUB 8004-AS 2500W 18-inch Powered Subwoofer

Delay Speakers
(5) Meyer Sound UPJ-1P Self-Powered Loudspeaker
- (2) Mounted at 75’ to apron
- (2) Mounted at 130’ to apron
- (1) Mounted under Catwalk focused for VIP Section

Microphones
(2) Shure AD4Q Four-Channel Digital Wireless
(8) Shure ADX2 Handheld Wireless Transmitter with Shure SM58 capsule
(4) Shure ADX1 Wireless Bodypack Transmitter
A full complement of microphones is available. Tripod and boom base stands are also available.

SECONDARY SYSTEM
Consoles
(1) Yamaha DM7-EX Digital Mixing Console – Local 32 inputs / 16 outputs w/ redundant power supply
(1) Yamaha CL5 Digital Mixing Console – Used as Monitor Mixer

Input Infrastructure
(1) Yamaha RIO 1608-D
(1) Yamaha RIO 3224-D2
(1) 48-channel RAMLATCH Three-way Isolated Splitter

Production Specifications

Line Arrays
(2) Renkus-Heinz STXLA/9 10-cabinet Passive Line Array, powered with Crown Macro-Tech 5000i Amplifiers
- Stored behind motorized rolling doors built into the building's façade and deploy on motorized tracks

Front Fills
(7) d&b Yi7P Passive Loudspeaker, powered with d&b 10D Amplifier
- Stored behind sliding doors below stage floor

Subwoofers
(6) Renkus-Heinz DRS-18-2B Dual 18" Passive Subwoofer, powered with Crown Macro-Tech 9000i Amplifiers
- Stored behind sliding doors below stage floor

Stage Side Fills
(2) d&b V7P Passive Loudspeaker, powered with d&b D80 Amplifier
(2) d&b V-GSUB 18" Passive Cardioid Subwoofer, powered with d&b D80 Amplifier
- K&M hardware available to raise loudspeakers above subwoofers

Stage Monitors
(4) JBL 12" Active Loudspeaker

Microphones
(4) Shure UR4D+-H4 Band 2-channel Receiver
(8) Shure UR2-H4 Band Transmitter with Shure SM58 capsule
A full complement of microphones is available. Tripod and boom base stands are also available.
Please contact Operations Department for microphone list.

Cable
5', 10', 20', 50' and 100' microphone and 4-pole speaker cable available

Communication
(2) Clear-Com MS-702 Two-channel Main Station with handset
(4) Clear-Com RM-601 One-channel Remote Station with headset
(2) Clear-Com FL-7 Call Flasher

Two channels of wired communication is available at the following locations:

- Front of House	- Stage Left	- Stage Right
- Stage Left Array Storage	- Stage Right Array Storage	- USR Truck Box

The Annette Strauss Square digital signal processing (DSP) system is designed with full system tuning already applied, including equipment protection limiting and SPL limiting which cannot be disabled. Additionally, the DSP design offers a 31-band graphic equalizer for the main line arrays, front fills and subwoofers to supplement any additional tuning required by the engineer.

Note: Due to the physical location of Strauss Square, there is a City of Dallas-imposed decibel limit of 87dBA at a permanent measurement location using Center equipment. Monitoring equipment is available at FOH for real-time monitoring. The system is capable of producing approximately 103dBA at FOH with the SPL limit applied.

Production Specifications

VIDEO AND DATA SPECIFICATIONS

Note: All signal runs below are dry, point-to-point connections with no processing, splitting, or hardware in-line.

Video
(2) 5-wire BNC from FOH to USR

Data
(2) OM4 multimode fiber optic runs with Neutrik opticalCON DUO LC connections to the following locations:
- FOH to Stage Left rack
- FOH to Stage Right rack
- Stage Left rack to Stage Right rack

(2) CAT5e runs with Neutrik etherCON connections to the following locations:
- FOH to Stage Left rack
- FOH to Stage Right rack
- Stage Left rack to Stage Right rack

SUPPLEMENTAL AUDIO / VIDEO INORMATION

Events that require additional equipment may potentially be supplemented from other Center inventories and systems. This equipment is used by multiple events in multiple areas. Availability is limited and must be arranged in advance through venue Production. Labor for setup of additional equipment, as well as additional equipment, will be billed as necessary. **All equipment below is subject to availability and cost**

Audio Consoles
(1) Yamaha DM7-C Digital Mixing Console
(1) Yamaha TF-RACK Digital Rack-mounted Mixing Console with Dante card

Input Infrastructure
(3) Yamaha Rio1608-D 16-input / 8-output Stage Box with redundant Dante connections
(2) Yamaha Rio3224-D2 32-input / 24-output / 4-AES outputs Stage Box with redundant Dante connections

Loudspeakers
(2) RCF NX-45 2-way loudspeakers.
(2) RCF SUB 8004-AS 2500W 18-inch Powered Subwoofer
(2) JBL EON 15” Active Loudspeaker

Signal Processing
(1) Smaart Measurement Rig
- 15” Apple MacBook Pro
- Smaart 7 and 8
- (1) iSEMcon SC-1
- (1) Focusrite Scarlett 2i2
- (2) iSEMcon EMX-7150 with calibration files

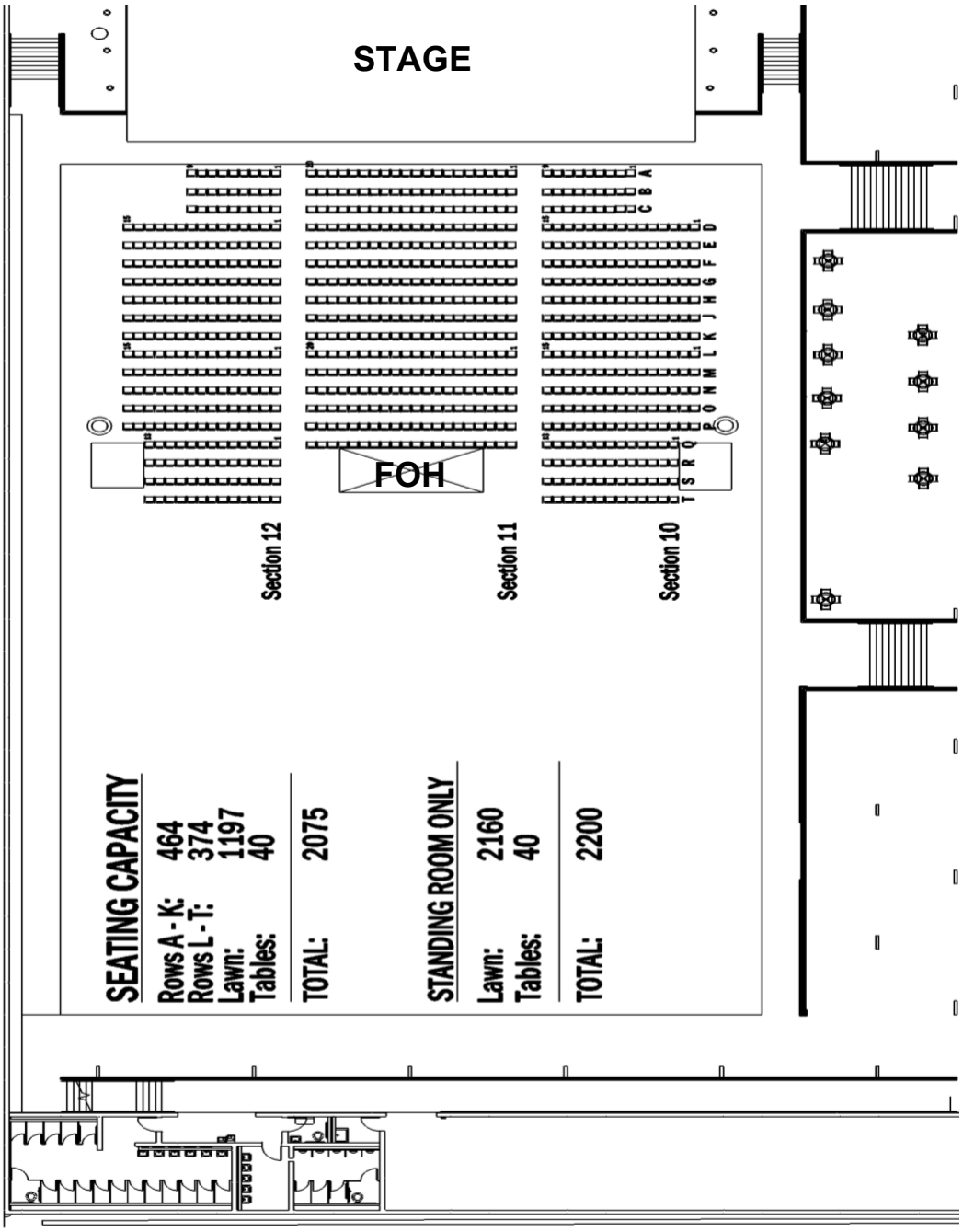
Stage Monitors
(12) d&b M4 Passive Loudspeaker, powered with d&b D12 Amplifiers
(4) RCF SMA-12 Powered wedge monitor
(4) RCF SMA-15 Powered wedge monitor

Microphones
(2) Shure Axient Digital AD4Q 4-channel Receiver
(4) Shure Axient Digital ADX1 Beltpack Transmitter with DPA 4661 capsule
(8) Shure Axient Digital ADX2 Handheld Transmitter with Shure SM58 capsule
(8) Shure UR1-G1 Band Transmitter with Shure WL185, Countryman B3 or Countryman E6 capsule

Production Specifications

All seating changes are subject to approval by General Manager.

Annette Strauss Square is an open lawn measuring 111’-1” W x 185’-6” D. Up to (1200) folding chairs are available in the following arrangement:

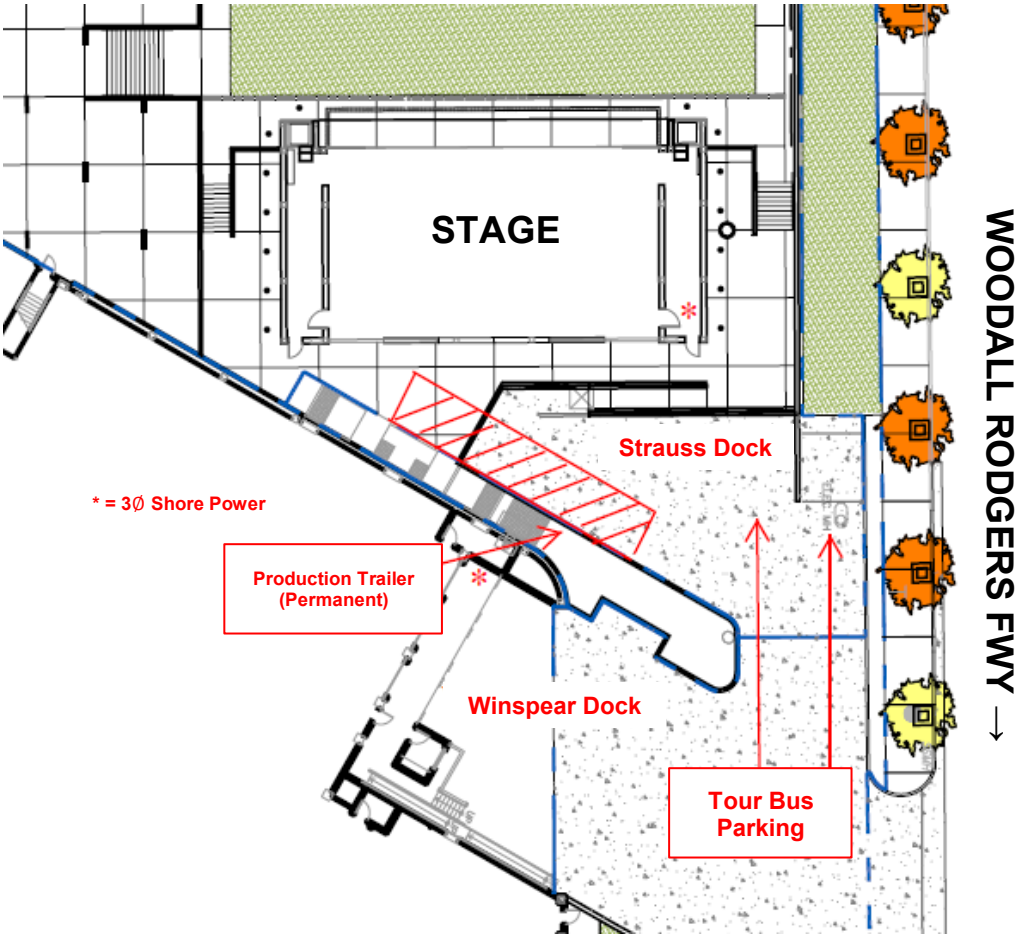


Backstage Information

Annette Strauss Square does not have attached dressing rooms facilities. Accommodations may be made to use rooms at the Margot and Bill Winspear Opera House when available. Please contact the Operations Department for scheduling.

Annette Strauss Square does have a production/dressing room trailer. This trailer is available for all Strauss Square productions. Trailer is equipped with (1) private lockable dressing room, and (1) large production office/hospitality green room. Trailer also has (1) bathroom with sink. Showers are only available in the Winspear Opera House dressing rooms. Please advance shower and dressing room requirements with Operations Department prior to arrival. Additional trailers or tents (with the appropriate city permits) are allowed in the available backstage and loading dock areas and are the sole responsibility of the lessee.

Access to water backstage is not readily available. The nearest water fountain is located in the Winspear Opera House loading dock through a controlled access door. Water coolers are available backstage. The presenter is responsible for arranging all backstage water (bottles or coolers).



Miscellaneous Information

ADDITIONAL EQUIPMENT

Please contact Operations Department for use of equipment below. **All equipment is subject to availability and cost**

Stage Equipment	(1) 41' Single-person outrigger lift (6) Black vinyl dance flooring rolls: 6'-7" W x 60'-0" L (6) Adjustable dance bars (30) 5' Cable ramps 4' x 8' Stage platforms at various heights Lectern and podium
Orchestra Equipment	(100) Music stands with lights (100) Musician chairs
Miscellaneous Equipment	6' and 8' tables (100+) Plastic stack chairs 5', 6', 8' and 10' step ladders Dollies, hand trucks and sheet carts

Water coolers are available for use backstage. There will be a charge of $5.29 per five gallon bottle.

PRODUCTION TELEPHONES & INTERNET

Event rental telephone lines are available for rent on request with locations in most backstage areas. Each phone line requested will be $125.00 for the entire usage time and includes a handset. One analog fax line is available with two weeks prior notice. The fee for the analog line is $200.00. Each hardwired Internet connection will be $75.00 for the entire usage time. AT&T Performing Arts Center Wi-Fi is free and available at all times. To access, connect to attwifi, open a web browser and agree to the terms.

All fees for communications will be a direct company charge.

SECURITY

If uniformed security is requested, the AT&T Performing Arts Center will arrange for personnel through a security contractor. All security labor costs are the responsibility of the client. Security credentials may be checked out from security. A $10.00 charge per security credential and/ or $25.00 charge per parking credential will be incurred if credentials are not returned.