AT&T
PERFORMING
ARTS
CENTER

Yours to Discover

Margot and Bill Winspear Opera House

Technical Specifications

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The information provided in this document is subject to change.

Updated 8/18/2026

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.

Margot and Bill Winspear Opera House

Contact Information

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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Contact Information

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
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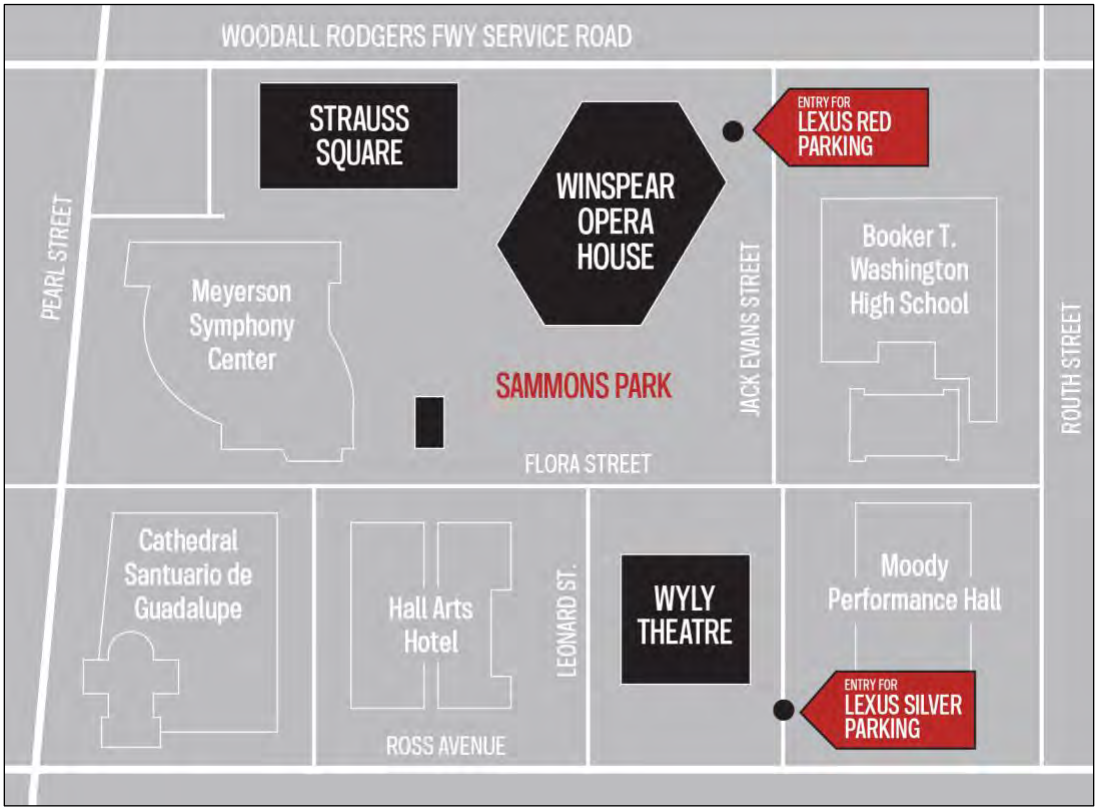


PHYSICAL AND SHIPPING ADDRESSES

Physical and Mailing Address
Margot and Bill Winspear Opera House
2403 Flora Street
Dallas, Texas 75201

The loading dock is located off of Woodall Rogers Service Road between Pearl Street and Jack Evans Street. The truck dock is 4'-4" high and accommodates three semitrailers at a less than three degree decline from street level. Each dock door measures 8'-0" W x 12'-0" H.

Parking Information

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. Trucks may be staged on Woodall Rogers for loading and unloading must remain in the south lane. 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. Reset the dock leveler after each use. Damages from driving away with the leveler deployed are the responsibility of the user.

3. Dock doors will be closed immediately upon completion of pickup or delivery. If extended periods of the doors being open are required, security must be notified. Do not defeat the air curtains. Any resulting damages will be charged.

4. Reasonable and easy access pathways through the dock are to be maintained at all times. Access to the freight elevator, all stage doors, the forklift battery charger, cable passes, fire extinguishers and life safety equipment in the dock must be available at all times.

5. The freight elevator is not to be used for personnel transportation.

6. 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.

7. 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.

8. 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.

Policies and Procedures

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 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 Operations 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. Fire extinguishers and life safety equipment may not be moved or obstructed.

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, if necessary, a valid fire permit has been obtained in advance. Smoking outside 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 Operations 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 are to be provided for receptions or related events, these services must be provided by the Center caterer. Not applicable for backstage personnel or artist catering.

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 Operations 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 building administration.

Policies and Procedures

PRODUCTION REQUIREMENTS AND GUIDELINES

1. The visiting company will provide identification and/or complete lists of all persons to be allowed in the backstage area. This list must be provided by the beginning of the load-in and is subject to approval by the Operations Department. The Center reserves the right to restrict backstage access as needed. All persons must sign in and show identification at the stage door; visiting company should provide and wear credentials as necessary.

2. The house opens no fewer than 30 minutes prior to the scheduled show time. All set-up and sound checks must be completed by this time. The Operations 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. The management reserves the right to determine the final maximum sound level for any event in Center venues.

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.

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 Operations Department and the City of Dallas fire marshall, and when appropriate the State of Texas fire marshall. 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 Operations 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. Fire Retardant Certificates 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 Operations Department. The use and ticketing of pit seats must be approved in advance by the Operations Department.

11. The number and type of stage labor required for the event shall be determined after consulting with the Operations Department. The Winspear Opera House is under the jurisdiction of IATSE Local 127.

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 Operations Department.

2. Any changes to house rigging, lighting, audio or other equipment must be approved in advance by the Operations 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: point hoists, speaker clusters, acoustical curtains, orchestra lifts, sound cockpit and chandelier.

5. No scenery or other obstruction may prevent the smoke pocket from sealing completely. Tenant is responsible for any necessary modifications to accommodate. The fire curtain must be closed each night after the performance.

6. All best efforts should be made to keep the house curtain available for use.

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

8. The safety strap must be in place while the pit is in not at stage level and not in use by the production.

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

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

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

12. The point hoist system should NOT be used for lifting scenery of unknown weight. Truss and motors shall be used.

13. Spotters shall be utilized in the operating gallery, or by request of the head rigger, when point hoists are in motion. The point hoist console is to be operated by house personnel only.

14. The fire curtain must be in place at end of day.

Production Specifications

STAGE SPECIFICATIONS

Stage Floor Composition
0.25” Masonite over two layers of 3/4” plywood, painted black. Sits on 2x4 sleepers on top of 0.5” plywood and 0.5” rubber resilient pad resting on structural steel. Drawing available upon request.
Note: Downstage center of stage has steel light box installed. Lag screws will not penetrate 5’-0” off CL stage right or left. The plate is approximately 8.5” deep.

Proscenium Dimensions
Height: 35’-0”
Width: 50’-0”
Distance from FOH Balcony Rail position to Proscenium: 91’-0”

Stage Width
Total (off SR gallery to off SL gallery): 110’-0”
On Stage Right (centerline to SR gallery): 50'-0”
Wing Space Right (proscenium to SR gallery): 25’-6”
On Stage Left (centerline to SL gallery): 60'-0”
Wing Space Left (proscenium to locking rail): 35'-0”
Side Stage Right (SR gallery to SR wall): 60’-0”
Rear Stage (wall to wall): 60’-0”

Stage Depth
Total (plaster line to opening for rear stage): 60'-0”
Last Line Set (from plaster line): 56’-0”
Curtain Line to Last Line Set: 54’-6”
Apron (plaster line to downstage center)
- With all lifts seated (AAA first row): 3’-6”
- With Lift 1 at stage level (AA first row): 11’-6”
- With Lift 1 & 2 at stage level (A first row): 20’-0”

Side Stage Right (plaster line to back wall): 50’-0”
Rear Stage (Rear stage opening to back wall): 50’-0”
Both compressed air and water are available within 50’ of stage at each corner.

Orchestra Pit
Standard playing position: 7’-8” below stage floor. Pit has limited drapery, carpet and baffles. All other needs are the responsibility of the production. Note: seating capacities are approximate.

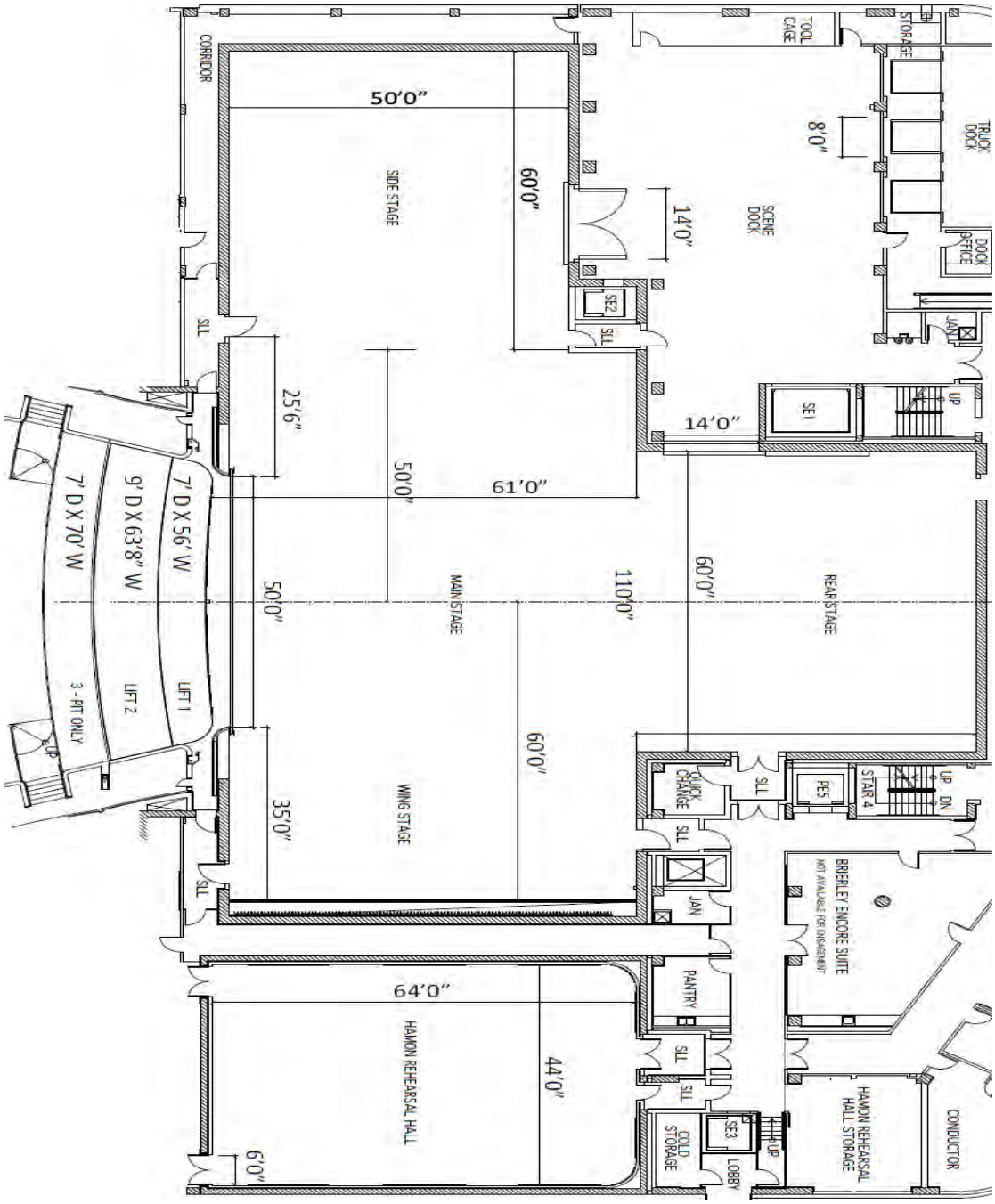
Configuration	Seating	Dimension	Load Capacity
1 (AA first row)	30	7’-0” D x 56’-0” W	Lift 1: 68,000 lbs. static, 36,000 lbs. dynamic
2 (A first row)	90	16’-6” D x 63’-8” W	Lift 2: 92,000 lbs. static, 68,000 lbs. dynamic
3 (C first row)	120	23’-6” D x 70’-0” W	N/A

Front of House Mix Position
Minimum position is 1’-6” below stage floor. Center staff will set level with audience comfort as a priority.

Seating	Dimension	Load Capacity
16	9’-9” D x 17’-11” W	38,000 lbs. static, 8,000 lbs. dynamic

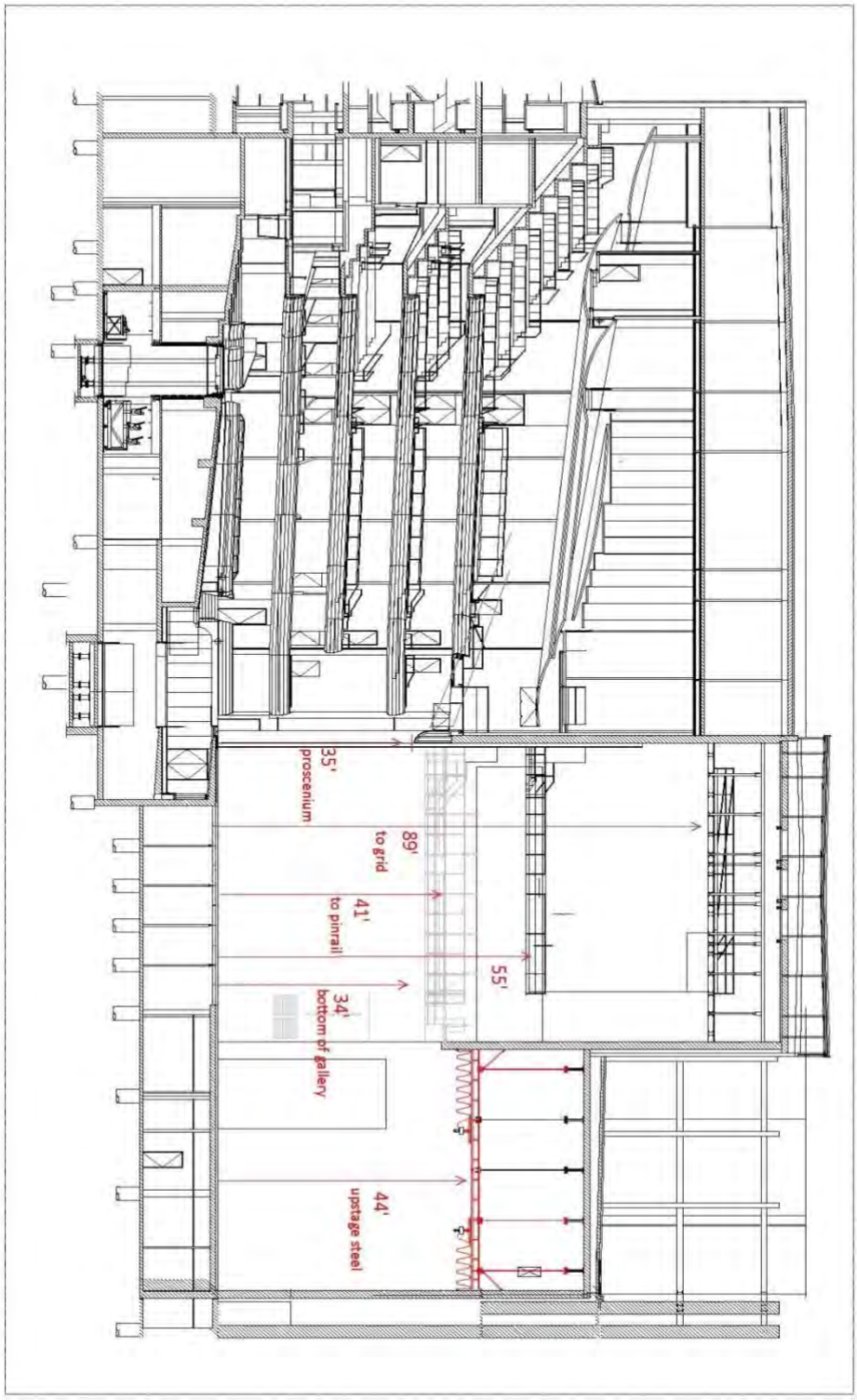
Production Specifications

STAGE DIMENSIONS PLAN



Production Specifications

CENTERLINE SECTION DIMENTIONS PLAN



Production Specifications

RIGGING SPECIFICATIONS

Fly System
Single purchase counterweight system. Operation is from either the locking rail that is located on stage left deck or from the operating gallery level stage left.
Three pair of 20'-0" wide black velour tabs are installed in both the stage left and stage right wings and are not movable from their tracks.

Elevations
Height to Overhead Steel: 97'-6"
Grid Height: 88'-7" from stage floor to top of grid walking surface
Upper Loading Rail Height: 80'-0"
Lower Loading Rail Height: 66'-0"
Mid Gallery: 55'-0"
Cross Over Gallery: 41'-0"
Operating Gallery Height: 37'-0"
Height to walkable surface: 37'-2"
Height to pin rail: 40'-2" to top rail; 38'-2" to bottom rail

Battens
Quantity: 86
Maximum Trim: 85'-9"
Length: 66'-0"
Maximum Weight per arbor: 2000 lbs. above pipe weight
Balcony rail position is rated at 30 lbs. per linear square foot

Point Hoists
(18) total, 600 lbs. capacity, 400 fpm, no dynamic load rating

Load rating of Level 6 Catwalk Forestage Grid
Maximum load on forestage grid: 7000 lbs. (over 7 points)
1000 lbs. single point load.
2000 lbs. over Two point space at least 2'-0" apart
2000 lbs. per 4'-0"^{2} maximum load

Two New FOH Points – Stage (FOH point for Phantom)
4500 lbs. point load each
7100 lbs. dynamic load each
Maximum load over 2 points: 9000 lbs.

Two New FOH Points – House
23'-0" downstage of plaster line (2" upstage of Row A armrest)
10'-2" on center left and right
5'-1" stage left and stage right
6" pass through holes

Phantom Crane Bar Rigging
10'-2" with double pad point on top
5'-2" on center double pad point on bottom
10" HSS engineered beam

House Curtain
Motorized, controlled via JR Clancy Scene Control 500, guillotine type with page, operated from DSL deck

Production Specifications

Rigging Inventory
Please contact Operations Department in advance to confirm availability of rigging inventory

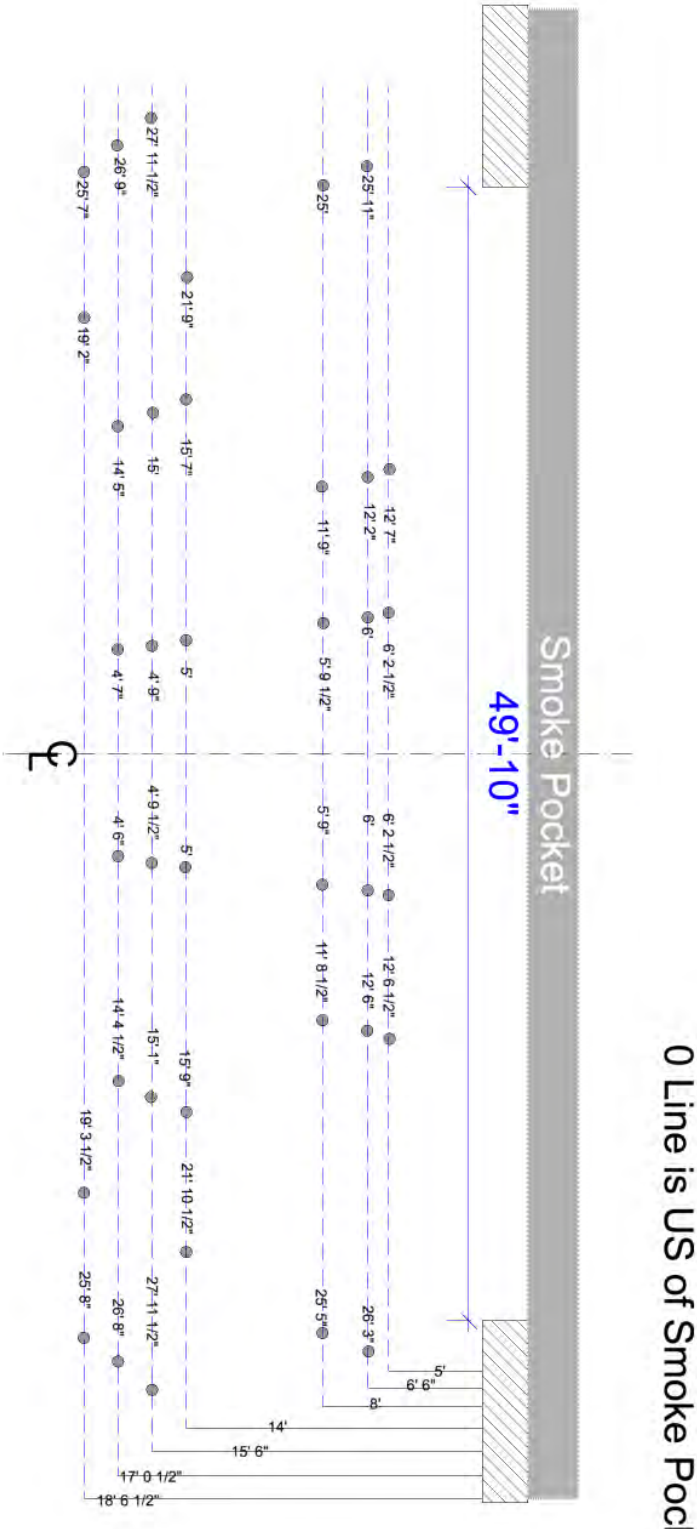
25 lbs., 50 lbs., and 100 lbs. sandbags	5’, 25’ and 30’ wire rope slings
Belaying pins	5/8” shackles
4’ batten extensions	(30) 5’ x 4” OD Schedule 40 grid spanner
3’ and 6’ polyester roundslings	(6) 1T chain motors

SOFT GOODS INVENTORY

Quantity	Description	Height	Width
2	Black Velour Borders - Flat	20’	66’
5	Black Velour Borders - Flat	15’	66’
6 pair	Black Velour Legs	40’	14’
2 pair	Black Traveler	40’	34’-6”
1	Full Blackout Panel	40’	66’
1	Black Sharkstooth Scrim	38’	64’
1	White Sharkstooth Scrim	38’	64’
1	White Filled Leno	38’	64’
1	White RP Plastic	38’	64’

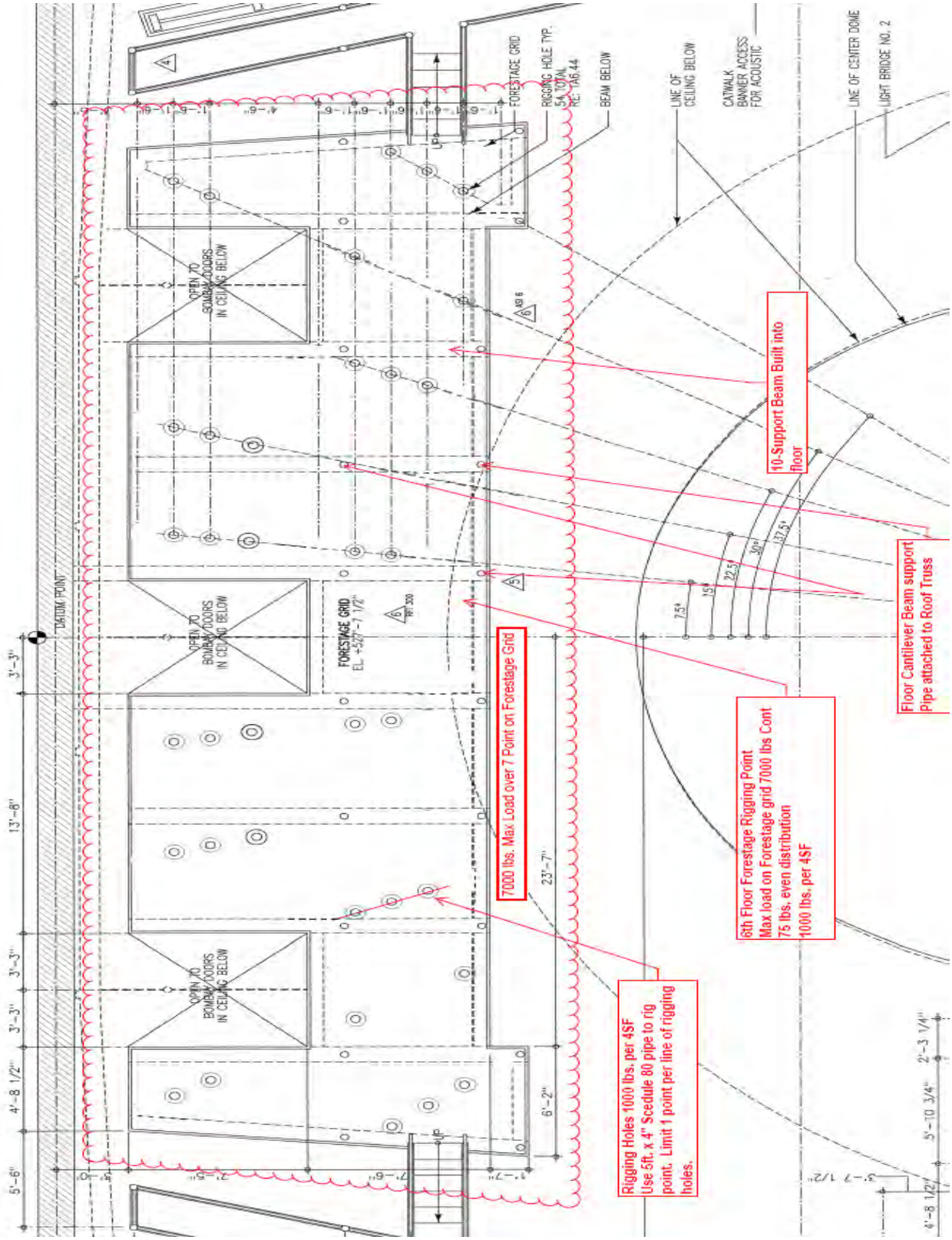
Production Specifications

FRONT OF HOUSE RIGGING POINTS



Production Specifications

FRONT OF HOUSE RIGGING POINTS



Margot and Bill Winspear Opera House
Margaret McDermott Performance Hall

Production Specifications

Margot and Bill Winspear Opera House
Margaret McDermott Performance Hall
Line Set Schedule (w/ Unavailable Line Sets) – SAE English – Page 1

LS #	From Setting Line	Description	Notes	Capacity (lbs.)	Load (lbs.)
1	0'-2"			2000	
	1'-0"	**House Curtain**	**Motorized**		
3	2'-0"			2000	
4	2'-6"	Hard Legs		2000	
5	3'-0"			2000	
6	3'-6"			2000	
7	4'-0"			2000	
8	4'-6"			2000	
9	5'-0"			2000	
	5'-6"	**UNAVAILABLE**	**Obstructed**		
11	6'-0"			2000	
12	6'-6"			2000	
13	7'-0"			2000	
14	7'-6"			2000	
15	8'-0"			2000	
16	8'-6"			2000	
17	9'-0"			2000	
18	9'-6"			2000	
19	10'-0"			2000	
20	10'-6"			2000	
21	11'-0"			2000	
22	11'-6"			2000	
23	12'-0"			2000	
24	12'-6"			2000	
25	13'-0"			2000	
	13'-6"	**UNAVAILABLE**	**Obstructed**		
27	14'-0"			2000	
28	14'-6"			2000	
29	15'-0"			2000	
30	15'-6"			2000	
31	16'-0"			2000	
32	16'-6"			2000	
33	17'-0"			2000	
34	17'-6"			2000	
35	18'-0"			2000	
36	18'-6"			2000	
				Subtotal 1	

Margot and Bill Winspear Opera House
Margaret McDermott Performance Hall
Line Set Schedule (w/ Unavailable Line Sets) – SAE English – Page 2

LS #	From Setting Line	Description	Notes	Capacity (lbs.)	Load (lbs.)
37	19'-0"			2000	
38	19'-6"			2000	
39	20'-0"			2000	
40	20'-6"			2000	
41	21'-0"			2000	
	21'-6"	**UNAVAILABLE**	**Obstructed**		
43	22'-0"			2000	
44	22'-6"			2000	
45	23'-0"			2000	
46	23'-6"			2000	
47	24'-0"			2000	
48	24'-6"			2000	
49	25'-0"			2000	
50	25'-6"			2000	
51	26'-0"			2000	
52	26'-6"			2000	
53	27'-0"			2000	
54	27'-6"			2000	
55	28'-0"			2000	
56	28'-6"			2000	
57	29'-0"			2000	
	29'-6"	**UNAVAILABLE**	**Obstructed**		
59	30'-0"			2000	
60	30'-6"			2000	
61	31'-0"			2000	
62	31'-6"			2000	
63	32'-0"			2000	
64	32'-6"			2000	
65	33'-0"			2000	
66	33'-6"			2000	
67	34'-0"			2000	
68	34'-6"			2000	
69	35'-0"			2000	
70	35'-6"			2000	
71	36'-0"			2000	
72	36'-6"			2000	
73	37'-0"			2000	
	37'-6"	**UNAVAILABLE**	**Obstructed**		
				Subtotal 2	

Margot and Bill Winspear Opera House
Margaret McDermott Performance Hall
Line Set Schedule (w/ Unavailable Line Sets) – SAE English – Page 3

LS #	From Setting Line	Description	Notes	Capacity (lbs.)	Load (lbs.)
75	38'-0"			2000	
76	38'-6"			2000	
77	39'-0"			2000	
78	39'-6"			2000	
79	40'-0"			2000	
	40'-6"	**UNAVAILABLE**	**Future**		
81	41'-0"			2000	
	41'-6"	**UNAVAILABLE**	**Future**		
83	42'-0"			2000	
	42'-6"	**UNAVAILABLE**	**Future**		
85	43'-0"			2000	
	43'-6"	**UNAVAILABLE**	**Future**		
87	44'-0"			2000	
	44'-6"	**UNAVAILABLE**	**Future**		
89	45'-0"			2000	
	45'-6"	**UNAVAILABLE**	**Obstructed**		
91	46'-0"			2000	
	46'-6"	**UNAVAILABLE**	**Future**		
93	47'-0"			2000	
	47'-7"	**UNAVAILABLE**	**Future**		
95	48'-0"			2000	
	48'-6"	**UNAVAILABLE**	**Future**		
97	49'-0"			2000	
	49'-6"	**UNAVAILABLE**	**Future**		
99	50'-0"			2000	
	50'-6"	**UNAVAILABLE**	**Future**		
101	51'-0"			2000	
102	51'-6"			2000	
103	52'-0"			2000	
	52'-6"	**UNAVAILABLE**	**Future**		
105	53'-0"			2000	
	53'-6"	**UNAVAILABLE**	**Obstructed**		
107	54'-0"			2000	
108	54'-6"			2000	
109	55'-0"			2000	
				Subtotal 3	
				Load Total (Page 1-3)	

Production Specifications

LIGHTING SPECIFICATIONS

Lighting Inventory ***All Equipment Listed Below is Subject to Change***

Fixtures	Quantity	Color Frame
ETC Source Four 5° Ellipsoidal	40	14” x 14”
ETC Source Four 10° Ellipsoidal	32	12” x 12”
ETC Source Four 14° Ellipsoidal	27	7.5” x 7.5”
ETC Source Four 19° Ellipsoidal	116	6.25” x 6.25”
ETC Source Four 26° Ellipsoidal	160	6.25” x 6.25”
ETC Source Four 36° Ellipsoidal	58	6.25” x 6.25”
ETC Source Four 50° Ellipsoidal	16	6.25” x 6.25”
ETC Source Four PAR EA 575W	84	7.5” x 7.5”
Altman 1KAF 6” 1kW Fresnel	18	7.5” x 7.5”
Altman Sky Cyc FX Series 4-cell 1kW	72	11.5” x 10.25”
Lycian SuperArc 400 (Short Throw)	3	
Lycian 1295 ELT 3kW HMI	3	
Philips Vari-Lite VL2600 Profile	28	
Philips Vari-Lite VL800 Event Wash	38	
Strand Leko LED FC Zoom	22	

Lighting Accessories	Quantity
50lb boom base	10
Scenery bumper	16
ETC Source Four Barndoor	20
ETC Source Four PAR Tophat	20
ETC Source Four 5° Ellipsoidal Tophat	30
ETC Source Four 10° Ellipsoidal Tophat	30
ETC Source Four Ellipsoidal Tophat	60

Control Equipment
Main Console: 20K unlocked ETC EOS TI with ETC Puck backup
Secondary Consoles: ETC Ion, Jands-Vista T2
ETC Net3 Radio Focus Remote (RFR)
ETC Eos Remote Processor Unit (RPU)
(5) 19” Displays

Cable
5’, 10’, 25’, 50’ and 100’ socapex, 3, 4 and 5-pin XLR, stage pin and Edison extension available
6-circuit socapex break-ins/ break-outs, stage pin two-fers and stage pin/ Edison adapters also available

Production Specifications

POWER DISTRIBUTION

Company Switches

Type	Location	Size	Cam Out	G/N Reverse
Standard Three Ø	Trap Room SR (Level 1)	400A	Yes	No
Standard Three Ø	Rear Stage SL (Level 1)	400A	Yes	No
Standard Three Ø	Rear Stage SR (Level 1)	400A	Yes	No
Standard Three Ø (x4)	Operating Gallery (Level 4)	400A	Yes	No
Standard Three Ø	Loading Dock (Level 1)	200A	Yes	No
Standard Three Ø	Loading Dock (Level 1)	100A	Yes	No
Standard Three Ø	Scene Dock (Level 1)	100A	Yes	No
Standard Three Ø	Amp Room (Basement)	200A	Yes	No
Three Ø ISO Ground	Main Stage DSR (Level 1)	100A	Yes	No

Heavy Duty Switch Disconnects

Type	Location	Size	Cam Out	G/N Reverse
Standard Three Ø	Main Stage DSR (Level 1)	200A	No	N/A
Standard Three Ø	Forestage Grid	100A	No	N/A
Standard Three Ø	Basement	200A	No	N/A
Standard Three Ø	SR Pin Rail	200A	No	N/A

Dimmable Circuits

20A Circuits

Location	Quantity
Front of House Rail	244
Stage – Overhead	246
Stage – Deck	86
Total	**576**

50A Circuits

Location	Quantity
Stage – Overhead	8
Stage – Deck	8
Total	**16**

100A Circuits

Location	Quantity
Stage – Overhead	6
Stage – Deck	6
Total	**12**

Cue Light System

18-circuit Cue Light System at deck locations DSR, USR, DSL, USL, flyrail, fly gallery and booths

Production Specifications

AUDIO AND COMMUNICATION SPECIFICATIONS

Consoles
(2) Digico Quantum 338 Digital Mixing Console with Optocore, MADI, and DMI Dante 64@96

Mixing consoles can be set up and networked at the following locations:
- Sound Booth
- Off-stage Left or Right
- FOH Mix Position

Input Infrastructure
(2) SD-Rack 56 In x 56 Out, Integrated via Optocore Fiber Loop
(4) SD-MiNi Rack
(2) SD-NANO Rack
* Loaded with 32 bit input and output cards.

Stage Racks can be set up and networked at the following locations:
- Sound Booth
- Off-stage Left or Right
- FOH Mix Position
- Orchestra Pit
-Up Stage Left and Right
-Rear Stage
-Loading Dock

48-channel dry snake system from DSR to Sound Booth with 8-channel return
Analog PA system inputs are available at all mix locations.
AES inputs are available in the Level 1 Sound Booth, and Mix Pit.

Left / Right Line Arrays
(2) d&b audiotechnik V8 3-way 14-cabinet Passive Line Array - Array Processing
(2) d&b audiotechnik V-SUB 4-cabinet Cardioid Subwoofer array – Array Processing
- Deployable on motors for optional reinforcement

Center Line Array
(1) d&b audiotechnik T10 2-way 14-cabinet Passive Line Array – Full Array Processing
- Deployable on motors for optional reinforcement

Front Fills
(8) d&b audiotechnik E6 Passive Loudspeaker

Deck Subwoofers
(4) d&b audiotechnik SL-GSUB Cardioid Subwoofer
- Optimal placement on deck, (2) stacked left and right next to Proscenium opening

Fixed Announcement System
d&b audiotechnik Column Loudspeakers
(8) d&b audiotechnik 24C
(2) d&b audiotechnik 24C-E
(2) d&b audiotechnik 16C
(4) d&b audiotechnik 27S-SUB Subwoofer
- Full house coverage from permanently mounted, visually unobtrusive cabinets throughout the Hall

Amplification
All speakers powered by d&b audiotechnik 40D amplifiers
SL-GSUB powered by d&b audiotechnik D80 amplifiers

Production Specifications

Under-balcony Fill Speakers
(70) Tannoy CMS501DC Passive Loudspeaker, powered with QSC CX-series Amplifiers

Surround / Effects System
Mounting points and receptacles available at each level with dry speaker patch points with NL4 connectors, patch location is in basement Sound Rack Room.
Touring productions may not mount directly to venue walls or floors; please provide speaker stands

Stage Effects Speakers
(4) d&b audiotechnik V7P Passive Loudspeaker
(4) d&b audiotechnik V-GSUB Passive Cardioid Subwoofer
(8) d&b audiotechnik E8 Passive Loudspeaker
(8) d&b audiotechnik E12 Passive Loudspeaker
-Horizontal and Vertical brackets available for E8 and E12 loudspeakers

Stage Monitor Speakers
(12) d&b audiotechnik M4 Passive Loudspeaker
-Powered by d&b audiotechnik D20 amplifiers

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

A full complement of microphones is available. Tripod and boom base stands are also available.
Please contact Operations Department for microphone list.

Hearing Assistance
Listen LT-800FM System, two channels, with (64) LR-400 receivers and earpieces

Communication
(2) Clear-com PS-704 Four-channel Power Supply (not accessible)
(1) Clear-Com RM-704 Four-channel Main Station with headset
(4) Clear-Com KB-702 Two-channel Main Station with headset
(10) Clear-Com RS-601 One-channel Beltpack with headset
(10) Clear-Com RS-602 Two-channel Beltpack with headset

Wired communication is available at the following locations:
- Level 0 Orchestra Pit
- Level 1 Lighting Booth
- Level 1 Sound Booth
- Level 1 Stage Manager Booth
- Level 1 FOH Mix Position
- Stage Left, Stage Right
- DSL Stage Manager Console (4-channel)
- Scene Dock
- Level 4 Operating Gallery
- Level 6 Grid

Wireless Communication
(1) Clear-Com Eclipse HX-Delta
(1) Clear-Com LQ-R
(8) Clear-Com Freespeak II Belt Pack with Headset

Paging and Program
Analog paging inputs are located at the following locations:
- Level 1 Stage Manager Booth
- Level 1 Sound Booth
- DSL Stage Manager Console

Production Specifications

Fiber Patching
OM4 OpticalCON Fiber patching at the following locations:

- Level 0 Orchestra Pit
- Upstage Left and Right
- Level 1 Sound Booth
- Level 3 Surtitle Booth
- Level 1 Stage Manager Booth
- Level 1 FOH Mix Position
- Stage Left, Stage Right
- Rear Stage
- Scene Dock
- Level 3 Broadcast Booth
- Level 5 Machine Gallery
- Level 6 Catwalk (Next to Spot Booth)

Program feed is available throughout all on-stage and backstage locations. The Winspear Opera House's central digital signal processing (DSP) system automatically ducks program feeds under pages when sent. Each program zone offers a user-controllable volume controller.

VIDEO AND DATA SPECIFICATIONS

Video
Dry BNC patching available around house and stage areas, including active splitting of analog signals
CCTV house color and IR camera feeds available
Distributed RF signals available throughout house and stage areas

Projection
(2) Digital Projection TITAN Laser 47000 WUXGA Projector
(2) Digital Projection 105 - 612 (2.56 - 4.16:1) Power Zoom Lens
(2) Digital Projection 105 – 607 (0.67:1) Fixed Focus Lens

Televisions
(2) Samsung 60" HDTV, permanently mounted on rolling TV stand

Data
Dry multimode fiber optic patching with ST-type connectors available around house and staging areas.
Please contact Operations Department for signal locations and patching requests.

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.**

Consoles
(2) Yamaha DM7-EX Digital Mixing Console with redundant power supply
(1) Yamaha CL5 Digital Mixing Console with redundant power supply
(2) Yamaha DM3 Digital Mixing Console
(2) Yamaha TF1 Digital Mixing Console with Dante card
(1) Yamaha TF-RACK Digital Rack-mounted Mixing Console with Dante card

Production Specifications

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

Loudspeakers
(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
(4) RCF NX45A Active Loudspeaker
(6) RCF 8004AS Active Subwoofer

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

Stage Monitors
(12) d&b M4 15” Passive Loudspeaker, powered with d&b D12 Amplifier
(4) RCF NX15-SMA Active Stage Monitor
(8) RCF NX12-SMA Active Stage Monitor

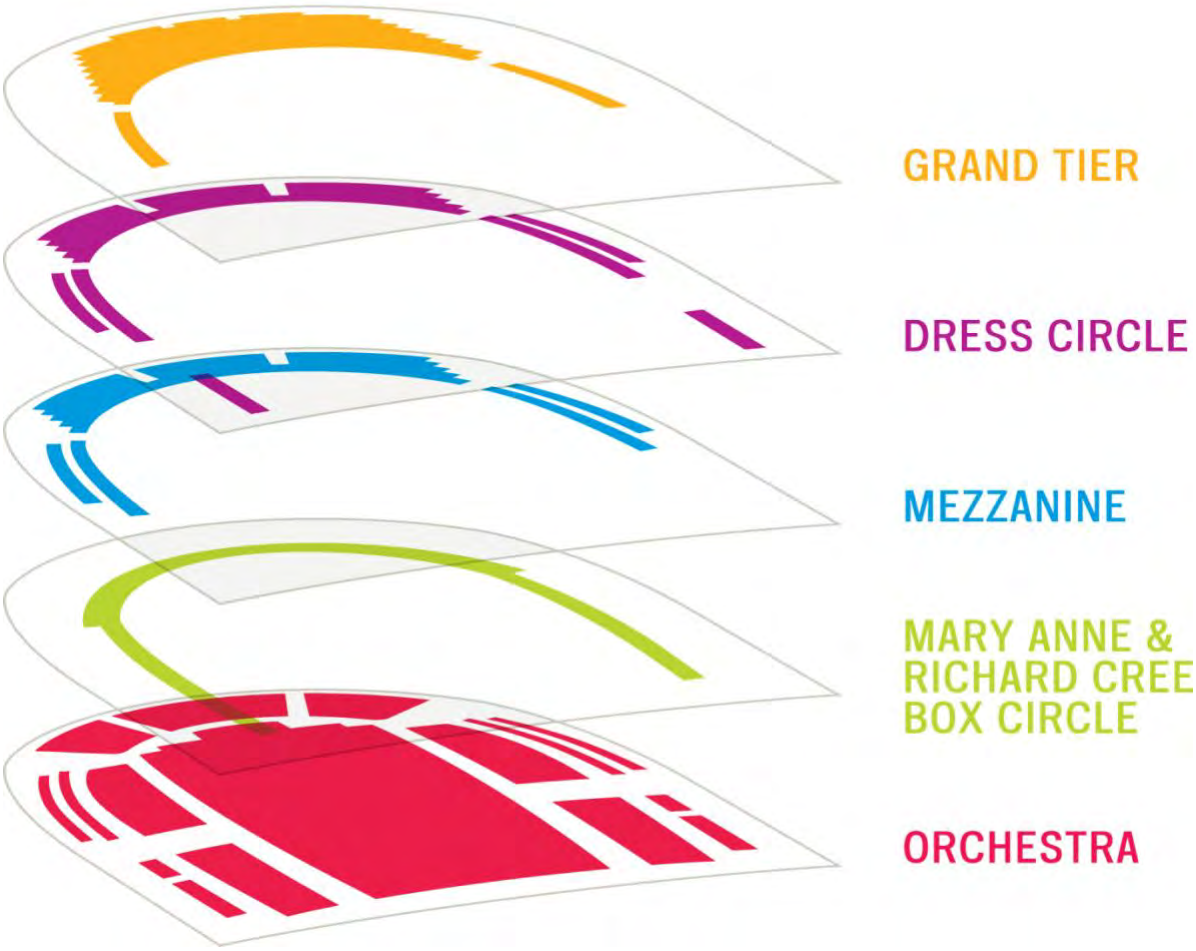
Video Systems
(1) Mobile video switcher rack with Blackmagic ATEM Production Studio 4K video switch
(1) Mobile content rack with Windows 10 machine, ProPresenter 6 and Office 2016 installed
(1) Mobile content rack with Apple Mac mini, Qlab 3, Dante Virtual Soundcard and Office 2016 installed

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

Seating Information

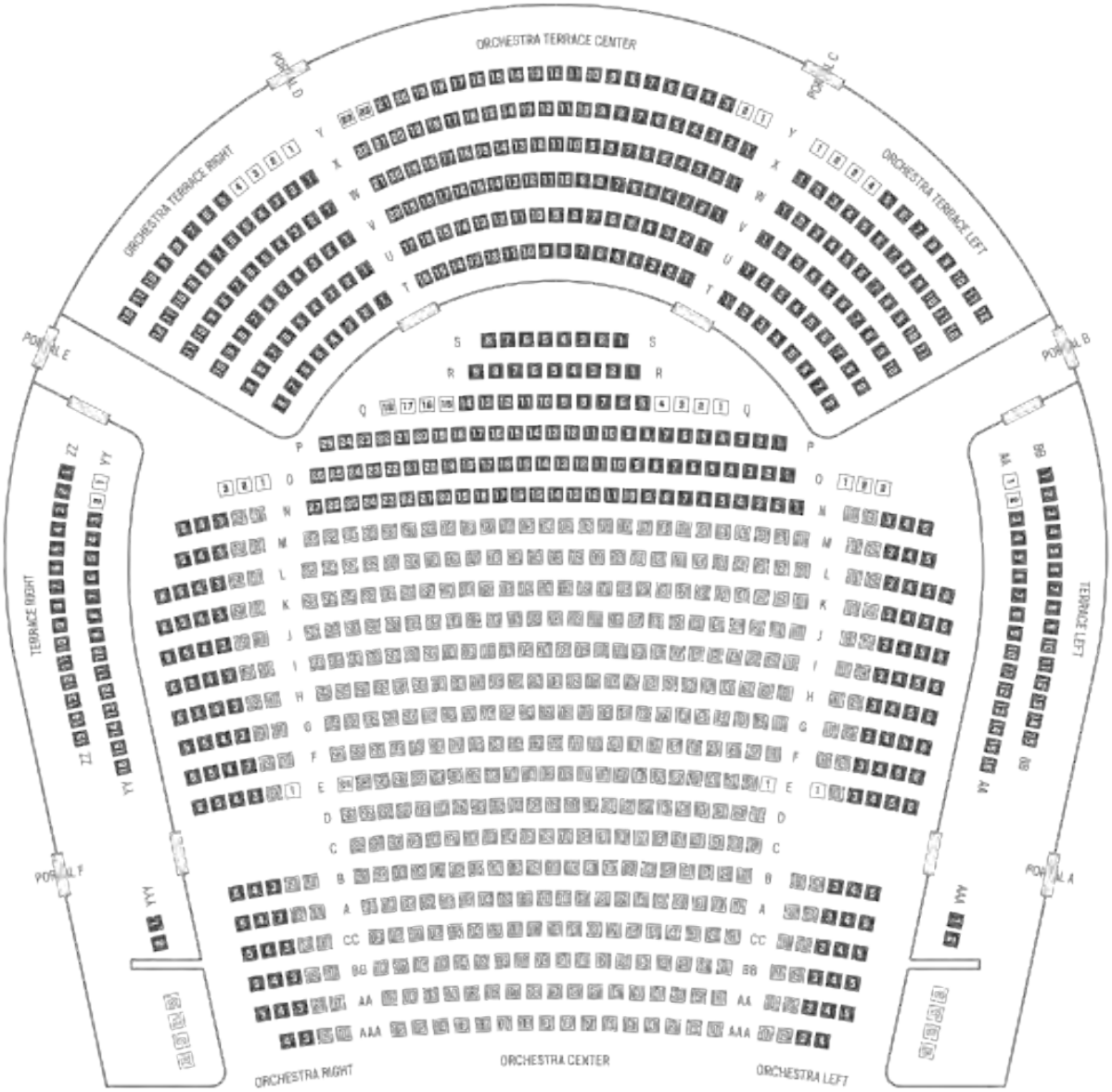
SEATING CAPACITIES						
	Orchestra	Box Tier	Mezzanine	Dress Circle	Grand Tier	Total
Small Orch.	954	112	335	335	533	2272
Med Orch.	872	112	335	335	533	2188
Large Orch.	811	112	335	335	533	2127
Maximum	978	112	335	335	533	2297

MARGOT & BILL WINSPEAR OPERA HOUSE
Margaret McDermott Performance Hall
AT&T PERFORMING ARTS CENTER



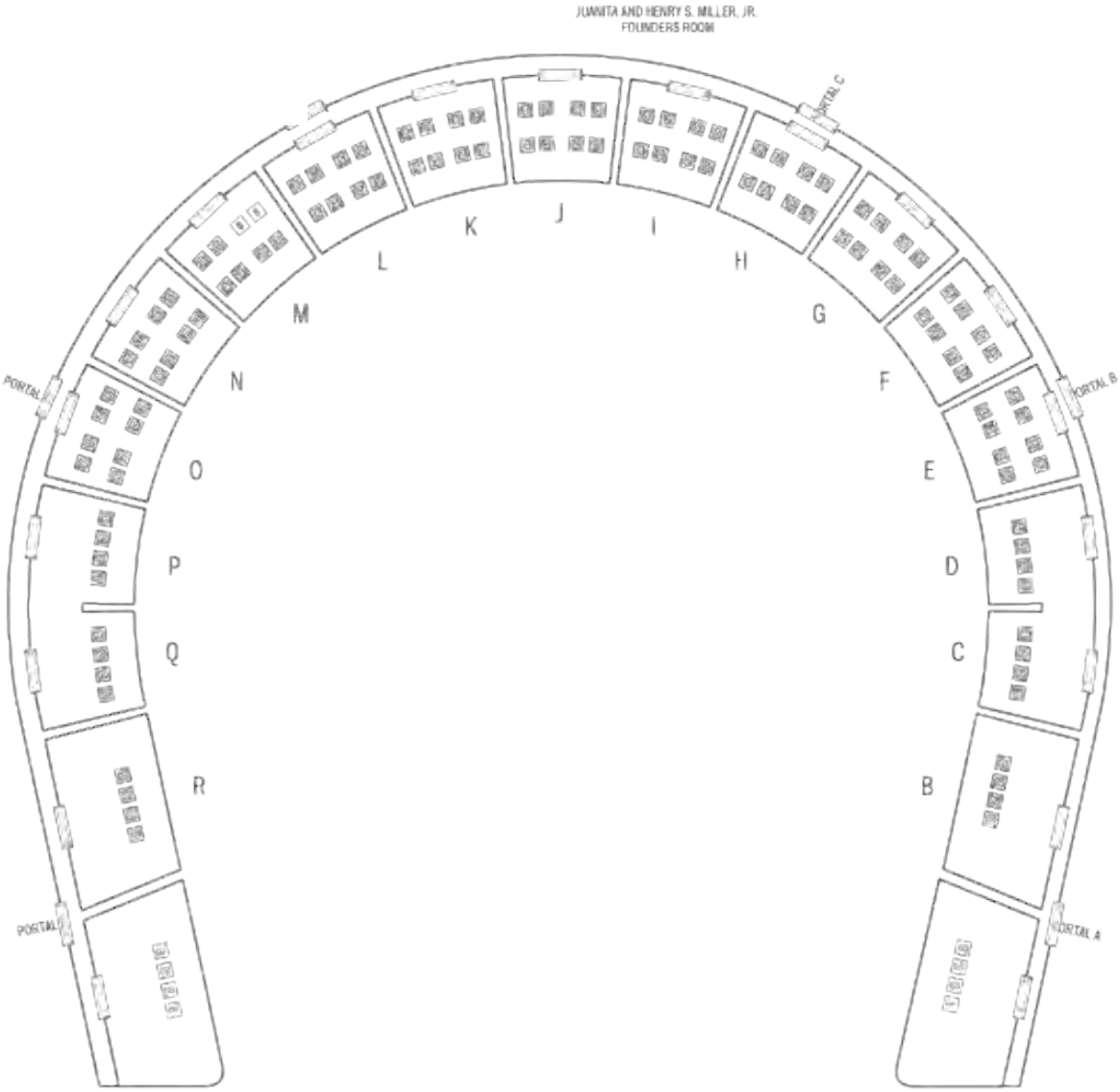
Seating Information

ORCHESTRA *Level 1*



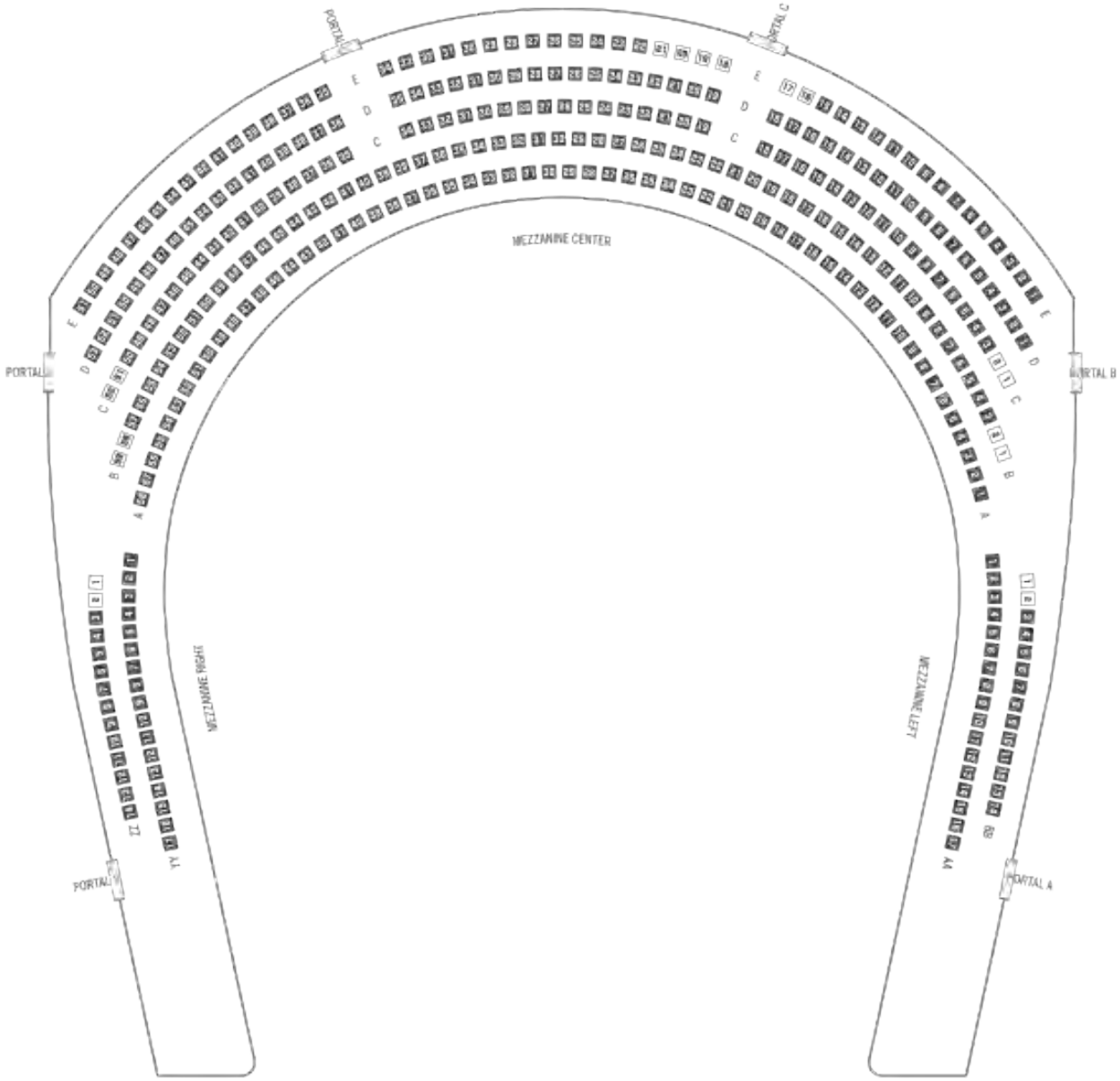
Seating Information

BOX CIRCLE *Level 2*



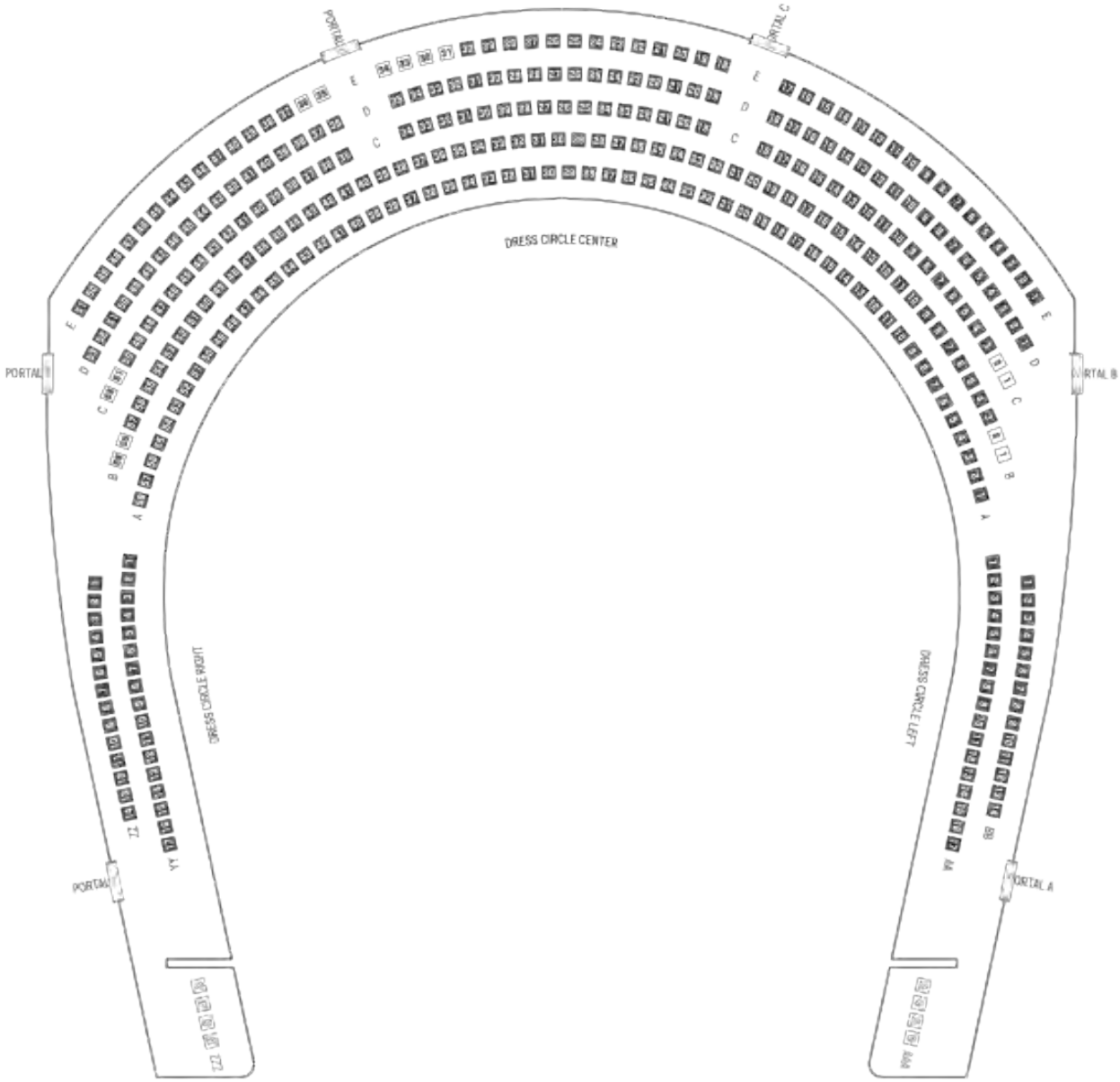
Seating Information

MEZZANINE *Level 3*



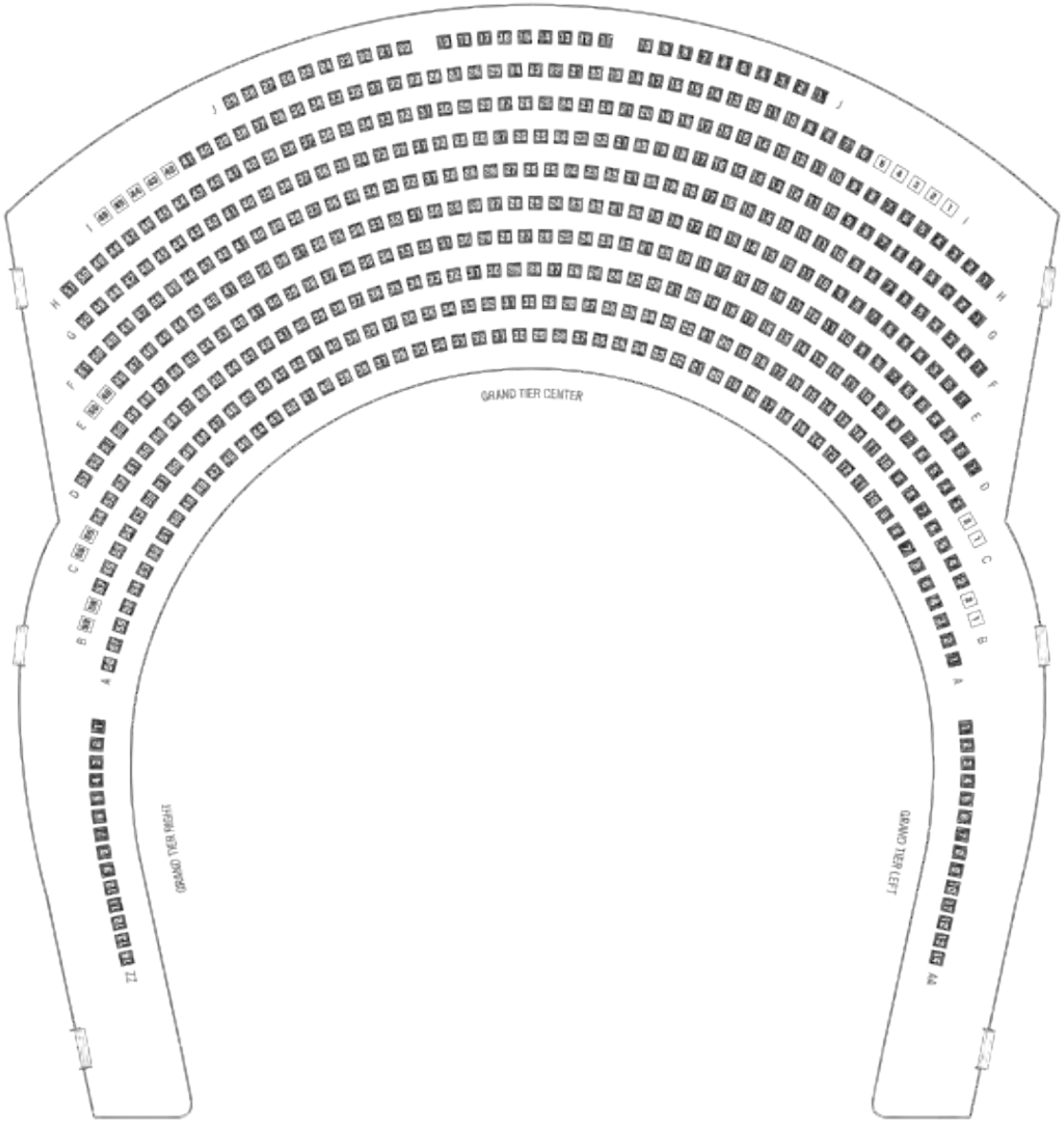
Seating Information

DRESS CIRCLE *Level 4*



Seating Information

GRAND TIER *Level 5*



Backstage Information

DRESSING ROOM/ WARDROBE INFORMATION

Stage Level Dressing Rooms
(1) Conductors dressing room with 5' Yamaha Model C1 piano, shower, sink and toilet (Room 104)
(4) Private dressing rooms, each have a shower, sink and toilet (Rooms 105-108)
(8) Medium dressing rooms, 4 to 6 person capacity; each has a shower, sink and toilet

Second Floor Dressing Rooms
(2) Large men's dressing rooms, 24 to 30 person capacity, with shared facilities (Rooms 206-207)
(2) Large women's dressing rooms, 24 to 30 person capacity, with shared facilities (Rooms 204-205)
(2) Chorus dressing rooms, 30+ person capacity with shower, sink and toilet (Rooms 203 & 208)

Stage Level Auxiliary Spaces
Laundry Room: two washers, two dryer, one garment steamer (Room 123)
Costume Maintenance Room with sink (Utility Room B 121)
Costume Storage Room/Hospitality Room with sink, refrigerator and dishwasher (Utility Room A 119)
Wig Room (Room 110)
Wig & Makeup Room with sink (Room 112)
Quick-change areas are designed in permanent spaces: backstage left and right

Second Floor Auxiliary Spaces
Makeup Room with sink, refrigerator and furniture; typically the greenroom (Utility Room C 201)

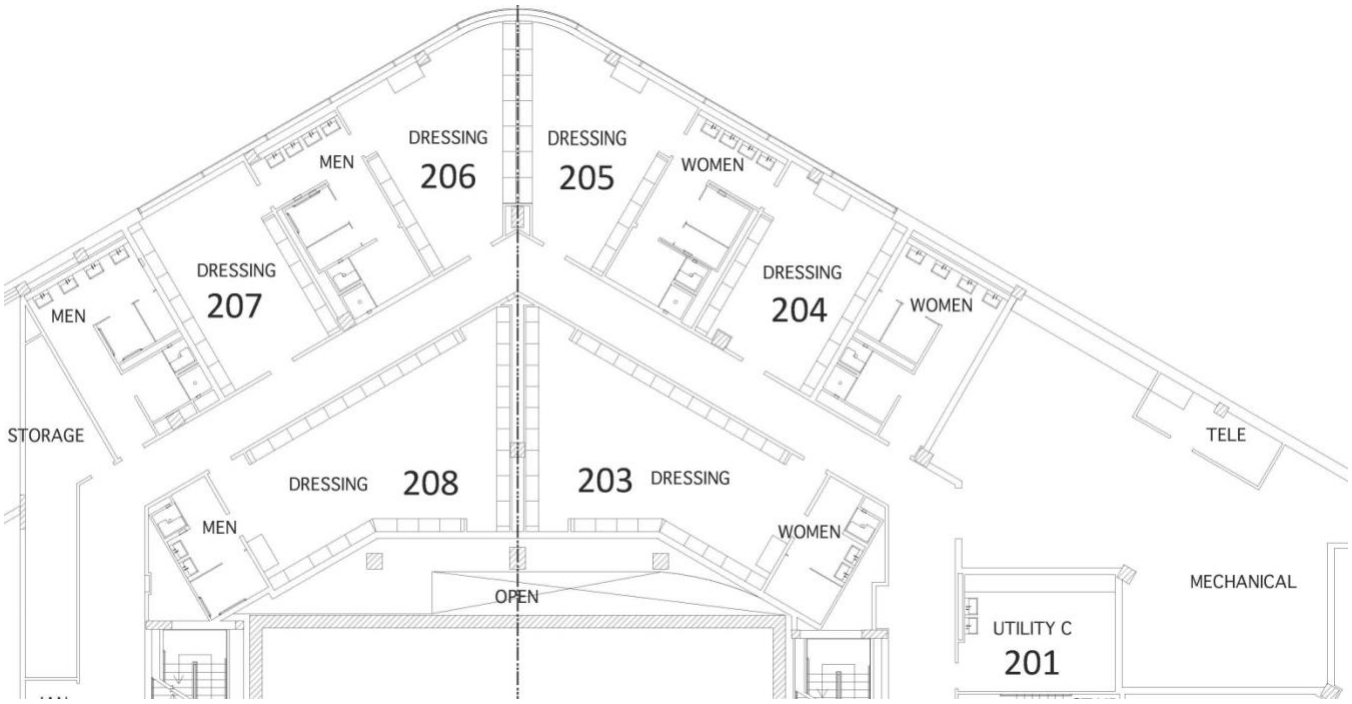
Notes
Elevator and stairways access all levels
All dressing rooms have mirrors, counters, makeup lights and chairs
Non-chorus rooms have wall racks for hanging costumes
Rolling Z-racks are available upon request, subject to availability
Lockers are available on the second floor

Backstage Information

DRESSING ROOM PLANS

Stage Level

Level 2



Backstage Information

SUPPORT AREAS

Nancy B. Hamon Hall
A multi-use space featuring full production support for live performances, rehearsals, and reception events located within the Winspear Opera House. The space is acoustically treated and optimized.
Full technical specifications for Hamon Hall are available on request.

Brierley Encore Suite
The Brierley Suite is located off stage left and is accessible from both the dressing rooms and lobby. The Brierley Suite may be used as an area to receive guests, conduct interviews or to host small receptions (30 to 40 people). Use of this room requires prior approval from the Center.

Hospitality Suite / Green Room:
Located under the main stage with easy access to the orchestra pit. Equipped with a refrigerator, microwave, telephone and video monitors, accessible by stairs or elevator. This area is to be used for all hospitality and can be used as an orchestra lounge as needed.
Men's and women's orchestra locker rooms are located across the hall.
Lounge Dimensions 16'-8" W x 40'-8" L

Miscellaneous Information

ADDITIONAL EQUIPMENT

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

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
Pianos	(1) 9' Steinway Model D (2) 7' Yamaha C6 (2) Yamaha T121 Upright
Orchestra Equipment	(100) Music stands with lights (100) Musician chairs
Miscellaneous Equipment	6' and 8' Tables Plastic stack chairs, 100+ 5', 6', 8' and 10' stepladders 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 AND 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.