AT&T
PERFORMING
ARTS
CENTER
Yours to Discover

Dee and Charles Wyly Theatre

Technical Specifications

Table of Contents

General Information	2
Contact Information	3
Parking Information	5
Policies and Procedures	7
Stage Specifications	9
Rigging Specifications	13
Soft Goods Inventory	13
Blank Line Set Schedule	14
Lighting Specifications	16
Power Distribution	17
Audio and Communication Specifications	18
Video and Data Specifications	19
Supplemental Audio / Video Information	20
Room and Seating Configurations	21
Capacities	30
Backstage Information	31
Miscellaneous Information	33

ALL information provided in this document is subject to change at any time. Please verify layouts, equipment needs and availability, and other information sourced from this document with the Center's Production Department

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.

Dee and Charles Wyly Theatre

The Potter Rose Performance Hall of the Dee and Charles Wyly Theatre, designed by REX/OMA (Joshua Prince-Ramus, partner in charge, and Rem Koolhaas), at the AT&T Performing Arts Center in Dallas. Photo by Iwan Baan.

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

Eric Miller
Director of Production
Office: 214-978-3634
Fax: 214-954-9936
Email: eric.miller@attpac.org

Josh Jackson
Lead Production Manager
Office: 214-978-3613
Fax: 214-954-9936
Email: josh.jackson@attpac.org

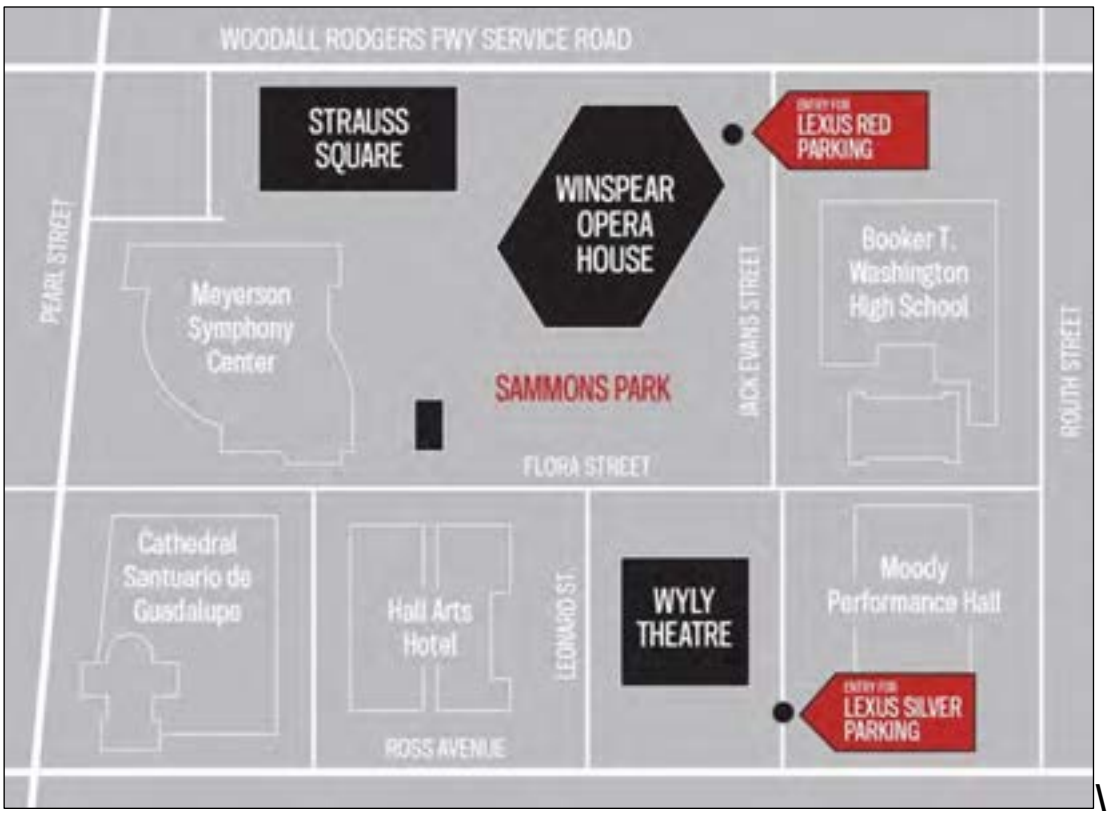
TECHNICAL STAFF

Technical Director – Tyler Cureton	tyler.cureton@attpac.org	(214) 978-3974
Asst. Technical Director–Cedric Kimble-Thomas	cedric.kimble-thomas@attpac.org	(214) 978-3975
Audio Visual Manager – Jorge Amador	jorge.amador@attpac.org	(214) 978-3946
Lighting Manager – Armando Chavez	armando.chavez@attpac.org	(214) 978-3662
Carp/Rig Manager – Josh Helms	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

Parking Information



\

PHYSICAL AND SHIPPING ADDRESSES

Physical Address
Dee and Charles Wyly Theatre
2400 Flora Street
Dallas, Texas 75201

The loading dock is located off of Ross Avenue between Leonard Street and Jack Evans Street. The truck dock is 4'-0" high with a door opening of 11'-11" H x 9'-0" W and accommodates one semi-trailer at a less than three degree decline from street level. A smaller van dock is also available on the north side of the building with a door opening of 8'-2" H x 10'-6" W. The van dock is equipped with a leveler.

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

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. If a substantial wait time is expected, other staging areas may be necessary.

GENERAL LOADING DOCK AND PARKING INFORMATION

1. 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.

2. 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 and cable passes in the dock must be available 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. Cooperation with others is expected.

Production Specifications

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 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.

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 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 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 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 Patron Services.

Production Specifications

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 at 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.

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 Production & Operations Department 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.

7. Conditional use permits are REQUIRED for any use of flame, combustible materials, stage use firearms 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 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 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. Certificates of fire retardancy may be requested.

9. The Production Department 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 Production staff. It is the responsibility of the presenter to bring all required tools for the event. Production staff may loan Center tools at their discretion.

Production Specifications

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.

Production Specifications

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 trained and qualified personnel and must be arranged in advance with the Production Department.

4. Only Center staff may operate the following house equipment: lift system, tower controls and movement of the Proscenium Wall and Crash Wall with the Vortek automated fly system.

5. No scenery or other obstruction may cover any required exits or exit signs. No scenery or other obstruction may prevent the rolling fire door located stage right from sealing completely. Tenant is responsible for any damage from obstructions, and any necessary modifications to accommodate.

6. The house main curtain should always be made available for use.

7. Man lifts, scissor lifts or forklifts are to be operated only by trained and qualified personnel. Non-outrigger and scissor lifts are not allowed on stage traps or cable troughs.

8. All access to galleries, catwalks, dimmer banks and sound rack rooms may be monitored or approved by Production staff.

9. The Center must be notified if hot work (welding, grinding, etc) is to take place a minimum of 48 hours in advance of work being performed.

10. Hard hats shall be worn on deck and in the house any time work is being performed in grid areas at height or when working below a lift

11. If line sets are to be used with personnel attached, such as focus tracks, the line set should be set at appropriate height, the Vortek interface disabled and the line set accessed by man lift with proper life safety equipment utilized. Trained and qualified Center staff must be present when accessing focus tracks. No other flying or lifting of personnel, including performers, on the Vortek system is allowed.

Production Specifications

STAGE SPECIFICATIONS

Potter Rose Performance Hall

Stage Floor Composition
"Stage-Lam" black composite flooring

Proscenium Dimensions
Height: 16’-6” to 26’-8” with adjustable header
Width: 42’-0” to 56’-8” with adjustable hard legs

Stage Dimensions: Proscenium
On Stage Right (centerline to SR gallery): 38'-6”
On Stage Left (centerline to SL gallery): 38’-6”
Wing Space Right (proscenium to SR wall): 16’-8” (torms in) 25’-11” (torms out)
Wing Space Left (proscenium to SL gallery): 16’-10” (torms in) 24’-2” (torms out)
Total Depth (plaster line to back wall): 48’-2”
Last Line Set (from plaster line): 38’-8”
Crash Wall (from plaster line): 41’-0”

Stage Dimensions: Thrust (House Lifts 1 and 2)
Stage Width: 24’-0”
Stage Depth (from plaster line into house): 27’-0”

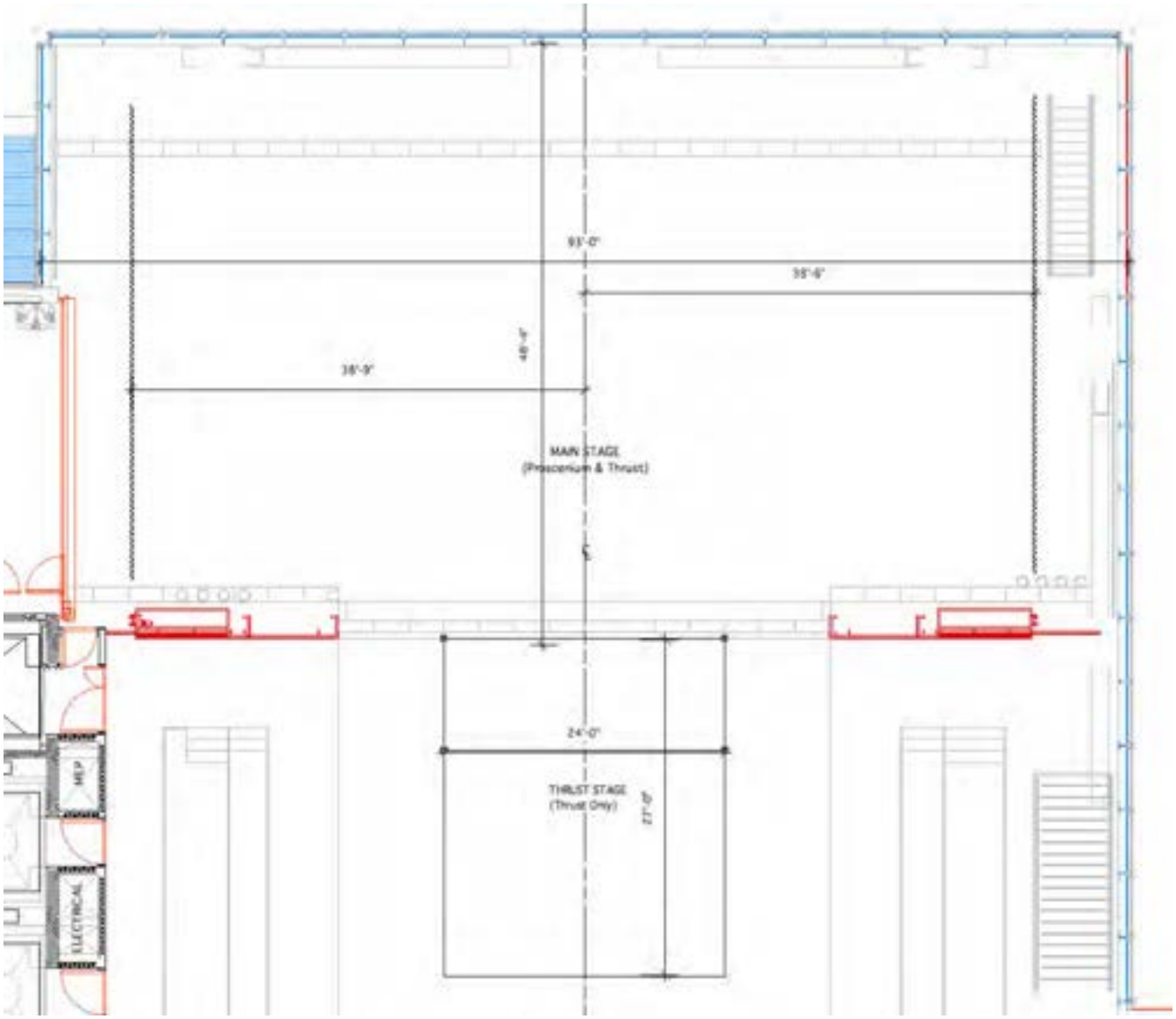
Stage Dimensions: Flat Floor House and Main Stage
Total Width (east wall to west wall): 93’-0”
Stage Depth (north wall to south wall): 108’-5”

Elevations
Grid Height (stage deck to grid steel): 71’-8”
Deck to I-Beam: 79’-0”
Operating Gallery Height: 32’-0” (to pin rail) 28’-7” (to walkable surface)

Orchestra Pit
Full pit: 9’ L x 41’ W at 8’ below stage level
Capacity: 30 people

Production Specifications

STAGE DIMENSIONS PLAN



Not to scale

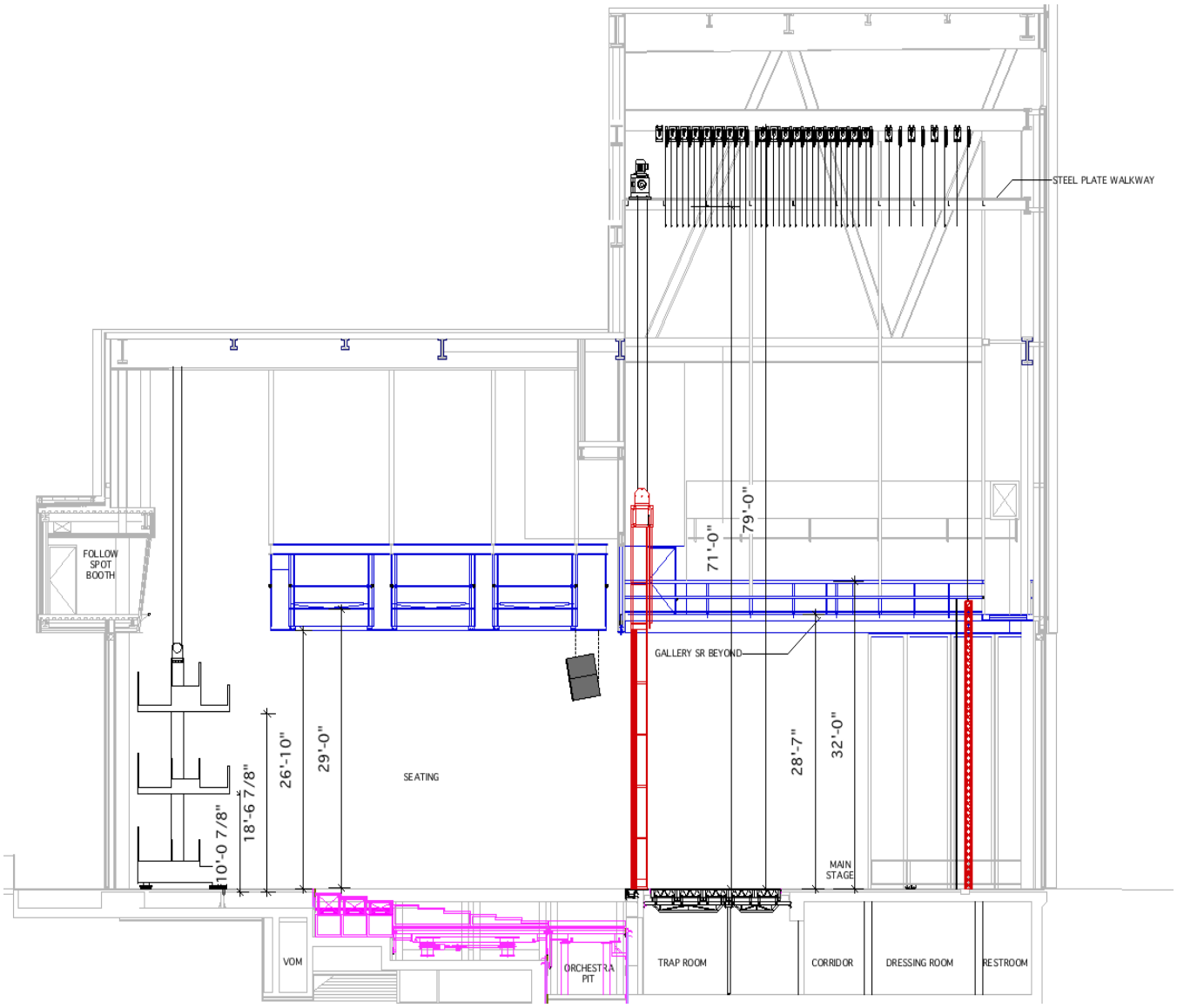
Stage trap area of 42’-6” x 15’-0” splitting center line just upstage of proscenium not pictured.

Both compressed air and water connections are available off-stage right.

Load limit for stage traps: 150# PSF

Production Specifications

CENTERLINE SECTION DIMENSIONS (STAGE RIGHT)

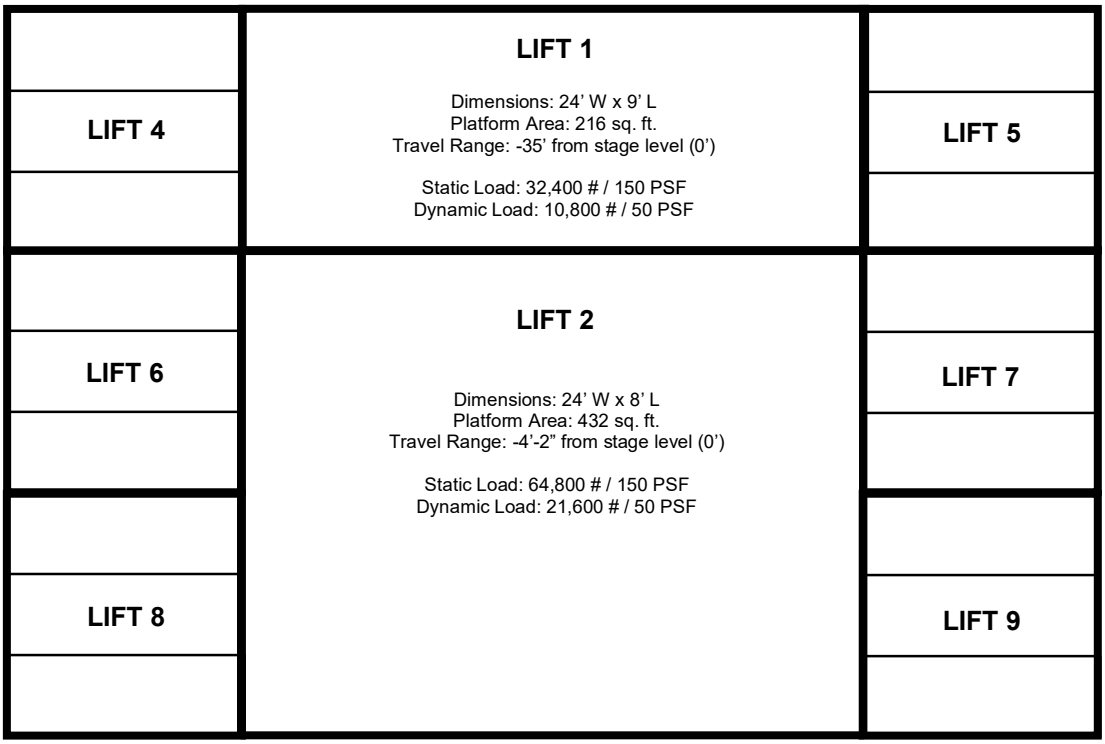


Production Specifications

LIFT MECHANICS

The Potter Rose Performance Hall is equipped with floor lifts which can be positioned for use in several configurations. These lifts are used as patron seating, orchestra pits and other functions. Below is a map of the floor lifts:

↑ **STAGE AREA** ↑



Lift 4 – Lift 9:
Dimensions: 9' W x 9' L – each lift has (2) 9' W x 3' L stoppable risers
Platform Area: 81 SF
Travel Range: Lift 4 – Lift 5: -9'-6" from stage level (0')
Lift 6 – Lift 9: -5'-8" from stage level (0')

Static Load: 12,150 # / 150 PSF
Dynamic Load: 4050 # / 50 PSF

Production Specifications

RIGGING SPECIFICATIONS

Potter Rose Performance Hall

Note: The Vortek Automated Control System may only be operated by Center staff and crew members who have completed the Center's Vortek Training

Fly System
(44) 1.5" schedule 40 pipe, 63'-0" long w/ Vortek Pro Series 1200 lb. capacity hoists
Line sets have a maximum speed of 3 ft./s
Main curtain has a maximum speed of 3.5 ft./s
Maximum Trim: 68'-4", minimum trim varies

Chain Hoist System
(8) 1T chain hoists w/ 80' fall with a maximum speed of 16 ft./m
Power connector: HBL2426
Control connector: HBL2425
(5) Chain hoist stands
(1) Chain hoist control pickle
(16) Fully independent circuits
- (8) Over stage at grid
- (8) At FOH catwalks

Miscellaneous Rigging Hardware/Equipment
Loft blocks for pin rail/rope
25lb, 50lb & 100lb sandbags
Belaying pins
4' batten extensions
3' and 6' polyester roundslings
5', 10' and 30' wire rope slings
5/16", 3/8", 1/2" and 5/8" shackles
(2) Traveler tracks

Building load capacity information is available upon request. Please contact Operations Department in advance to confirm availability of all rigging hardware and equipment.

SOFT GOODS INVENTORY

Description	Quantity	Height	Width
Black Velour Borders - Flat	2	15'	66'
Black Velour Borders - Flat	4	10'	66'
Black Velour Legs	4 pair	30'	14'
Black Velour Panels	2 pair	30'	25'
Black Velour Traveler Panels	2 pair	34'	30'
Black Sharkstooth Scrim	1	30'	63'
White Sharkstooth Scrim	1	30'	63'
White Filled Leno	1	30'	63'
White Muslin Bounce	1	30'	63'

Production Specifications

Dee and Charles Wyly Theatre
Potter Rose Performance Hall
Line Set Schedule (w/ Unavailable Line Sets) – SAE English – Page 1

LS #	From Plaster	Description	Notes	Capacity (lbs.)	Speed (ft./s)	Load (lbs.)
P	N/A	Proscenium		N/A	0.1 - 0.2	N/A
1	3'6"	Main Curtain		1200	0.3 - 3.5	N/A
IVP	N/A	IVP Curtain	Main Curtain Traveler	N/A	0.3 - 1	N/A
2	4'-6"			1200	0.3 - 3	
3	5'-2"			1200	0.3 - 3	
4	5'-10"			1200	0.3 - 3	
5	6'-6"			1200	0.3 - 3	
6	7'-2"			1200	0.3 - 3	
7	7'-10"			1200	0.3 - 3	
8	8'-6"			1200	0.3 - 3	
9	9'-2"			1200	0.3 - 3	
10	9'-10"			1200	0.3 - 3	
11	10'-6"			1200	0.3 - 3	
12	11'-2"			1200	0.3 - 3	
13	11'-10"			1200	0.3 - 3	
14	12'-6"			1200	0.3 - 3	
15	13'-2"			1200	0.3 - 3	
16	13'-10"			1200	0.3 - 3	
	14'-6"	**UNAVAILABLE**	**Obstructed**			
18	15'-2"			1200	0.3 - 3	
19	15'-10"			1200	0.3 - 3	
20	16'-6"			1200	0.3 - 3	
21	17'-2"			1200	0.3 - 3	
22	17'-10"			1200	0.3 - 3	
23	18'-6"			1200	0.3 - 3	
24	19'-2"			1200	0.3 - 3	
25	19'-10"			1200	0.3 - 3	
26	20'-6"			1200	0.3 - 3	
27	21'-2"			1200	0.3 - 3	
28	21'-10"			1200	0.3 - 3	
29	22'-6"			1200	0.3 - 3	
					Subtotal 1	

Dee and Charles Wyly Theatre
Potter Rose Performance Hall
Line Set Schedule (w/ Unavailable Line Sets) – SAE English – Page 2

LS #	From Plaster	Description	Notes	Capacity (lbs.)	Speed (ft./s)	Load (lbs.)
30	23'-2"			1200	0.3 - 3	
31	23'-10"			1200	0.3 - 3	
32	24'-6"			1200	0.3 - 3	
33	25'-2"			1200	0.3 - 3	
34	25'-10"			1200	0.3 - 3	
35	26'-6"			1200	0.3 - 3	
36	27'-2"			1200	0.3 - 3	
37	27'-10"			1200	0.3 - 3	
38	28'-6"			1200	0.3 - 3	
	29'-2"	**UNAVAILABLE**	**Obstructed**			
	29'-10"	**UNAVAILABLE**	**Future Batten**			
41	30'-6"			1200	0.3 - 3	
	31'-2"	**UNAVAILABLE**	**Future Batten**			
43	31'-10"			1200	0.3 - 3	
	32'-6"	**UNAVAILABLE**	**Future Batten**			
45	33'-2"			1200	0.3 - 3	
	33'-10"	**UNAVAILABLE**	**Future Batten**			
47	34'-6"			1200	0.3 - 3	
	35'-2"	**UNAVAILABLE**	**Future Batten**			
49	35'-10"			1200	0.3 - 3	
	36'-6"	**UNAVAILABLE**	**Future Batten**			
51	37'-2"			1200	0.3 - 3	
	37'-10"	**UNAVAILABLE**	**Future Batten**			
53	38'-6"			1200	0.3 - 3	
	39'-2"	**UNAVAILABLE**	**Future Batten**			
55	39'-8"	Crash Wall		2000	0.1 – 0.3	N/A
					Subtotal 2	
					Load Total (Page 1+2)	

Production Specifications

LIGHTING SPECIFICATIONS

Potter Rose Performance Hall

Lighting Inventory

Note: This is a full instrument inventory. NO additional units or spares are available.

Fixtures	Quantity	Gel Cut Size
ETC Source Four Ellipsoidal 10°	8	12” x 12”
ETC Source Four Ellipsoidal 19°	56	6.25” x 6.25”
ETC Source Four Ellipsoidal 26°	70	6.25” x 6.25”
ETC Source Four Ellipsoidal 36°	70	6.25” x 6.25”
ETC Source Four Ellipsoidal 50°	10	6.25” x 6.25”
ETC Source Four Series 2 Lustrs	20	6.25” x 6.25”
Strand 8” Fresnel	26	10” x 10”
Strand 6” Fresnel	16	7.5” x 7.5”
ETC Source Four PARnel	14	7.5” x 7.5”
ETC Source Four PAR	54	7.5” x 7.5”
Altman T3 3-cell CYC Light w/ Hardware	6	11.5” x 10”
Altman 8 4-circuit MR16 Strip Light w/ Hardware	6	4.75” x 4.5”
Lycian Super Arc 400W HTI Followspot w/ Stand	2	
Vari*Lite VL2600 Profile	10	
Color Scrollers		
Morpheus S-Fader Color Scroller CMY Mixing	18	
Morpheus Color Scroller Power Supply	5	
Lighting Accessories		
50lb Boom Base	8	
Strand 8” Fresnel Barndoor	28	
Strand 6” Fresnel Barndoor	18	
ETC Source Four Barndoor	70	
ETC Source Four Tophat	10	
ETC Source Four Halfhat	56	

Control Equipment
ETC Eos Ti, ETC Ion Xe 20, and ETC Nomad

DMX Hardware
(2) ETC Net3 Four Port DMX Gateway
(2) ETC Net3 Two Port DMX Gateway
(1) Pathway Pathport Four Port DMX Gateway

Please submit DMX universe assignments to Production Department no later than 48 hours prior to scheduled load-in.

Cable
25’, 50’ and 100’ socapex, 3, 4 and 5-pin DMX, 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 DISTIBUTION

Company Switches

Type	Location	Size	Cam Out	G/N Reverse
Standard Three ø	Exterior Loading Dock (Level 3)	200A	Yes	No
Standard Three ø	Interior Loading Dock (Level 3)	200A	Yes	No
Standard Three ø	Interior Loading Dock (Level 3)	100A	Yes	Yes
Standard Three ø	SL Gallery (Level 4)	100A	Yes	Yes
Standard Three ø	SR Gallery (Level 4)	400A	Yes	Yes
Three ø ISO Ground	SL Tech Vault (Level 2)	400A	Yes	Yes
Three ø ISO Ground	SL Tech Vault (Level 2)	100A	Yes	Yes
Three ø ISO Ground	SR Tech Vault (Level 2)	100A	Yes	Yes
Standard Three	Trap Room (Level 2)	100A	Yes	Yes

Heavy Duty Switch Disconnects

Type	Location	Size	Cam Out	G/N Reverse
Standard Three ø	USR Gallery (Level 4)	100A	No	No
Standard Three ø	Rooftop Terrace (Level 10)	100A	No	No
Standard Three ø	Stage Manager Office (Level 9)	60A	No	No
Standard Three ø	HR Proscenium Catwalk	100A	No	No
Standard Three ø	Esplanade (Level 1)	100A	Yes	Yes

LIGHTING CIRCUITS

Dimmable Circuits

20A Circuits

Location	Quantity
Catwalk	162
Grid	180
Gallery	36
Deck	30
Vomitory	6
Under Lift One	4
Under Lift Two	6
Trap Room	6
Spot Booth	6
Total	**436**

60A Circuits

Location	Quantity
Catwalk	2
Grid	2
Gallery	3
Deck	3
Total	**10**

Cue Light System

(10) Circuit cue light system. System is available DSL, DSR, USL, USR, gallery rail, booth, and tech tables. Control of cue light system is available at Level 3 FOH mix position, SR SM call station and lighting booth.

Production Specifications

AUDIO AND COMMUNICATION SPECIFICATIONS

Potter Rose Performance Hall

Consoles

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

Input Infrastructure

(1) Yamaha Rio1608-D 16-input / 8-output Stage Box with redundant Dante connections
- Venue digital signal processing has redundant Dante inputs for every loudspeaker channel

(2) Yamaha Rio 3224-D2 32 input / 24 output Stage box with redundant Dante & Power connection.
(2) Yamaha Rio1608-D2 16-input / 8-output Stage Box with redundant Dante connections

Line Arrays

(24) d&b T10 Passive Loudspeaker, powered with d&b 10D Amplifiers
- Up to (4) simultaneous line array hangs possible with (4) 1/2T 80' chain motors

Front Fills

(6) d&b E4 Passive Loudspeaker, powered with d&b 10D Amplifiers

Subwoofers

(2) d&b B2-SUB Dual 18" Passive Subwoofer, powered with d&b D80 Amplifier

Seating Tower Delay Fills

(42) JBL Control 25 Passive Loudspeaker, powered with QSC CX168 Amplifiers, permanently mounted

Seating Tower Effects Fills

(42) JBL Control 23T Passive Loudspeaker, powered with QSC CX168 Amplifiers, permanently mounted

Microphones

(4) Shure UR4D+-H4 Band 2-channel Receiver
(4) Shure UR1-H4 Band Transmitter with Shure WL185 or Countryman B3 capsule
(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 2-pole speaker cable available

Hearing Assistance

Listen LT 800FM System with (20) LR-400 receivers and earpiece

Communication

(2) Clear-com PS-704 Four-channel Power Supply (not accessible)
(1) Clear-Com RCS-2700 with (8) channels, (16) destinations with software matrix support
(1) Clear-Com RM-704 Four-channel Main Station with headset
(2) Clear-Com KB-702 Two-channel Base Station with headset
(8) Clear-Com RS-703-TW Two-channel Beltpack with headset
(8) Clear-Com TWC-703 Two-channel Partyline adapter

Wired communication is available at the following locations:

- Level 0 Dressing Rooms
- Level 2 Dressing Rooms
- Level 2 Technical Vaults
- Level 3 Potter Rose Stage Right SM Call Station
- Level 3 Vortek Control
- Level 3 Potter Rose Stage Left, Stage Right
- Level 3 Front of House Mix Position
- Level 3A Front of House Mix Position
- Level 4 Sound, Spot and Lighting Booths
- Level 4 Catwalk and Gallery
- Level 5 Hoist Rooms
- Level 6 Grid

Wireless Communication
(1) Radio Active Designs UV-1GBS 2-channel Wireless Base Station (not accessible)
(6) Radio Active Designs UV-1G 2-channel Wireless Belt Pack with headset

Paging and Program
(2) Shure MX418D/C Desktop-Mounted 18" Cardioid Gooseneck Microphones available for paging to the following locations:

- Level 0 Dressing Rooms and Common Areas
- Level 1 Main Lobby
- Level 2 Dressing Rooms and Common Areas
- Level 3 Potter Rose Backstage Areas
- Level 3 Potter Rose Stage
- Level 3 Potter Rose House
- Level 4 Potter Rose Control Booths
- Level 9 Rehearsal Hall
- Level 9 Vocal Coaching Room
- Level 10 Rooftop Terrace

Please contact Operations Department to arrange custom page zone groups in advance.

Custom program feeds are available to all locations above. The Wyly Theatre'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 camera feed with available PIP and DSK processing
Distributed RF signals available throughout the house and stage areas with (2) custom show channels

Projections Screens
9' X 16' Cineflix Front projecting, Projector Screen, with legs
7' X 12' Draper Front projecting Projector Screen, with legs

Projectors
*_**If available in Center Wide inventory and requested 48hrs in advance. ***_

Data

Dry CAT5 patching available around house and staging area

Production Specifications

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
(1) Yamaha LS9-32 Digital Mixing Console
(1) Yamaha TF-RACK Digital Rack-mounted Mixing Console with Dante card, and 2Ch of UR4D+
(2) Yamaha TF-1 Digital Mixing Console Mobile Rack Mounted

Input Infrastructure
(1) Yamaha Rio1608-D 16-input / 8-output Stage Box with redundant Dante connections
(1) Yamaha Rio3224-D2 32-in/16-out Digital Network Remote I/O Unit Dante Stage Box

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
(4) RCF 8004AS Active Subwoofer

Projectors
(2) Panasonic PT-DW740 WXGA 7000-lumen Projector with ET-DLE150 or ET-DLE250 Power Zoom Lens
(2) Panasonic PT-DZ21KU WUXGA 20,000-lumen Projector with ET-D75LE30 Power Zoom Lens

Signal Processing
- 15” Apple MacBook Pro
- Smaart 7 and 8
- (1) Focusrite Scarlett 2i2 4th Gen

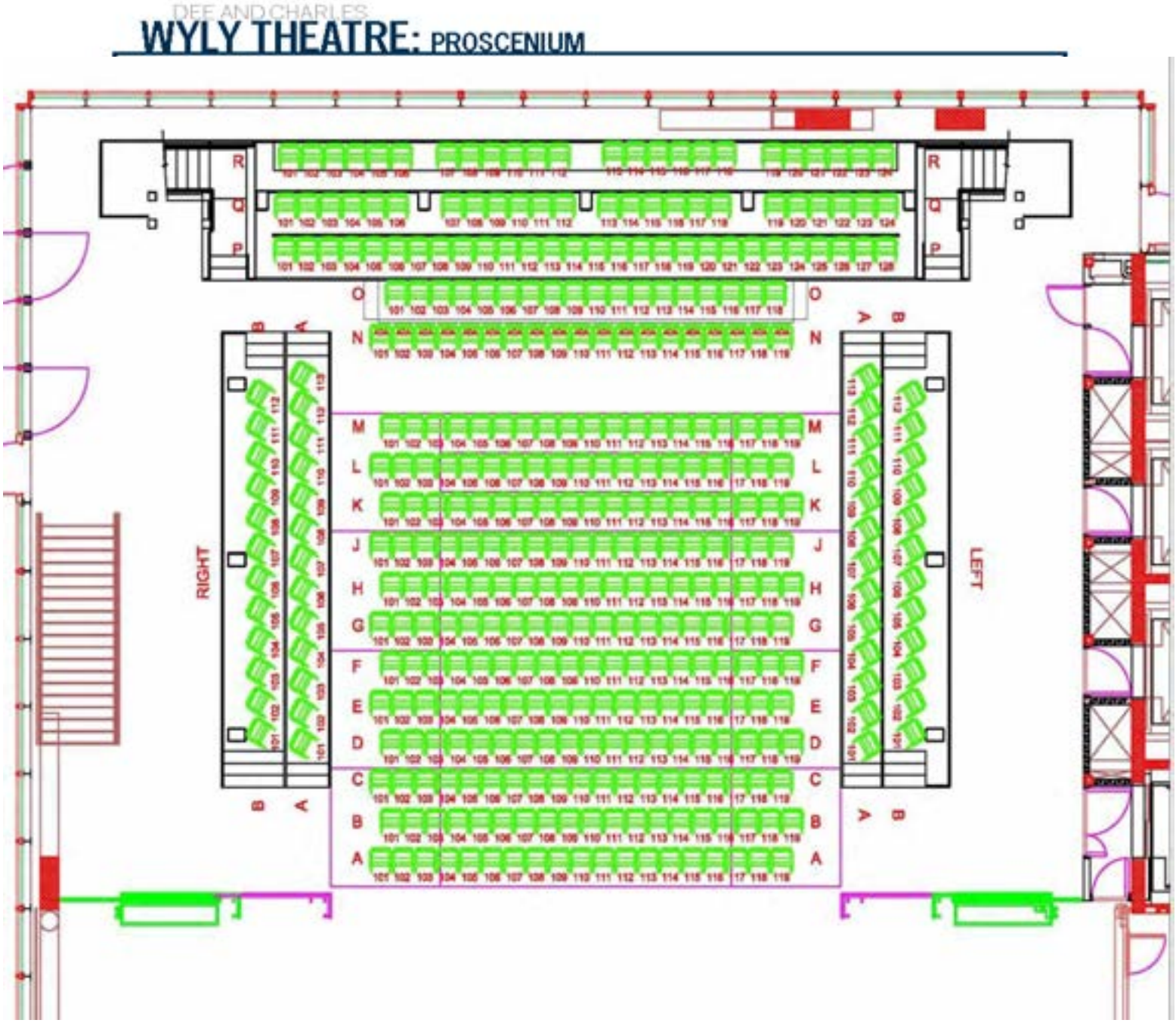
Stage Monitors
(12) d&b M4 15” Passive Loudspeaker, powered with d&b D12 Amplifier or D20 Amplifier rack

Televisions
(2) Samsung 55” on rolling stands

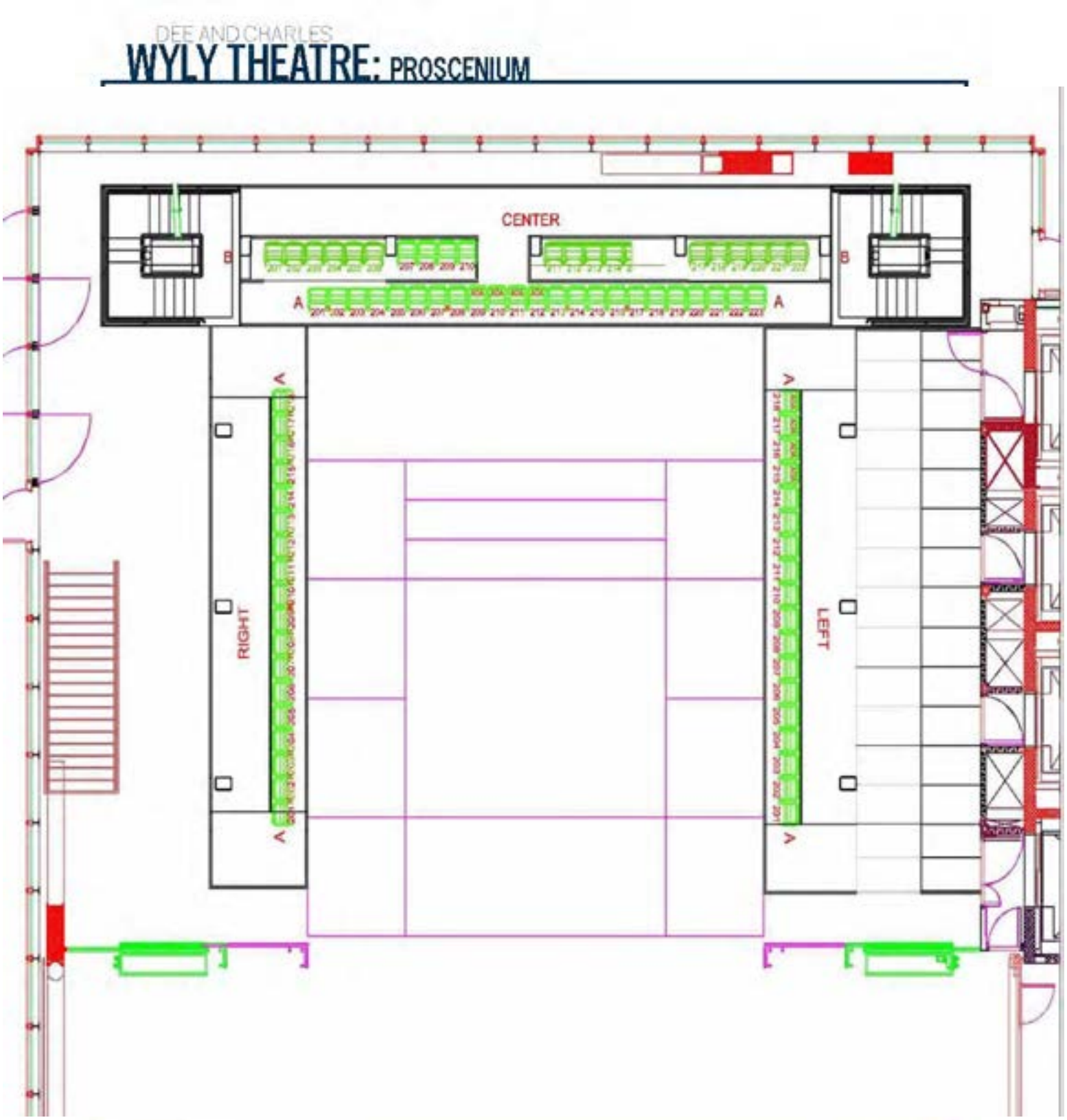
Video Systems
(1) Mobile video switching rack with Blackmagic ATEM Production Studio 4K video switch.

This page left intentionally blank

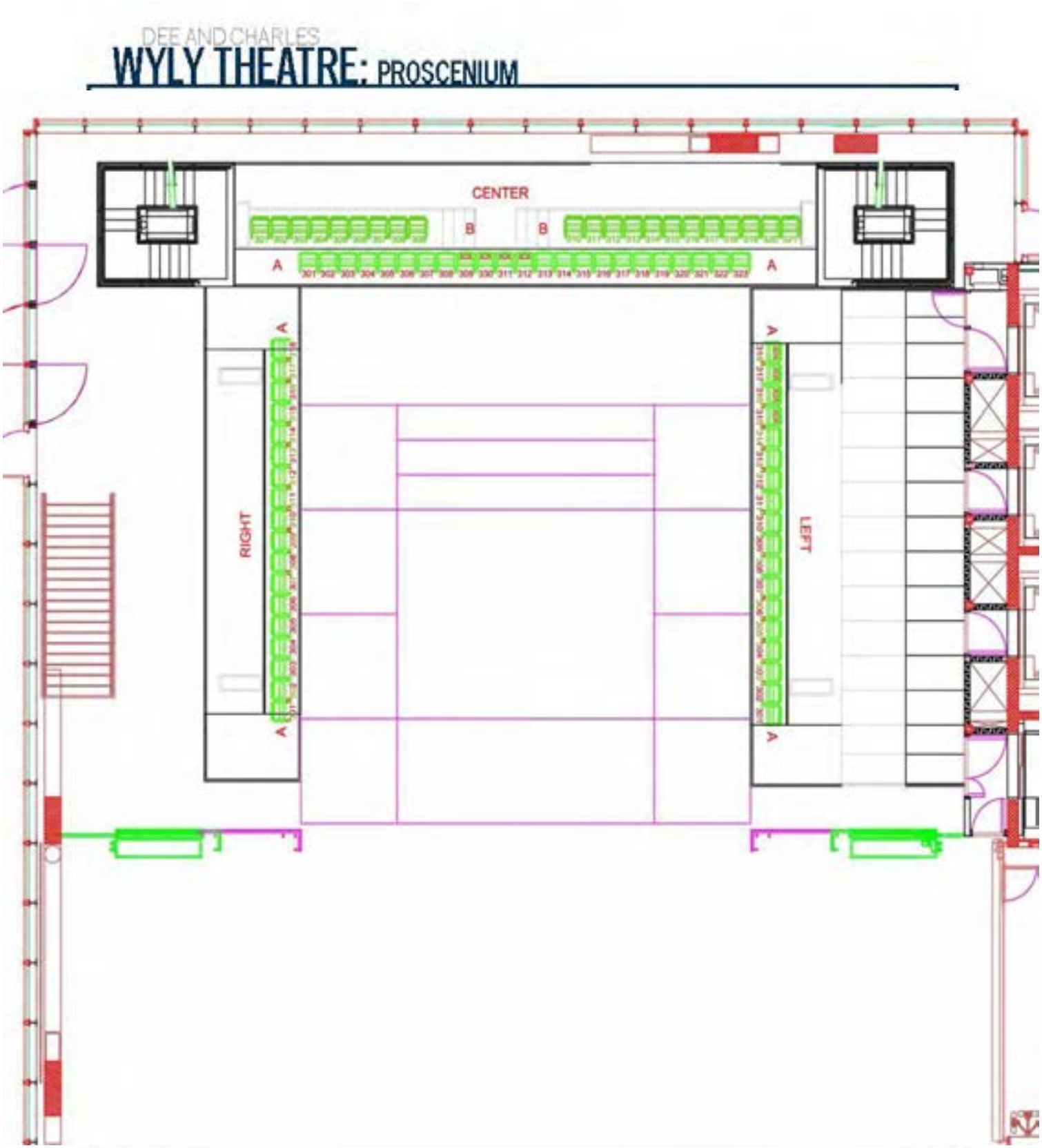
Room and Seating Configurations



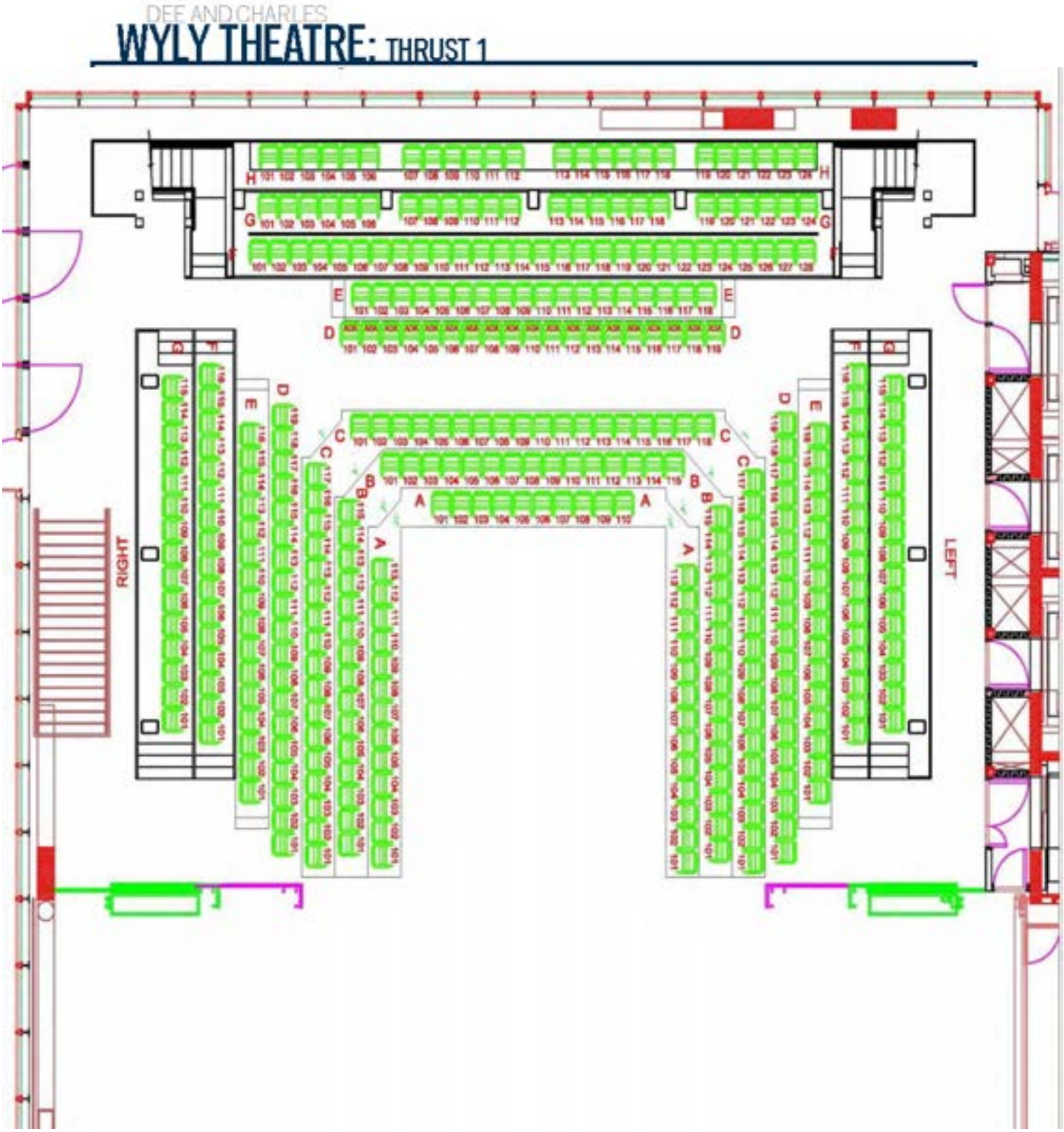
Room and Seating Configurations



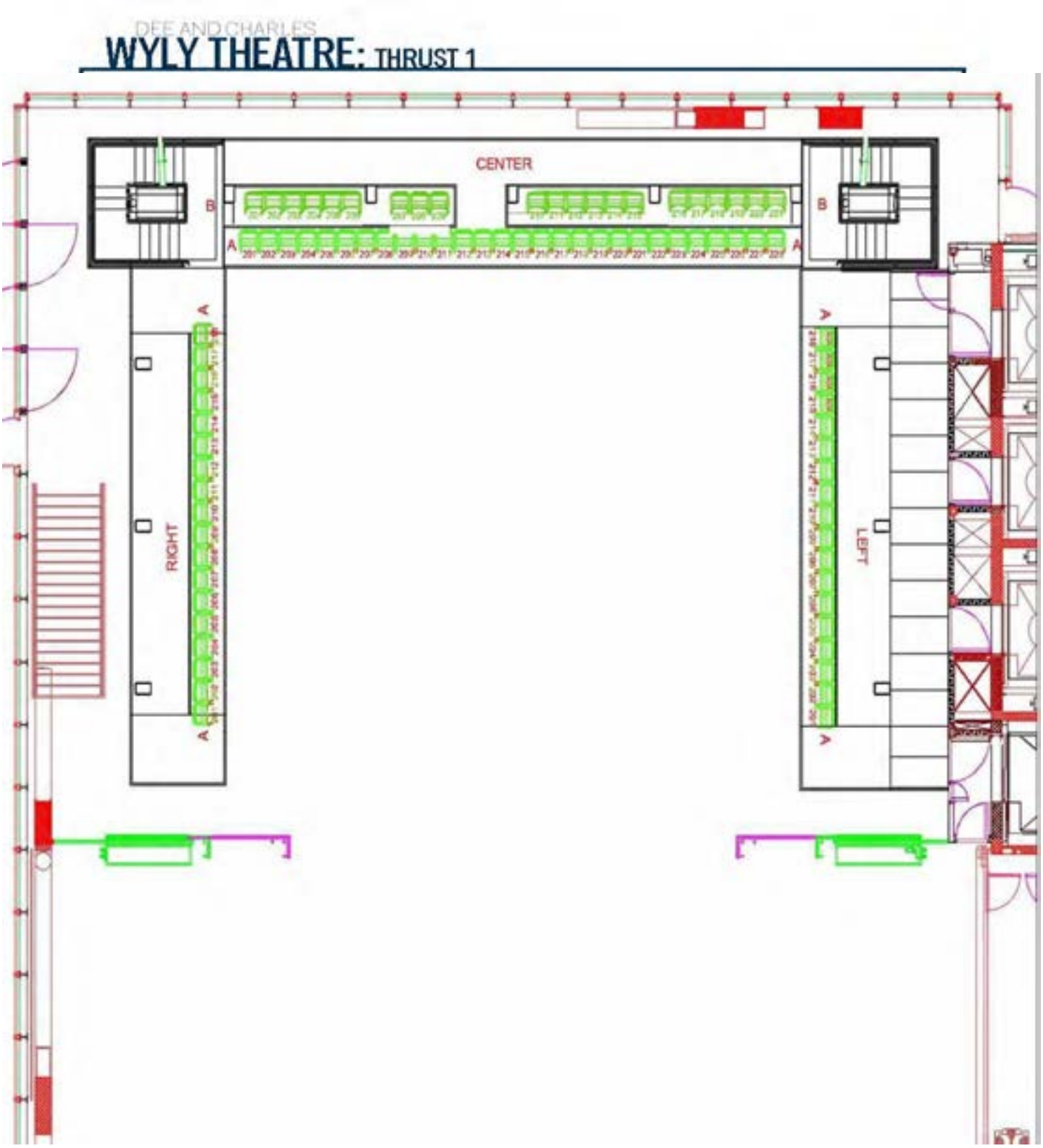
Room and Seating Configurations



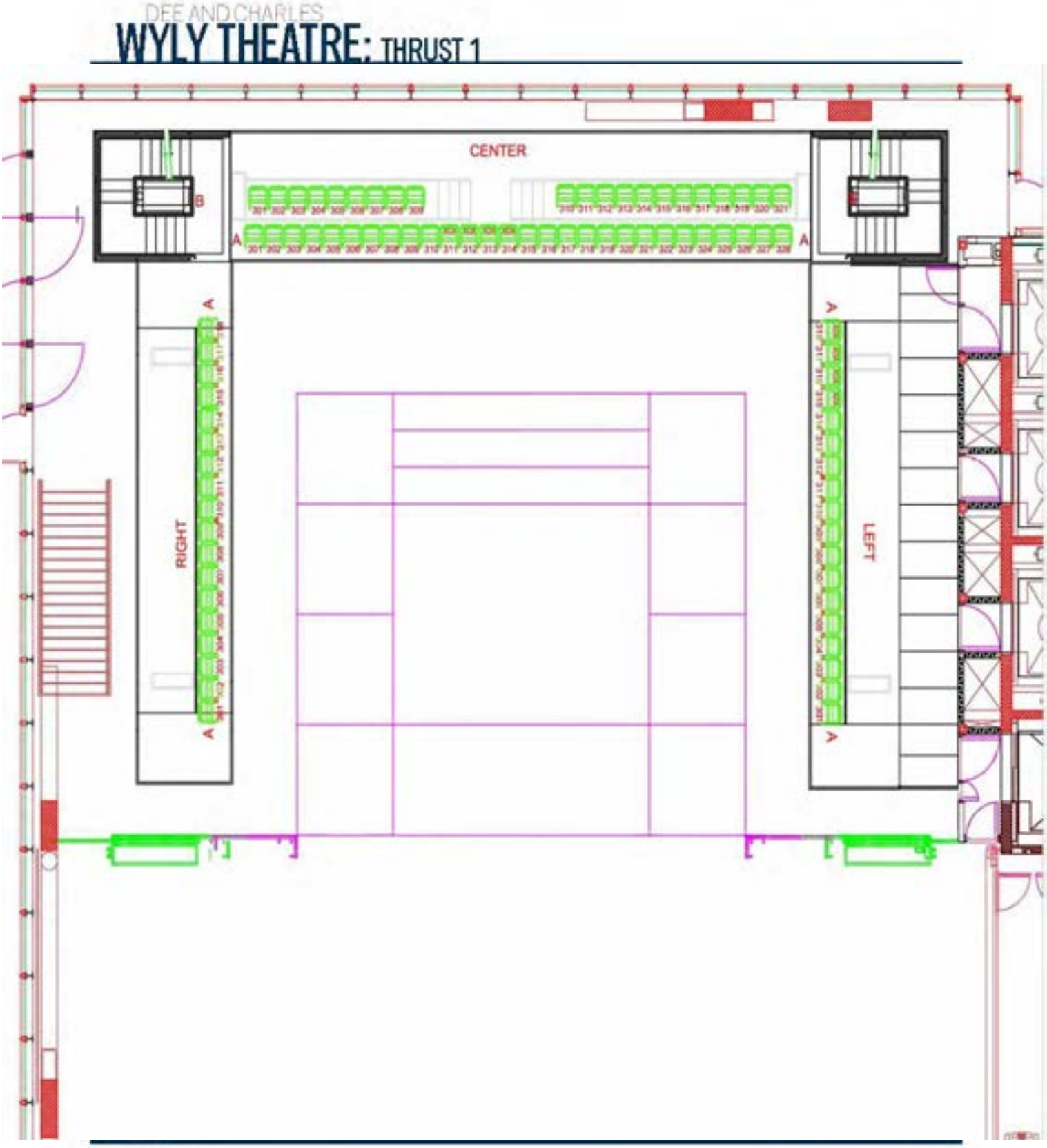
Room and Seating Configurations



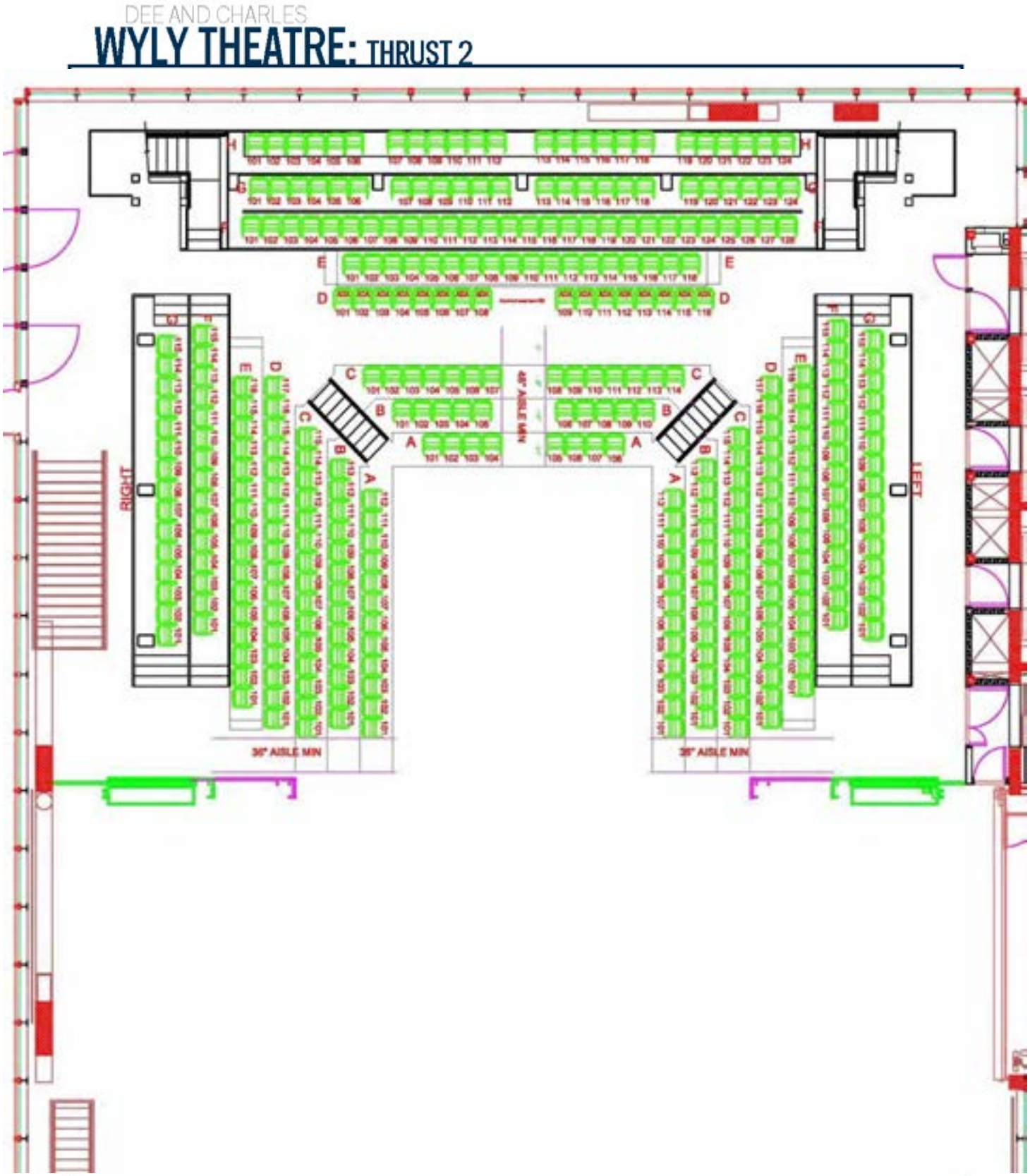
Room and Seating Configurations



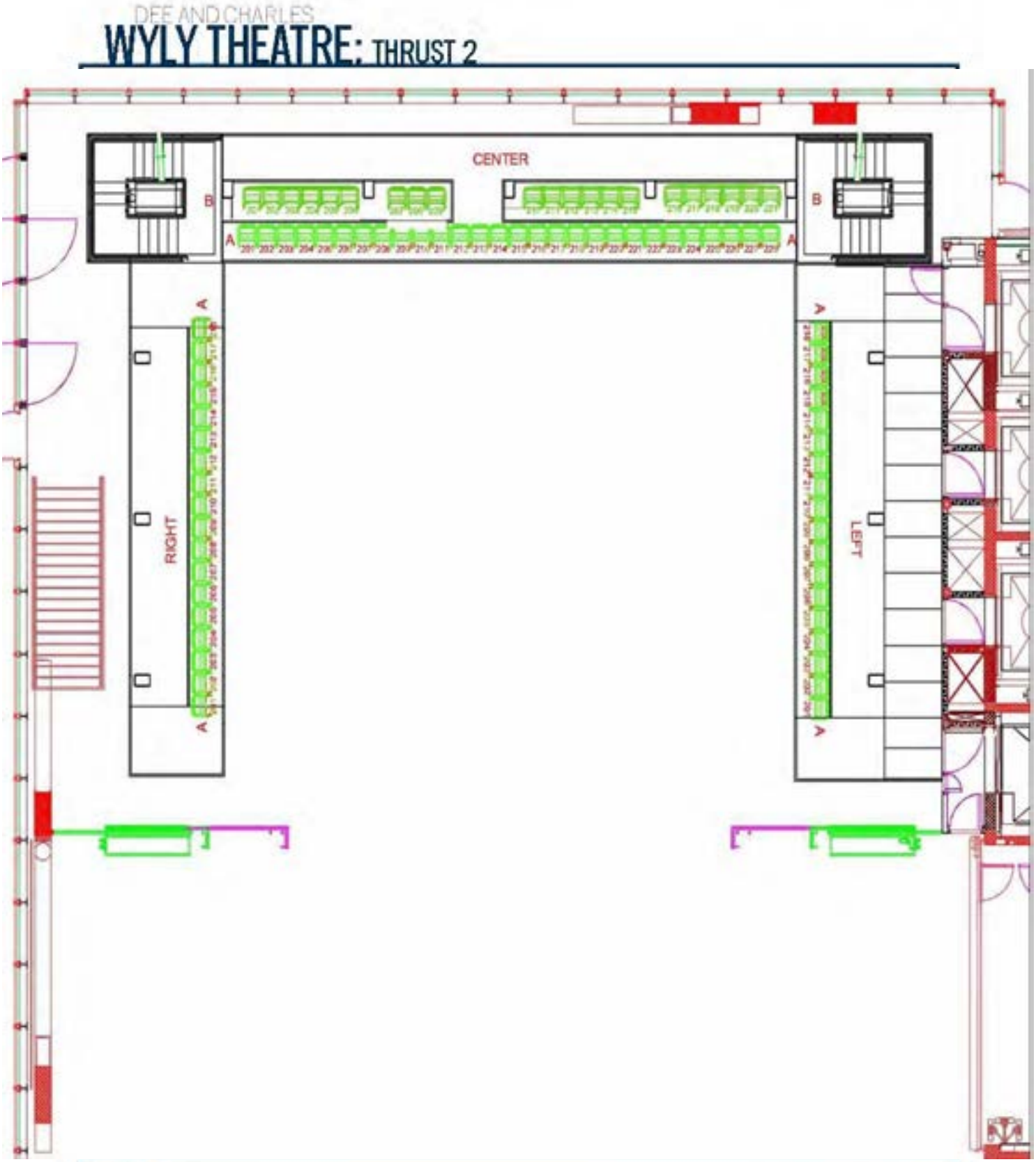
Room and Seating Configurations



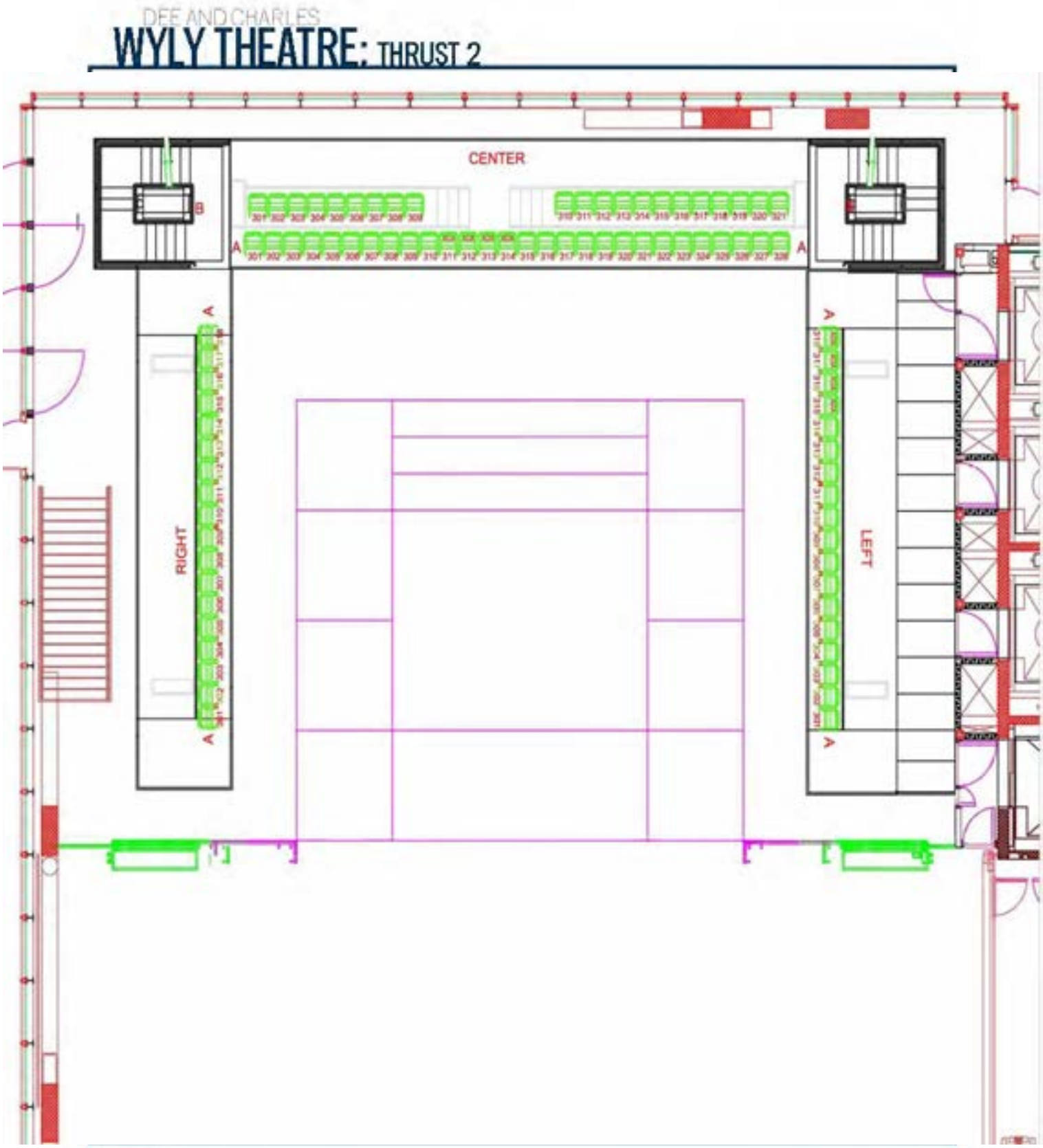
Room and Seating Configurations



Room and Seating Configurations



Room and Seating Configurations



Room and Seating Configurations

SEATING CAPACITIES

Configuration	Level 3	Level 3A	Level 3B	Total
Proscenium	409	79	79	567
Thrust One	403	87	87	577
Thrust Two	375	87	87	549

MAXIMUM CAPACITIES

Potter Rose Performance Hall – Level 3	1280
Patron Lounge – Level 6	148
Studio Theatre – Level 6	98
Studio/Patron Lounge Combined – Level 6	396
Conference Room – Level 7	49
Rehearsal Hall – Level 9	151
Bess and Ted Enloe Terrace – Level 9	85
Ann Swisher and Michael F. McGehee Education Center – Level 9	51
Sky Lounge – Level 10	49
Mark and Barbara Thomas Lemmon Rooftop Terrace – Level 10	384

Backstage Information

DRESSING ROOM INFORMATION

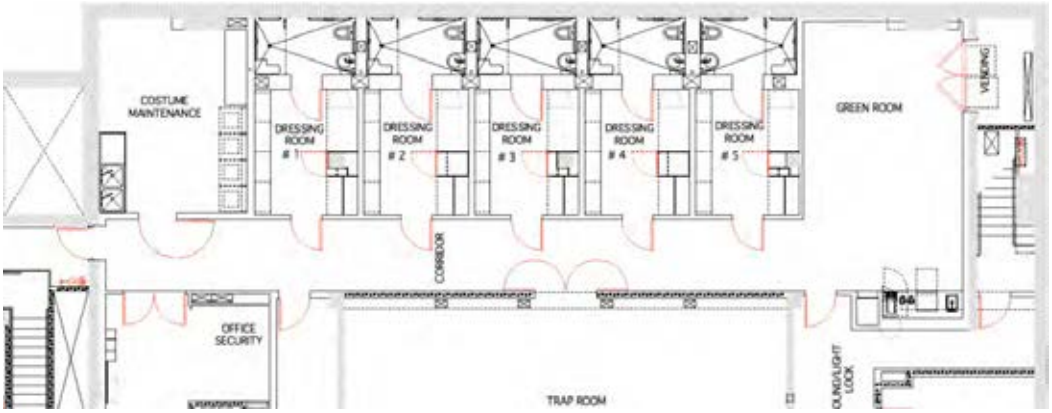
Dressing Rooms: Level 2 (below the Potter Rose Performance Hall stage)
(5) 19’-0 x 10’-0” dressing rooms with makeup area, full bathroom and shower facilities
Suitable for four people per room

Green Room: Level 2 (below the Potter Rose Performance Hall stage)
(1) 14’-6” x 28’-6” greenroom with multiple seating areas and vending machines

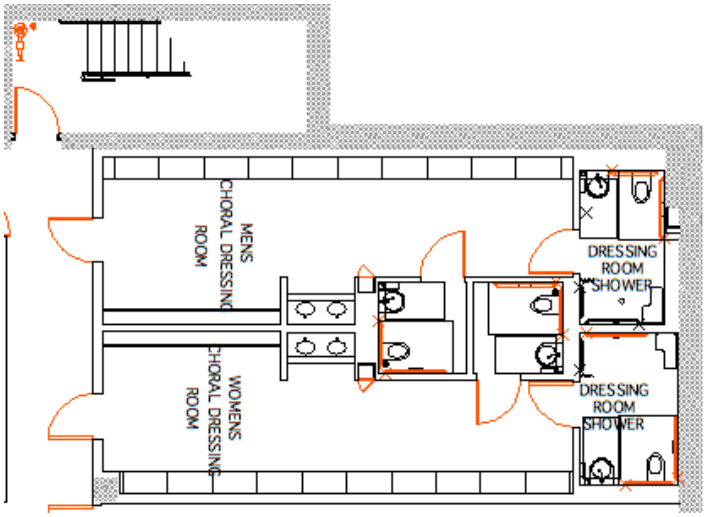
Chorus Dressing Rooms: Level 0
(2) 31’-6” x 11’-1” chorus dressing rooms with makeup area, full bathroom and shower facilities
Suitable for 12 people per room

DRESSING ROOMS (PLAN)

Level 2



Level 0



Backstage Information

SUPPORT AREAS

Costume Maintenance – Level 2
Costume maintenance area with two washers and dryer sets
14’-0” W x 19’-0” L

Patron Lounge – Level 6
With floor-to-ceiling window overlooking Sammons Park and the Winspear Opera House with adjustable curtain
No overhead rigging available in room
38’-4” W x 45’-7” L x 18’-6” H

Studio Theatre – Level 6
Equipped with grid with 48 dimmable lighting circuits and full lighting inventory
Equipped with air wall to divide room from Patron Lounge
Equipped with full PA system, projector and control equipment
Equipped with minimal soft goods
38’-4” W x 44’-2” L x 18’-6” H

Rehearsal Hall – Level 9
Connected to the Bess and Ted Enloe Terrace
One wall has floor-to-ceiling glass mirror
39’-2” W x 58’-1” L x 21’-0” H

Sky Lounge – Level 10
Indoor room connected to the Mark and Barbara Thomas Lemmon Rooftop Terrace
Small catering prep area attached with fridge
14’-6” W x 34’-2” L x 8’-11” H

Mark and Barbara Thomas Lemmon Rooftop Terrace – Level 10
Outdoor space with Epay wood floor
28’-2” W x 95’-0” L

Additional Information

ADDITIONAL EQUIPMENT

All additional equipment subject to availability and must be requested in advance

Stage Equipment	(1) 45’ Single-person battery powered aerial work platform lift (1) 20’ Single-person self-propelled aerial work platform lift (1) 27’ Scissor lift (12) Rolls of black or gray dance floor, 6’-7” W x 64-0” L (6) Rolls of white dance floor, 6’-6” W x 49’-2” L (15) 4’ x 8’ stage platforms at various heights
Pianos	(1) Steinway Model B (1) Yamaha C1 (2) Yamaha T121 Upright
Orchestra Equipment	(35) Music stands
Miscellaneous Equipment	(200) Black chairs 6’ and 8’ Tables 5’, 6’, 8’ and 10’ step ladders Dollies, hand trucks and sheet carts Lectern Pipe and drape masking

Water coolers are available for use backstage. There will be a charge of $6.29 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.