

DALLAS
CITY
PERFORMANCE
HALL

The logo for Dallas City Performance Hall features the words "DALLAS", "CITY", "PERFORMANCE", and "HALL" stacked vertically in a blue, sans-serif font. To the right of the text is a graphic consisting of 20 vertical blue bars of varying heights, arranged in an ascending staircase pattern from left to right.

2520 Flora Street
Dallas, TX 75201

(214) 671-1450

www.DallasCityPerformanceHall.com

Dallas City Performance Hall
Technical Specifications

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Revision K

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MISSION

Dallas City Performance Hall is a state of the art facility that hosts the broad spectrum of Dallas's performing arts organizations which are focused on the cultural development of Dallas, Texas.

HISTORY

Dallas City Performance Hall opened in September 2012 in the Downtown Dallas Arts District. The Arts District contains several world-renowned facilities including the Dallas Museum of Art, Margot and Bill Winspear Opera House, Morton H. Meyerson Symphony Center, and Nasher Sculpture Center.



Performance Hall

The main feature of Dallas City Performance Hall is its 749 seat performance hall. The proscenium theatre is designed with a floating balcony, adjustable proscenium arch, unique LED curtain, and a system of variable acoustical curtains. The performance hall meets NC-15 standards, providing a superior aural experience for both performers and audience members.

Seating

557 seats - orchestra level

192 seats - balcony

749 total seats

Wheelchair seating is available throughout the auditorium.
Certain aisle seats have movable armrests to accommodate patrons with limited mobility.

See Appendix E – Seating Chart

Proscenium

Width: adjustable from 38'-0" to 56'-8" with the use of an adjustable hard portal.

Height: 30'-0"

Stage House

Width (wall to wall): 107'-0"

Depth (plasterline to upstage wall): 40'-0"

Grid height: 64'-6"

Note: Offstage left area is reserved for storage of orchestra shell when not in use (see Appendix A – Theatre Groundplan)

Note: the flyrail is located stage right, and must remain clear of obstacles at all times.

Stage Floor

The stage floor is constructed of a plywood subfloor over cushion sleepers, and is covered with flat black tempered hardboard (masonite). The floor may not be screwed into or painted.

Approved tape (spike, gaff, glow) may be used, but must be removed at the end of each event.

Apron / Orchestra Pit

The mechanized pit lift allows the downstage section of the stage (roughly 40'-0" wide by 8'-0" deep) to be used as an apron or an orchestra pit. When lowered, the pit floor is 8'-5" below stage level. The pit can accommodate between 15 and 25 musicians, depending on instrumentation.

LED curtain

In lieu of a traditional grand drape, Dallas City Performance Hall has a unique LED curtain used in conjunction with a black traveler. The LED curtain is 60'-0" wide by 30'-0" tall and consists of a grid of color-mixing LED nodes every 8". The images displayed on the curtain have been commissioned by the Office of Cultural Affairs' Public Art Program, and are considered part of the architecture of the facility.

Acoustic Shell

A Wenger Diva shell is available for groups who wish to enhance the room's acoustics for both the audience and the performers.

The shell is approximately 50' wide and 32' deep. The towers are 30' tall and have doors on both sides for entrances/exits. There are 3 overhead clouds with built-in lighting which provides ample light for musicians onstage.

The shell can also be set up in a smaller configuration, reducing its depth to approximately 22'.

When in use, the acoustic shell ceiling prevents the use of all overhead linesets, including all electrics, the LED curtain, and the grand drape.

Acoustic Curtains

The side and rear walls of the auditorium are lined with 13 motorized acoustic curtains which may be lowered or raised to alter the reverberation of the room as desired. They are customizable for different types of performances, and rehearsal time should be allotted to ensure the curtains are adjusted properly for each production.

Rigging

There are 35 manually operated single purchase line sets, 16 of which are occupied by house soft goods and equipment. All line sets are 75'-0" wide single pipes. Weight limit is 1750# per line set.

The rigging systems can only be operated by staff and individuals trained and familiar with the specifics of the systems.

The 4 dedicated electrics are on motorized line sets. Weight limit is 2500# per electric.

There are 3 motorized line sets dedicated to the orchestra shell.

All rigging and fly operation requirements should be advanced with the Technical Director.

Any soft good moves must be restored as part of each event's strike.

See Appendix B – Rep Line set Schedule, for more information.

Fire Curtain

There is a motorized fire curtain immediately upstage of the proscenium opening. It may be triggered manually from a panel on either side of the proscenium, or triggered by the melting of fusible links throughout the system. The fire curtain may not be altered or interfered with in any way.

DCPH adheres to a policy of keeping the path underneath the fire curtain clear at all times, during performance and overnight so curtain travel is never impeded. The fire curtain must be able to close every night.

Stage Manager's Station

Located stage right, the Stage Manager's station has access to video and audio monitors as well as controls for backstage paging and ClearCom.

Stage Equipment

The following equipment is available for use:

(85) orchestra chairs

(20) cello chairs

(85) music stands

(1) conductor podium with conductor stand

(11) choral risers – each riser holds approximately 17 adults

Orchestra risers – there are several configurations which can be set up

Marley dance floor - black/grey reversible

Note: labor for setup and teardown of stage equipment is not included and must be discussed with Technical Director.

Piano

A 9' Yamaha CFX concert grand piano is available for use. Tuning the piano is the responsibility of the client, and should be scheduled with building staff.

FRONT OF HOUSE FACILITIES

Lobby

The two-story main lobby overlooks Flora Street and the Dallas Arts District.

In addition to being a functional gathering space for patrons before and after performances, the lobby space can be utilized for small events, performances, lectures, and meetings.

Event Area

There is an event area on the second level that can be used as a VIP lounge, meeting room, or presentation space for small gatherings.

Furniture

The following items are available:

- (10) Six-foot rectangular folding tables (black tablecloths available upon request)
- (25) 72" Round Banquet Tables
- (200) Banquet Chairs
- (10) Stanchions

Parking

There are several public parking lots nearby. There is a limited amount of free one hour parking on Flora Street.

Box Office

Ticketing for each event is the responsibility of the event producer. The hall is equipped with multi-function counter-top units that can be placed as needed for ticket sales and will call.

Concessions

To ensure a consistent audience experience, food and beverage services for patrons are provided by Culinaire International under an exclusive contract.

BACK OF HOUSE FACILITIES

The backstage facilities are all located on stage level. Access to the backstage corridors is available on each side of the building from the lobby and from the stage. The backstage corridor also serves as the stage crossover.

Wi-Fi

The entire building is equipped with open Wi-Fi access under the name DALSURF.

Dressing Rooms / Restrooms

There are 2 single dressing rooms, each with a toilet & shower.

There are 2 chorus dressing rooms, each with a toilet & shower. Each can accommodate up to 16 people.

There are 2 additional restrooms backstage.

Greenroom

The greenroom is centrally located backstage, with immediate access to all dressing rooms as well as a private outdoor patio area.

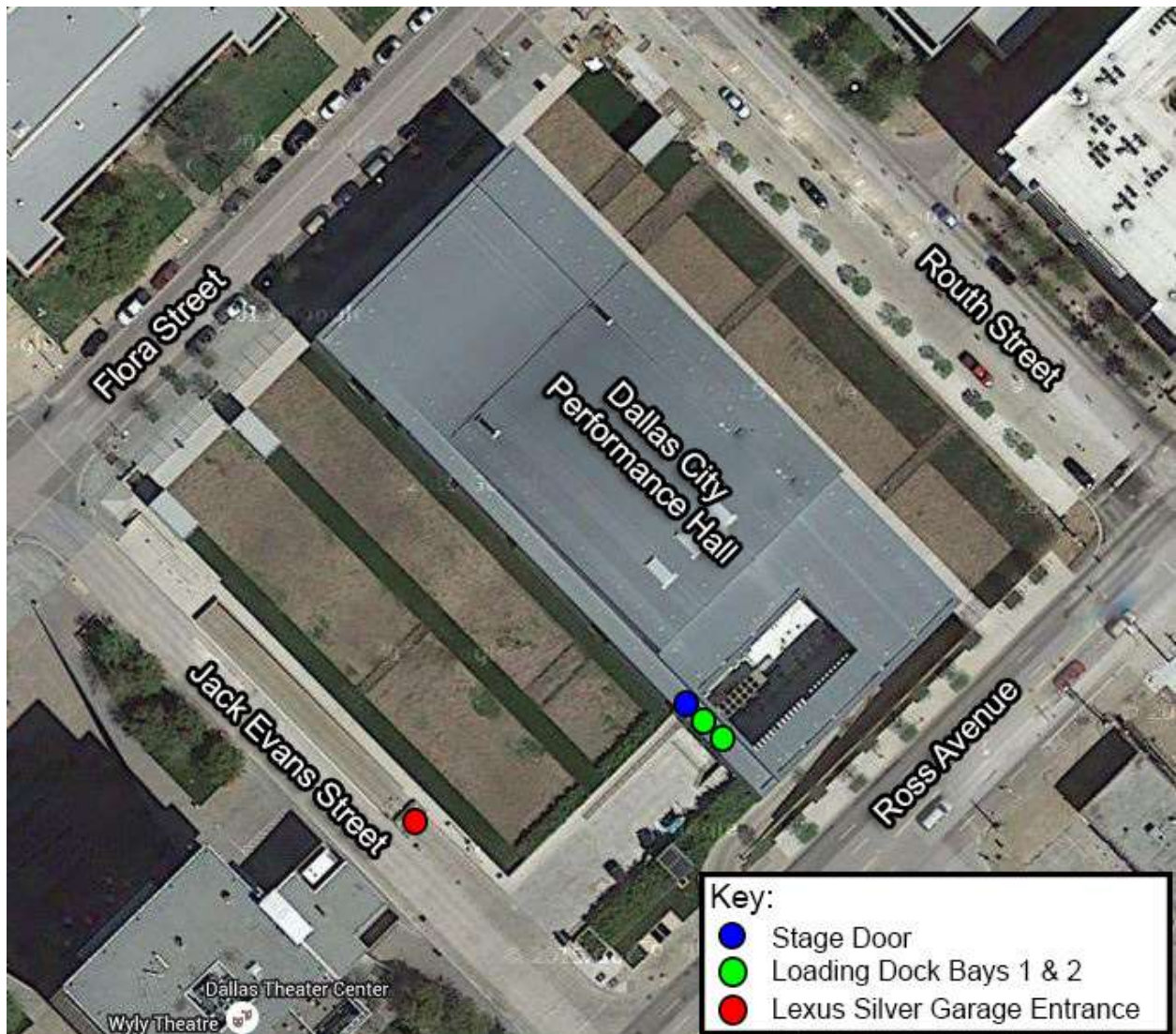
Smoking

Smoking is not allowed in any part of the facility.

LOADING DOCK

The loading dock is located on Jack Evans Street on the southwest side of the building between Ross Avenue and Flora Street. There are 2 bays, which can each accommodate a 53' trailer. There is also a ramp that runs from ground level up to dock level for unloading equipment from passenger vehicles.

The loading dock may only be used for loading and unloading – no vehicle parking is allowed at dock. Overnight truck parking should be discussed in advance with the Technical Director. Shore power is not available, but 20amp circuits can be extended to vehicles at the dock upon request.



LIGHTING

Dallas City Performance Hall has a repertory light plot which will accommodate basic lighting needs. Altering the rep plot must be discussed with the Technical Director in advance.

See Appendix C – Lighting Inventory, for more information.

Lighting Positions:

- 4 Dedicated electrics over stage
- 3 Front of House catwalks
- Balcony Rail
- 2 Front of House box booms

There are 467 2.4kw dimmers and 13 6k dimmers. There are circuits at all lighting positions, as well as (5) 6-circuit drop boxes on each side of the stage in lieu of floor pockets.

There are 14' pipes and bases to create lighting booms if needed.

Control

The main lighting console is an ETC Eos. There is also an ETC Ion available for use.

Power Distribution

There are several company switches throughout the building.

- (2) 400a/208v – Stage Right
- 200a/208v – Audio/Video (isolated ground) – Stage Left
- 200a/208v – Grid
- 200a/208v – Catwalk

AUDIO

Main Sound System

The PA consists of:

5-box center array - d&b Ti-10L

Left and right arrays - upper speakers are Fulcrum DX-1265S, lower speakers are Fulcrum DX-1295S

1 Fulcrum US212 double 12" subwoofer per side

7 Fulcrum CX-5D front fill speakers embedded in the front of the stage

3 Fulcrum CX-5D under-balcony fill speakers for the orchestra level

The center array has a d&b D6 amplifier; all other amps are lab.gruppen C-series amps.

In addition to the fixed PA system, there are 8 ElectroVoice 1122FM wedges available for use as monitors or directional effect speakers.

Console

The audio console is a Yamaha M7CL-48. There is CD playback, recording, and effects processing capability. The console is located at the back of the main orchestra level.

Splitter

A 16 channel whirlwind Jensen splitter is available for recording engineers, etc.

Headset System

A 4-channel ClearCom system is in place with connections throughout the theatre and backstage. There are 4 wireless com beltpacks available.

Paging System

The backstage paging system enables the Stage Manager to make announcements to cast and crew.

Program Feed

The program audio is fed to speakers throughout all lobby and backstage areas.

See Appendix D – Microphone Inventory for more information.

VIDEO

Stage Video Monitor

There is a fixed camera that feeds live video of the stage to locations around the theater, including greenroom and dressing rooms.

Projection

There is a Christie L2k1000 projector and a 14.5' x 25' Da-Lite Dual Vision screen available for use. The projector has (2) lenses available: a 3.4-4.5:1 long throw, and a 1.1-1.5:1 short throw.

Playback

All video playback devices and operation are the responsibility of the client.

STAFF

General Manager

Russell Dyer

214-671-1451

Russell.Dyer@dallascityhall.com

Technical Director

Jason Wagner

214-671-1453

Jason.Wagner@dallascityhall.com

Stage Operations

Andrew Davila

214-671-1456

Andrew.Davila@dallascityhall.com

Event Coordinator / Front of House Manager

Stacey Flores

214-671-1454

Stacey.Flores@dallascityhall.com

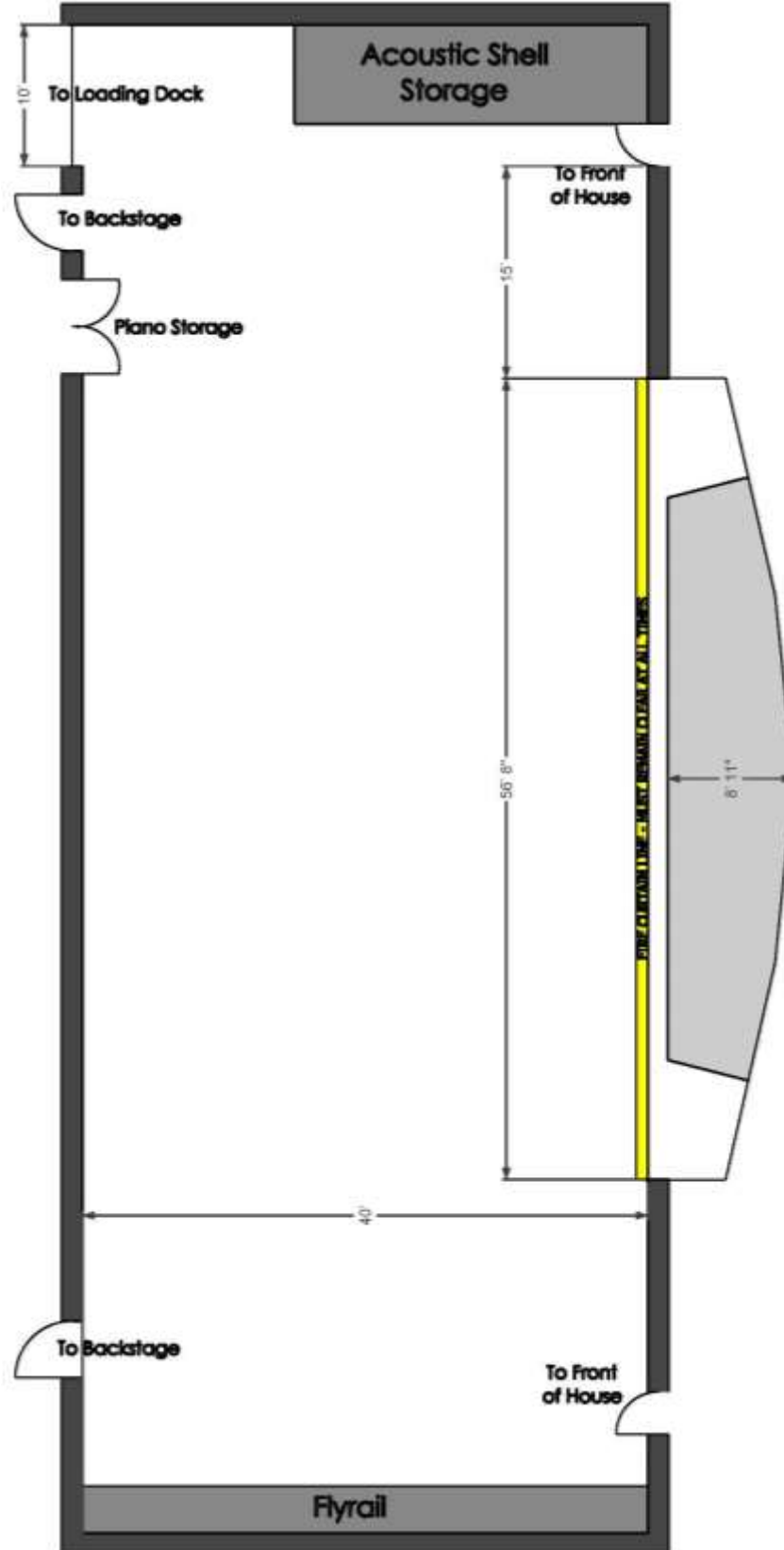
Event Coordinator

Elizabeth Acklin

214-671-1455

Elizabeth.Acklin@dallascityhall.com

Appendix A – Theatre Groundplan



Appendix B – Line Set Schedule

| LINE # | DISTANCE FROM PROSCENIUM | GOODS | LINESSET TYPE | CAPACITY (LBS) | HIGH TRIM | SHOW TRIM | L + R of Center | NOTES | WTS | LINE # |
|--|--------------------------|-------------------|---------------|----------------|-----------|--|-----------------|-----------------------------------|------|--------|
| 42 | 37' - 8" | BOUNCE | CTWT | 1750 | 62'-0" | | | | 7 | 42 |
| 41 | 37' - 0" | | CTWT | 1750 | 62'-0" | | | | | 41 |
| 40 | 36' - 4" | #5 ELECTRIC | CTWT | 1750 | 62'-0" | | | CYC LIGHTS | 16 | 40 |
| 39 | 35' - 8" | | CTWT | 1750 | 62'-0" | | | | | 39 |
| 38 | 35' - 0" | CYC | CTWT | 1750 | 62'-0" | | | | 4.5 | 38 |
| 37 | 34' - 4" | UPSTAGE TRAVELER | CTWT | 1750 | 62'-0" | | | | 22 | 37 |
| 36 | 33' - 8" | BLACK SCRIM | CTWT | 1750 | 62'-0" | | | | 2.5 | 36 |
| *35 | 33' - 0" | | CTWT | 1750 | 62'-0" | | | | | 35 |
| 34 | 32' - 4" | | CTWT | 1750 | 62'-0" | | | | | 34 |
| 33 | 31' - 8" | #5 LEGS | CTWT | 1750 | 62'-0" | | 21'-0" | | 4.5 | 33 |
| 32 | 31' - 0" | FULL STAGE BLACK | CTWT | 1750 | 62'-0" | | | DOUBLES AS #5 BORDER | 9 | 32 |
| 31 | 30' - 4" | | CTWT | 1750 | 62'-0" | | | | | 31 |
| 30 | 29' - 0" | #4 ELECTRIC | MOTORIZED | 2500 | 51'-0" | 33'-9" | | | - | 30 |
| 29 | 27' - 8" | #3 SHELL | MOTORIZED | 3000 | 42'-0" | 20'-9" | | | - | 29 |
| 28 | 26' - 4" | | CTWT | 1750 | 62'-0" | | | | | 28 |
| 27 | 25' - 8" | | CTWT | 1750 | 62'-0" | | | | | 27 |
| 26 | 25' - 0" | | CTWT | 1750 | 62'-0" | | | | | 26 |
| 25 | 24' - 4" | | CTWT | 1750 | 62'-0" | | | | | 25 |
| 24 | 23' - 8" | #4 LEGS | CTWT | 1750 | 62'-0" | | 21'-0" | | 4.5 | 24 |
| 23 | 23' - 0" | #4 BORDER | CTWT | 1750 | 62'-0" | 24'-6" | | | 6 | 23 |
| *22 | 22' - 4" | | CTWT | 1750 | 62'-0" | | | | | 22 |
| 21 | 21' - 0" | #3 ELECTRIC | MOTORIZED | 2500 | 51'-0" | 31'-3" | | | - | 21 |
| 20 | 19' - 7" | MIDSTAGE TRAVELER | CTWT | 1750 | 62' | | | | 22 | 20 |
| 19 | 19' - 0" | | CTWT | 1750 | 62'-0" | | | | | 19 |
| 18 | 18' - 4" | | CTWT | 1750 | 62'-0" | | | | | 18 |
| 17 | 17' - 0" | #2 SHELL | MOTORIZED | 3000 | 42'-0" | 22'-5" | | | - | 17 |
| 16 | 15' - 8" | #3 LEGS | CTWT | 1750 | 62'-0" | | 21'-0" | | 4.5 | 16 |
| 15 | 15' - 0" | #3 BORDER | CTWT | 1750 | 62'-0" | 24'-6" | | | 6 | 15 |
| 14 | 14' - 4" | | CTWT | 1750 | 62'-0" | | | | | 14 |
| 13 | 13' - 0" | #2 ELECTRIC | MOTORIZED | 2500 | 51'-0" | 31'-0" | | | - | 13 |
| *12 | 11' - 8" | PROJ SCREEN | CTWT | 1750 | 62'-0" | | | ASK ABOUT CURRENT SCREEN POSITION | 4.5 | 12 |
| 11 | 11' - 0" | | CTWT | 1750 | 62'-0" | | | | | 11 |
| 10 | 10' - 4" | | CTWT | 1750 | 62'-0" | | | | | 10 |
| 9 | 9' - 8" | | CTWT | 1750 | 62'-0" | | | | | 9 |
| 8 | 9' - 0" | #2 LEGS | CTWT | 1750 | 62'-0" | | 21'-0" | | 4.5 | 8 |
| 7 | 8' - 4" | #2 BORDER | CTWT | 1750 | 62'-0" | 24'-6" | | | 6 | 7 |
| 6 | 7' - 8" | | CTWT | 1750 | 62'-0" | | | | | 6 |
| 5 | 6' - 4" | #1 SHELL | MOTORIZED | 3000 | 42'-0" | 24'-2" | | | - | 5 |
| 4 | 5' - 0" | #1 ELECTRIC | MOTORIZED | 2500 | 51'-0" | 30'-2" | | | - | 4 |
| 3 | 3' - 10" | #1 BORDER | CTWT | 1750 | 63'-0" | 24'-6" | | | 7 | 3 |
| 2 | 2' - 10" | GRAND DRAPE | CTWT | 1750 | 67'-0" | | | | 37.5 | 2 |
| 1 | 2' - 0" | LED CURTAIN | CTWT | 1750 | 67'-0" | | | | 45 | 1 |
| 0 | 1' - 3" | PORTAL | MOTORIZED | 3500 | 67'-0" | | ADJ. | | - | 0 |
| FC | 0' - 4" | FIRE CURTAIN | MOTORIZED | 4000 | 67'-0" | | | | - | FC |
| PLEASE CONTACT TECHNICAL STAFF FOR LATEST CHANGES | | | | | | | | | | |
| ALL MOTORIZED LINESETS HAVE A SPEED OF 20 FEET/MINUTE | | | | | | WEIGHTS: "FULL"=30LBS "HALF"=20LBS | | | | |
| ALL BATTENS HAVE A LOW TRIM OF 3'-0" | | | | | | | | | | |
| ALL COUNTERWEIGHT ARBORS ARE 10'-0" TALL | | | | | | | | | | |
| SHADED LINESSET ITEMS ARE PERMANENT AND MAY NOT BE MOVED | | | | | | * Designates line set for projector screen when shell is in place. | | | | |

Appendix C – Lighting Inventory

| Type of Lighting Instrument | Quantity | Lamp/Wattage | Frame size |
|-----------------------------|----------|--------------|------------|
| Source4 10 degree | 14 | HPL/750w | 12" |
| Source4 14 degree | 17 | HPL/750w | 7.5" |
| Source4 19 degree | 24 | HPL/575w | 6.25" |
| Source4 26 degree | 50 | HPL/575w | 6.25" |
| Source4 36 degree | 60 | HPL/575w | 6.25" |
| Source4 50 degree | 10 | HPL/575w | 6.25" |
| Source4 Zoom 15-30 degree | 10 | HPL/750w | 7.5" |

| | | | |
|--------------------------|----|-----------|-------|
| ETC Seledor Desire D6o | 15 | n/a | n/a |
| Source4 PAR | 50 | HPL/575w | 7.5" |
| Selecon Arena 8" Fresnel | 25 | CYX/2000w | 9.75" |

| | | | |
|--|----|-----------|------------|
| Aurora 3-cell cyc lights (7 top, 7 ground) | 14 | FHM/1000w | 12.25"x12" |
| Lycian M2 long throw followspot | 2 | 1200w HMI | 6.5" Round |
| Rosco I-Cue Moving Mirror & DMX Iris | 6 | HPL/750w | n/a |

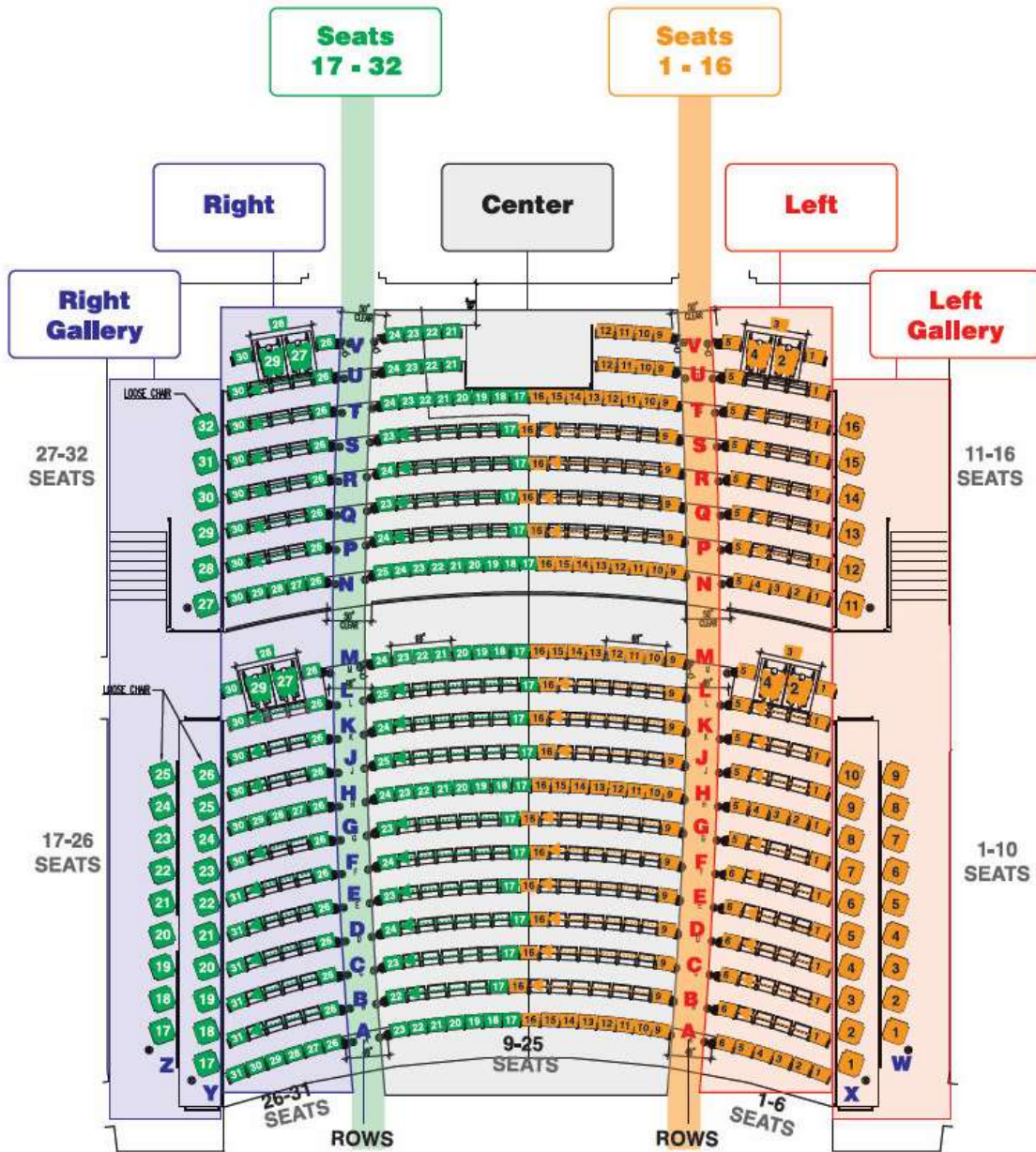
Appendix D – Audio Inventory

| Type of Equipment | Quantity |
|---|----------|
| Microphones | |
| AKG C451B | 4 |
| AKG D112 | 1 |
| Audio Technica AT4033/CL | 3 |
| Audio Technica AT4050 | 1 |
| Audio Technica Pro37 | 4 |
| Barcus Berry 4000 | 1 |
| Crown PCC 160 | 6 |
| DPA 4099 | 1 pair |
| EV N/D468 | 4 |
| EV RE20 | 1 |
| Heil PR20-UT | 2 |
| Sennheiser MD421 II | 4 |
| Shure Beta 58 | 8 |
| Shure Beta 98H-C | 4 |
| Shure Beta W98H-C | 4 |
| Shure MX150BCT | 6 |
| Shure MX153BOT | 6 |
| Shure MX153TOT | 6 |
| Shure MX202B/C | 4 |
| Shure MX412D/S | 12 |
| Shure SM57 | 6 |
| Shure SM58 – Switched | 2 |
| Shure SM81 | 4 |
| Shure KSM9 | 2 |
| Shure Wireless ULXD Series – Handheld & Bodypacks | 6 |
| Direct Boxes | |
| Whirlwind Director DI | 4 |
| Whirlwind Hotbox active DI | 4 |
| Countryman type 85 FET direct box | 2 |
| Whirlwind stereo PCDI | 4 |

There is also a variety of mic stands, cable, and subsnakes available for use.

Appendix E – Seating Chart

Orchestra Level



Balcony Level

