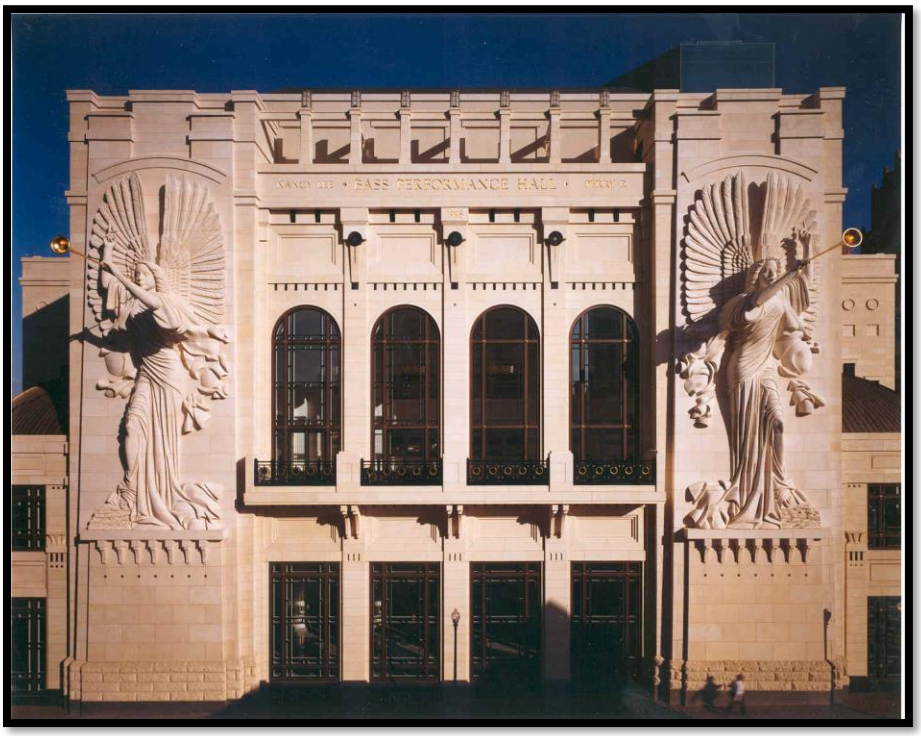
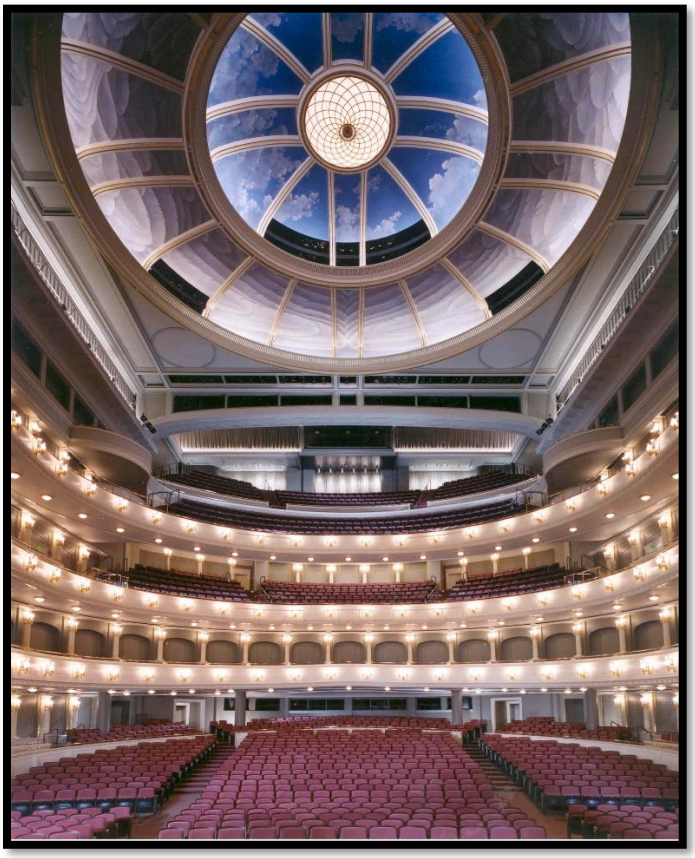
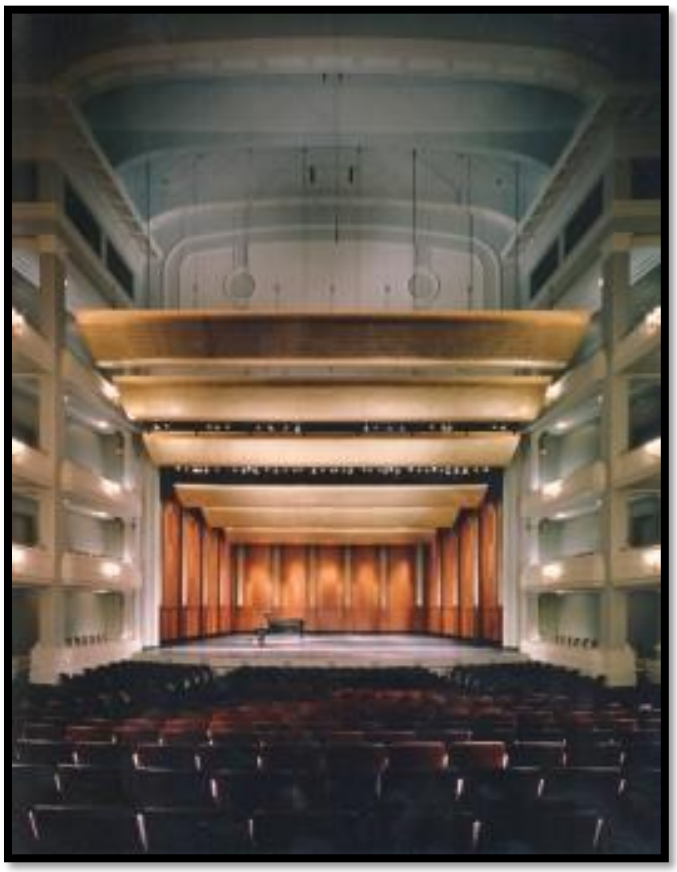
Performing Arts Fort Worth, Inc.

Technical Specifications

Nancy Lee and Perry R. Bass Performance Hall Technical Specifications


BASS PERFORMANCE HALL





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The Bass Performance Hall is a non-smoking facility.

The Hall

Bass Performance Hall is the crown jewel of a city which boasts the nation's third largest cultural district. It is also an important symbol of one of the most successful downtown revitalization efforts in the country.

Built entirely with private funds, Bass Performance Hall is permanent home to the **Fort Worth Symphony Orchestra**, **Texas Ballet Theater**, **Fort Worth Opera**, and the **Van Cliburn International Piano Competition** and **Cliburn Concerts**. Each resident company operates independently from Performing Arts Fort Worth and manages its own programming schedule at Bass Hall.

Performing Arts Fort Worth, the non-profit organization that oversees management of the Hall, also presents national Broadway touring product under the **Broadway at the Bass** banner, as well as programming that includes **Broadway Specials**, **Popular Entertainment** and **McDavid Studio Concert Series**.

The 2,042-seat multipurpose Hall is characteristic of the classic European opera house form. An 80-foot diameter Great Dome tops the Founders Concert Theater while two 48-foot tall angels grace the Grand Facade. Since the Hall opened in May 1998, the angels have become preeminent cultural icons of the Dallas-Fort Worth community. The Hall itself is renowned for its superb acoustics, exceptional sight lines and ambience on level with the great halls of the world.

Bass Performance Hall is located on a full city block encompassed by Commerce, Calhoun, 4th and 5th Streets in the historic Sundance Square district of downtown Fort Worth.

Location & Contacts

Stage Door Address

555 Commerce Street
Fort Worth, TX 76102

- This is the preferred delivery address for small packages.
- A full-time Security Staff operates this entrance at all times.
- The building requires all artists and technicians to use this entrance

Loading Dock Address

215 East 5th Street
Fort Worth, TX 76102

- This is the preferred delivery address for large packages.
- Loading Dock has two truck bays with dock levelers.
- There is no curfew for trucks moving into the truck bays---we ask that you inform us of the times you will be moving trucks so we can have a traffic officer assist you.
- The use of a single axle cab may be necessary if drivers are not accustomed to a tight dock.

Truck and Bus Parking

- One trailer can stay in the dock for the run---all other trucks will need to leave after load-in.
- There is no bus parking on Commerce St. (Stagedoor) If bus parking is required, it is available on 5th street adjacent to the building facing west (against traffic flow so door is not on traffic side) – *with advance notice only*.
- Permits are available at security (Stage Door).

Production Department

Theresa Furphy - Director of Production	817-212-4310	tfurphy@basshall.com
Andrew Davila – Technical Director - Lighting	817-212-4264	adavila@bassshall.com
Jacob Mobberley – Technical Director - Audio	817-212-4265	jmobberley@basshall.com
Charles McCormick – Technical Director - Audio	817-212-4263	cmccormick@basshall.com

For additional information, please feel free to contact our Production Staff. Requests for technical and production information about the McDavid Studio of the Van Cliburn Hall should also be directed to those listed above.

Stage Dimensions

House Capacity

2042 before seat kills

Stage Floor

Tongue and Groove Maple flooring stained black on 2 x 4 sleepers with resilient pads. Any damage to floor incurred by production requirements must be restored.

Proscenium

Height (with adjustable header)	40' to 20'
Width (with adjustable hard legs)	58' to 41'

Stage Width

Total	**(off SR wall to off SL wall)**	**115'**
On Stage: Right	(centerline to SR wall)	58'
Wing Space: Right	(proscenium to SR wall)	29'
On Stage: Left	(centerline to SL wall)	57'
Wing Space: Left	(proscenium to SL wall)	28'

Stage Depth

Total	**(plaster line to back wall)**	**57'**
Last Lineset	(from centerline)	51'
Apron	(plaster line to downstage center)	12'

Elevations

Grid Height	90' 3”
Fly Rail Height	48'
Upper Loading Rail Height	86’
Lower Loading Rail Height	78'
Pinrail SR & SL	48’3”

Loading Door Dimensions

Truck Bay Doors		12’H X 8’W
Dock to Stage	Sound proof double doors	11’9”H X 9’6”W

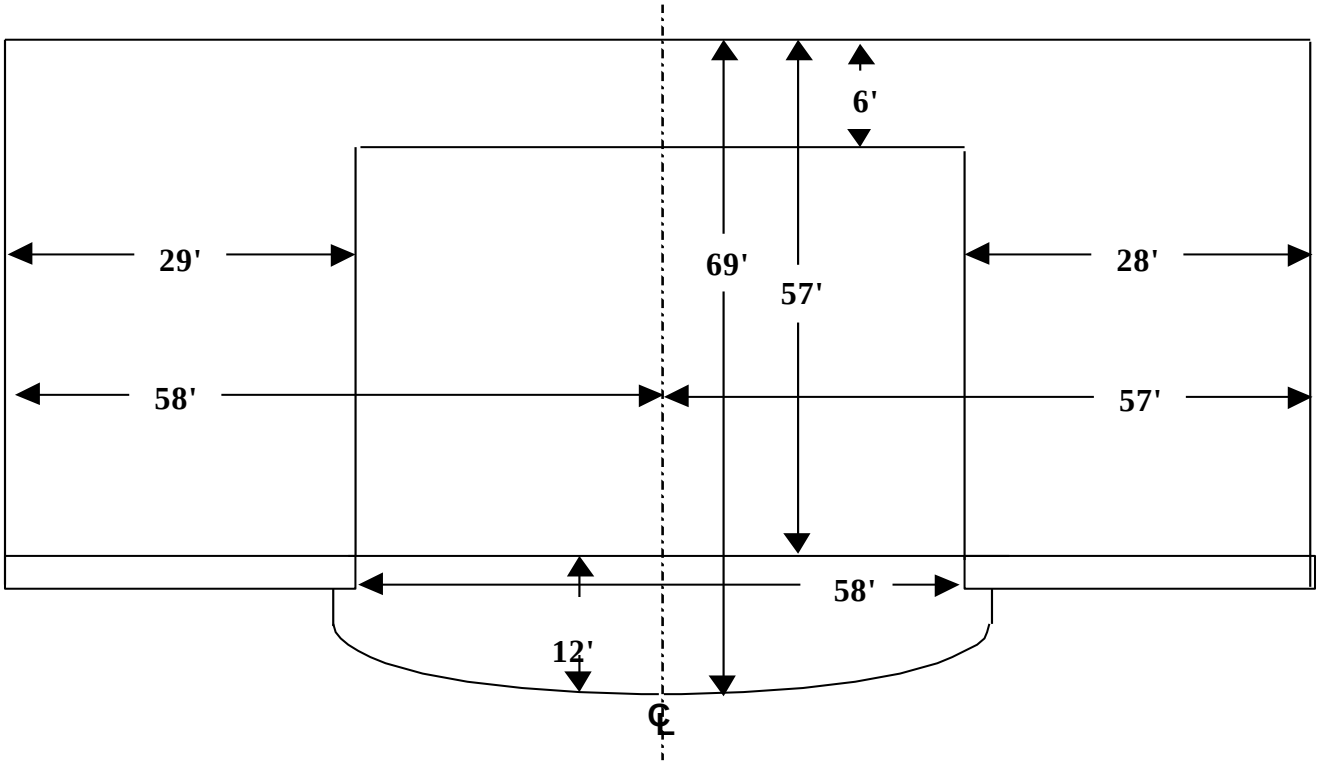
FOH Distances

Plaster Line to FOH Mix		77’6”
Plaster Line to Booth	(at back of the house)	100’10”

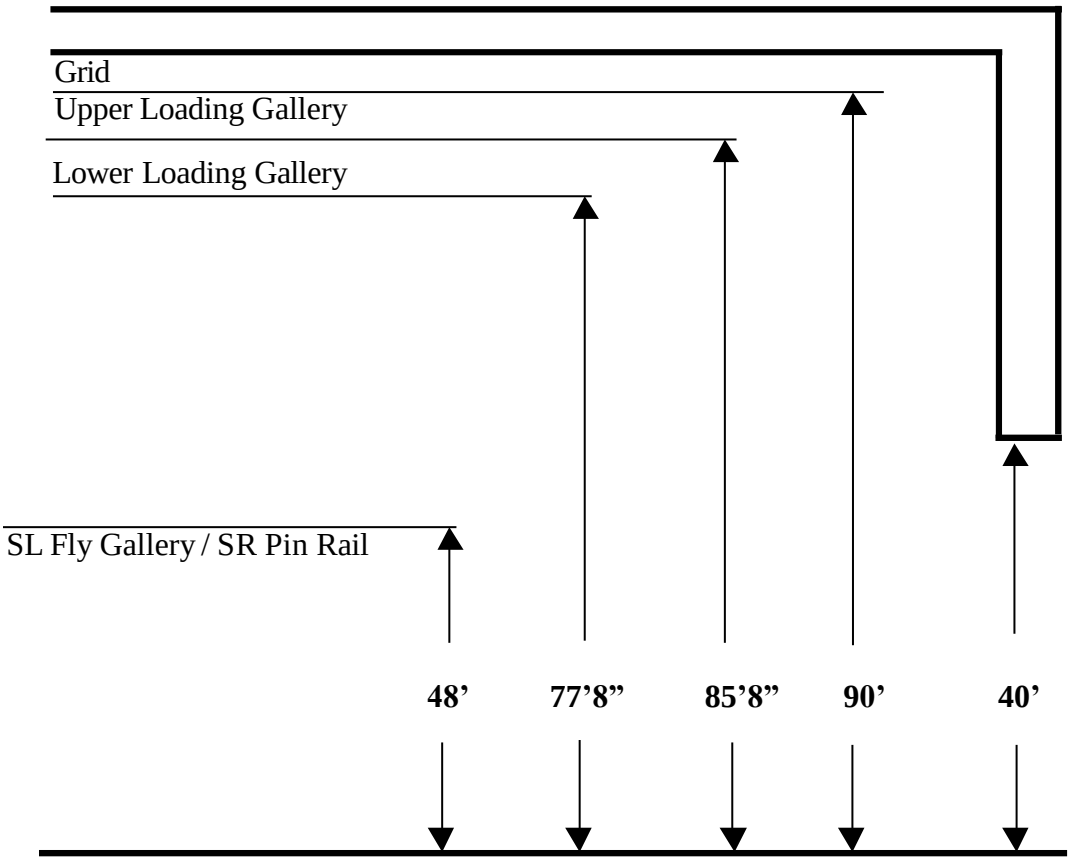
Orchestra Pit Dimensions

Dimensions	Opening	12’ (at Center) X 59’ 3”
Distance to Shelf	From Deck	8’3”
Maximum Depth	From Deck	15’3”

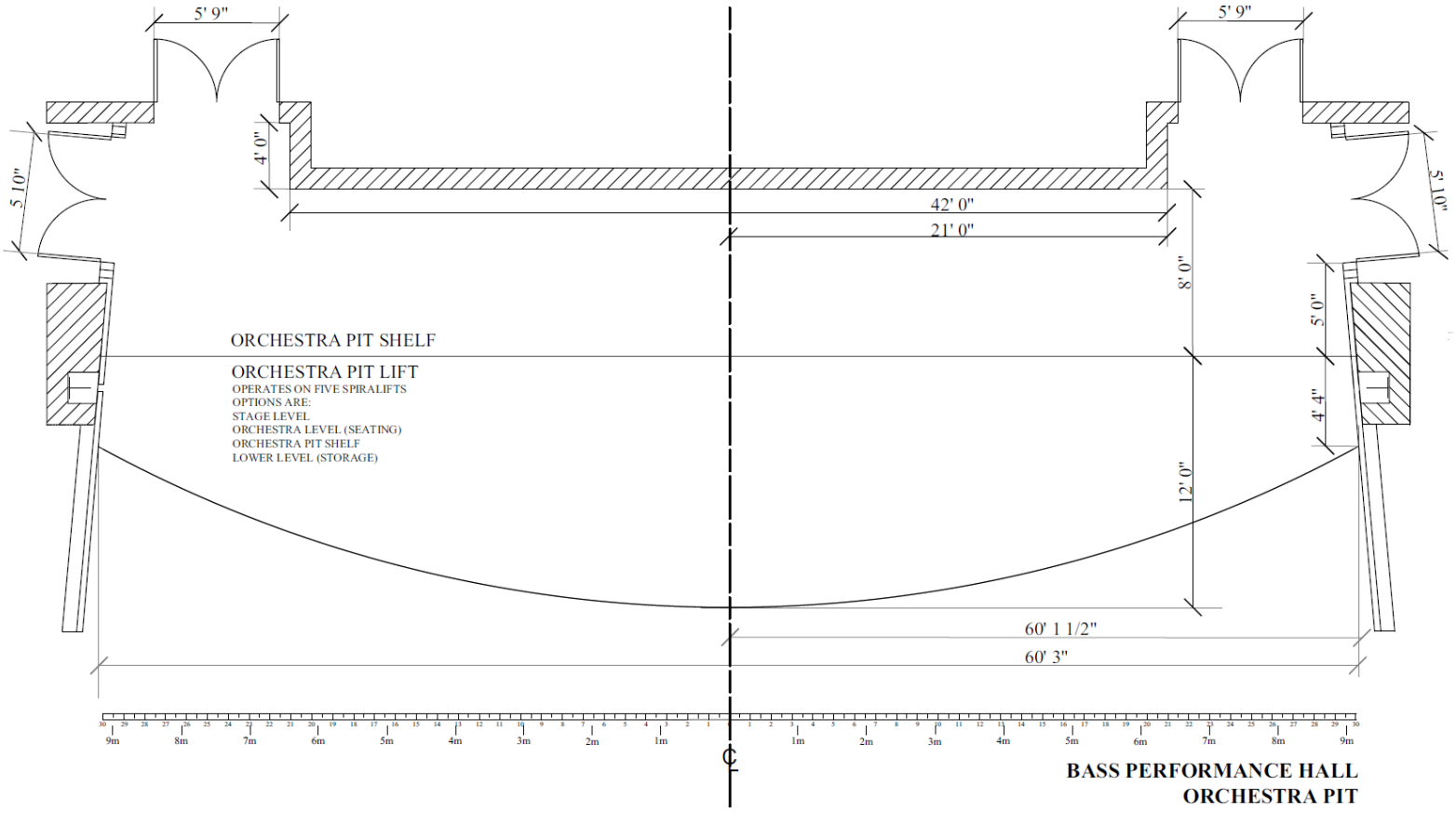
Stage Dimensions



Stage Elevations



Orchestra Pit Dimensions



Pit net available on request:

Netting Specifications for Orchestra Netting N-820H
Style: Raschel Knotless Netting
Fiber.....High Tenacity, Polypropylene (HTPP)
Cord Diameter ....3/16 inch (5 mm)
Mesh Size..... 2-1/2 inch (65 mm) square opening
Mesh Break..... 719 lb (3.2 kN)
Drop Test..... 12,075 ft-lb (16373 N-m)
Weight..... 0.0528 lb/ft2 (258 g/m2)
UV..... Extra UV Stabilizers added
Color..... Black

Rigging Specifications

House Curtain

Guillotine only, with a center split for paging and bows. Operated from down stage left deck. Curtain is mauve.

Fly System

Single purchase counterweight system. Operation is from either of the locking rails that are located on stage left deck and stage left flyrail. All linesets are double truss battens.

Battens

Quantity	91
Maximum Trim	90’
Length	73’-6”
Arbor Capacity	2,000 lbs.
Batten Travel from deck	87’-0”

Grid & Flyrail Specs

1. **Rigging Support steel:** 2000 Pound capacity counterweight sets, spaced 6 inches on center
2. **Gridiron Deck Uniform Load:** 50 Pounds per Square Foot
3. **Gridiron point loads:** The structural Engineer was advised that chain hoist point loading could be as much as 150,00 pounds distributed on 1 to 2 chain hoists. Hoist loads must be properly attached and distributed on the gridiron.
4. **Loading Gallery:** 750 pounds per square foot
5. **Fly Gallery:** 250 Pounds per square foot
6. **Fly Gallery Pinrail and Rope Block Wells:** 500 pounds per square foot
7. **Lock Rail:** 500 pounds per linear foot, with two 2000 pound concentrations
8. **Rope Lock Recommended imbalance:** 40 pounds
9. **Headblock Working Load Limit:** 2000 Pounds
10. **Loftblock Working Load Limit:** 450 Pounds
11. **Arbor Capacity:** 2000 pounds
12. **Wire Rope Lifting Lines:** ¼ inch Diameter, 7 X 9 aircraft cable with a 875 pound working load limit. (7000 pound breaking strength with an 8/1 safety factor). There are six lift lines per batten.

Rigging Specifications cont.

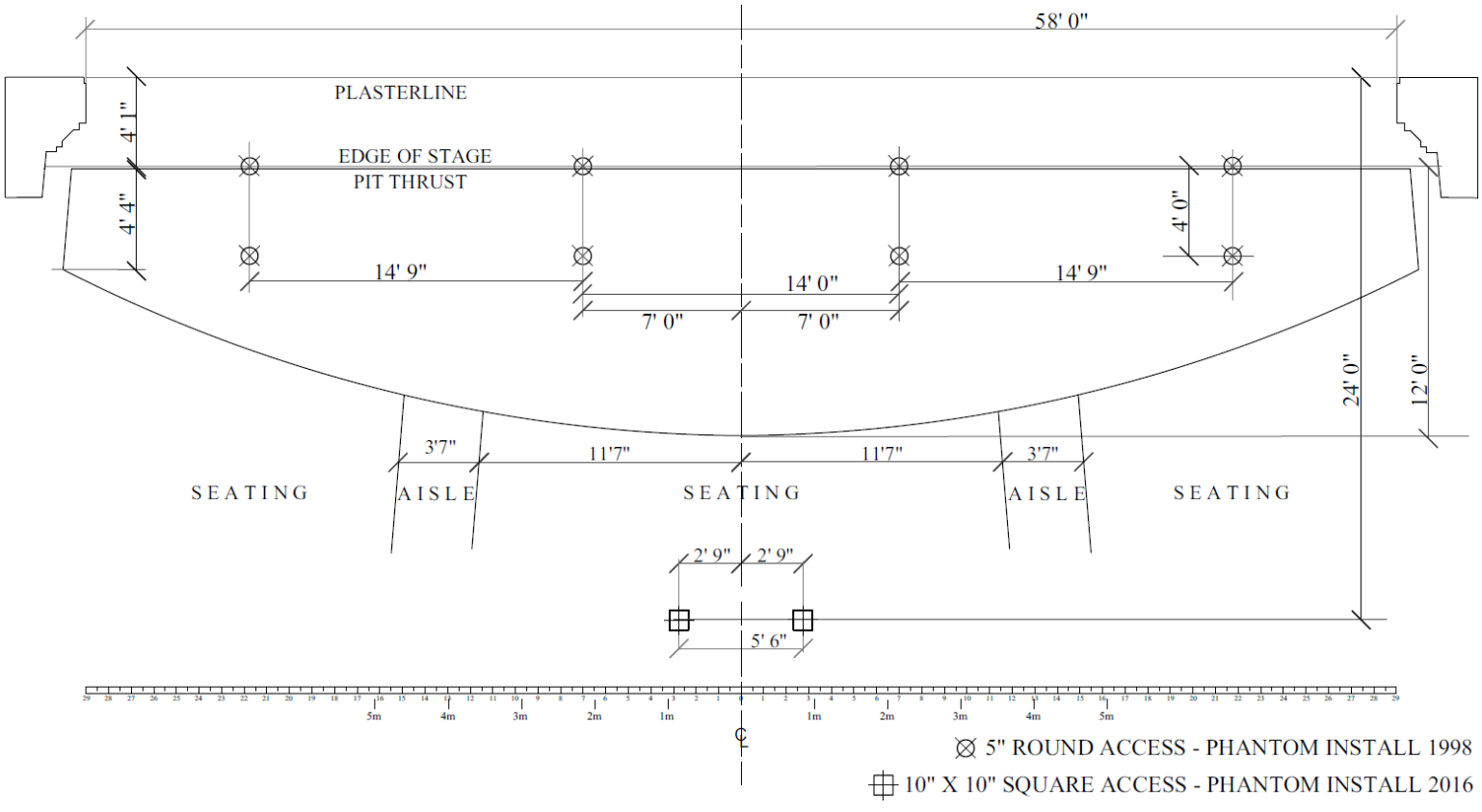
Stage Draperies

Quantity	Description	Height	Width
1	Velour BI-part House Curtain (Mauve)	43’	64’
14	Black Velour Legs	37’	12’
7	Velour Borders	12’	73’
12	Velour Tabs	37’	8’
2	Velour BI-part traveler	37’	73’
1	Black sharkstooth scrim	35’	73’
1	White sharkstooth scrim	35’	73’
	Black Panels	32’	29' 6"
1	White Muslin Seamless Cyc	33’	56’
1	Gray RP Plastic	33’	56’

Motor Inventory

Golo Capstan Power Winch (on Grid)---1200lb lifting capacity
Motor Inventory---2 Columbus McKinnon Lodestar Chain Hoist—1000lb lifting capacity
JR Clancy Mobile Capstan Hoist (Mule for Flyrail)---1500lb pulling capacity

FOH Rigging Points



Lineset (available in Excel upon request or visit http://www.basshall.com/about/bass-performance-hall/technical-specifications/

FOOTAGE	LINESET	HOUSE ITEMS	
-4' 1"		DN ST EDGE	
0' 0"		PLASTER LINE	
		FIRE CURTAIN	
0' 17"		HOUSE CURTAIN	DOES NOT MOVE OR TRANSFER
2' 2"	1		
2' 8"	A	HEADER	
3' 2"	B	PORTAL LEGS	
3' 8"	2		
4' 2"	3		
4' 8"	4		
5' 2"	5	#1 ELECTRIC	
5' 8"	6		
6' 2"	7		
6' 8"	8		
7' 2"	9		
7' 8"	10		
8' 2"	11		
8' 8"	12		
9' 2"	13		
9' 8"	14		
10 ' 2"	15		
10 ' 8"	16		
11' 2"	17		
11' 8"	18		
12' 8"	19		
13' 2"	20		
13' 8"	21		
14' 2"	22		
14' 8"	23		
15' 2"	24		
15' 8"	25		
16' 2"	26		
16' 8"	27		
17' 2"	28		
17' 8"	29		
18' 2"	30		
18' 8"	31		
19' 2"	32		
19' 8"	33		
20' 2"	34		
20' 8"	35		
21' 2"	36		
21' 8"	37		
22' 2"	38		
22' 8"	39		
23' 8"	40		
24' 2"	41		
24' 8"	42		
25' 2"	43		
25' 8"	44		

FOOTAGE	LINESET	HOUSE ITEMS	
26' 2"	45		
26' 8"	46		
27' 2"	47		
27' 8"	48		
28' 2"	49		
28' 8"	50		
29' 2"	51		
29' 8"	52		
30' 2"	53		
30' 8"	54		
31' 2"	55		
31' 8"	56		
32' 2"	57		
32' 8"	58		
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44' 2"	80		
44' 8"	81		
45' 8"	82		
46' 2"	83		
46' 8"	84		
47' 2"	85		
47' 8"	86		
48' 2"	87		
48' 8"	88		
49' 2"	89		
49' 8"	90		
50 '2"	91		
56' 10"		Back Wall	

Notes:

The house #1 Electric is the only hardwired (dedicated) electric pipe.
The rest of the electrics are circuited by moveable drop boxes. There are 18 drop boxes on Stage Right. There are 5 drop boxes on Stage Left.
Lineset #A, Header is a hard piece. It is Black velour on a metal frame. It cannot be transferred or moved to another pipe.
Lineset #B, The Portal Legs are a hard piece. It is black velour on a metal frame. It is hung on a quarter track and cannot be transferred or moved to another pipe.
In a typical House Strip/Prep for roadshows we usually strip the circuit boxes off of pipes and hang them on our side ladders.
The side ladders trim out about 60'-0" above the deck.
This is a single purchase fly system newly installed by J.R.Clancy in 1997.
Pipes are truss battens. The truss battens are 73'-6" long. The truss battens have a 2,000 lb capacity.
When needed, there is a mule winch on site designed to work with fly system.

Stage Power

3 Phase 120/208v Company Switches

On Stage:	Description	Typical Use
Up Stage Right:	1-100 amp, female camlocks & lugs (audio isolated)	Touring Sound
Stage Right Pinrail: (48' above deck)	5-400 amp, adjacent to FOH transfer panel	Touring Dimmers
Loading dock (off SR):	2-200 amp, female camlocks & lugs 1-400 amp	

Other 120/208v Power Boxes

On Stage:	NOTE : These boxes terminate in a Hubbel multi connector
Down Stage Right:	1-40 amp, single phase 1-100 amp, three phase
Up Stage Right:	1-60 amp, single phase (audio isolated) House Sound 1-100 amp, three phase
Down Stage Left:	1-40 amp, single phase 1-100 amp, three phase
Up Stage Left:	1-60 amp, single phase (audio isolated) House Sound 1-100 amp, three phase

Lighting Specifications

Control Equipment

ETC EOS (4000 outputs/5000 channels) – Located in the light booth. UETC EOS
RPU– Located in the light booth.
ETC ION (4000/8000 outputs) Typically used onstage as a workstation and in the house for a designer's remote.
ETC RRFU Radio Remote Focus Unit
A total of 5 Dell #1905 19" monitors---two for the EOS console, two for the ION console, and one for the RPU.

Control Accessibility

As of September 2009, the original lighting control installation from 1998 was upgraded to an ETC Net3 system. The lighting network encompasses three POE Ethernet switches that located down stage right, down stage left and in the dimmer room. Roadshows can tie into our dimmers via a ETC Net3 4-port (2-in, 2-out) gateway down stage right. This gateway accepts a typical 5-pin DMX XLR connection. There are also 2 portable ETC 2-port (2 out) gateways that can be moved to other locations.

In the Net3 system the control hierarchy is:

- EOS-RPU as primary
- EOS as backup
- ION as client.

House lighting control was upgraded in 2011 to an ETC Paradigm system. House lighting may be accessed by Any of three ETC LCD control panels located down stage right, down stage left and in the light booth. House lighting can also be accessed by DMX patching.

Circuits Available

Dimmer per circuit configuration.

- The dimmer room contains 10 sensor SR-48 dimmer racks.
- 6 racks for stage circuits.
- 2 racks for dedicated concert lighting.
- 2 racks for house lighting.

All sensor racks were upgraded to CEM3 status in 2011.

FOH (Dimmers and Transfer)	237
Stage: Overhead (Dimmers)	178
Stage: Deck (Dimmers)	27
Non-Dims	13

6 Circuit Cue-Light System – at deck locations DSR/USR DSL/USL SR/SL Pinrails.

Cable

5', 10', 25', 50', 100' lengths of cable are available. Six circuit socapex multicable is also available in lengths of 50', 100' with breakouts/break ins. Twofers are available. A detailed cable inventory is available upon request.

Lighting Specifications cont.

Instrument Inventory

Type	Wattage	Quantity	Frame Size
ETC Source Four Ellipsoidal			
50º (4.5 x 6)	575 w	10	6 1/4" x 6 1/4"
36º (6 x 9)	575 w	39	6 1/4" x 6 1/4"
26º (6 x 12)	575 w	55	6 1/4" x 6 1/4"
19º (6 x 16)	575 w	45	6 1/4" x 6 1/4"
10º 575 w. 60	575 w	60	12" x 12"
5º 575 w. 60	575 w	60	14" x 14"
ETC Source Four Pars	575 w	40	7 1/2" x 7 1/2"
ETC Desire D-60 LED (RGBW)	100VAC to 240VAC 50/60 Hz	14	
MAC Viper Performance	100VAC to 240VAC 50/60 Hz	4	
SL 660 LED strips (RGBW)	90VAC to 240 VAC, 500W/700W	14	
Lycian 1295 ELT Followspot	Lamped at 3k	4	

Lighting Accessories

Scenery Bumpers	13
Barn Doors - 10”X10”	30
Barn Doors – 7 ⅛	14
Top Hats – 6 ¼”	69
Top Hats – 12” X12” (ETC 10°)	6

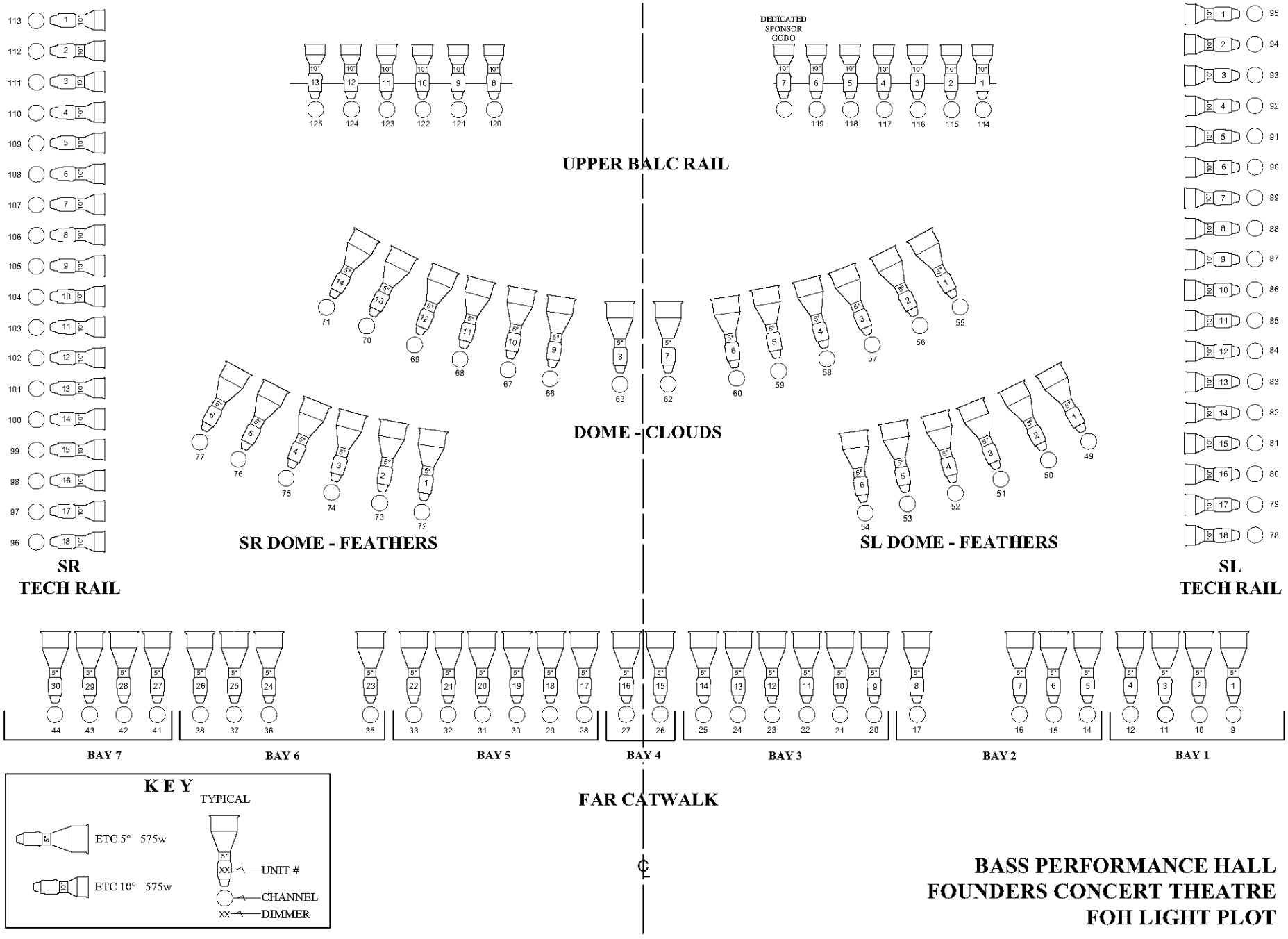
Bass Performance Hall Lighting Positions

FOH POSITION		DISTANCE FROM 0' 0"	ANGLE
FOLLOWSPOT BOOTH		144' 0"	33°
FAR CATWALK			
DOME-CLOUDS		109’	50°
DOME-FEATHERS		112’	41°
COVE		117'	38°
BALCONY RAILS			
UPPER BALCONY RAIL		90’	25°
LOWER BALCONY RAIL		86’	17°
BOX BOOMS			
MEZZANINE BOX BOOM	NEAR PIPE	51’	64°
MEZZANINE BOX BOOM	MIDDLE PIPE	57'	50°
MEZZANINE BOX BOOM	FAR PIPE	63’	46°
BOX TIER BOX BOOM		43'	50°
ORCHESTRA BOX BOOM		39'	29°
SL/SR TECH RAILS			
	FIRST UNIT	81'	63°
	LAST UNIT	117'	40°
FOOT LIGHT TROUGH		3’4”	

Lighting Specifications cont.

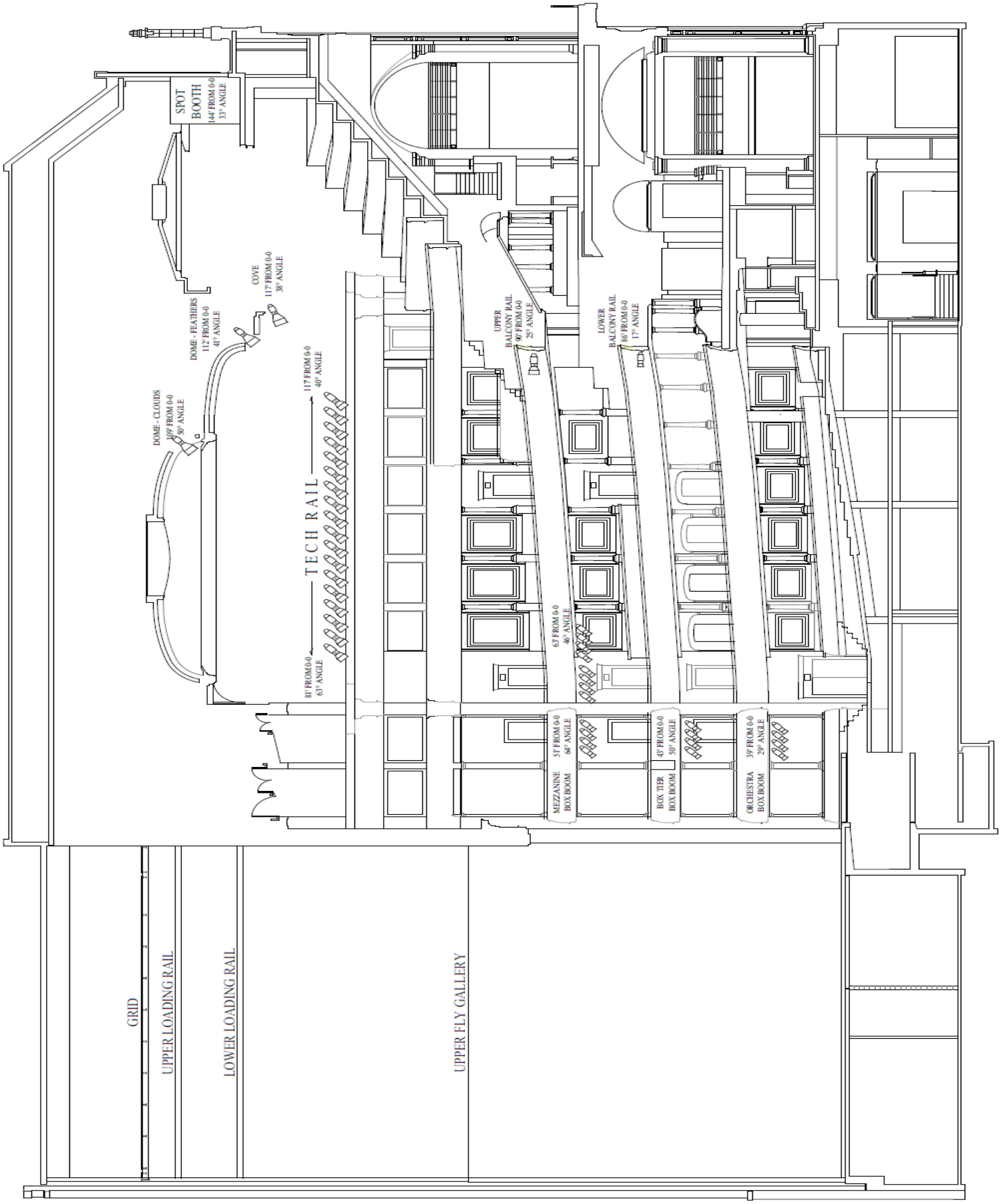
DMX Universe Allocations

UNIVERSE		START ADDRESS	END ADDRESS	
1	STAGE CIRCUITS	1	89	
1	STAGE CIRCUITS	90	183	
1	STAGE CIRCUITS	184	279	
1	STAGE CIRCUITS	280	375	
1	STAGE CIRCUITS	376	471	
1 / 2	STAGE CIRCUITS	472	564	
2	CONCERT CIRCUITS	565	662	
2	EMPTY ADDRESSES	663	1024	
3	EMPTY ADDRESSES	1025	1536	
4	EMPTY ADDRESSES	1537	2048	Reserved for House
5	EMPTY ADDRESSES	2049	2560	
6	EMPTY ADDRESSES	2561	3072	
7	EMPTY ADDRESSES	3073	3584	
8	EMPTY ADDRESSES	3586	4096	

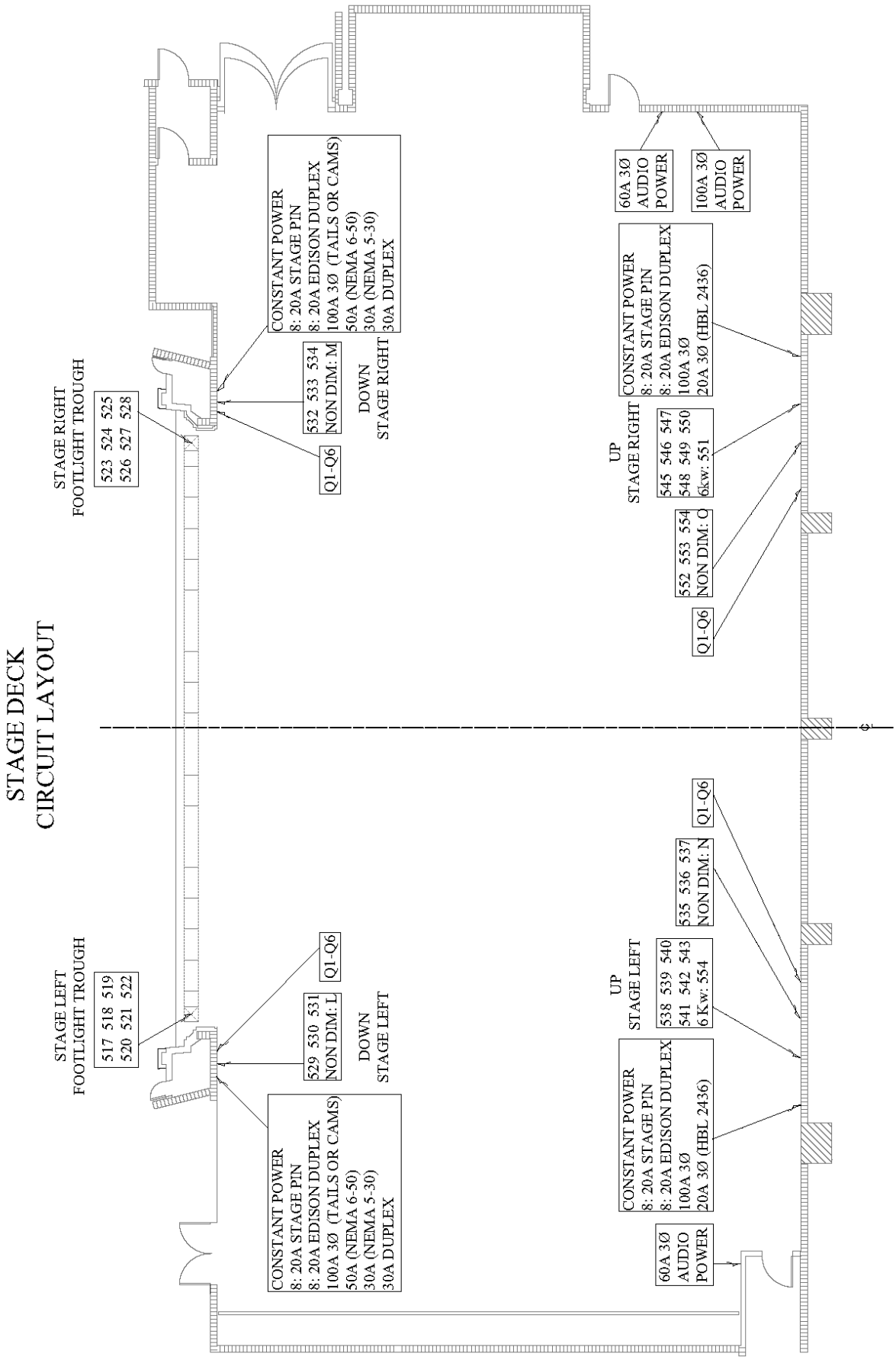


BASS PERFORMANCE HALL
FOUNDERS CONCERT THEATRE
FOH LIGHT PLOT

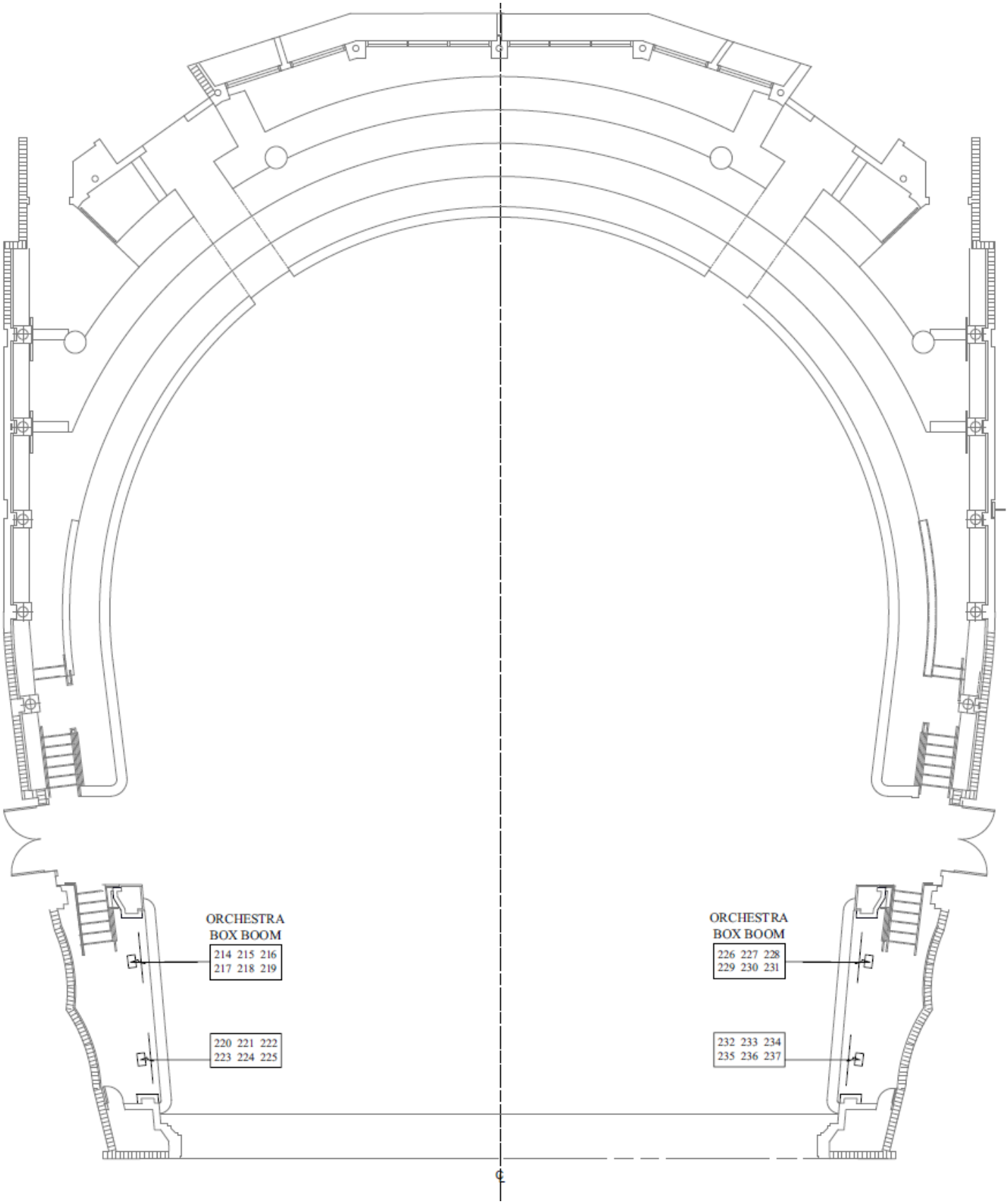
House Section-Lighting



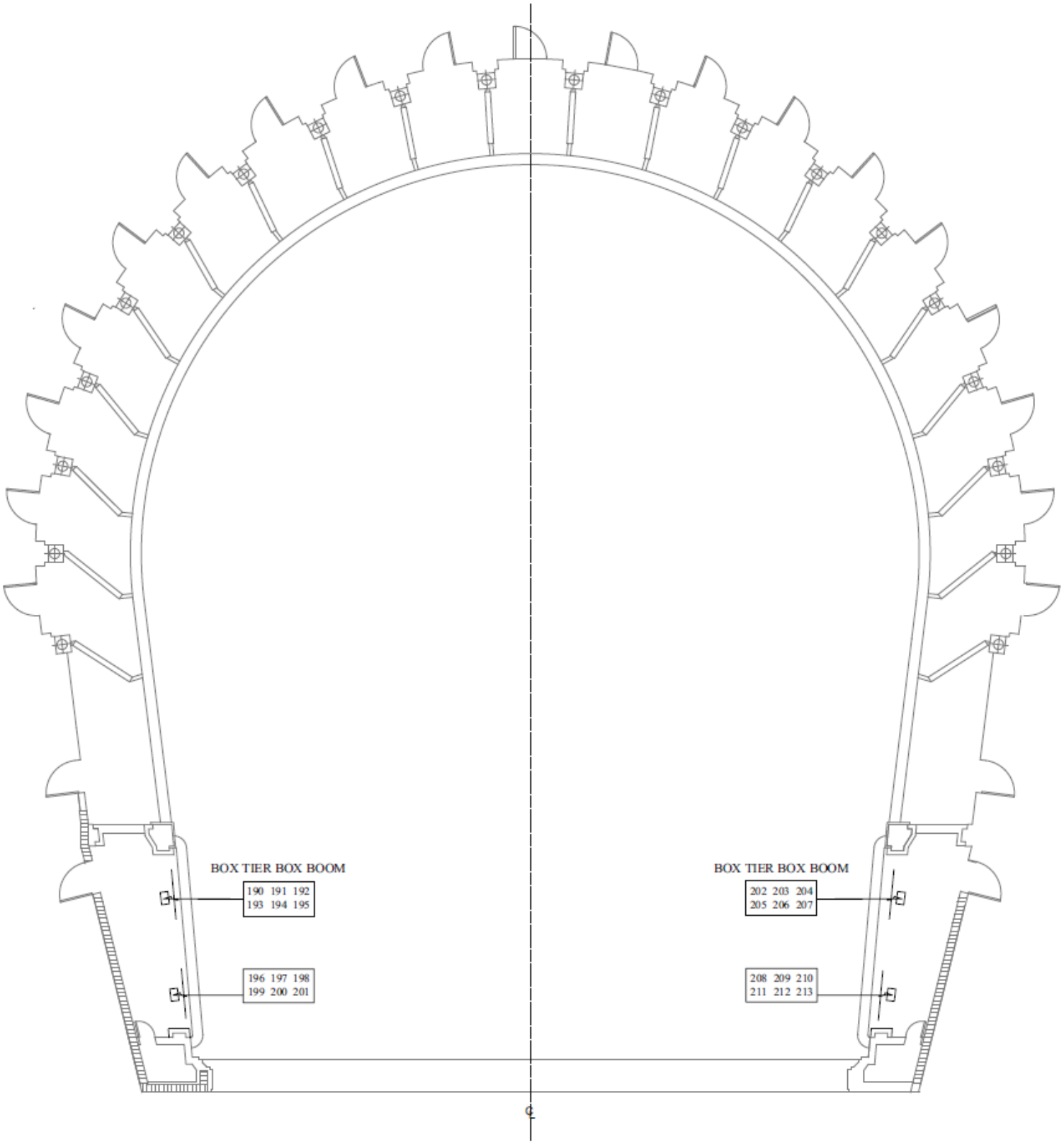
Stage Deck Circuit Layout



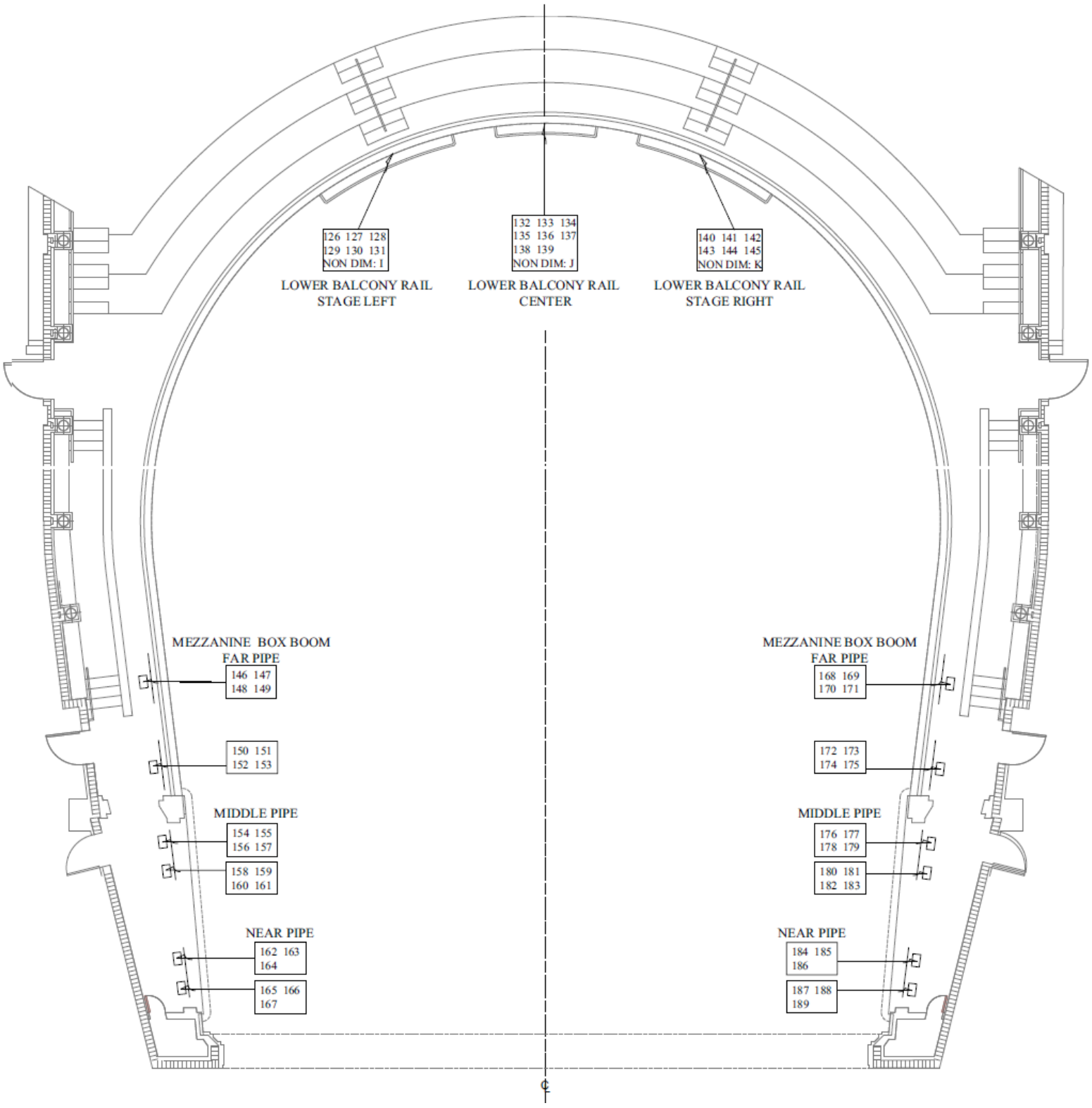
Orchestra Level Circuit Layout



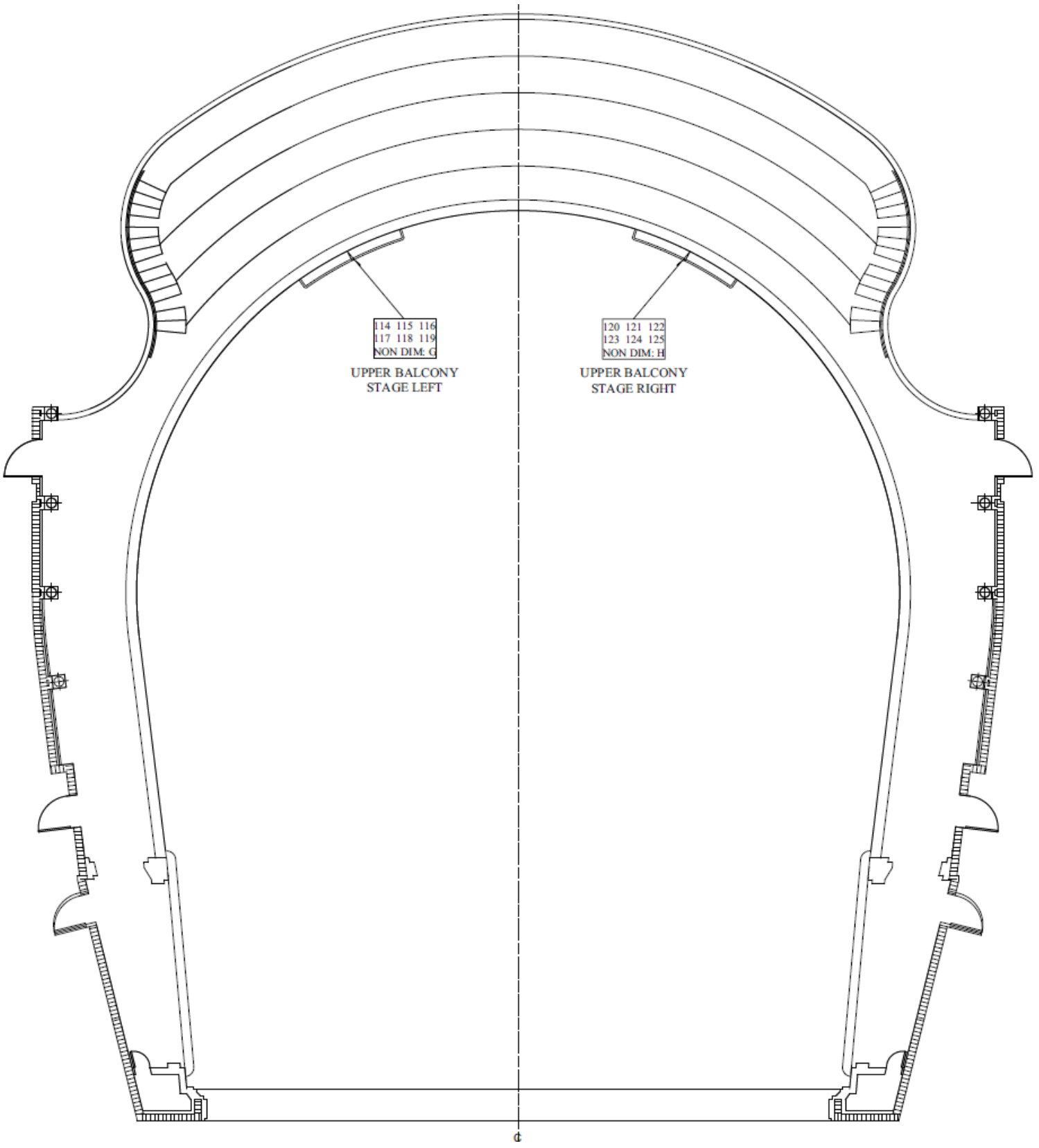
Box Tier Level Circuit Layout



Mezzanine Circuit Layout



Lower Gallery Circuit Layout



House Audio System

Control and Distribution

Multiple delay systems are used throughout the house including balcony fills (under & over), as well as lobby and backstage program sound feeds. A BSS Soundweb London Series processor network is utilized for all signal routing and main speaker array processing. Software presets accommodate either analog or AES/EBU digital input to the House system.

Front of House mix position measures 12' x 8' (extended 12' x 12' available if needed) and is centered near the rear of the orchestra level seating area, approximately 75' from the stage lip. The mix position is not underneath any balconies.

There is an optional mix or recording position in an enclosed sound control room, measuring approximately 20'x 8' behind orchestra level seating (see "Control Room Notes" for a more detailed description).

Cable Path to Front of House

The cable paths to the Front of House mix position are easy to access and running snakes is a fairly fast process.

Snake from DSL drops through the stage cut out, down to pit shelf level, through port holes, onto cable trays to chair wagon storage, through port holes to speaker storage to either FOH mix position or the sound booth.

Snake from DSR drops through the stage cut out, down to the pit shelf level, through port holes, onto cable trays to port holes in the amp room, onto cable trays to chair wagon storage, through port holes to speaker storage to either FOH mix position or the sound booth.

Audio Tie In

Audio ties into the house system using XLR lines DSR, DSL, USR, USL and patches in the Control Booth into Left, Right, Center, Subs, Front Fills, and Delays, as well as Paging, Lobby and assisted Listening Systems. There are audio tails at FOH mix position that can patch analog into the system as well.

Main Speaker Arrays (All speakers are Meyer Sound Labs except as noted)

Left and right arrays are flown using *****2 CM 1-ton (2 per side) and *****2 CM ½ ton motors (2 per side) *(½ ton motors are upstage of the Proscenium and Downstage of the fire curtain.)* permanently rigged in the forestage grid through custom rigging points downstage of the proscenium. Each array contains (per side)

Two (2) - MSL 6
Four (4) – DS 4P
Four (4) – MSL 4
Two (2) – MSL 2A (with Meyer S-1 processors and powered by Lab Gruppen amplifiers)

**** Both sets of motors can be used for visiting company arrays.***

Additional cabinets stacked on the deck include (per side):

Two (2) – MSL 2A (with Meyer S-1 processors and powered by Lab Gruppen amplifiers)
Two (2) - 700 HP subs (plus one 650P sub in the Lower Gallery forestage tech box - 3 total per side)
Three (3) - M1D along the stage lip provide near field front fill (6 total), wired in stereo

House Audio Cont.

Center Cluster *(Flown from custom rigging points with custom winch assembly, the cluster may not be removed due to the nature of the rigging, however if it is not required it can be flown into storage and removed from the playing area)*

A center line array consists of (12) M'elodie enclosures arrayed in 4 zones hangs in front of the proscenium, approximately 50' above the stage floor. Software presets allow the array to be fed independently or as part of the left/right sends.

Front of House System Specifications

House Console –

Studer/Soundcraft Vi6 control surface with stage and local rack network.

96 mono inputs into 35 Outputs. Pairs of mono inputs and outputs can be linked to create stereo channels

Inputs: Analogue gain, Digital Gain Trim (+18/-36dB), Delay (0-100ms), HPF, LPF (variable), 4-band fully parametric EQ, shelf mode on HF/LF, Compressor, Limiter plus Gate or De-Esser, Insert point for external processing, Pan – LR or LCR switchable, Direct Output, patchable to any I/O and with selectable tap-off point.

Outputs: HPF (variable), 4-band fully parametric EQ, shelf mode on HF/LF, Compressor, Limiter, Delay (0-1sec), Insert point for external processing, Pan (Output bus to LCR) – LR or LCR switchable, Bus Feed feature – allows routing of one bus to another, Assignable Graphic EQ 1/3-octave.

24 insert send/return pairs can be configured (using available I/O) and assigned to any of the 96 inputs or 35 output channels.

32 Grp/Aux/Matrix, plus main LCR Mix and LR Solo busses (maximum of 16 matrix outputs can be configured).

8 Lexicon 960 effects processors included on board.

A Midas Venice 240 console is available for use as a sidecar sub-mixer in situations requiring additional input channels. Additional analog lines are available at the FOH mix position in such situations.

House Auxiliary Processing and Playback

(2) Pendulum OCL-2 stereo tube compressor
(3) BSS DPR-901ii compressors
(1) Lexicon 480L digital effects system with LARC
(1) TC Electronic M-One XL multi-effects processor
(1) Tascam CD-RW901 SL Professional CD recorder/player
(1) Sony MDX-D40 CD/Minidisc recorder/player

House Audio Cont.

Monitor System Specifications

On stage monitor console and processing equipment can be set up for operation in either the stage left or stage right wings. Tie-in to FOH analog lines is stage right.

House microphone splitter is 64 channels; 60 Klark Teknik DN1248 plus 4 passive patchable channels. FOH and monitor consoles patch to splitter with Veam connectors, and 2 recording outputs are available with (1)-150' (maximum, not including 30' fanout) multipair line to remote location. There is an ample stock of stage boxes available, including:

Four (4) Custom Rapco 75ft (12 channel)
One (1) Custom Rapco 100ft (24 channel)
Two (2) Custom Rapco 100 ft (12 channel)

Monitor Console – Studer/Soundcraft Vi6 control surface with stage and local rack network**.**

96 mono inputs into 35 Outputs. Pairs of mono inputs can be linked as can outputs to create stereo channels for in-ear monitoring.

Inputs: Analogue gain, Digital Gain Trim (+18/-36dB), Delay (0-100ms), HPF, LPF (variable), 4-band fully parametric EQ, shelf mode on HF/LF, Compressor, Limiter plus Gate or De-Esser, Insert point for external processing, Pan – LR or LCR switchable, Direct Output, patchable to any I/O and with selectable tap-off point.

Outputs: HPF (variable), 4-band fully parametric EQ, shelf mode on HF/LF, Compressor, Limiter, Delay (0-1sec), Insert point for external processing, Bus Feed feature – allows routing of one bus to another, Assignable Graphic EQ 1/3-octave

24 insert send/return pairs can be configured (using available I/O) and assigned to any of the 96 inputs or 35 output channels.

32 Grp/Aux/Matrix, plus main LCR Mix and LR Solo busses (maximum of 16 matrix outputs can be configured).

8 Lexicon 960 effects processors included on board

Outboard Monitor Equalization and Processing *(please note there are 32 equalized mixes available)*

(1) TC Electronic M-One XL multi-effects processor

All additional processing is integral to the console.

Fixed House Announce System

The Fixed Announce System consists of 1- Meyer UPA, 1- Meyer JM1P, and 1- Meyer 650P Subwoofer per side in Box Tier and 1-Meyer JM1P and 1- Meyer 650P per side in the Lower Gallery. All speakers are color matched to the surrounding area to be visually unobtrusive. Designed to be used with the FOH Center Cluster when full house coverage is necessary

House Audio Cont.

Speaker Inventory

Sixteen (16) Meyer UM1P powered wedges (biamped)
Six (6) Meyer UPJ-1P compact powered wedges (biamped), with hardware to mount on Ultimate Support stands or become floor monitors
Four (4) Meyer CQ-2 powered enclosures (2 per side) with (4) Meyer 650P subwoofers (2 per side), used as side fills when necessary

Microphone and Microphone Stand Inventory

(2) AKG C451 B (condenser)
(8) AKG 535 EB (condenser)
(2) AKG C414 B-ULS (condenser)
(4) AKG C419 III (condenser)
(2) AKG C568 B (shotgun condenser)
(3) AudioTechnica 4033SM (condenser)
(1) Audix D-6 (dynamic)
(6) Countryman Isomax II H (condenser)
(2) Crown PCC 160 (PCC)
(1) E.V. RE 20 (dynamic)
(4) E.V. 408 B (dynamic)
(2) Schertler DYN-P grand piano dynamic transducers (dynamic)
(4) Sennheiser 421-II-4 (dynamic)
(4) Sennheiser 431-II (dynamic)
(1) Shure Beta 52 (dynamic)
(9) Shure SM57 (dynamic)
(8) Shure SM58 (dynamic)
(4) Shure SM58s (switched dynamic)
(6) Shure SM 81 (condenser)
(5) Shure SM 393 (PCC)
(2) Shure MX 418S/S (condenser)
(1) Earthworks PM40 Piano Mic System

(20) K & M tripod base microphone stands with boom attachments (black)
(18) AKG tripod base microphone stands with boom attachments (black)
(4) Atlas standard round base microphone stands (black)
(4) K & M round base microphone stands (black) with quick release clutches
(8) Atlas standard round base microphone stands (silver)
(10) Atlas short round base microphone stands (black)
(6) Atlas desktop round base microphone stands (black)
(4) Guitar stands

House Audio Cont.

Direct Box Inventory

(1) Avalon U5 (active direct box / preamp)
(8) Countryman Type 85 (active direct box)
(6) Whirlwind Hot Box (active direct box)
(1) RapcoHorizon LTIBLOX 1-channel Passive Laptop Direct Box
(1) Rapco Horizon LTIGLBLOX Laptop Interface Direct Box
(1) Whirlwind PodDI
(2) Whirlwind pcDI

Wireless Microphone Inventory

(4) Channels of Sennheiser MD# EM 3032
(4) Hand Held MD# SKM 3072-U
(4) SK-50 UHF Body Packs
(4) MKE 102 S Lapel Mics
(2) Shure ULXD4Q-G50 Quad Digital Wireless Receiver with internal power supply
(8) Shure ULXD1-G50 G50 Digital Wireless Bodypack Transmitter with Miniature 4-Pin C
(8) Countryman B6W5FF05BSL B6 Omnidirectional Lavalier
(8) Shure ULXD2/SM58=-G50 Handheld Transmitter with SM58 Microphone
(2) RF Venue DFIN

Intercom Inventory

(1) Four channel Clear-Com base station (Primary, located in Control Booth)
(2) Four channel Clear-Com base station (slave units located in the Control Booth, SL Rack & SR Rack

Belt Packs

(9) Clear-com 501 Belt Packs
(20) Clear-com 701 Belt Packs
(8) Tempest 2400 Wireless Belt Packs

Head Sets

(15) Clear-com 300 Single Ear Headset
(11) Clear-Com CC26K-X4 Ultralight Single Muff Headset
(6) Clear-Com 95 Single Ear Headset
(1) Telex PH1-64438 Single Ear Headset
(1) Clear-Com HS6 Telephone-Style Intercom Handset

Speaker Stations (Biscuits)

Clear-Com V-Box KB 212 – (Loading Gallery)
Clear-Com V-Box KB 111
Clear-Com V-Box KB 112 – (Flyrail-Deck)

Paging and Program

Backstage Paging is available to all dressing rooms and backstage areas.

House Audio Cont.

Backline Gear and Instruments

(1) Fender “silver faced” Twin Reverb amplifier
(1) Roland JC-120 amplifier
(4) Gallien-Kruger 800 RB bass amplifier with
(1) Hartke 4 x 10 (XL series)
(1) Yamaha C7 concert grand piano (7’-4” with roll-up bench). The finish on this piano is custom satin black.
(1) Hammond B3 with (2) Leslie A22 cabinets
(1) Yamaha Recording Series Drumset consisting of:
(1) 6” chrome snare
(1) 10” mounted tom
(1) 12” mounted tom
(1) 14” floor tom
(1) 16” floor tom
(1) 22” kick drum w/ DW5000 chain drive pedal
(1) set of Zildjian 14” rock hi hat cymbals
(1) Zildjian 16” platinum crash cymbal
(1) Zildjian 18” medium crash cymbal
(1) Sabian 18” medium crash cymbal
(1) Zildjian 20” light power ride cymbal
(1) Zildjian 20” china pang cymbal
All hardware and stands for the set are Yamaha
(1) ClearSonic A5-6 acrylic drum shield (6 - 2 foot sections, 5 1/2ft tall)

Control Room Notes

Control room monitoring is through two Meyer HD-1 near field monitors and 1 EAW SB 48 subwoofer, time and phase aligned to main house system. A double-paned, sound isolating booth window opens in two sections, each measuring approximately 2’- 6” x 3’- 0” for live mixing applications. Window can also be removed completely on request. The control room is equipped with a Midas Venice 240 or an Allen and Heath GL4000 mixing console for live applications.

Further information about the system, patching, cable routing, and equipment is available by calling (817) 212-4265, or emailing our House audio technician at jmobberley@basshall.com

Assisted Listening System

Williams Sound PPA-T45 transmitter (wireless, operating at 72.1 75.9 MHz) and suitable compliment of PPA-R38 receivers with Shure SE425 earphone for both Assisted Listening and Audio Description sound reinforcement systems.

Dressing Rooms & Wardrobe

All Dressing Rooms are on the West (Stage Left) side of the building.
All dressing rooms have mirrors, counters, makeup lights, chairs and rolling racks. *(dressing rooms conform to Actor's Equity Association Standards)*

Stage Level Stage

Room	Typical Use	Capacity
Dressing Room #1	Principal Artist	2-4 person w/ shower & toilet
Dressing Room #2	Principal Artist	2-4 people w/shower & toilet
Dressing Room #3	Principal Artist	2-4 people w/ shower & toilet
Dressing Room #4	Principal Artist	2-4 people w/ shower & toilet
Company Manager's Office	Production Office	4-6 people

Lower Level

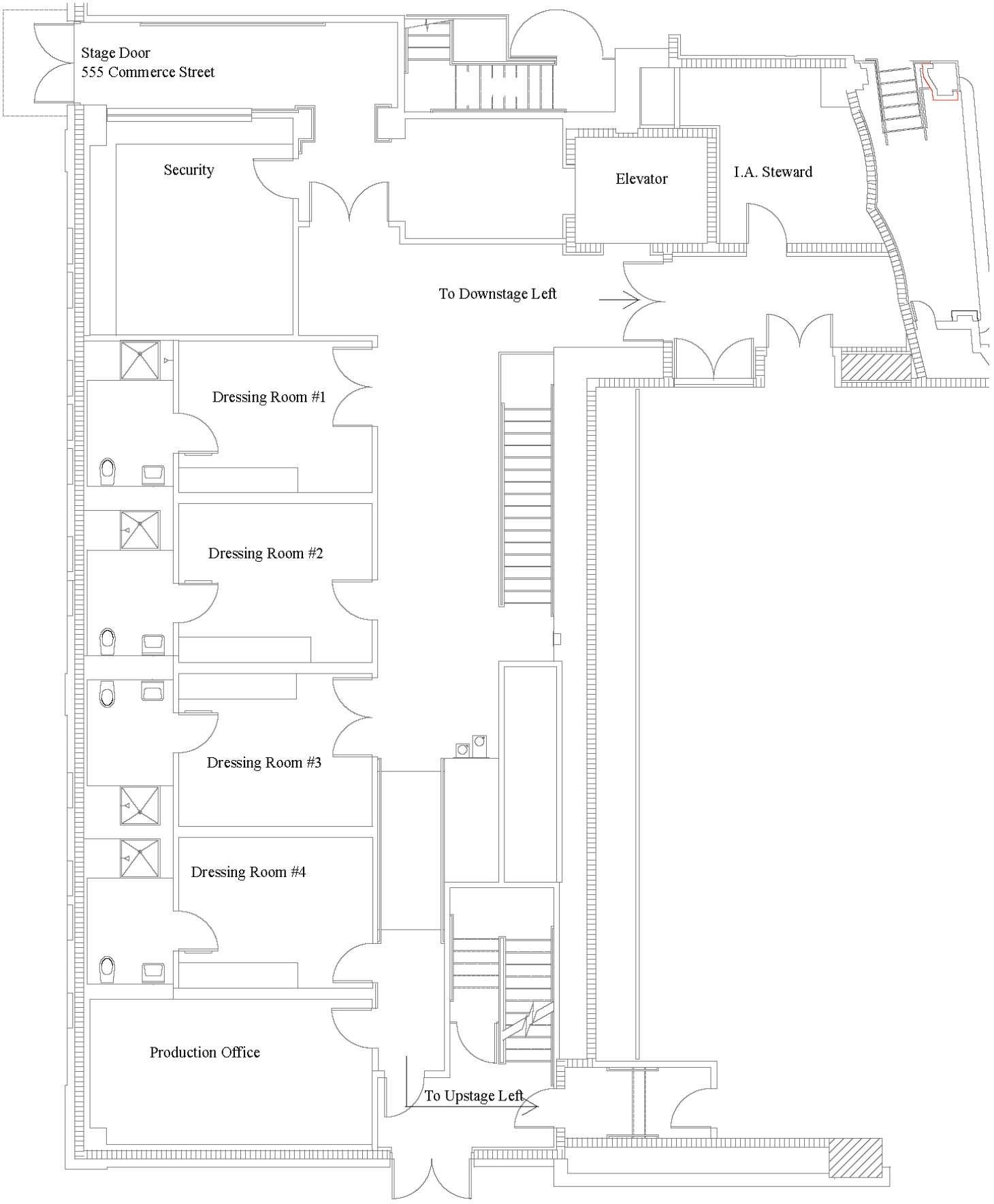
Room	Typical Use	Capacity
Dressing Room #1	Ensemble	2-4 people w/shower & toilet
Dressing Room #2	Ensemble	2-4 people w/shower & toilet
Dressing Room #3	Ensemble	2-4 people w/shower & toilet
Dressing Room #4	Ensemble	2-4 people w/shower & toilet
Dressing Room #5	Chorus	8-10 people w/shower & toilet
Dressing Room #6	Chorus	8-10 people w/shower & toilet
Dressing Room #7	Chorus	8-10 people w/shower & toilet
Dressing Room #8	Chorus	8-10 people w/shower & toilet

Musicians Assembly Room	Typical Use	Capacity
Assembly Room	Orchestra	25-30 people
Men & Women's Locker Rooms	House Staff Only	20 people w/ showers & toilets
Performers Lounge	Green Room	Can be used as a Production Office or Classroom

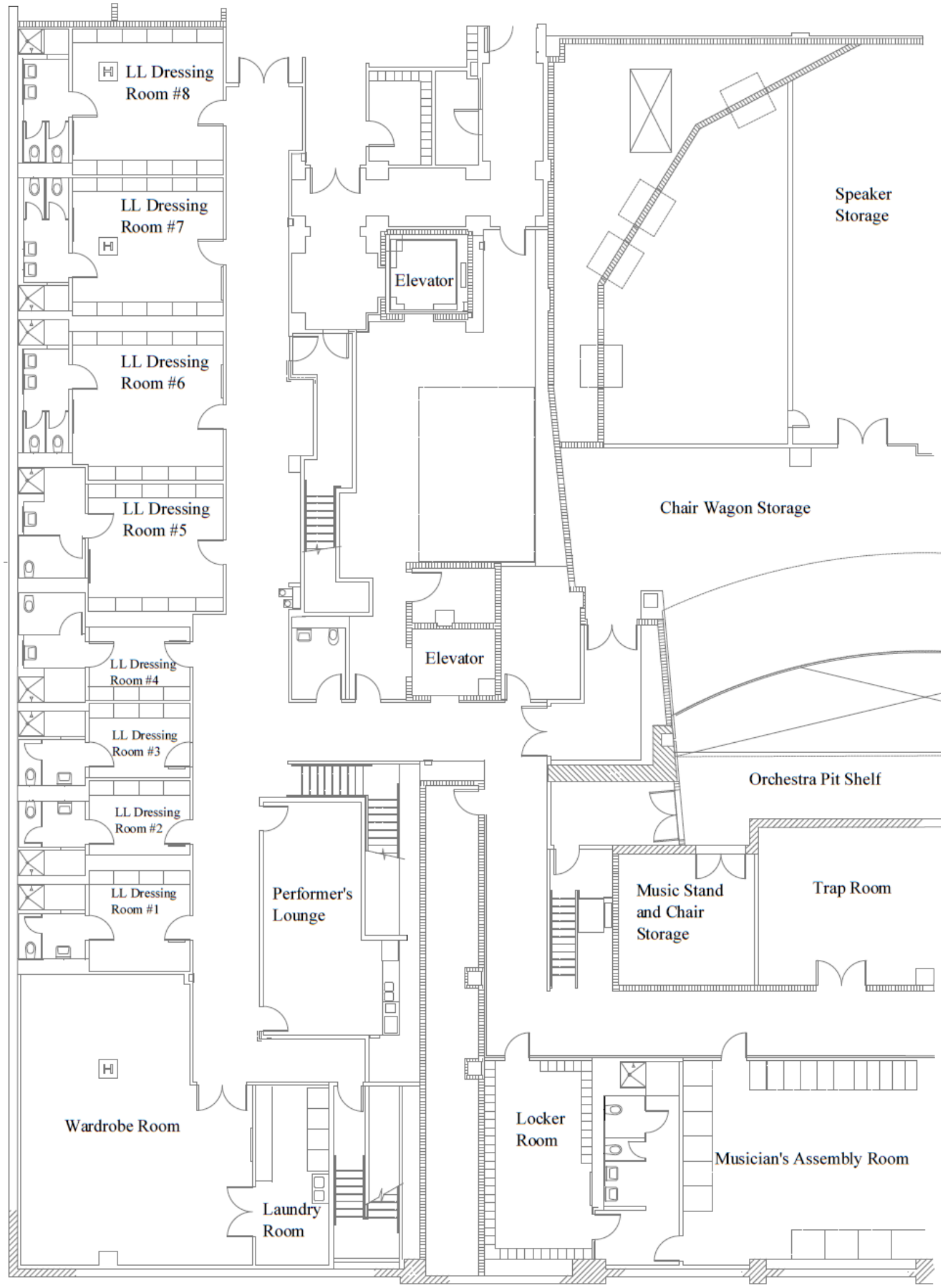
Wardrobe Room

- The wardrobe room is in the lower level, stage left near dressing rooms #1-8.
- Access for gondolas is via the freight elevator on the loading dock.
- (3) 18 lb. capacity washing machines (shortest cycle is 32 minutes).
- (3) 20 lb. capacity electric dryers.
- (1) double laundry sink.
- (20) rolling racks are available.
- (4) small Jiffy steamers are available.
- (1) iron and (1) ironing board are available.
- Power is available via a NuTech 60amp/3 phase distribution panel. Outlets are provided by 3 phase stringers terminating in color coded quad boxes.
- Stringers are extendable and moveable anywhere in the wardrobe room.

Orchestra Level Dressing Rooms



Lower Level Dressing Rooms



Orchestra Gear

Wenger Stock

Orchestra Chairs	Part #	Quantity
Musicians Chairs	0920000	80
Cello Chairs	0940000	20
Bassist Chairs	157C081	4

Music Stands	Part #	Quantity
Manhassett Music Stands		100
Music Stand Lights	1090001	50

Conductors Equipment	Part #	Quantity
Conductors Stand	159C004	1
Conductors Podium	1110302	1
Conductors Chair	157C077	1

Platform Stock	Part #	Quantity
Versalite 4’ X 8’ platforms	133G838	12
Versalite 4’ X 4’ platforms	133G828	4
Stage Tek 4’ X 8’platforms*	280A200	48
Stage Tek 4’ X 4’platforms		2
Stage Tek 3’ X 8’ platforms		4
8 Foot Wedges		3
8/16” Stairway w/handle	113B016	2
8/24” Stairway w/handle	113B024	2

*12 of these units are dedicated to the Cliburn Recital Hall

Adjustable legs for platforms	Part #	Quantity
8” legs	133C470	42 leg sets
16-24” legs	133C480	43 leg sets*

**Note: A leg set consists of six (5) legs per one (1) Stagetek platform.*

Choral Risers	Part #	Quantity
Signature Series 4 step unit With safety rail	098B004	9

Technical Specifications for the Concert Shell available upon request.

General Information

House Policies

Lobby typically opens 1 hour prior to curtain with house opening 30 minutes prior to curtain. The Front of House Director is Chris Sanders, 817.212.4208. csanders@basshall.com.

- House Capacity is 2042 before kills.
- Fees for damages to the building are charged at the prevailing rate.
- Merch sets up in West Portal next to concierge desk – there is access to electricity.
- There is a 20% commission on Merchandise if you sell, 30% if we sell. Commission on CD's and DVD's is 10%.
- There is no bus parking on Commerce St. (Stagedoor) If bus parking is required, it is on 5th street adjacent to the building facing west (against traffic flow so door is not on traffic side).
- Outside food and drink are not allowed in the lobbies after the doors open.
- Any bags larger than 12" X 12" X 4" are not allowed in the lobby areas and all other bags are subject to a bag search, regardless of credentials anytime the doors are open to the public.

Internet

There are several Wi-Fi networks in house—a public one that requires agreement to terms and there is a private network for backstage-- BPH-TECH---Please contact venue for password. Hard lines are in Production Office, Stage Level Dressing Rooms 3 & 4, all Lower Level Dressing Rooms, Performers' Lounge and Backstage Right and Backstage Left.

Security and Safety

As the owners and operators of Bass Performance Hall, **Performing Arts Fort Worth, Inc.** has put new security measures into place in an effort to enhance comfort and provide the safest environment possible for our patrons, artists, and organizations that call Bass Hall home. Details are outlined below and will be in place for all performances in **Bass Performance Hall**, **McDavid Studio** and **Van Cliburn Recital Hall**.

- For the safety of all, incoming companies/visitors will be required to provide a list of all personnel who will need access to the building during the period of their stay. This list must be provided to the angelbase@basshall.com 72 hours prior to load-in. Credentials must be carried at all times while in the building.
- No outside food or beverages are permitted Front of House (FOH) at any time.
- Bass Hall has strict FOH Bag Admittance procedures. Purses, bags, backpacks, luggage, instrument cases, etc. that exceed the bag size limit (12" X 12" X 4") are not permitted in the lobbies or any FOH locations. These policies apply to crew, artists, musicians, staff and patrons before, during and after performances. Please visit www.basshall.com/security for more details and ensure all Company members are aware of these Bag Admittance procedures.
- The possession of handguns, licensed or unlicensed on our premises is a felony. All stage use weapons must be approved by the Director of Safety and Risk Management.
- Incoming companies/visitors shall follow all fire code regulations.
- The Fire Curtain must not be obstructed in any manner which could prevent its complete contact with the stage floor when deployed (plugs will be built on site when necessary).
- All scenery, drops, fabric and wood must be flame proofed. Random testing of articles may occur.
- As per the Fire Marshal, all fire rated doors must be unobstructed and able to close completely and form a tight, air-proof seal.

Performance Related PAFW Staff:

Mike Cook, Patron Services Manager mcook@basshall.com (817) 212-4241(Box Office)
Brad Evans, Assistant Director of Marketing bevans@basshall.com (817) 212-4312 (Ad Settlement)
Jason Wise, Vice President of Programming and Engagement Management jwise@basshall.com (817) 212-4309 (Settlement)
Jacob Mobberley, Production Manager & Senior Technical Director,
jmobberley@basshall.com (817) 212-4263 (Advance, Settlement)
Charles McCormick, Technical Director - Audio, cmcormick@basshall.com (817) 212-4263 (Audio)
Andrew Davila, Technical Director - Lighting, adavila@basshall.com (817) 212-4264 (Lighting)
Chris Sanders, Dir. of Front of House csanders@basshall.com (817) 212-4208 (FOH & Merch)
Clara Silva, Asst. Dir. of Front of House csilva@basshall.com (817) 212-4213 (FOH)
Drew Clevenger, Hospitality Services Asst. Dir dclevenger@basshall.com (817) 212-4259 (Hospitality)
Mirjam Maggio, Hospitality Services Asst. Dir mmaggio@basshall.com (817) 212-4258 (Hospitality)
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Yvonne Rubenstein, Retail Coordinator yrubenstein@basshall.com (817)212-4257 (Merch)
Jim Carley, Director of Safety and Risk Management jcarley@basshall.com (817-212-4251 (Security)