



Q Theatre

Technical Specifications

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Stage and Auditorium

Stage Description

The Q Theatre has an unraked hybrid proscenium–thrust stage. The area behind the proscenium is rectangular with wings typical of a proscenium theatre, but the stage also has a sizeable roughly semi-circular apron.

Behind the proscenium there is a hanging system with wired remote-controlled battens for hanging lights and drapes, but there is no fly tower.

There is a crossover corridor immediately behind the stage. In addition to entering and exiting via the wings, actors can enter and exit to backstage through a vomitory on the OP side of the apron.

Stage Surface

The stage surface is plywood. Hirers may screw and nail into the floor.

The stage is painted with low sheen black acrylic. If a production wishes to paint the stage another colour, they will be required to paint it back to black prior to leaving the theatre. The centre's paint must be used, for which a fee will be charged. If a production does not wish to repaint the stage, centre staff can do so for an additional fee.

Stage Dimensions

proscenium width:	14.15m*
proscenium height:	6.41m to underside of proscenium catwalk 6.24m to underside of fixed bar beneath pros catwalk
front of apron to cyclorama:	11m
front of apron to rear wall:	13m
pros. to front of apron:	5m
pros. to first fly line:	1.8m
pros. to last upstage fly line (cyclorama):	6m
pros. to rear wall:	8m
centre line to OP wall	13.2m
centre line to PS wall	8.3m
height of battens in typical position	6.25m
height of battens in out position	8m

* This width allows for compromising sightlines from the sides of the audience into the wings. Masking is generally used to achieve a practical stage width of about 12m.

Overhead Obstructions

The catwalks surrounding the stage's hanging system are the lowest fixed obstruction behind the proscenium. There is 6.4m from stage level to the catwalk support girders. Acoustic panels and flown speakers present an obstruction at the very front edge of the apron. There is 5.3m from stage level to the lowest point of the speakers and panels.

Auditorium Description

377 seats (373 fixed and 4 removable)

The seating is raked and wraps around the stage apron in the style of an amphitheatre. The foot well of the truncated first row of seats sits just below stage level. Two stepped aisles divide the seating into thirds.

Performer Access to the Auditorium

The aisles can be seamlessly accessed by performers from the stage. They are readily lit and present useful sightlines to the entire audience. The aisles can be discreetly accessed from behind the audience. However, travelling to the top of the aisles from backstage takes several minutes and requires performers to pass through part of the foyer.

Traps

The stage has no traps.

Orchestra Position

The Q Theatre has no orchestra pit. For musical theatre, the back cloths are often moved forward to lines 5 and 6 and the orchestra is positioned behind them.

Stage Manager's Position

Because of the limited wing space on prompt side, the stage manager's desk is almost always situated on OP. This position has a monitor with infrared vision of the stage, lamp, and paging mic.

Loading Dock Access

The centre's address is 597 High St, Penrith NSW 2750.

Access to the theatre's loading dock is directly off High St through a large brown gate.

If the gate is unattended on arrival, please use the intercom to buzz front-of-house staff or otherwise call the technical contact for your show.

The dock can accommodate a semi-trailer. Notice needs to be given prior to the arrival of any large truck so that the dock can first be cleared of cars.

Trucks must park parallel to the loading dock after entering the brown gate.

The loading dock is at stage level.

Door dimensions: 2.95m wide by 3.9m high.

Rigging

Hanging System

system type:	electric winch
operating position:	prompt side on catwalk or stage floor
total number of lines:	8
batten drift	8m
batten type	48mm OD steel pipe
batten length	14m
batten pick-ups	6
working load limit	350kg
batten point load	not known

LX bars can be swung a small amount.

Standard Hanging Plot

line number	distance from pros. (mm)	line type	working load limit (kg)	venue allocation*
pros. track	300	fixed traveller track†	not rated	two 3m-wide legs for side masking
orch. bar	750	fixed batten†	not rated	LX
1	1800	electronic winch	350	LX
2	2400	electronic winch	350	LX
3	3000	electronic winch	350	border
4	3600	electronic winch	350	LX
5	4200	electronic winch	350	LX
6	4800	electronic winch	350	cyc lights
7	5400	electronic winch	350	traveller curtains on track
8	6000	electronic winch	350	cyclorama

* The hanging plot can be changed to suit the hirer. In which case, an additional rigging fee may be charged.

† Accessible by EWP only.

Drapery / Masking

type	material	colour	width (mm)	height (mm)	quantity
cyclorama	cotton	white	14000	6800	1
borders	wool, 50% gathered	black	14000	2400	1
book flats†	wool felt on timber frame	black	1200 per 'page'	5000	6
traveller curtains	wool, 50% gathered	black	7000	6800	1 pair
legs†	wool, 50% gathered	black	3000	6800	5
legs†	wool, 50% gathered	black	3000	7000	2

† Two legs are typically hung on the proscenium track. Behind them the book flats are typically used as masking in place of leg drapes. Because the theatre's hanging system does not extend into the wings, leg drapes cannot be readily hung in the conventional fashion. When hung, the leg drapes are often hung from the catwalk rails perpendicular to the proscenium. Hirers wishing to hang the leg drapes may incur a small additional set-up fee.

The venue has no grand drape or fire curtain.

Rigging Information

The Q Theatre's FOH lighting bars are rated at 1kN per metre.

The winchable battens are each rated at 350kg (point load rating not known).

The theatre has no other rated rigging points.

Six steel I-beams to which girder clamps could be attached run front-to-back over the stage, but these have not been rated. The orchestra bar, fixed booms, and catwalk supports have also not been rated.

If your show requires rigging points, please flag your needs well in advance so we can ensure the necessary engineering gets done.

The centre has no rigging equipment.

All flown items except for drapery and lightweight styling elements must be rigged with rated equipment by a person holding the necessary high risk work license.

Dimming and Power

Dimmers

Fixed Dimmers

96 fixed dimmers rated at 2.4kW, consisting of:

8 LSC Gen VI 12 x 10A dimmer racks

All fixed dimmers are located in the dimmer room, which is accessible from the rear tier of the auditorium or from the catwalks.

Portable Dimmer Racks

24 portable dimmers rated at 2.4kW, consisting of:

2 x LSC ePak 12-channel portable dimmer racks

The portable racks are shared with another space and their availability must be confirmed prior to use.

Direct Power Distribution

There are a number of 10A circuits (coloured black) on the catwalks for use with non-dimmable lighting equipment requiring direct power. There are also five 10A circuits in the dimmer room that can be used to provide direct power through the theatre's power patching system.

The theatre has separately grounded 10A outlets (coloured red with no white stripe) for audio power at locations around the stage, on the catwalks, and in the bio box.

Sockets coloured red with a white stripe are connected to the house-light dimming system. Touring lighting and audio equipment should not be connected to these sockets or damage may result.

The centre has two basic portable distribution boards that can be plugged into any 40A socket. Each board has 4 x 15A and 8 x 10A sockets, all sharing the one circuit breaker.

Three-Phase Sockets

8 × 40A and 4 × 32A in dimmer room (6 × 40A and 2 × 32A are used by the fixed dimmer racks)

1 × 40A prompt proscenium

1 × 40A OP proscenium

1 × 40A prompt back corner of stage

1 × 40A OP back corner of stage

1 × 40A OP back corner of wing space near loading dock

Power Cables

The theatre has a good stock of 10A extension leads sufficient to power any typical lighting rig.

The centre has three 20-metre 40A wilco cables.

Lighting

Lighting Positions

Refer to the catwalk-level plan on the next page to identify the bars numbered below. Bars 1 to 6 are all accessible from the theatre's catwalks.

All throws given are approximate and have been measured from the centre of the respective bar to the centre of the proscenium line.

The height of all FOH lighting bars relative to stage level is 7.55m, except for temporary bars and bar 6 (the follow-spot balcony bar). The height of the balcony bar relative to stage level is 6.9m.

The height of a fixture rigged from a boom arm attached to a balcony-bar handrail upright (in order to light the cyc) is 5.8m.

Bar 1

horizontal throw to proscenium line: 0.2m

bar width: 8.4m

notes: Only useful for top or high-angle back lighting of areas at or forward of the proscenium.

Bar 2A

horizontal throw to proscenium line: 4m

bar width: 1.8m

notes: Top shots are obstructed by an acoustic panel beneath this bar.

Bar 2B

horizontal throw to proscenium line: 1.75m

bar width: 7.25m

Notes: Generally useful. High upstage shots (i.e. shots aimed at the cyc, or at an actor on a far upstage platform) are obstructed by a catwalk.

Bar 2C

horizontal throw to proscenium line: 4m

bar width: 1.8m

notes: Top shots are obstructed by an acoustic panel beneath this bar.

Bar 3

horizontal throw to proscenium line: 3.2m

bar width: 6.7m

notes: Only useful for top lighting of areas near the front edge of the apron. Can be used to light the bottom of the auditorium aisles.

Bar 4A

horizontal throw to proscenium line: 4.5m

bar width: 2.4m

notes: Positions close to bar 3 are useful for top and cross-stage shots only: a catwalk blocks upstage shots. The handrail on the opposite side of the catwalk is useful for lighting the upper section of the auditorium aisle.

Bar 4B

horizontal throw to proscenium line: 4.7m

bar width: 3.2m

Notes: Generally useful. High upstage shots (i.e. shots aimed at the cyc, or at an actor on a far upstage platform) are obstructed by a catwalk.

temporary bar beneath Bar 4B

horizontal throw to proscenium line: 4.7m

Notes: Positioned immediately below bar 4B. Clamped onto handrail uprights. Generally useful. High upstage shots (i.e. shots aimed at the cyc, or at an actor on a far upstage platform) are obstructed by a catwalk.

Bar 4C

horizontal throw to proscenium line: 4.5m

bar width: 2.4m

notes: Positions close to bar 3 are useful for top and cross-stage shots only: a catwalk blocks upstage shots. The handrail on the opposite side of the catwalk is useful for lighting the upper section of the auditorium aisle.

Bar 5A

horizontal throw to proscenium line: 7.9m

bar width: 3.5m

notes: Far cross-stage shots blocked by acoustic panels and flown speakers. Upstage shots blocked by catwalk.

Bar 5B

horizontal throw to proscenium line: 8.7m

bar width: 2.3m

notes: Far cross-stage shots blocked by acoustic panels and flown speakers.

Bar 5C

horizontal throw to proscenium line: 9m

bar width: 5.25m

notes: Generally useful. From the half of the bar nearer the stage, far cross-stage shots are blocked by acoustic panels.

Bar 5D

horizontal throw to proscenium line: 9.2m

bar width: 6.05m

notes: Generally useful. Far upstage shots blocked by flown speakers.

Bar 5E

horizontal throw to proscenium line: 9m

bar width: 5.25m

notes: Generally useful. From the half of the bar nearer the stage, far cross-stage shots are blocked by acoustic panels.

Bar 5F

horizontal throw to proscenium line: 8.7m

bar width: 2.3m

notes: Far cross-stage shots blocked by acoustic panels and flown speakers.

Bar 5G

horizontal throw to proscenium line: 7.9m

bar width: 3.5m

notes: Far cross-stage shots blocked by acoustic panels and flown speakers. Upstage shots blocked by catwalk.

Bar 6A

horizontal throw to proscenium line: 15.1m

bar width: 1.3m

notes: Cross-stage shots blocked by catwalk. Shots high onto the cyc are blocked by flown speakers. To hit the full cyc, a fixture can be rigged on a boom arm from the handrail upright near the end of this bar.

Bar 6B

horizontal throw to proscenium line: 14.35m

bar width: 8.2m

notes: Shots high onto the cyc are blocked by flown speakers. To hit the full cyc, fixtures can be rigged on boom arms from the handrail uprights near the ends of this bar.

FOH prompt boom

horizontal throw to centre of proscenium line: 11.7m

notes: Bottom of boom is 4.6m from stage level.

FOH OP boom

horizontal throw to centre of proscenium line: 12.2m

notes: Bottom of boom is 4.6m from stage level.

Moveable Booms

The centre has eight moveable booms: Two are 3.25m high. Four are 2.1m high.

See the '[Standard Hanging Plot](#)' in the rigging section above for information on lighting positions behind the proscenium line.

Placement of Booms and Floor Fixtures

The downstage OP vomitory is a fire exit. It must not be blocked by booms or floor fixtures. A short boom can be placed against the wall separating the OP vomitory from the seating. A short boom placed in the nook on the opposite side of the stage will also not unreasonably obstruct audience

sightlines. But any boom placed forward of these locations will obstruct sightlines. Lighting designers should consider using the fixed booms or floor fixtures to side light the apron.

Operating Positions

The standard lighting control position is in the bio box, but control from within the auditorium next to the main mixing console is possible. For plotting or rehearsals, the lighting console can also be set up mid-auditorium. If operating from the auditorium, another member of crew will need to control the house lights as there is no control panel at either auditorium control position.

Lighting Console

ETC Ion lighting console with 40-fader wing and I-phone with app for focusing

DMX Distribution and Networking

There are two DMX connections and a single cat 5 connection between the bio box and the dimmer room.

The theatre has one fixed DMX splitter (Jands 8-way DDR). Subject to availability, a second splitter (LSC MDR 5-way) can be borrowed from elsewhere in the centre.

The theatre has a DMX distribution network with a number of DMX points on the catwalk and a point at stage level in each corner of the stage. Next to each DMX point is a cat 5 socket. The patch panel for both DMX and cat 5 networks is located in the dimmer room. Any of the theatre's cat 5 points can be connected to the centre's local area network (and wired internet) via the patch panel in the dimmer room. A hirer would need to bring a switcher to connect multiple points to the internet simultaneously.

DMX node.

1 x Netgear 16-port PoE unmanaged switch

1 x ETC Response Mk2 4-port DMX Gateway

DMX Cables

The theatre has an adequate stock of DMX cable for in house fixtures. Productions touring with intelligent fixtures may need to supply or arrange for the hire of DMX cable.

Lighting Fixtures

Selecon Pacific 12°–28° Zoomspot profile 800W (4)*

Selecon Pacific 14°–35° Zoomspot profile 800W (20)*

Selecon Pacific 23°–50° Zoomspot profile 800W (26)*

Selecon PC 1200W (30)†

Selecon fresnel 1200W (4)†

ETC CE Source 4 Par EA 575W (18)‡

Pro Shop LED Studio Par Platinum RGB (10)

ETC Coloursource CYC (11)

Martin Mac 101 moving-head beam light (4)

Par 36 pin spot 30W (4)

LDR Canto 700 MSD/MSR follow spot (2)

Martin MH6 Moving Head Wash (10)

The following fixtures, which are used in other spaces, can be made available to the Q Theatre when not in use elsewhere. Please check with the centre's production manager before including them in your design.

Strand Prelude 16°–30° profile 650W (10)^β

Strand Prelude 28°–40° profile 650W (6)^β

Strand Prelude PC 650W (8)†

Par 64 (12)^β

Par 16 50W (8)^β

We have a dozen or so Strand pattern 23 profiles, Strand pattern 123 fresnels, and Selecon minifresnels that can be used as ballast where required. They are not in sufficiently good condition for professional stage use.

Accessories

* All Pacifics have gel frames. We have 11 A-size and 12 B-size metal-gobo frames and 15 irises. We also have four 90° Pacific lens tubes.

† All PC and fresnel fixtures have barn doors and gel frames.

‡ Each Source 4 Par has interchangeable VNSP, NSP, MFL, and WFL lenses and a gel frame.

^β All Strand Prelude profiles, Par 64s, and Par 16s have gel frames.

Lighting Stands

3.25m boom stand (2)

2.1m boom stand (4)

0.3m boom arm with twist (33)

1.65m–2.85m heavy duty T-stand with 1.5m T-piece (2)
H-stand (20)
0.5m H-bar suitable for two fixtures (2)

Mirror Balls

50cm mirror ball
30cm mirror ball (the mirror balls share a motor)

Hazers and Smoke Machines

Look Solutions Unique 2.1 hazer (2)
Jem ZR12-DMX smoke machine

Use of Haze and Smoke

Whenever haze or smoke is used in the theatre, the theatre's smoke detection system must be isolated. In its place, a fire warden employed by the Joan must patrol the building throughout every rehearsal or performance that is using haze or smoke. The cost of employing the warden will be charged to the hirer.

The above requirement may be waived for productions using dry ice or low-lying chilled fog from a fogger approved by the production manager. The production manager may require that a warden be employed for one test rehearsal or performance during which the warden can ensure that there will be no false fire alarms. If the test is successful, the smoke detection system may be enabled for the remainder of the season.

Use of Strobe Lighting

Where strobing is to be used, the front-of-house manager must be notified so that warning notices can be posted in the foyer.

Pyrotechnics and Naked Flames

Pyrotechnics and naked flames may not be used except by professionals with the express written permission of the Joan's production manager.

House Lights

House lights are controlled from two fixed panels: one in the bio box and one behind the proscenium on prompt side.

The fade time of the house lights is adjustable.

The house lights cannot be controlled using a lighting console.

Access Equipment

Elevating Work Platform*

Haulotte Star 10 (8mt platform)

WLL: 230kg

only to be used by appropriately licensed persons

Ladders*

2'6" A-frame step ladder

5'11" A-frame platform ladder with wheels (150kg rating)

7' A-frame / 13'8" extension ladder

8' A-frame

12' A-frame

10'/17' extension

13'/22' extension

* All access equipment is shared between the Joan's three performance spaces. To ensure ready access to the EWP, the Joan's production manager should be made aware of your production's schedule and your lighting and drapery requirements well in advance of your production entering the theatre.

Audio

Acoustics

The Q Theatre has a relatively dry acoustic.

Professional actors projecting in a dramatic context should not need amplification, but non-professionals can struggle to be heard at the back of theatre. For musicals, live music, talks, and conferences, and where performers must compete with boisterous audiences or a noisy soundtrack, sound reinforcement is recommended.

Operating Positions

Sound is typically mixed from a position at the back of the auditorium immediately behind the audience. Sound can be operated from within the bio box, but the aural experience in the bio box is poor, so this location is only used when limited mixing is required, i.e. when playing back pre-recorded music for a dance concert. There is lift access to the level of the main mixing position.

Mixing Consoles

Midas Pro II C with Midas DL 153 at mix position & Midas DL 251 at patch bay

The centre also has the following consoles, which can be made available to productions depending on their demands:

Allen & Heath GL2400 (for when operating from the bio box)

Midas M32R

I/O boxes

FOH Speaker System

Alcons Line Array

The LR7 vertical line array has 3 hangs each of six boxes, one dead center, one for the left seating bank and one for the right seating bank.

Two LR18B sub's flown behind the center array.

Sentinel 10 Amp

Monitors

Martin F12 Blackline 12" 300W (4)*

EV ZX1-90 two-way 8" 200W (6)*

QSC Audio PLX1602 amplifier (1)*

EV CP1800 Precision Series amplifier (2)*

Powered Speakers

QSC K10 (4)*

* These monitors and amps are shared between several venues. Please notify the production manager of your foldback needs well in advance of your gig.

Audio Playback

Apple Mac Mini (mid 2011) running QLab3 Pro Bundle *

[2.5Ghz Intel Core i5; 4GB RAM; AMD Radeon 6630M 256MB graphics; OSX 10.13]

Apple Mac Mini (mid 2015) running QLab4 Pro Bundle *

[2.5Ghz Intel Core i5, 8 GB RAM, OSX 10.14]

Apple Mac Mini (mid 2019) running QLab4 Pro Bundle *

[3.2Ghz Intel core i7, 16GB Ram OSX 10.15]

Mp3 and AAC files can be played back on the Mac Mini if delivered on a USB flash drive or portable hard disc drive.

The centre does not have a digital–analogue audio interface.

* These media playback devices are part of an equipment pool shared between venues. Please notify the production manager of your needs well in advance of your gig.

Microphones and Dis

handheld vocal mics*

EV RE510 (5)

Shure SM58 (5)

AKG D3900 (1)

instrument mics*

EV RE20 (1)

AKG C414 B-ULS (2)

AKG C460B CK2-ULS (2)

AKG C451 EB CK1 (2)

Shure SM81 (2)

Sennheiser MD421 (2)

Shure SM57 (5)

AKG D3600 (1)

AKG D3400 (1)

gooseneck lectern mics*

EV PolarChoice PC Plus-18 (3)

DI boxes*

Radial PZ-DI switchable-impedance active DI box (2)

Radial Pro AV2 stereo passive DI box (8)

Radial J48 Active (4)

Whirlwind Director passive DI box (2)

Whirlwind Direct 2 stereo passive DI Box (1)

mic stands*

11 standard boom stands

7 straight stands with round base

3 short stands with 2-section boom: K&M 259B

2 extra low boom stands: K&M 259/1

2 overhead boom stands: K&M 21021B

4 short table stands
2 table stands for gooseneck mics

*All mics and DIs are part of an equipment pool shared between venues. Please notify the production manager of your needs well in advance of your gig.

Wireless Microphones

wireless mics and transmitters

EV RE510 handheld wireless mics (HTU2C-510) (4)*

EV ULM-21 miniature cardioid lavalier mic with EV BPU-2 UHF beltpack transmitter (2)*

4 Sennheiser MKE2 EW (Lapel mics)

4 Sennheiser EW 500-945 G3 (Handheld)

4 Sennheiser HSP2 (Headset)

8 Sennheiser G3 Beltpacks

* All mics are part of an equipment pool shared between venues. Please notify the production manager of your needs well in advance of your gig.

Audio Patching infrastructure

There are 48 analogue sends from stage to bio box and 12 returns. Two of the returns are typically used for comms. The centre has a small number of XLR sex changers for converting sends to returns.

There are only 24 sends and 12 returns from the main mix position to the bio-box patch bay. But additional leads can be run from the main mixing console to the bio box with some effort.

The stage patch bay is located upstage in the prompt wing. There is no physical separation between the patch bay and the wing/stage spaces. Stage boxes and cables can thus be plugged directly into the patch bay.

The centre has limited cat 5 infrastructure. There are a small number of cat 5 sockets on the catwalk and 3 x cat 6 sockets at stage level behind pros. There is one cat 5 connection from the bio box to the cat 5 patch panel, which is located in the dimmer room.

The centre has very few cat 5 cables. If you wish to use a digital console with remote digital I/O boxes, there are 4 x lines of cat 6 to amp patch bay area.

Mic Patch Points

There are 48 mic patch points located around the stage (8 in each corner, 8 in DSC trap, 8 on USC wall) and 12 spread around the catwalks.

Audio Cables

The theatre has sufficient mic and speakon cables to accommodate most productions, but touring companies with considerable audio demands may require some additional cables, especially where two major productions are simultaneously being presented at the centre.

The centre has very few cat 5 cables. Hirers requiring cat 5 cables will need to provide them.

Stage Boxes

The centre has the following stage boxes. None has a sufficiently long tail to run from the main mix position to the stage, but they can be connected to patch points around the stage or to the stage patch bay directly.

35m multicore with stage box – 16 XLR sends (1)*

15m multicore with stage box – 8 XLR sends (2)*

10m multicore with stage box – 8 XLR sends (1)*

* All stage boxes are part of an equipment pool that is shared between venues.

Speaker Patch Points

There are a number of speakon patch points around the stage and on the catwalks for connecting speakers to the theatre's four foldback amp channels.

Hearing Loop

The theatre has a hearing loop that serves a defined area on the OP side of the auditorium. (If the speech in your show is amplified, you should send a mix to the loop's mixer, which is located with the induction loop amplifier behind the main stage audio patch bay in the prompt-side wing.

AV

Projectors

main projector

Hitachi CPWU -13K

Projector Locations

The standard mounting position for the theatre's main projector is beneath the first semi-circular front-of-house catwalk. The horizontal throw from this position to the cyclorama is 10.5m.

Hired-in or touring projectors have also been hung beneath the third semi-circular front-of-house catwalk or have been table-mounted on the bio box bench or at the auditorium mix position.

Limited stage depth usually makes rear projection impractical.

Projector Screen

The Q Theatre has a portable front & rear- projection screen 3.6m x 2. This can be free standing or hung. Images can also be projected onto the cyclorama.

Video Screens

The centre has two large smart LED television monitors:

50" Bahun ATV-50FHD4*

55" LG 55LS5700-TB*

They can be set up in the auditorium or on stage to display supplementary vision. The centre has two 120cm-high gloss-black display plinths* on which the screens can be placed.

A screen can also be placed on the follow-spot balcony or at the audio mixing position so that a conductor conducting behind stage can be seen by music theatre performers.

* Part of an equipment pool that is shared between venues.

Video Playback

Apple Mac Mini (mid 2011) running Qlab 4Pro Bundle*

[2.5Ghz Intel Core i5; 4GB RAM; AMD Radeon 6630M 256MB graphics; OSX 10.9.5]

Apple Mac Mini (mid 2015) running Qlab 4 Pro Bundle *

[2.5Ghz Intel Core i5, 8 GB RAM, OSX 10.14]

Apple Mac Mini (mid 2019) running Qlab4 Pro Bundle *

[3.2Ghz Intel core i7, 16GB Ram OSX 10.15]

*Part of an equipment pool that is shared between venues.

[These are the same as the machine's specified in the Audio Playback section.]

Video Distribution Infrastructure

The theatre has in-wall BNC-terminated coaxial cable infrastructure. The patch bay is located in the prompt side wing above the main stage audio patch bay.

There is also in-wall SDI patching between Bio box and main audio patch bay & projector.

There are patch points in the bio box, on the follow spot balcony, at various points on the catwalks (except the 3rd FOH catwalk) and behind the proscenium on prompt and OP sides.

There is a link to a video distribution system on level 2, which can distribute to other locations in the centre.

Video Cables, Data Cables, and Adaptors

The centre has a useful stock of BNC-terminated coaxial cable and RCA cable but has limited SDI & other types of video and data cable.

There are a number of SDI to HDMI convertors.

Staging Equipment

Stage Platforms

The centre has a set of Pro-Stage platforms. The units have a metal frame and black ply top. There is no fascia around the platforms. Platforms of the same height can be locked together end-to-end, side-to-side, or end-to-side. Available platform dimensions are:

1000 × 2000 × 600 (6 platforms)

1000 × 2000 × 300 (6 platforms)

1000 × 2000 × 150 (6 platforms)

Choir Risers

The centre has a set of choir risers. There are six three-tier segments. A fourth tier can be added to each. Each segment is tapered from front to back so that, when the risers are linked together, they form a shallow arc. The width of each tier (per segment) is as follows:

bottom tier: 1440

second tier: 1600

third tier: 1770

fourth tier: 1940

When all risers and tiers are used, they can together accommodate about 100 adults.

The risers are grey in colour with a carpeted surface. If the fourth tier is used, a safety rail must be attached to the back of the risers.

Lecterns

The centre has two lecterns. Each has a plain black front to which hirers can affix their own branding.

Furniture

The centre has the following furniture that may be useful to hirers:

- 65 padded and upholstered black chairs for orchestra
- 100 upholstered black chairs
- numerous basic grey-green chairs

- thirty-eight 75cm-high gloss-black metal stools
- twelve 45cm-high gloss-red metal stools
- four brown leather tub seats that can be useful for panel discussions
- three gloss-black display plinths – two 1.2m high, one 1m high – that can be used to support video screens, flower vases, etc.
- white wooden trestles for displaying framed artwork or rigid poster boards
- free-standing pin boards for displaying cast photos, etc.
- 1.8m-long white or grey folding tables that can be used for guest registration, merchandising, prop storage, etc. The centre has black tablecloths for these.
- several tall tables – used, for example, to place a presenter’s laptop beside a lectern
- assorted small tables that are generally not suitable for front-of-house use but which can be used backstage or made presentable for the stage with a tablecloth

Stage Covers

The centre has no stage covers. Given sufficient notice, the Joan can often arrange the hire of tarkett on behalf of theatre users.

Musical Equipment

Musical Instruments

The centre has a number of pianos and other instruments available for hire:

pianos and keyboards

9’6” Bösendorfer 290 Imperial Grand (1)†

9’ Baldwin SD-10 Concert Grand (1)†

7’6” Yamaha Grand (1)‡

7’ Kawai Grand (2)

6’6” Kawai Grand (1)

6’ Kawai Grand (1)

6’ Yamaha Grand – walnut finish (1)

Yamaha export-grade U1 and U5 upright pianos (numerous)

Kawai NS-20A upright pianos (numerous)

7’6” Wittmayer harpsichord with 2 manuals and 4 stops – oak finish (1)

Roland KR-577 digital piano (1)

other percussion

marimba (Adams Soloist 4.3 octave, A2-C7)

three-octave set of Schulmerich hand bells (37 bells, C4–C7)†

† The hand bells and the Bösendorfer and Baldwin concert grands are items of high value and are only to be used with the express permission of the centre's Music Producer, Valda Silvy.

email: vsilvy@jspac.com.au phone: 02 4723 7604

‡ The 7'6" Yamaha Grand resides in the Penrith Conservatorium of Music and is only used on stage in special circumstances.

Music Stands and Sconces

The centre has 90 black Wenger music stands and 18 sconce lights.

The centre also has a wide conductor's music stand and a conductor's platform with dimensions 960 × 960 × 220.

Orchestra Chairs

The centre has 65 padded and upholstered black chairs for orchestra as mentioned above. There are no chairs specifically designed for cellists, bassists, or percussionists.

Communications

Closed Circuit Television

An infrared camera mounted on the balcony bar sends an image of the Q Theatre (colour when the lights are up, black and white when they're down) to the stage manager's position on OP, to the green room, and to the Atrium Foyer bar. Two other splits from this camera can be sent via the centre's coaxial cable infrastructure to other backstage locations.

Use channel 6 to view the Q Theatre stage from the green room or foyer. Use channel 5 to view the Concert Hall stage.

Headset Communications

A Clear-Com PL Pro MS-440A master station is installed in the bio box. The station has 4 channels but all the theatre's beltpacks are single channel; crew, therefore, typically share a common loop.

There are installed headset points in the bio box, at the stage manager's position, in the prompt wing, near the upstage wall, on the follow-spot balcony, and on the proscenium and second FOH catwalks. Temporary points are typically set up at the FOH audio mixing position.

The centre has Clear-Com RS-601 and RS-501 beltpacks and the following headsets, which are shared between the Q Theatre and Concert Hall:

Clear-Com CC-300 single ear (4)

Beyerdynamic DT108 single ear (5)

Beyerdynamic DT109 double ear (4)

The centre has a wireless communications system, but this is at an added cost.

Paging / Show Relay

Paging and show relay audio is distributed to the green room, Atrium Foyer bar, dressing rooms 1-6, the Technical Manager's office, and the Alan Mullins studio. There is no paging or show relay to dressing rooms 7 and 8, but there is a speaker in the corridor between them. Each show-relay speaker has an individual volume control and a channel switch for selecting between the Q Theatre and Concert Hall relays.

A paging mic is typically set up at the OP stage manager's position but can be set up anywhere side-stage or at the front-of-house operating positions.

Cue Lights

The theatre has no cue light system.

Backstage Facilities

Dressing Rooms

Dressing rooms 1–3 are located off the crossover behind the Q Theatre. Dressing rooms 4, 7, and 8 are located off the crossover behind the Concert Hall. Dressing rooms 5 and 6 are located upstairs.

Dressing room allocations are negotiated with hirers depending on the usage of the theatre's various venues. Typically, dressing rooms 1–3 are dedicated to use by the company in the Q Theatre. If your company needs more space, discuss your needs with the Joan's Venue Services Director well in advance of your production and more dressing rooms can be set aside for you.

room no.	floor space	capacity	facilities	sockets
1	9m ²	4	large accessible shower and toilet, basin, mirrors, clothes rack, show relay, paging	ethernet (GJ23), video, power

2	6.9m ²	3	shower, toilet, basin, mirrors, clothes rack, show relay, paging	ethernet (GJ22) , video, power
3	6.5m ²	3	shower, toilet, basin, mirrors, clothes rack, show relay, paging	ethernet (GJ21), video, power
4	9.5m ²	5	shower, toilet, basin, mirrors, clothes rack, show relay, paging	ethernet, video, power
5	6.6m ²	3	shower, toilet, basin, mirrors, clothes rack, show relay, paging	ethernet, video, power
6	6.6m ²	3	shower, toilet, basin, mirrors, clothes rack, show relay, paging	ethernet (PR1 05), video, power
7 (male)	13.6m ²	6	2 showers, 2 toilets, 3 basins, mirrors, clothes rack, no show relay or paging – speaker in external corridor only	power
8 (female)	14.7m ²	7	2 showers, 2 toilets, 3 basins, mirrors, clothes rack, no show relay or paging – speaker in external corridor only	power

Dressing Room Space for Events with Many Performers

For shows with large casts, such as community dance concerts, or for shows requiring more backstage storage space, The Alan Mullins Studio (a studio theatre adjacent to the Concert Hall and green room) can be hired. It can receive the show relay / paging audio and CCTV vision from either of the centre's larger stages. A comms headset can be connected to the Concert Hall's loop.

The green room, Borland Foyer, or upstairs studios can also be set aside as changing, holding, or food service areas for events with very large casts. Such arrangements must be negotiated in advance with the Joan's Venue Services Director.

Green Room

The green room is a space shared between all three of the centre's theatres, but depending on the needs of hirers, it may be set aside for the use of one company only.

The green room has a microwave, urn, sink, fridge with freezer, and bathroom.

There is seating for 20 people.

There is a paging / show relay speaker with adjustable volume and two TV screens that can be used to display free-to-air television or CCTV vision of either of the centre's large stages.

Use channel 8 to view the Q Theatre stage. Use channel 5 to view the Concert Hall stage.

Production Facilities

Production Office

A production office can be set up in any of dressing rooms 1–6 where available. Alternatively a desk can be set up in the green room.

A wired internet connection and CCTV video feed of the Q Theatre stage can be arranged to any of these locations.

Auditorium Production Desk

A production desk can be set up mid-auditorium (row F) for plotting or rehearsals. There are power, DMX, and cat 5 sockets at this location. Cables can be run to connect comms and a shout mic.

Laundry and Wardrobe

The centre has a centrally-located laundry with an iron and ironing board, washing machine, tumble dryer, and sink.

The centre has ample clothes racks to meet the needs of most visiting companies and hirers.

Set Construction Facilities

The centre has no dedicated workshop space. From time to time, limited set and prop construction is carried out in the Q Theatre's loading dock and OP wing space. Such activities need to be approved by the Joan's production manager to ensure other centre users are not inconvenienced.

The theatre has a useful range of tools, which can be used with the approval of centre technical staff.

Rehearsal Space

See '[Room Hire](#)'.

Front-of-House Services

Foyer Facilities

The Joan has a large and impressive ground-floor atrium foyer that runs the length of the centre. There are broad stairs and a lift to a smaller level-one foyer space from which the audience accesses the Q Theatre.

The main bar, which serves pre-show, interval and post-show drinks and snacks, is located in the Atrium Foyer. There is a small service counter in the level-one foyer, which can be used for programme sales, limited catering service, etc. There is audience paging for the Q Theatre in both the atrium and level-one foyers.

The box office is located at the eastern end of the Atrium Foyer.

The centre has a range of furniture that can be set up in the foyer upon request (see [Furniture](#)).

Room Hire

In addition to the Alan Mullins Studio Theatre, the centre has a range of carpeted rehearsal studios and meeting rooms on levels 1 and 2 that can be hired. Contact the Venue Services Manager for more information.

Kitchen

The Joan has a commercial kitchen that can be hired. It is accessed from the Borland Foyer. Contact the Joan's Venue Services Director for more information.

Catering

The Joan can arrange catering or drinks for your event. Contact the Joan's Venue Services Director for more information.

General Information

Backstage Access

Access to the stage door is via the large brown gate on High St.

Please use the intercom beside the gate to buzz front-of-house staff. There should be someone on duty whenever the centre has been booked for a production. If you do not get a response, call the technical contact for your show.

Throughout the day, theatre users can also access backstage from the foyer: There is a door near the box office. After arriving, professional performers and production staff will be issued with an access code. This code will only work for access from the foyer; it will not work at the loading dock gate or stage door.

Centre Opening Hours

during school terms:

9am–9pm Monday to Friday

9am–3pm on some Saturdays

one hour before performances

outside school terms:

9am–5pm Monday to Friday
one hour before performances

Box Office Hours

9am–4:30pm Monday to Friday
one hour before performances

tickets are available 24/7 from thejoan.com.au

Parking

Any production using the Q Theatre may park two cars in the Joan's loading dock.

For overflow, there is free unlimited parking after 3:30pm (all day on Sundays) in the Penrith City Council car park at the corner of High St and Mulgoa Rd. Parking is limited to 1 or 2 hours at other times.

There is unlimited free parking in two car parks off Union Lane and on Worth and Vista streets. Parking (free up to 3 hours) can also be found in the Penrith Plaza car park

Public Transport

The Joan is ten minutes walk from Penrith Station. From the south side of the station, walk straight down Station St and turn right at Henry St. After passing the Penrith Plaza car park, you will see the Joan on your right.

Nearby Food Outlets and Shopping

The Joan is located 50 metres from a large shopping centre (Penrith Plaza) with two food courts, two grocery stores, and many other retailers.

After hours, there are restaurants and cafes open on and near Riley St, which is a 5 minute walk up High St from the Joan. A 24-hour McDonalds and other chain fast-food stores are located on Mulgoa Rd (5 min drive). There is a 24-hour 7-Eleven petrol station diagonally opposite the Joan's loading dock.

For post-show drinks, the closest options are Tattersalls Hotel (open till 3am Wed–Sat, 12am Sun–Tues) and The Red Cow Inn (open till 2am Fri–Sat, 1am Mon–Thurs). Both are located on Station St, which is a 10 minute walk up High St from the Joan. Penrith RSL (open till 6am Fri–Sat, 3am Sun–Thurs) is a 15 minute walk: Head up High St and turn right at Castlereagh St.

For last-minute set and costume supplies, Masters and a complex containing Bunnings, Lincraft, and Spotlight can be found on Mulgoa Rd (5 min drive).

First Aid and Medical

The centre's first-aid cabinet is located in the admin office adjoining the box office. A small first-aid kit is also kept in the technical office.

There is a large pharmacist two minutes walk from the Joan in Penrith Plaza. Chemmart Pharmacy on High St (10 min walk) is open 24/7, including on public holidays.

Tindale Family Practice (5 min drive) is a nearby bulk-billing medical centre that accepts walk-in patients (Mon–Fri 7am–6pm and Saturdays till 1pm). Penrith Doctors on Station St (10 min walk) is open 7 days till 5pm (9pm on Thursdays): call 02 4721 2121 to make an appointment. There are 2 x bulk-billing medical centres in Penrith Plaza

Contacts

Technical

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Venue Hire

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FOH and Venue Services

Haydn Vredegoor

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Programming

Cath Dadd

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Box Office

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Centre Administration

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