



# Q THEATRE

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**April 2023**

## Technical Specifications

597 High Street  
Penrith NSW 2750

the **Joan** · **PP&VA**

# Q Theatre

## About the Venue

The Q Theatre is a 378 seat, semi-circular, thrust stage performance space that includes wings on both sides, soft drapes, a dock, crossover and a fly bar hanging system typical of a standard proscenium theatre.

The 'Q' is well suited to a multitude of performances from traditional theatre to live music and presentation events. It includes a comprehensive Lighting System, flexible rigging, staging and hanging options, a multi-channel Sound System and AV options that can accommodate a wide variety of use cases.

The Q is well controlled acoustically and provides good sight lines from every seat.



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Centre

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Centre

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## Stage & Auditorium

### STAGE

The Q Theatre is an un-raked, hybrid proscenium-thrust stage with a sizable semi-circular apron and a large rectangular stage space.

There is wing space on both sides of stage with the dock situated on the OP side. SM Desk is also located OP side of stage.

Behind the proscenium there is a hanging system with wired remote-controlled battens for hanging lights and drapes, however there is no fly tower. Large set pieces and drapes cannot be flown above the stage out of view.

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

### STAGE SURFACE

The entire stage surface is plywood. Hirers may screw and nail into the floor. The stage, wings and dock are painted with Blitz Total Black, Water based Acrylic Resin.

Please contact the Technical Manager for more information if a different colour is required.

## STAGE DIMENSIONS

<b>Proscenium width</b>	14.15m *
<b>Proscenium height</b>	6.41m to underside of proscenium catwalk 6.24m to underside of fixed bar beneath pros catwalk
<b>Front of Apron to Cyclorama</b>	11m
<b>Front of apron to rear wall</b>	13m
<b>Pros. To front of Apron</b>	5m
<b>Pros. To first fly line</b>	1.8m
<b>Pros. To last upstage fly line (cyclorama)</b>	6m
<b>Pros. To rear wall</b>	8m
<b>Centre line to OP wall</b>	13.2m
<b>Centre line to PS wall</b>	8.3m
<b>Height of battens in typical position</b>	6.25m
<b>Height of battens in out position</b>	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 approximately 12m.

## OVERHEAD OBSTRUCTIONS

The catwalks surrounding the stage's hanging system are the lowest fixed obstruction behind the proscenium.

Stage level to underside of catwalk girders is 6.4m.

Acoustic panels, a projector and flown speakers present an obstruction at the very front edge of the apron these are 5.1m high at their lowest point.

Stage level to the lowest point of speakers and panels is 5.3m

### **STAGE MANAGEMENT POSITION**

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

### **TRAPS**

There is a singular stage trap in the Downstage Centre position of stage on the thrust. It contains power, XLR and DMX points.

### **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.

### **AUDITORIUM**

378 seats (362 fixed and 16 removable)

The seating is raked and wraps around the stage apron in a Thrust configuration. The footwell of 'A' row of seats sits just below stage level. Two stepped aisles divide the seating into three banks.

### **PERFORMER ACCESS TO THE AUDITORIUM**

The aisles can be seamlessly accessed by performers from the stage. They can be lit and are visible to the entire audience. The aisles can be discreetly accessed from behind the audience.

Please note, travelling to the top of the aisles from backstage requires a long walk and for performers to pass through the foyer, expect around 2 minutes travel time.

## **Loading Dock**

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 up to a semi-trailer or rigid truck.

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 which is at ground level. There is no elevation nor is there any lifting equipment available on site. A truck with a tail lift is strongly recommended.

The dock access comprises of two doors. The external door is a vertical bi-fold, and the internal door is sliding. There is a small void between the two doors that houses a fire hose.

Please note that some equipment can be stored in this void however the fire hose cannot be blocked.

### **DOCK DOOR DIMENSIONS**

2.95m wide by 3.9m high

### **CARPARK OBSTRUCTIONS**

The dock has areas of low hanging roof and guttering that a truck can hit, the use of a spotter is strongly recommended.

There are also skip bins, other cars and bollards in the carpark that will need to be considered as a truck enters.

### **SECURITY**

The carpark and dock area are secured with an automatic sliding gate, CCTV and flood lighting.

The surrounding fence is low enough to climb however, so it is generally discouraged to leave valuables outside and it is suggested that cars and trucks are locked when not in use.

Please note that this area is used by internal staff of the Joan during business hours.

Please contact the Venue Manager or Technical Manager for further information.

## Rigging

### **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, notice of rigging requirements **MUST** be sent in advance to ensure adequate setup is done.

The centre has limited rigging equipment. Please contact the Technical Manager for further information.

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

**HANGING SYSTEM**

<b>System type:</b>	Electric winch
<b>Operating position:</b>	Prompt side on catwalk or stage floor
<b>Total number of lines:</b>	8
<b>Batten drift</b>	8m
<b>Batten type</b>	48mm od steel pipe
<b>Batten length</b>	14m
<b>Batten pick-ups</b>	6 per bar
<b>Working load limit</b>	350kg
<b>Batten point load</b>	Not known

All bars can be swung to other positions as required.



**DRAPES & MASKING**

<b>Type</b>	<b>Material</b>	<b>Colour</b>	<b>Width (Mm)</b>	<b>Height (Mm)</b>	<b>Quantity</b>
<b>Cyclorama</b>	cotton	white	14000	6800	1
<b>Borders</b>	wool, 50% gathered	black	14000	2400	1
<b>Book flats<sup>†</sup></b>	wool felt on timber frame	black	1200 per 'page'	5000	6
<b>Tabs</b>	wool, 50% gathered	black	7000	6800	1 pair
<b>Legs<sup>†</sup></b>	wool, 50% gathered	black	3000	6800	5
<b>Legs<sup>†</sup></b>	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 House Curtain or Fire Curtain.**

**STANDARD HANGING PLOT**

<b>Line number</b>	<b>Distance from pros.(mm)</b>	<b>Line type</b>	<b>Working load limit (kg)</b>	<b>Standard venue allocation*</b>
<b>Pros. Track</b>	300	Fixed curtain track†	Not rated	Two 3m-wide legs for side masking
<b>Orch. Bar</b>	750	Fixed battent†	Not rated	LX
<b>1</b>	1800	Electronic winch	350	Empty / Projection Screen
<b>2</b>	2400	Electronic winch	350	Empty
<b>3</b>	3000	Electronic winch	350	LX
<b>4</b>	3600	Electronic winch	350	Border
<b>5</b>	4200	Electronic winch	350	LX
<b>6</b>	4800	Electronic winch	350	LX Cyc Bar
<b>7</b>	5400	Electronic winch	350	Tabs
<b>8</b>	6000	Electronic winch	350	Cyclorama

\*The hanging configuration can be changed to suit the hirer.

†Accessible by EWP only.

## Dimming & Power

### **DIMMERS**

96 Ch fixed dimmers rated at 2.4kW, consisting of:  
8 LSC Gen VI 12 x 10A dimmer racks.

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

### **HOT POWER**

All dimmers can be configured to operate in a relay switched 'Hot Power' mode. For LED and Intelligent Moving Fixtures, this is what will be supplied.

Additional 10A Circuits are available throughout the catwalks and on stage. Suitable for audio power, practical power, atmos units (hazers, foggers, etc) and other uses.

## POWER PATCHING

There is suitable power outlets in all areas of the venue. All the outlets are colour coded to suit their intended purpose:

Colour	Type	Power Rating	Use
<b>Black</b>	Single, Numbered, Unswitched GPO	10A	Direct Patch Points to Dimmer Room
<b>Black</b>	Dual, Switched GPO	10A	Hot Power
<b>Black (House Light Label)</b>	Single, Switched GPO	10A	Dimmed House Light Circuit. <b>NOT FOR GENERAL USE.</b>
<b>Red</b>	Dual, Switched, GPO	10A	Alternative Hot Power
<b>Red/White Stripe</b>	Single Switched	20A	Switchable Hot Power though House Light Control. <b>NOT FOR GENERAL USE.</b>

### 3-PHASE POWER

There are 3-Phase Power outlets in many areas of the Q:

Number	Power Rating	Location
8*	40A	Dimmer Room
4†	32A	Dimmer Room
1	40A	PS proscenium
1	40A	OP proscenium
1	40A	US PS corner of stage
1	40A	US OP corner of stage
1	40A	OP Wing space near Dock Door

\*6 of these outlets are used by dimmers

†2 of these outlets are used by dimmers

We do not supply any 3-Phase extension or Distribution equipment.

### POWER CABLING

The theatre has a good stock of 240V 10A Extension Cables in a selection of black and other colours.

The Theatre also carries some 6-Ch power looms.

## Lighting



## **LIGHTING BAR POSITIONS**

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. 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: 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: Far upstage shots blocked by flown speakers.

**Bar 5E**

Horizontal throw to proscenium line: 9m

Bar width: 5.25m

Notes: 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.

**LIGHTING STOCK****Profile**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>Selecon</b>	Pacific	12° - 28°	800W	4
		15° - 35°	800W	20
		25° - 50°	800W	26
	SPX	15° - 35°	800W	24

**Fresnel**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>Selecon</b>	Arena PC		1200W	30
	Arena Fresnel		1200W	4
<b>Silver Star</b>	Frezno 250 HEX		250W LED	12

**CYC**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>ETC</b>	Colorsource CYC		133W	12

**PAR/Flood**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>Generic</b>	PAR 64		1000W	12
<b>Generic</b>	Tri-LED Par			10

**Intelligent/Moving Head**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>Chauvet</b>	Maverick Mk3 Profile	6° - 53°	820W LED	5
<b>Martin</b>	MH6 Wash	10° - 60°	150W LED	10

All light stock has their gel frames, shutters, barn doors, safety chains and hook clamps attached. There is a selection of gobo holders, irises and other additional hardware available on request.

**Follow Spot**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>LDR</b>	Canto 700			2

**Atmos/Auxiliary Stock**

<b>Make</b>	<b>Model</b>	<b>Angle</b>	<b>Watt</b>	<b>Unit Numbers</b>
<b>Generic</b>	Mirror Ball			2
<b>Look Solutions</b>	Unique 2.1 Hazer			2





## 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.

## 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.**

## LIGHTING CONSOLE

ETC IonXE 20 2K Lighting Console with additional 40-fader wing and 2 x Touch Screens.

The IonXE controls the LX System over sACN to an ETC DMX Gateway providing 4 DMX Universes

Wireless network integration available on request for remote iPad control.

## DMX DISTRIBUTION AND NETWORKING

There are two DMX connections and a single Cat5e connection between the bio box and the dimmer room.

The theatre has two fixed DMX splitters:

- Jands 8-way DDR (Univ 1)

- LSC MDR 5-way (Univ 2)

The venue has DMX points on the catwalk and a point at stage level in each corner of the stage. Adjacent to each DMX point is a Cat5e socket. The patch panel for both DMX and Cat5e networks are located in the dimmer room.

### **SACN/DMX NODE NETWORK**

- 1 x Netgear 16-port PoE unmanaged switch
- 1 x ETC Response Mk2 4-port DMX Gateway

### **DMX CABLES**

The theatre has some additional stock of DMX cable on top of the cable used for our standard rig. It is recommended that clients supply their own DMX cabling for their lighting needs.

### **USE OF HAZE/SMOKE/ATMOS**

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 & NAKED FLAMES**

Pyrotechnics and naked flames may not be used except by professionals after a suitable Risk Assessment is complete and with the express permission of the Joan's Technical and Venue Managers.

### **BOOM PLACEMENT**

The downstage OP Entrance is a fire exit. It must not be blocked by booms or floor fixtures.

Any boom placed forward of the Setting Line will likely obstruct sightlines. Lighting designers should consider using the fixed booms or floor fixtures to side light the apron.

**FLOOR FIXTURES**

There are several 'H' Stands available to place lights on the stage floor. Please note that these cannot obstruct fire exits or be in close proximity to audience members.

# Audio

## ACOUSTICS

The Q Theatre has a relatively dry acoustic profile.

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.

## MIXING CONSOLES

Midas Pro II C

Midas DL 153 I/O Rack at mix position

Midas DL 251 I/O Rack at US PS Amp Rack

## FOH SPEAKER SYSTEM

Alcons Line Array

The LR7 vertical line array has 3 hangs each of six boxes in an LCR configuration. Two LR18B sub's flown behind the centre array.

Please note, the venue audio configuration is such that Left and Right are positioned facing away from the Audio Op position. It is best to consider this system as a 'Mono' as each hang of the PA covers one section of the Audience.

seating and opposing sides will not be able to hear the opposite channel of audio.

### **MONITORS/AMPLIFICATION**

6 x EV ZX1-90 two-way 8" 200W

1 x QSC Audio PLX1602 amplifier

2 x EV CP1800 Precision Series amplifier

4 x QSC K10 Powered Speakers

### **SOUND PLAYBACK**

Apple Mac Mini (mid 2019)

3.2Ghz i7, 16GB RAM, MacOS Ventura

QLAB 4

### **MICROPHONES & DI BOXES**

All Microphones, DI Boxes, Wireless Transmitters, Receivers and Microphone Stands must be shared between venues in the Joan. Please ensure that adequate time is given to contact the Technical Manager and ensure stock is available.

**DI Boxes**

<b>Make</b>	<b>Model</b>	<b>Pattern/Use</b>	<b>Unit Numbers</b>
<b>Radial</b>	J 48	Active DI	4
<b>Radial</b>	Pro AV 2	Stereo Passive DI	8
<b>Radial</b>	PZ-DI	Multi Impedance Active DI	2

**Wired Microphones**

<b>Make</b>	<b>Model</b>	<b>Pattern/Use</b>	<b>Unit Numbers</b>
<b>AKG</b>	C414 B-ULS	Multipattern Condenser	2
<b>AKG</b>	C451EB	Cardioid Condenser	2
<b>AKG</b>	C460B	Cardioid Condenser	2
<b>AKG</b>	D3400	Dynamic Kick	1
<b>AKG</b>	D3600	Dynamic Kick	1
<b>AKG</b>	D3900	Cardioid Dynamic Vocal	5
<b>EV</b>	PolarChoice Plus-18	Gooseneck Lectern	3
<b>EV</b>	RE20	Cardioid Dynamic Vocal	1
<b>EV</b>	RE510	Cardioid Condenser Vocal	5
<b>Sennheiser</b>	MD 421	Cardioid Dynamic Instrument	2
<b>Shure</b>	SM 57	Cardioid Dynamic Instrument	5
<b>Shure</b>	SM 58	Cardioid Dynamic Vocal	5
<b>Shure</b>	SM 81	Cardioid Condenser	2

**Wireless Microphones**

<b>Make</b>	<b>Model</b>	<b>Pattern/Use</b>	<b>Unit Numbers</b>
<b>DPA</b>		Dual Hoop Headset	8

<b>Sennheiser</b>	MKE2 EW	Lapel	4
<b>Sennheiser</b>	EW 500-945 G3	Cardioid Handheld	4
<b>Sennheiser</b>	EW 945 G4	Cardioid Handheld	8
<b>Sennheiser</b>	HSP2	Dual Hoop Headset	4

### Wireless Transmitters

<b>Make</b>	<b>Model</b>	<b>Pattern/Use</b>	<b>Unit Numbers</b>
<b>Sennheiser</b>	SK 500 G4	Beltpack	3
<b>Sennheiser</b>	SK 500 G3	Beltpack	5

### **MICROPHONE STANDS**

<b>Make</b>	<b>Model</b>	<b>Use</b>	<b>Unit Numbers</b>
<b>K&amp;M</b>		Standard Boom	11
<b>Assorted Brands</b>		Round Base Straight	7
<b>K&amp;M</b>	259B	Short w/ 2- section Boom	3
<b>K&amp;M</b>	259/1	Extra Short Boom	2
<b>K&amp;M</b>	21021B	Overhead Boom	2
<b>Generic</b>		Table Stand	6



## AUDIO PATCHING

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

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 be plugged directly into this patch bay.

The Q has limited Cat5e infrastructure. There are a small number of Cat5e sockets on the catwalk and 3 x Cat6A sockets at stage level behind pros. There is one Cat5e connection from the bio box to the Cat5e patch panel, which is located in the dimmer room.

The Q has very few Ethernet patch cables. Please supply your own if you wish to use a digital console with remote digital I/O boxes. There are 4 x lines of Cat6A to amp patch bay area.

There are 48 XLR patch points located around the stage:

- 8 in each corner
- 8 in DSC trap
- 8 on USC wall
- 12 located around the catwalks.

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

### AUDIO CABLING

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 venue.

**The Q has very few Cat5e patch cables. Hirers requiring Cat5e cables will need to provide them.**

### STAGE BOXES

The Q has the following stage boxes:

- 1 x 35m multicore with stage box – 16 XLR sends.
- 2 x 15m multicore with stage box – 8 XLR sends.
- 1 x 10m multicore with stage box – 8 XLR sends.

None have 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.

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

### HEARING LOOP

The theatre has a hearing loop that serves a defined area on the OP side of the auditorium.

## A/V

### PROJECTION

#### Main Projector

- Hitachi CPWU – 13K

### PROJECTION 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.

### PROJECTION 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

2 x 32" LED Screens are hung from the follow spot position facing towards stage. They are intended for use as a conductor camera or a teleprompt/timing setup.

### VIDEO PLAYBACK

QLab is available and is the default way to playback video, see ['Sound Playback'](#)

## **VIDEO DISTRIBUTION**

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.

## **VIDEO CABLES & ADAPTORS**

The Q 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 SDI - HDMI convertors available.

# Staging

## STAGE RISERS

The Q 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 Q 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:

- 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.

## LECTERNS

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

## **FURNITURE**

The centre has the following furniture available:

- 65 x padded and upholstered black chairs for orchestra.
- 100 x upholstered black chairs.
- ~20 x Assorted basic grey-green chairs.
- 38 x 75cm-high gloss-black metal stools
- 12 x 45cm-high gloss-red metal stools
- 4 x brown leather tub seats that can be useful for panel discussions.
- 3 x gloss-black display plinths
  - o two 1.2m high
  - o one 1m high
- ~5 x free-standing pin boards for displaying cast photos, etc.
- ~10 x 1.8m-long white or grey folding tables
  - o The centre has black tablecloths for these.
- Several bar tables.

## **STAGE COVERS**

The Q has a small selection of Tarkett available to hire. Please note, that extra hire costs will be added, and additional time will be required to install. Please discuss this with the Technical and Venue Managers.

# Musical Equipment

## MUSICAL INSTRUMENTS

### Pianos

Make	Model		Unit Numbers
<b>Bösendorfer</b>	Black 9'6 290	Imperial Grand	1
<b>Baldwin</b>	Black 9' SD-10	Concert Grand	1
<b>Yamaha</b>	Black 7'6	Grand	1
<b>Yamaha</b>	Walnut Finish 6'	Grand	1
<b>Kawai</b>	Black 7'	Grand	2
<b>Kawai</b>	Black 6'6"	Grand	1
<b>Kawai</b>	Black 6'	Grand	1
<b>Wittmayer</b>	Oak Finish 7'6"	Harpsichord	1
<b>Yamaha</b>	Black Upright		Numerous
<b>Kawai</b>	Black Upright		Numerous
<b>Roland</b>	KR-577	Digital Piano	1

Please note, 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 Venue Manager.

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

## MUSIC STANDS & SCONCES

The centre has:

- 90 black Wenger music stands.
- 18 incandescent scone lights.

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

### ORCHESTRA CHAIRS

- 65 Black padded chairs
- There are 6 height adjustable chairs

## Communication

### CCTV

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 Desk on OP. Two other splits from this camera can be sent via the centre's coaxial cable infrastructure to other backstage locations.

### WIRED/WIRELESS COMMS

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:

- 4 x Clear-Com CC-300 single ear
- 5 x Beyerdynamic DT108 single ear
- 4 x Beyerdynamic DT109 double ear



The Q has a GreenGo Digital wireless communications system with

- 4 wireless packs
- 4 RTS PH88 Single ear headset

Please note, this system does not integrate with the Wired comms. It's recommended that shows either use entirely wireless or wired systems.

### **PAGING/SHOW RELAY**

Paging and show relay audio are 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 Q Theatre does not have a Cue light system in place.

## 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.

### CORE OPENING HOURS

#### During school terms:

- 9am–9pm Monday to Friday
- 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](http://thejoan.com.au)

### **PARKING**

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

For additional parking, 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, 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 in the admin office adjoining the box office. A small first-aid kit is also kept in the technical office.

There are Defibrillators on site. One located in the Green Room and one in the Main Foyer.

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

## Backstage Facilities

### **DRESSING ROOMS**

Dressing rooms 1–3 are located off the crossover behind the Q Theatre.

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 Manager well in advance of your production and more dressing rooms may be set aside for you.

Room no.	Floor space	Capacity	Facilities	Sockets
1	9m <sup>2</sup>	4	Large accessible shower and toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet (gj23), video, power
2	6.9m <sup>2</sup>	3	Shower, toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet (gj22), video, power
3	6.5m <sup>2</sup>	3	Shower, toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet (gj21), video, power
4	9.5m <sup>2</sup>	5	Shower, toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet, video, power
5	6.6m <sup>2</sup>	3	Shower, toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet, video, power
6	6.6m <sup>2</sup>	3	Shower, toilet, basin, mirrors, clothes rack, show relay, paging	Ethernet (pr105), video, power
7 (male)	13.6m <sup>2</sup>	6	2 showers, 2 toilets, 3 basins, mirrors, clothes rack, <b>no show relay or paging – speaker in external corridor only</b>	Power
8 (female)	14.7m <sup>2</sup>	7	2 showers, 2 toilets, 3 basins, mirrors, clothes rack, <b>no show relay or paging – speaker in external corridor only</b>	Power

Additional spaces in the Centre can 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 Manager.

### **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.

### **PRODUCTION FACILITIES**

#### **Auditorium Production Desk**

A production desk can be set up mid-auditorium (row F) for plotting or rehearsals. There are power, DMX, and Cat5e sockets at this location. Cables can be run to connect comms and a shout mic.

**LAUNDRY/WARDROBE**

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

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

**WORKSHOP**

The centre has NO dedicated workshop space. Limited set and prop construction is carried out in the Q Theatre's loading dock and OP wing space however it is strongly recommended that all set construction is completed off site and brought to the venue. 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.



## Front-of-House Services

### FOYER FACILITIES

The Joan has a large 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.

There is a café located on the ground floor and a bar located in the Borland Foyer. There is a small service counter in the level-one foyer, which can be used for programme sales, limited catering service, etc.

### ROOM HIRE

The centre has a range of carpeted rehearsal studios and meeting rooms on levels 1 and 2 that can be hired. Contact the Venue Manager for more information.

### CATERING

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