

Q Theatre



the Joan

Q Theatre

About the Venue

The Q Theatre is a 377-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.



Table of Contents

About the Venue.....	2
Table of Contents	3
Contacts.....	4
Stage & Auditorium	5
Floor Plan	6
Loading Dock	8
Rigging	9
Dimming & Power.....	11
Lighting.....	14
Audio	32
Communication	36
Audio Visual.....	37
Staging.....	38
Musical Equipment	40
Backstage Facilities.....	41
Front Of House Services.....	43
General Information	44
Getting To The Joan.....	45

Contacts

TECHNICAL MANAGER

Josh Giuliano

P: 02 4723 7649

E: josh.giuliano@penrith.city

PRODUCER – COMMERCIAL & CONTEMPORARY PERFORMANCE

Peta Downes

P: 02 4723 7602

E: peta.downes@penrith.city

VENUE MANAGER

Haydn Vredegoor

P: 02 47237624

E: haydn.vredegoor@penrith.city

VENUE HIRE

P: 02 4723 7624

E: venues@penrith.city

CENTRE ADMINISTRATION

P: 02 4723 7611

F: 02 4731 3701

BOX OFFICE

P: 02 4723 7600

W: thejoan.com.au

STREET ADDRESS

Joan Sutherland Performing Arts Centre
597 High Street, Penrith NSW 2750

POSTAL ADDRESS

Joan Sutherland Performing Arts Centre
PO Box 2
Penrith NSW 2750

VENUE SUPERVISOR

On site for performances only

P: 0437 578 985

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.

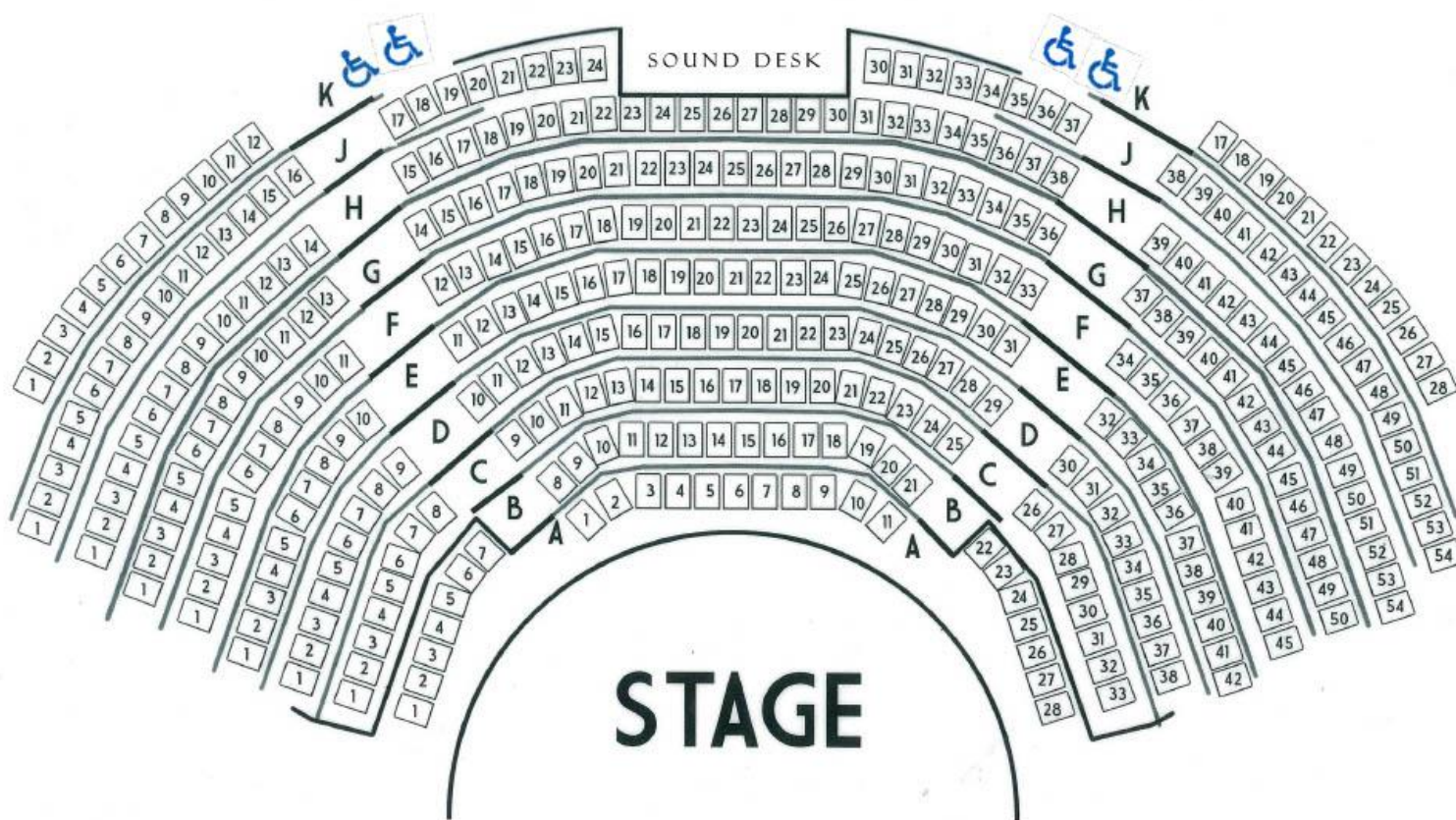
STAGE DIMENSIONS

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 approximately 12m.

Floor Plan

Q THEATRE



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 (PS), the stage manager's desk is almost always situated downstage opposite prompt (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 (DSC) 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

377 seats: 361 (fixed) and 16 (removable)

The seating is raked and wraps around the stage apron in a Thrust configuration. The footwell of the "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.

LARGE CAST REQUIREMENTS

For shows with large casts, such as community dance concerts, or for shows requiring more backstage storage space, the Allan Mullins Studio can be hired. The Studio can receive the show relay / paging audio and CCTV vision from the Q stage, and a comms headset can be connected to the Q loop.

Loading Dock

The Joan's address is 597 High Street, Penrith NSW 2750.

Access to the theatre's loading dock is directly off High Street through a large brown gate. If the gate is unattended on arrival, please use the intercom to buzz Venue Services 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 to the Q 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

CAR PARK 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 car park that will need to be considered as a truck enters the area.

SECURITY

The car park and dock area are secured with an automatic sliding gate, CCTV and flood lighting. However, the surrounding fence is low enough to climb, so we discourage leaving valuables in this outside area and suggest that cars and trucks are locked when not in use.

Please note that this area is used by the 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 Joan 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 rigging licence.

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 per bar
Working load limit	350kg
Batten point load	Not known

All bars can be swung to other positions as required.

DRAPES & MASKING

Type	Material	Colour	Width (Mm)	Height (Mm)	Quantity
Cyclorama	Cotton	White	14000	6800	1
Borders	Wool, 50% gathered	Black	14000	2400	3
Side Masking†	Wool 50% gathered	Black	2500 per 'page'	6800	6 (3 per side)
Tabs	Wool, 50% gathered	Black	7000	6800	1 pair
Legs	Wool, 50% gathered	Black	3000	6800	6
House Curtain	Wool, 50% gathered	Black	14000	6800	1 pair

† Side Masking is accomplished with 3 pan masks on curtain tracks and swivel rotators. 3 curtains per side can be drawn and angled to any position from Upstage to Downstage as needed.

The venue has no Fire Curtain.

STANDARD HANGING PLOT

Line number	Distance from pros.(mm)	Line type	Workingload limit (kg)	Standard venue allocation*
Pros. Track	300	Fixed curtain track†	Not rated	House Curtain
Orch. Bar	750	Fixed batten†	Not rated	LX 1
1	1800	Electronic winch	350	Legs+Border
2	2400	Electronic winch	350	LX 2
3	3000	Electronic winch	350	Legs
4	3600	Electronic winch	350	Border
5	4200	Electronic winch	350	LX3
6	4800	Electronic winch	350	LX4 Cyc Bar
7	5400	Electronic winch	350	Tabs
8	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
Black	Single, Numbered, Unswitched GPO	10A	Direct Patch Points to Dimmer Room
Black	Dual, Switched GPO	10A	Hot Power
Black (House Light Label)	Single, Switched GPO	10A	Dimmed House Light Circuit. NOT FOR GENERAL USE.
Red	Dual, Switched, GPO	10A	Alternative Hot Power
Red/White Stripe	Single Switched	20A	Switchable Hot Power though House Light Control. NOT FOR GENERAL USE.

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 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 the 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. It 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.

There is a single flyable bar underneath Bridge 2 that is used as Orchestra Bar. It is controllable from a cable winch in the catwalk

LIGHTING STOCK**Profile**

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

Fresnel

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

CYC

Make	Model	Angle	Watt	Unit Numbers
ETC	Colorsource CYC		133W	12

PAR/Flood

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

Intelligent/Moving Head

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

All light stock has their own 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

Make	Model	Angle	Watt	Unit Numbers
LDR	Canto 700			1

Atmos/Auxiliary Stock

Make	Model	Angle	Watt	Unit Numbers
Generic	Mirror Ball			2
Look Solutions	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 the 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 ops position (LX) and one behind the proscenium on Opposite 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 is 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 three fixed DMX splitters:

- Jands 8-way DDR (Univ 1)
- LSC MDR 5-way (Univ 2)
- LSC MDR 5-way (Univ 3)

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 Technical 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 has been completed and with the permission of The Joan's Technical and Venue Managers has been granted.

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 stage exits or be set close to audience.

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 the theatre. For 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 rear 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., playback of pre-recorded music for a dance concert.

MIXING CONSOLES

Allen & Heath DLive S5000 Control Surface

Allen & Heath DM0

8 x Allen & Heath DX168 I/O Boxes

FOH SPEAKER SYSTEM

Alcons Line Array

The LR7 vertical line array has 2 hangs each of six boxes in an LR Sub configuration.

Three 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 5

MICROPHONES & DI BOXES

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

DI Boxes

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

Wireless Microphones

Make	Model	Pattern/Use	Unit Numbers
DPA		Dual Hoop Headset	6
Sennheiser	MKE2 EW	Lapel	4
Sennheiser	EW 500-945 G3	Handheld	4
Sennheiser	HSP2	Dual Hoop Headset	4

Wireless Transmitters

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

Wired Microphones

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

MICROPHONE STANDS

Make	Model	Use	Unit Numbers
K&M		Standard Boom	11
Assorted Brands		Round Base Straight	7
K&M	259B	Short w/ 2- section Boom	3
K&M	259/1	Extra Short Boom	2
K&M	21021B	Overhead Boom	2
Generic		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 a 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 speak on patch points around the stage and on the catwalks for connecting speakers to the theatre's four foldback amp channels.

AUDIO CABLING

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

Hirers requiring Cat5 Data cables will need to provide them.

STAGE BOXES

The Q has the following stage boxes:

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

None has a sufficiently long tail to run from the main mixing position to the stage, but they can be connected to patch points around the stage or to the stage patch bay directly. Note: 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.

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 Joan's coaxial cable infrastructure to other backstage locations.

WIRELESS COMMS

The Q has a GreenGo Digital wireless communications system with

- 6 wireless packs
- 6 RTS PH88 Single ear headset

SHOW RELAY

Paging and show relay audio is distributed to the green room, dressing rooms 1-6, the Technical Manager's office, and the Allan 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 RBCH 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.

Audio Visual

PROJECTION

Main Projector: Hitachi CPWU – 13K

PROJECTION SCREEN

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

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.

VIDEO SCREENS

1 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 also 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 consisting of 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: 1440mm
- second tier: 1600mm
- third tier: 1770mm
- fourth tier: 1940mm

When all risers and tiers are used, they can together accommodate approximately 100 adults. When the fourth tier is used, a safety rail must be attached to the back.

The risers are grey in colour with a carpeted surface.

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 orchestra chairs.
- 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, useful for panel discussions.
- 3 x gloss-black display plinths
 - two 1.2m high
 - one 1m high
- 2 x free-standing pin boards for displaying cast photos, etc.
- 10 x 1.8m-long white or grey folding tables
- 8 x black tablecloths suitable for folding tables
- 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
Bösendorfer	Black 9'6 290	Imperial Grand	1
Baldwin	Black 9' SD-10	Concert Grand	1
Yamaha	Black 7'6	Grand	1
Yamaha	Walnut Finish 6'	Grand	1
Kawai	Black 7'	Grand	2
Kawai	Black 6'6"	Grand	1
Kawai	Black 6'	Grand	1
Wittmayer	Oak Finish 7'6"	Harpsichord	1
Yamaha	Black Upright		Numerous
Kawai	Black Upright		Numerous
Roland	KR-577	Digital Piano	1

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 x Black padded chairs
- 4 x adjustable chairs

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 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 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, and paging	Ethernet (GJ22), video, power
3	6.5m ²	3	Shower, toilet, basin, mirrors, clothes rack, show relay, and paging	Ethernet (GJ21), video, power
4	9.5m ²	5	Shower, toilet, basin, mirrors, clothes rack, show relay, and paging	Ethernet, video, power
5	6.6m ²	3	Shower, toilet, basin, mirrors, clothes rack, show relay, and paging	Ethernet, video, power
6	6.6m ²	3	Shower, toilet, basin, mirrors, clothes rack, show relay, and paging	Ethernet (PR1 05), video, power
7	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	14.7m ²	7	2 showers, 2 toilets, 3 basins, mirrors, clothes rack, no show relay or paging – speaker in external corridor only	Power

Additional spaces in The Joan are available for use as a dressing room or office space. Arrangements to use these rooms must be negotiated in advance with the Venue Manager.

GREEN ROOM

The green room is a space shared between all of the theatres within The Joan. 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 and 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 is power, DMX, and Cat5e sockets at this location. Cables can be run to connect comms and a shout mic.

LAUNDRY/WARDROBE

The Joan 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 Joan does not have a dedicated workshop space. It is strongly recommended that all set construction is completed offsite before being transported to the venue.

LIMITED set and prop construction can be carried out in the Q Theatre's loading dock and OP wing space. Such activities need to be approved by the Technical Manager to ensure that it is not inconvenient to other Centre.

The theatre has a range of tools, which can be used with the approval of the Technical Manager.

Front Of House Services

FOYER FACILITIES

The Joan has three foyer spaces: the Atrium Foyer, the Malcolm Borland Foyer and the Doreen Warburton Foyer.

The Atrium Foyer is on the ground floor and runs the length of the Centre. The Malcolm Borland Foyer is on the ground floor in the top west part of the Centre and is adjacent to the Atrium Foyer, Richard Bonyng Concert Hall and Allan Mullins Studio.

The Doreen Warburton Foyer is on Level One in the bottom east part of the Centre and provides access to the Q Theatre. There are broad stairs and a lift to the Doreen Warburton Foyer, from which the audience accesses the Q Theatre.

There are two bars in the Centre: one located in the Borland Foyer and the other in the Atrium Foyer. There is a small service counter in the Doreen Warburton Foyer, which can be used for programme sales and limited catering service.

ADDITIONAL ROOM HIRE

The Centre has a range of carpeted rehearsal studios and meeting rooms on Level One and Level Two that can be hired. Contact the Venue Manager for more information.

CATERING

The Joan can arrange catering for your event. Contact the Venue Manager for more information.

General Information

BACKSTAGE ACCESS

Access to the stage door is via the large brown gate at 597 High Street, Penrith.

Please use the intercom beside the gate to buzz the Venue Services Team. Staff will be on duty whenever the Centre has been booked for a production. If you do not get a response, call the Venue Services Team on 0437 578 985.

Throughout the day, theatre users can also access backstage from the foyer. 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:

- 9:00am–9:00pm Monday to Friday
- One hour before performances

Outside school terms:

- 9:00am–5:00pm Monday to Friday
- One hour before performances

BOX OFFICE LOCATION

The Box Office is located in the centre of The Joan's Atrium Foyer, near the steps up to the Doreen Warburton Foyer and Q Theatre.

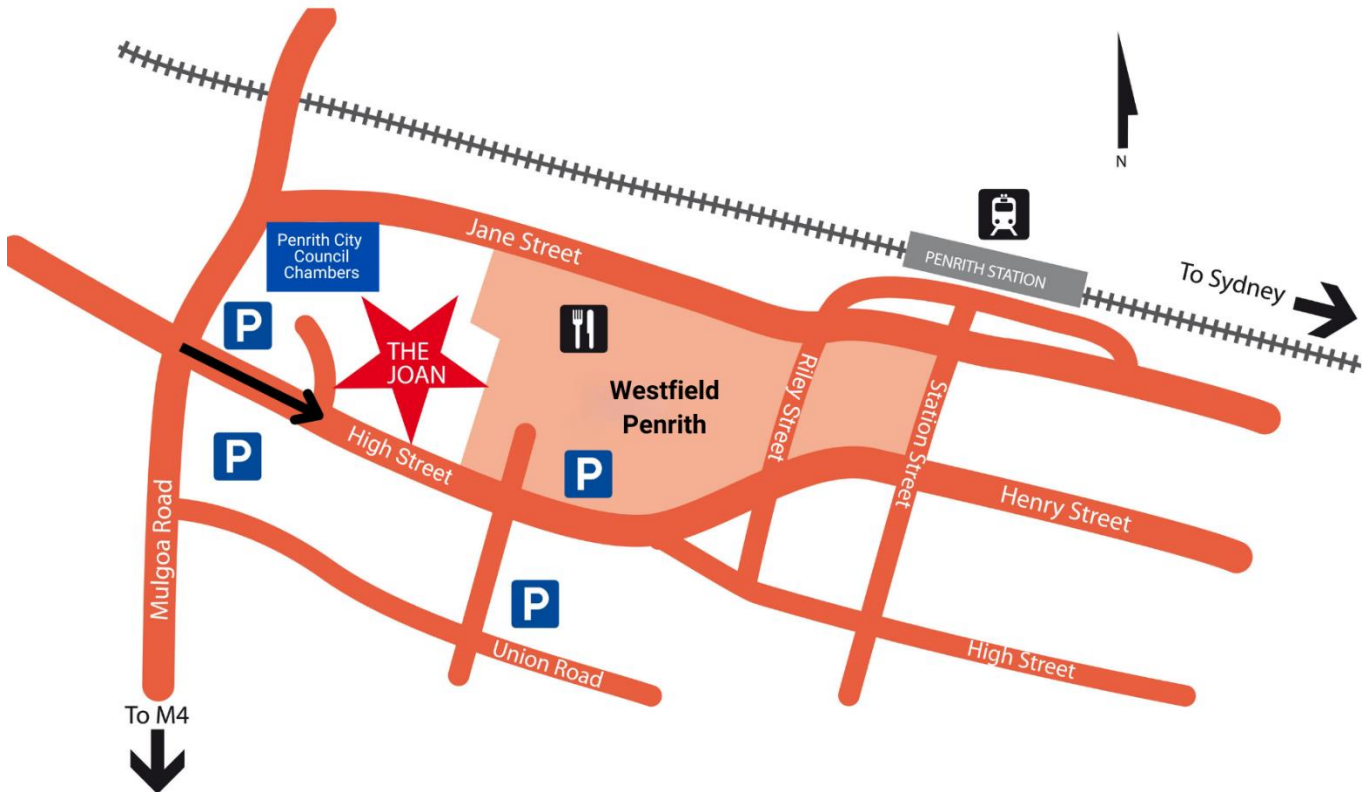
BOX OFFICE HOURS

9:00am–4:30pm Monday to Friday one hour before performances. Tickets are available 24/7 from thejoan.com.au

Getting To The Joan

LOCATION

The Joan is located at 597 High Street, Penrith NSW 2750, and is adjacent to the Penrith City Council Chambers building and Westfield Penrith.



BY TRAIN

City Rail trains and Blue Mountains services arrive and depart from Penrith Station. Timetables are available from the [Transport NSW](https://www.transportnsw.gov.au) website.

The Joan is a ten-minute walk from the south side of Penrith Station via Westfield Penrith. Alternatively, walk straight down Station Street and turn right at Henry Street. After passing through the Westfield Penrith car park, you will see The Joan on your right.

BY CAR

If you are travelling from Sydney and the Blue Mountains, take the Mulgoa Road exit from the M4. Continue along Mulgoa Road and turn right into High Street.

Travel time from the Sydney CBD can vary, depending on the day and time. The M4 can become quite congested with commuter traffic on Friday evenings, so it is a good idea to allow extra travel time. Generally, the trip by car takes between 45-50 minutes from the Sydney CBD via the WestConnex M4 tunnel. Travel time from Katoomba takes approximately 50 minutes, although extra time should be given for Sunday afternoon travel.

PARKING

Any production using the Richard Bonyngue Concert Hall may park two cars in the Joan's loading dock. Additional cars may be added upon request and with approval from venue management.

For overflow, there is free unlimited parking after 3:30pm Monday to Saturday (all day on Sundays) in the Penrith City Council car park, which is located at the corner of High Street and Mulgoa Road. 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 can also be found in the Westfield Penrith car park, which is free for up to 2 hours, or 4 hours for Westfield Plus members.

For further information about parking, please visit [the Penrith City Centre Off-Street Public Car Park Locations](#) map.

NEARBY FOOD OUTLETS AND SHOPPING

- The Joan is located fifty metres from [Westfield Penrith](#), which has two food courts, three grocery stores (ALDI, Coles and Woolworths), and many other retailers.
- After hours, there are restaurants and cafes open on and near [Riley Street](#), which is a five-minute walk through the shopping centre from the Joan.
- A 24-hour McDonalds and other fast-food chain stores are located on Mulgoa Road (5-min drive) and there is a 24-hour 7Eleven petrol station diagonally opposite the Joan's loading dock.

- For post-show drinks, the closest options are **Tattersalls Hotel** (Mon to Thurs: 10:00am - 12:00am, Fri to Sat: 10:00am - 3:00am and Sun: 10:00am - 10:00pm) and **The Red Cow Hotel** (Mon to Thurs : 7:00am – 1:00am, Fri : 7:00am – 3:00am, Sat : 8:00am – 3:00am and Sun : 10:00am – 12:00am). Both are located on Station Street, which is a ten-minute walk from The Joan, towards Penrith Station.
- For last-minute set and costume supplies, the **Penrith Homemaker Centre**, which contains Bunnings and Spotlight, can be found on Mulgoa Road (five-minute drive).

FIRST AID AND MEDICAL

The Joan's first-aid cabinet is in the Administration office, which is located at the east end of the Atrium Foyer. A small first-aid kit is also kept in the Technical office.

There are several pharmacists a short walk from the Joan inside Westfield Penrith, including **Blooms the Chemist** and **Chemist Warehouse**.

Penrith 24-Hour Pharmacy at 438 High Street (10 mins walk) is open 24/7, including on public holidays.

There is a bulk-billing medical centre inside Westfield Penrith: **My Health Medical Centre**.

Healthsmart Medical Centre at 122 Station St (15-min walk) is open 7 days (Mon-Fri 8:30am – 6:00pm, Sat-Sun 8:30am – 3:00pm)

High Street Family Doctors at 243 High Street (5-min drive) is another nearby bulk-billing medical centre that accepts walk-in patients (Mon-Fri 9:00am-6:00pm, Sat-Sun 9:00am-1:00pm)

Tindale Family Practice at 115 Lethbridge Street (10-min drive) is also a bulk-billing medical centre that accepts walk-in patients (Mon–Fri 7:00am–6:00pm and Saturdays 7:00am – 1:00pm).