

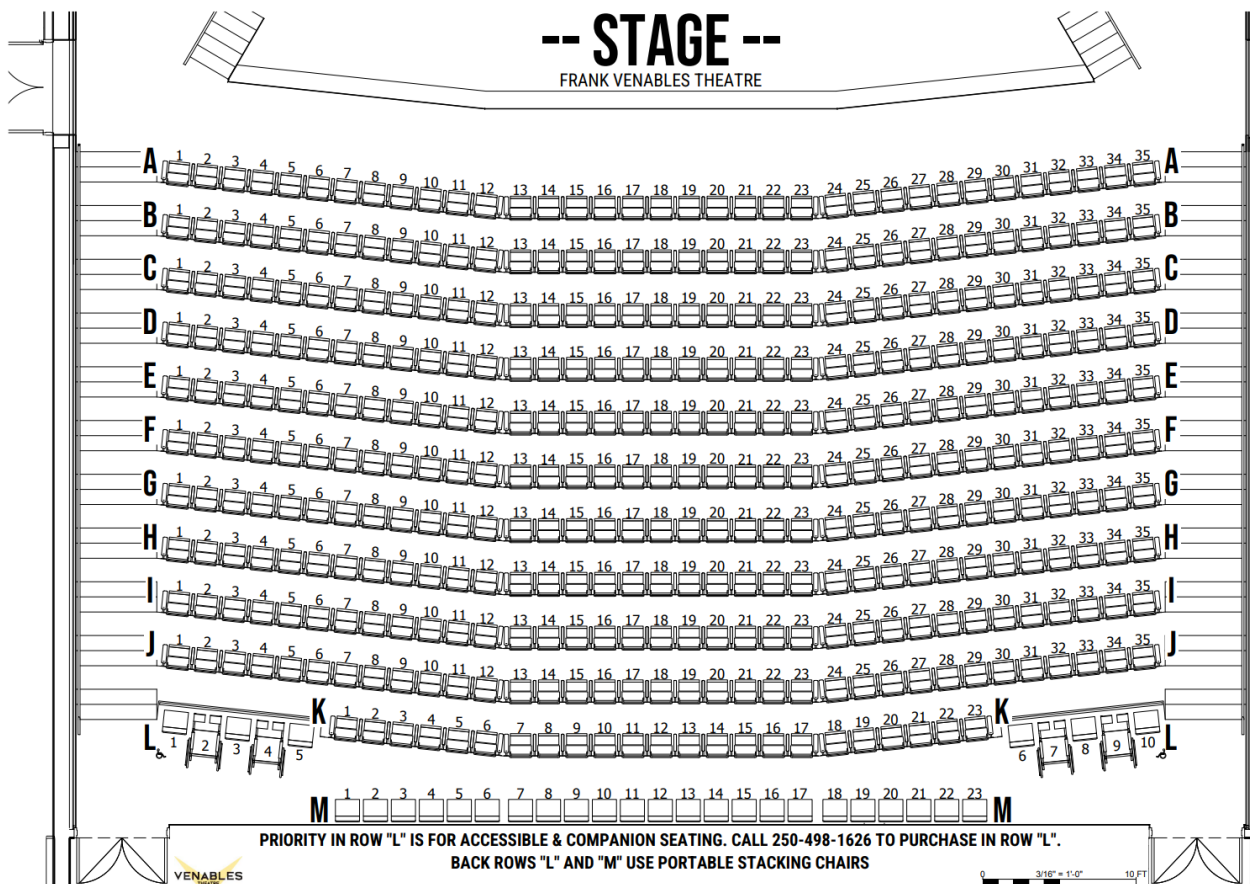
VENABLES

—THEATRE—

TECHNICAL SPECIFICATIONS FOR FRANK VENABLES THEATRE

1. Seating Capacity

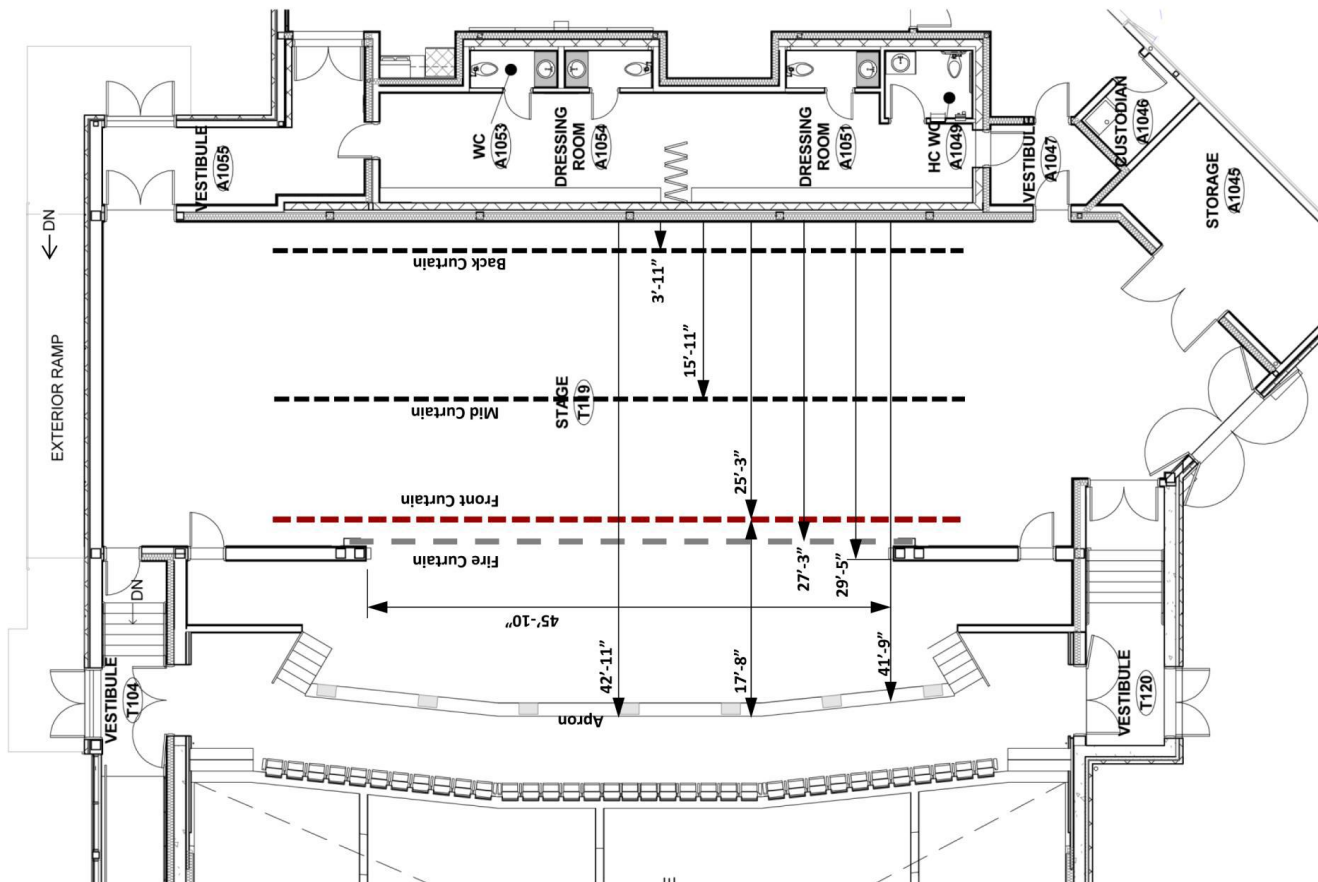
The theatre has a total seating capacity of 406, comprised of 373 fixed, high-back and upholstered seats (Rows A through K), 10 positions for wheelchairs and accompanying guests (Row L) plus room for 23 upholstered, portable chairs at the back of the house (Row M). Row M is only set up for anticipated sell-out events.



2. Stage Dimensions — Figure 2 shows all curtain offsets and stage dimensions.

2.1 Stage Dimensions

- Proscenium opening is 45'-10" (14m) wide * 25'09" (7.84m) high
- 42'11" (13.1m) from the back wall to the front of the apron.
- 29' 5" (8.8m) from the back wall to front of the proscenium.
- Note: An automatic fire curtain is located immediately behind the proscenium. **This area must be kept clear of all on-stage set pieces in case curtain is deployed by fire alarm system or power failure.**
- Main curtain is 25'-3" (7.7m) from the back wall.
- Mid traveller is 15'-11" (4.85m) from the back wall.
- Back traveller is 3'-11" (1.19m) from back wall.
- Back wall is painted white for use as a projection screen and cyclorama lighting screen. **No set pieces, props or other equipment is to be placed against or leaned onto the back wall at any time.**



2.2 Stage Floor:

The sprung stage floor is sanded oak plank, stained black.

- **Nailing or screwing into the floor is not permitted.**
- **Tap dance or similar shoes may not be used directly on the stage floor.**
- **Gaff, paper spike, and Vinyl dance floor tape are allowed to be used on the stage. Any other tape use must be approved in advance by Theatre Manager.**



2.3 Dance Floor

The theatre uses Marley Adagio Tour dance floor material for all ballet, tap and other percussive dance performances. A separate fee in addition to normal rental charges shall be levied for use and installation of this flooring by theatre staff. Flooring material is black only.

2.4 Loading Dock

There is one loading dock located on the North-West corner of the building. The doors load directly at truck height onto the stage at MSL. There are doors in the USR corner that can be used for ground level loading from the North-West corner of the building if approved in advance.

2.5 Additional Stage Equipment

- 1 @ Yamaha G3 grand piano – additional rental charges apply to both piano use and tunings
- 6 @ Wenger musician chairs
- 4 @ Wenger ensemble stools; height adjustable
- 8 @ Manhasset music stands
- 1 @ Mid-Atlantic, 48" wide, flat table, multi-media podium (black)
 - With HDMI and XLR microphone inputs
 - Microphone input has 48V phantom power on (cannot be turned off)
 - Connections patch to Christie video projector and QSYS/house sound system
 - Suitable for on-stage use only
- birch and black steel speaker's lectern 24"W X 18"D top
 - With MX412C lectern microphone on sloped table
 - Small, flat shelf under 15"W X 11"D
- 3 portable stage risers (1' High X 6' Wide X 8' Long) with front skirting and 2 portable steps (Please note these are not adjustable in height but can be joined edge to edge.)
- Folding tables, plastic
 - 1 @ 30" x 96"
 - 1 @ 30" x 72"
 - 4 @ 30" x 60"
 - 1 @ 36" x 36"
 - 2 @ 36" x 16"

3. Dressing Room/Backstage

The dressing room (52'L X 9'W) is suitable for up to 18 artists, complete with make-up desks and lighting:

- An accordion wall can be used to divide the area into two separate rooms
- Dressing room includes three private washrooms and one shower stall



4. Control Room

There is an audio and lighting control room with sliding glass windows, located at the centre back of the seating. Access to the control room is via stairs from the upper lobby or elevator from the main floor.

- If required, touring audio consoles may be set up in the house, if requested in advance, and seats are held for them.
 - Access “mousehole” doors are provided for power, data, and signal cable connections from the control room to the main audience chamber as well as the lobby.

5. Lighting System

5.1 Lighting Console

- 2026 ETC IONXE 20 Lighting Control Console (unlocked)
 - ETC FADW 2x20 Fader Wing
 - 2 @ monitors, mouse and keyboard
 - iPad with iRFR app for remote control of lighting console

5.2 Fixtures

- The following LED lighting fixtures can be adjusted for colour and intensity from the lighting control console:
 - 24 @ Selador Vivid 11” LED Cyc Lighting
 - 15 @ Selador Vivid 11” LED Top/Back Lighting
 - 62 @ ETC S4 Lustr+ LED
 - 12 @ ETC S4 LED Series 2
 - Lenses and lens tubes for S4 fixtures
 - 20 @ 15°-30° zoom lens assembly
 - 10 @ 19° lens tube
 - 4 @ 26° lens tube
 - 46 @ 36° lens tube
 - 10 @ 50° lens tube
- 6 @ 2021 Chauvet Maverick force S spots moving-head lights
 - CMY mixing, Colour wheel, 2 @ gobo wheels, iris, edge, zoom range of 4-43 degrees, diffusion filter, and 5 facet prism
- 4 @ 2013 Mac 350 Entour moving-head lights
 - Colour wheel, gobos, iris and edge
- 2 @ LDR Canto 1200 MSD/MSR follow spots (located on FOH 4 catwalk)
- 1 @ Chauvet Hurricane 1800 Flex fog machine
- 1 @ Radiance Hazer with fan

5.3 Lighting Booms

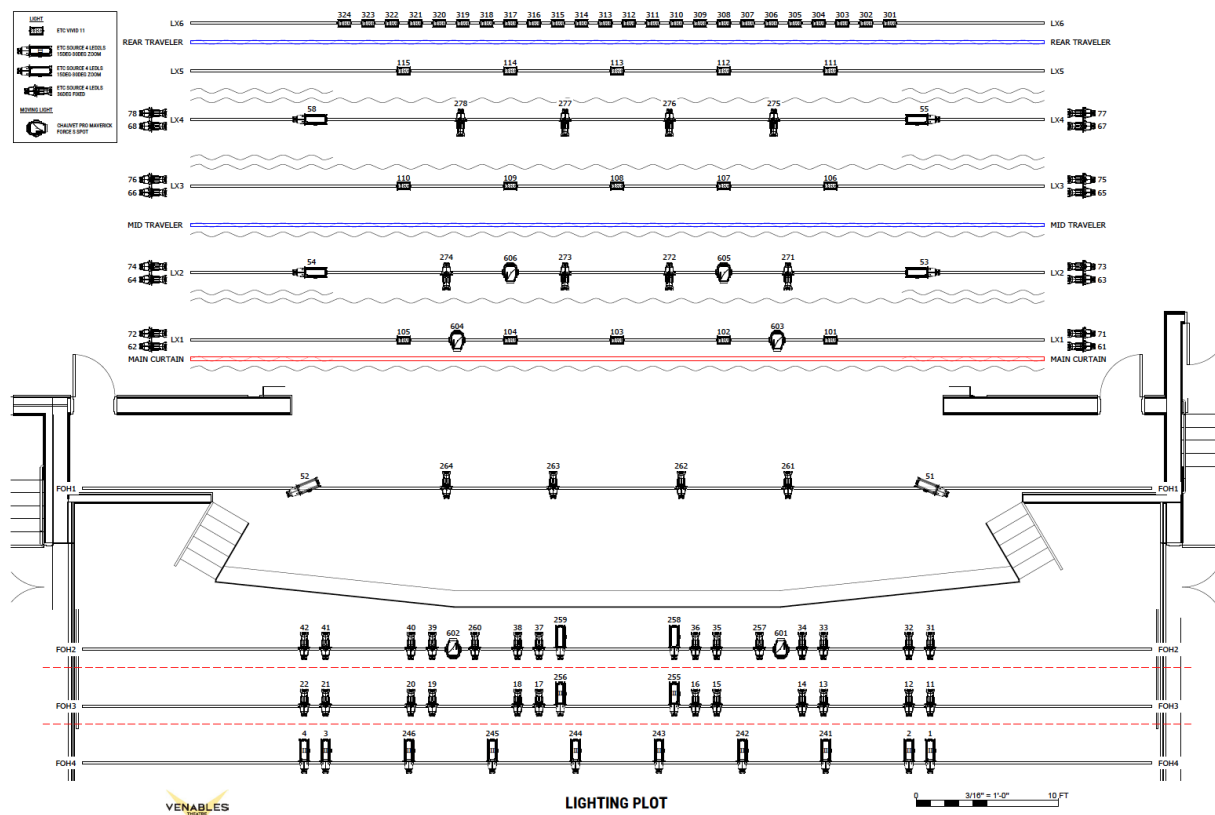
- 6 @ 7-feet tall plus 2x 8-feet tall lighting booms on 50-pound, cast iron Altman bases
- 4 @ floor-level, plywood lighting stands

5.4 Miscellaneous Lighting System Comments

Over stage lighting is hung on 6 deadhung pipes, trimmed at the following:

- LX 1: 24'
 - Lx 2: 25'09"
 - LX 3:27' 09"
 - LX 4:26'09"
 - LX 5:25'09"
 - LX 6(cyc):29'09"
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- As the Venables lighting is entirely LED, the default power overhead and stage lighting circuits are set as switch or relay cards. Dimmable power is limited, but available upon request with advance notice.
 - The standard house lighting plot is shown in **Figure 6** with optional side kit (channels 61-68, 71-78) please note these are not set up, will require advance notice, approximately 2 hours to install and focus, as well as an hour to remove at the end of your show.
 - Fixtures above the house (**rows FOH 1 through FOH 4 in Figure 6**) are all accessible from catwalk system
 - Access to lighting above the stage (rows LX1 - LX6 in Figure 5) is a Genie AWP-30S aerial work platform, permanently stored back-stage.
 - Users wishing to adjust lighting above the stage must make arrangements to have this work done by a technician approved by the theatre manager.
 - The standard house lighting plot is comprised of Fixtures physically labelled with yellow stickers showing their channel numbers making up a Front, top, tip, and cyc wash.
 - The house plot includes 24 show focusable specials distributed throughout the catwalks and lighting pipes (assigned channel range 241-278) available to change without impacting the washes.
 - Any changes to the house plot must be coordinated with the theatre manager in advance and must be fully restored. A venue restoration fee may be included in the final invoice for the purpose of restoring the theatre to its default technical specifications unless all restoration is completed by the user group making the changes
 - LED fixtures must not be unplugged and relocated from their standard location without prior permission, and will need to be restored back if moved.
 - Fixtures for Channels 61 through 78 are stored in the backstage equipment room and are connected using the DMX gateways that they are stored with, which is programmed to Universe 6

**Figure 6 – Standard house lighting plot



6. Main Audio System

6.1 Mixer

- Allen & Heath Avantis digital mixing console using both Dante network and Slink to input and output devices.
- Inputs and outputs located in control room and at downstage left and downstage right
 - 2 @ A & H DX168 (16 in, 8 out) stageboxes to be connected anywhere on stage using Slink connection DSL
 - Rio 1608 in control room (inputs cannot be used with Avantis)
 - Rio 3224 at DSL (inputs cannot be used with Avantis)
 - Ro 8 at DSR
 - Ri 8 at DSR (cannot be used with Avantis)
- iPad with app for remote control of mixing console

6.2 Fixed Speakers

- Left & Right Array: Meyer UPQ-1P
- Centre Array: 2 x Meyer UPJ-1P
- Subs (flown above the lip of the stage at catwalk level): 2 x Meyer 600-HP
- Stage apron: 7 x Meyer MM-4XP lip fill speakers

6.3 Hearing Assistance

- Audio induction loops are installed in the main theatre seating area
- These work directly with T-Loop option installed in most hearing aids

6.4 Stage Monitors

- 6 x QSC KW 112 monitors
- 2 x Fender tripod speaker stands

6.5 Microphones and Inputs

- 3 @ applied research & technology passive DI Box
- 2 @ radial pro di passive DI box
- 1 @ Radial pro di2 passive stereo DI box
- 5 @ Shure beta 58A
- 1 @ Shure Sm58
- 1 @ Switched Shure sm58
- 4 @ Shure Sm57
- 2 @ Sennheiser e609 silver
- 1 @ beta52a
- 3 @ Sennheiser E604 clip on drum mics
- 2 @ Shure SM94 Shotgun condenser
- 2 @ Shure pga 181 condenser
- 2 @ DPA 4017B shotgun condenser

- 2 @ Crown PCC 160 Boundary condensers (tap, flamenco, and musical theatre)

- 2 @ pairs (4) C-ducer contact condenser straps

- 1 @Shure MX412C lectern Condenser

- 1 @ Sennheiser EW-DX EM 4 channel Dante receiver
- 1 @ Sennheiser EW-DX EM Dual Dante receiver

- 2 @ Sennheiser EW-DX e835 handhelds (users must provide AA batteries)
- 6 @ Sennheiser EW-DX3 belt pack transmitters (users must provide AA batteries)
- 4 @ Sennheiser EW100G3 wireless receivers
- 2 @ Sennheiser SKM-100-835-G3 wireless hand-held (users must provide AA batteries)
- 1 @ Sennheiser SKM-100-845-G3 wireless hand-held (users must provide AA batteries)
- 4 @ Sennheiser 100 G3 belt pack transmitters (users must provide AA batteries)
- 7 @ Sennheiser ME 2 black lavalier condensers (for use with EW-DX3 or E100G3 belt pack transmitters)
- 7 @ Sennheiser ME 3 headsets (for use with EW-DX3 or E100G3 belt pack transmitters)
- 10 @ vocal mic stands with boom on tripod bases
- 4 @ short mic stands with boom and tripod bases for instrument pick-up
- 6 @ straight mic stands on weighted round bases
- 6 @ table-top mic stands

7. Audio-Visual Systems

The QSYS system allows simple A-V presentations to be made using the main fixed speakers, and may be used with or independent of the mixing console

7.1 Video Equipment

- Live video(low resolution) of the stage area is captured by a single security camera mounted outside the control room. This video feed is routed to the lobby TVs.
- House Projector: Christie 16k lumen laser source, water cooled 1dlp 4k projector Model: 4K1600A-JS TAA with 2.0 - 4.0:1 zoom lens
 - Mounted on ceiling of control room. Position Cannot be Changed.
 - Projects onto white, back-stage wall, or mobile screen.
 - throw distance is 90' (27.4M)
 - image size zoomable, typical size approximately 30' wide and 20' high
- 16:9 Monoblox "fastfold" screen - 24'8" x 14'2"
- Audio-Video inputs include the following options:
 - Tascam CD200iB CD audio player with auxiliary 3.5mm stereo input jack located on sources rack in control room
 - Tascam BDR2000 BLURAY video player located on sources rack in control room
 - External source (e.g. laptop computer) connection into sources rack in control room

- External source (e.g. laptop computer) connection and microphone input into multi-media podium on stage
 - External source (e.g. laptop computer) connection into stage manager's rack that can be connected in the control room, downstage left or downstage right.
- House audio program is captured by a single condenser microphone suspended above the centre of the house. This audio feed can be sent to any or all of the following locations:
 - Backstage dressing room
 - Control room for use when glass openings are closed
 - Distributed sound system in the main lobby and lobby mezzanine

8. Communication

8.1 Clearcom Communication Equipment

- Clearcom IF4W4 - four-channel wired paging Interface
- Channel A and Channel B communication outlets in following locations:
 - Control room at sound console and at light console
 - On Catwalk at follow-spot stations
 - In seating area, centre of row E
 - On stage at all four corners
 - In backstage dressing room
 - In manager's office off the main lobby
- Clearcom RM-704 4-channel remote station (in portable stage manager's rack)
 - With Clearcom GM-9 gooseneck mic for paging
 - Channel A and Channel B communications to locations listed above
 - Channel C page to backstage dressing room
 - Channel D page to lobby
 - 1 @ Clearcom KB-702 2-Channel Remote Speaker Station with push-to-talk handset in dressing room
 - 10 @ Clearcom RS-701 1-channel belt packs
 - 2 x RS-702 2-channel belt packs
 - 11 x Clearcom CC-95 headsets
 - 2 x Clearcom CC -26K headsets (reserved for control room use)

8.2 Other Communication Equipment

- 3 x Eartec wireless communication headsets plus Eartec-Clearcom Interface hub for backstage use

9. Lobby Events

User groups using the lobby only, will have access to the following equipment:

- Petrof baby-grand piano
- birch and black steel speaker's lectern
 - With MX412C lectern microphone on sloped table
- Bose L1 Compact, portable public address system can be set up where needed
 - Line level input using 3.5mm stereo or RCA connectors for use with user group's cell phone, mp3 player, laptop or cd player
 - ¼" TS instrument input
 - Microphone input using XLR connection (no phantom power on Bose L1)
- ART phantom power supply with AC adaptor and XLR input/output for use with MX412C podium microphone on lectern.
- Stage monitors and stands from backstage can also be set up in the lobby for sound programs needing more power than can be provided by the Bose L1
- The lobby also has a distributed sound system that can be used with the following sources:
 - Live house program audio from microphone suspended above house audience area
 - Paging from portable stage manager's rack
 - Background music and paging from the control room, controlled via Mixing console or QSYS
- Lighting booms and LED fixtures can be erected on the mezzanine level of the lobby to illuminate a performance on the lower lobby level, patched into the Ion lighting console and operated using the iPad remote control.