PERFORMANCE HALL
TECHNICAL SPECIFICATIONS
Updated: Summer 2016
(subject to change)

ADDRESS:
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www.theisabel.ca

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HEALTH AND SAFETY INFORMATION:
***Further information can be obtained by contacting the Technical Director.

POLICY
All work being conducted in The Isabel Bader Centre for the Performing Arts (The Isabel/IBCPA) must be carried out in accordance with Federal and Provincial regulations, as well as the policies of Queen’s University and The Isabel. These policies and safe work practices apply to everyone granted access to The Isabel. IBCPA production staff will ensure that these safe work practices are adhered to. Failure to comply may result in an eviction from the stage or venue.

PERSONAL PROTECTIVE EQUIPMENT:

The Isabel has identified the need for all personnel to wear protective headwear (CSA approved hard hats*) during all load-ins and load-outs where there is a hazard of a head injury. Circumstances where hard hats are mandatory for all personnel include, but are not limited to:

• Workers are present on the catwalks (i.e. lighting hang, lighting focus, rigging work)
  o Workers on the catwalks do not require hard hats, unless there is a hazard that could cause a head injury. If hard hats are required for workers at height, it must have a chinstrap.
• Any rigging activities where equipment is being moved overhead (i.e. flying the video screen).
• When a worker is required to enter a truck or trailer for the purposes of loading or unloading equipment.

CSA approved footwear** must also be worn during all load-ins, load-outs, or in any other circumstances where a worker might be exposed to a foot injury.
* Protective Headwear that meets the standards set out in CSA Standard Z94.1, is designated as class E

** Protective Footwear with safety toecaps, and shank, that meets the standards set out in CSA Standard Z195. This footwear shall be Class 1 (green "patch" triangle) with electrical resistances (white rectangle with Omega sign)

** WORKING AT HEIGHTS:

All instances where a worker is required to work at height, including access to the catwalk areas or elevated work platform shall be limited to IBCPA staff. All non-IBCPA personnel wishing to access the catwalk areas require permission from the Isabel Technical Director. Please discuss with the Technical Director in advance if you believe this access may be required. Work carried out in the catwalks shall be done in accordance with The Isabel’s Working At Heights procedures.

When any work is being performed on an elevated work platform (Genie Lift) the worker shall wear and use a Personal Travel Restraint System with full body harness and attached to the designated anchor point on the platform. The Isabel’s Standard Operating Procedure and operating instructions issued by the manufacturer shall be followed at all times. This includes the requirement that all outriggers must be fully deployed.

Personnel required to use a fall protection system (i.e. travel restraint or fall arrest) must have completed Working at Heights Training in compliance with Ministry of Labour standards (2015).

** RISK ASSESSMENT:

While The Isabel has accessed risk for regularly occurring activities (such as load-ins and load-outs), the responsibility for accessing show-specific risk lies with the visiting production. Risk assessments should be written documents that:

• Identify the hazards.
• Determine who might be harmed and how.
• Evaluate the hazards and decide on precautions.
• Record the findings and implement controls.
• Are reviewed regularly and updated as necessary.

For more information, please visit Risk Assessment for Productions Safety Guideline for the Live Performance Industry in Ontario on the Ministry of Labour website.

** PYROTECHNICS

Any licensee who wants to use pyrotechnics special effects must obtain authorization from the Centre and a license from the Fire Chief of the City. Details on the type of effects, sequence of firing and a stage layout will be requested. Fees may apply. In addition, the operator will have to hold the proper level of certification from the Explosive Regulatory Division of Natural Resources Canada.

Flame effects are not defined as explosives under the Explosive Act. Flame effect devices will have to be approved for use by the Technical Director of the Centre. Detailed information on the device will be requested and on-site testing may be requested. Fees may apply.

Without valid license and certification, as well as the approval of Queen’s University Department of Environmental Health and Safety, the Centre will not authorize the use of any pyrotechnics or flame effects.

** FIREARMS

All firearms, including replica firearms used at the Centre must be handled in accordance with Federal legislation.

** SMOKING

No smoking anywhere in the facility.
SEATING:

Total: 567 (including 14 removable wheelchair access & 4 slide arm access)
Orchestra: 338 (including 10 removable wheel access locations and 4 slide arm access)
Balcony: 162 (including 4 wheelchairs)
Choral loft: 67 (intended primarily for performer use)

STAGE INFORMATION:

The Isabel stage is oak hard wood with sleeper construction of 38mm x 89mm with 19mm ISO-Cushion rubber pads. It is essential that the stage is well maintained, and that everything is done to avoid any permanent damage to the stage surface. Floor colour throughout is natural stained oak hardwood.

All visiting productions and artists must comply with the following:

- Orchestras must provide spike blocks for double basses, and cellos.
- No items can be fixed to the stage. This includes glue, nails and screws.
- No food or drink can be brought onto the stage. Water is permitted, provided the container has a lid.
- Good quality/low tack tape must be used on the stage floor. The Isabel has a small stock of black cloth gaff tape for taping down cables, and cloth spike tape for marking positions.
- All steel decks, risers, chairs and other staging/set pieces must have end caps.
- Absolutely no painting may be done anywhere in the Performance Hall or backstage, and the stage cannot be painted.
- Any damage caused to the stage must be repaired immediately post event. Any additional repair costs will be charged back to the user of the space.
**USEFUL MEASUREMENTS:**

**STAGE DIMENSIONS:**

![Figure 4 – Performance Hall Stage Dimensions (Kevin Tanner)](image)

- Downstage Edge to Balcony Over Hang: 30’-4”
- SR to SL Balcony Overhang (widest): 45’-1”
- SR to SL Balcony Overhang (narrowest): 31’-7”
- Stage Height (from orchestra floor): 3’-0”
- Stage Floor to Balcony Overhang (up and side stage edges): 8’-1”
- Stage Floor to Level Four Underside: 32’-1”

**TRIM HEIGHTS:**

**RIGGING:**
- Stage Floor to Ceiling (lowest point over stage): 39’-3”
- Rigging Beams to Stage Floor: 48’-6”

**LIGHTING:**
- Followspot Window to Stage Edge: ≈ 57’
- FOH Electric 2 to Stage Edge: ≈ 50’
- FOH Electric 1 to Stage Edge: ≈ 45’
- Electric 1 (downstage) to Stage Floor: 44’-3”
- Electric 2 (mid-stage) to Stage Floor: 44’-0”
- Electric 3 (upstage) to Stage Floor: 43’-3”
**AUDIO:**

- Stage Floor to Array (speaker grid) 23'-1'
- Stage Floor to Array (lowest point) 16'-9'
- Stage Floor to Centre Upstage Fill (lowest point) 29'-3'

**LOAD-IN MEASUREMENTS:**

- Loading Dock Height (no dock lift, only transport leveler) 3'-1'
- Loading Dock Width 13'-1''
- Loading Dock Grade ≈ 9°
- Loading Dock Exterior Door 7'-8"w x 9'-11"h
- Loading Dock Interior Door 7'-7"w x 7'-11"h
- Backstage Access Door 7'-10"w x 6'-10"h
- Stage Access Door (largest access point to stage) 6'-0"w x 6'-11"h

**STAGING EQUIPMENT:**

**ORCHESTRA RISER (STANDARD SETUP):**

Three row, two level orchestra riser unit made up of:

- 4'-0" wide x 6'-0" deep risers 4
- 3'-0" wide x 6'-0" deep risers 6
- 2'-8" wide x 6'-0" deep risers 2
  (taper to narrow width downstage)
- 10'-8" wide x 4'-0" deep risers 2
- 6'-0" wide x 4'-0" deep risers 4
- 3'-0" wide x 4'-0" deep risers 4

Upstage row height: 16"
Midstage row height: 8"
Downstage row height: 8"

Riser surface is natural stained oak hard wood with sleeper construction of 38mm x 89mm with 19mm ISO-Cushion rubber pads.

Black safety rail is used on the upstage edge of the orchestra riser:

- 30” Chair Stop 6
- 71” Chair Stop 3
- 95” Chair Stop 2

**CHORAL RISER:**

Wenger Signature Choral Riser – 4 Step Riser 7
(complete with back & side rails)

- Dimensions: 6'-6" wide x 6'-0" deep x 2'-6" high (0'-8” step)
- Capacity: 153-207
- Performance area required: 51'-1" wide x 10'-7” deep

**DANCE FLOOR:**

Rosco Vinyl Dance Floor

- Colour: Black
- Requires 3 rolls of black cloth gaff tape.
- Cut to shape of Concert Hall Stage
- Approximate time to install: 2 hours

**PIPE AND DRAPE:**

- 17' tall x 13' wide Black Velour Drape, IFR 3
- 6' to 10' Adjustable Horizontal Top Bars 3
- 7' to 17' Adjustable Vertical Poles 6
- Black Floor Bases (with 6” Spigot Pin) 6
ACOUSTIC DRAPES:
Manually deployed acoustic drapes are located on level 1, level 2, level 3, and level 4. Each drape can be operated individually or simultaneously. The use of these drapes is recommended for all amplified programming.
- Material: 26 oz. IFR polyester velour
- Colour: grey

ACOUSTIC SHIELDS:
For the best quality of sound, it is strongly recommended that drum kits use an acoustic shield in our hall.
- Clearsonic A5-5 Drum Shield 1
- Manhasset Symphony Acoustic Shields 10

ORCHESTRAL EQUIPMENT:

PIANOS:
- Steinway & Sons Model D Concert Grand (2007) 1
- Steinway & Sons Model D Concert Grand (1940) 1

MUSIC STANDS:
- Manhasset Symphony Music Stands 10
- Wenger RoughNeck Music Stands 70
- Wenger Flex Conductors Stand 1
- Wenger Double Conductors Podium with rail 1

MUSICIANS CHAIRS:
- Wenger Musicians Chairs 70
- Wenger Cello Chairs 8
- Wenger Ensemble Stools 8

MUSIC STAND LIGHTS:
- Aria Diva LED Music Stand Lights (plug-in) 3
- Wenger Orchestra LED Music Stand Lights (battery or plug-in) 70
RIGGING:

All rigging at The Isabel Bader Centre for the Performing Arts must be coordinated in advance with the Technical Director (TD), who will have final authority on the execution of rigging operations. All rigging must be carried out in accordance with The Isabel’s Standard Operating Procedure for Rigging.

The TD requires plans of proposed rigs at least 28 days before an event. These plans should show the maximum estimated or actual loads likely to be imposed on any suspension point and will need to be formally approved and signed off before work can commence on site. Submitted weight loadings are not to be exceeded without permission from the TD.

The Performance Hall is equipped with twelve (12) chain hoists in permanent installation. Four (4) of those hoists are on beam trolleys, and can be easily moved in an upstage/downstage orientation. The remainders are in fixed positions over the stage, attached to beam clamps. Two (2) of the remaining hoists are also in permanent use by the choir fill speakers. Additional costs may be incurred to move fixed position hoists.

The Performance Hall hoists are controlled by a touchscreen system from the stage, which is operated by Isabel Production Staff.

RIGGING POSITIONS/RIGGING PLOT:

The rigging plot is available as a PDF or in a variety of CAD formats including: VWX, DWG and DXF. These files are available to download at theisabel.ca under Facility Rentals, or by emailing the Technical Director. If the positions of house chain hoists are altered, the cost to restore at the end of the rental term will be applied to the licensee.

CEILING RIGGING HOLES:

The Performance Hall is fitted with a series of 35 rigging holes distributed across the ceiling of the hall. An example of the topside of one of these holes can be seen in figure 6. The location of these rigging holes is indicated on the rigging plot described above.

HOUSE RIGGING EQUIPMENT:

Fixed Clamp Mounted Electric Chain Hoists
1/2 Ton 6

Trolley Mounted Electric Chain Hoists
1/2 Ton 4

Choir-Fill Electric Chain Hoists (Trolley)
1/2 Ton 2

16x16 Aluminum Box Truss, Black - 10’ 2
16x16 Aluminum Box Truss, Black - 4’ 2
GacFlex Spanset – 6’ 8
GacFlex Spanset – 4’ 4

Figure 6 – Performance Hall Ceiling Rigging Hole (Kevin Tanner)
LIGHTING:

HOUSE LIGHTING PLOT:
The house lighting plot is available as a PDF or in a variety of CAD formats including: VWX, DWG and DXF. These files are available to download at theisabel.ca under Facility Rentals, or by emailing the Technical Director. If the house hang or focus is altered, the cost to restore at the end of the rental term will be applied to the licensee.

CONTROL:
The Performance Hall is equipped with an ETC Net3 lighting network. The Hall has two consoles:
ETC Eos Lighting Console as Master
ETC Ion Lighting Console as Backup
ETC Net3 DMX/RDM Two-Port Gateway 6

Note: One (1) gateway is designated for ETC Lustr2 LED control.

DIMMERS:

170 Total - ETC Paradigm – 2.4kW

<table>
<thead>
<tr>
<th>DIMMER (HOUSE R-L)</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>FOH 2</td>
<td>26</td>
</tr>
<tr>
<td>FOH 1</td>
<td>26</td>
</tr>
<tr>
<td>SOCAPEX (4 LINES)</td>
<td>24</td>
</tr>
<tr>
<td>LX 1</td>
<td>28</td>
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<tr>
<td>LX 2</td>
<td>28</td>
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<tr>
<td>LX 3</td>
<td>24</td>
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<tr>
<td>DECK</td>
<td>14</td>
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LAMPS:

ETC Source Four 15°-30° Zoom (750w) 34
ETC Source Four Ellipsoidal (750w) 46
ETC Source Four LED Series 2 Lustr 4

10° Source Four Lens 6
19° Source Four Lens (Blue) 12
26° Source Four Lens (Red) 12
36° Source Four Lens (Yellow) 22
50° Source Four Lens (Green) 2

ETC Source Four Par (750w) 80
Strong Super Troup II Follow Spot 2
Work Lights: ETC Source Four Par 70W HID 20

Note: Source Four LEDs require lens tubes from conventional fixture inventory. House standard is 3x26°, 1x36°.

ACCESSORIES:

City Theatrical Source Four Half Top Hat 60
City Theatrical Source Four Top Hat 20
City Theatrical 6.5" Stackable Half Top Hat 30
City Theatrical 6.5" Stackable Top Hat 30
City Theatrical 7.5" Half Top Hat 54
City Theatrical 7.5" Top Hat 34
City Theatrical 12" Half Top Hat 6
City Theatrical 12" Top Hat 6
City Theatrical Source Four Barn Door 10
City Theatrical Source Four 6.25" Donut 10
City Theatrical Source Four 12" Donut 4
City Theatrical Gobo Holder Size B 34
City Theatrical Source Four Iris 6
City Theatrical 6.25" Gel Frame 40
ETC 7.5" Gel Frame 100
HOUSE FOCUS:
Note: If the House Focus is altered it must be restored at the expense of the licensee.

#3 OS
9 - ETC Source Four Par 750w MFL
4 - ETC Source Four Par 70W HID (work light)
4 - ETC Source Four 36° Ellipsoidal 750w
4 - ETC Source Four 26° Ellipsoidal 750w
1 - ETC Source Four 10° Ellipsoidal 750w

#2 OS
12 - ETC Source Four Par 750w MFL
4 - ETC Source Four Par 70W HID (work light)
4 - ETC Source Four 26° Ellipsoidal 750w
4 - ETC Source Four 10° Ellipsoidal 750w
1 - ETC Source Four LED Series 2 Lustr 36° Ellipsoidal

#1 OS
14 - ETC Source Four Par 750w MFL
4 - ETC Source Four Par 70W HID (work light)
4 - ETC Source Four 26° Ellipsoidal 750w
3 - ETC Source Four LED Series 2 Lustr 26° Ellipsoidal

#1 FOH
12 - ETC Source Four 15°–30° Zoom 750w
2 - ETC Source Four 19° Ellipsoidal 750w

#2 FOH
22 - ETC Source Four 15°–30° Zoom 750w
4 - ETC Source Four 19° Ellipsoidal 750w

LIGHTING PLOT PDF & CAD AVAILABLE UNDER FACILITY RENTAL AT THEISABEL.CA
**Figure 7: Performance Hall Ceiling**

**Upstage Wall**

- Electric 3
- Electric 2
- Electric 1
- Speaker Hanging Points

**Downstage Edge**

- FOH 1
- FOH 2
- Followspot Booth
- Projection Window
**Audio:**

**FOH Mix Position:**
House Audio Booth located at the rear of main floor, centre with sliding glass windows.
In-house mix positions are also available, but must be advanced and confirmed prior to tickets being sold.

**Playback and Control:**
- **DiGiCo SD9 Live Digital Console with Stealth Digital Processing**
  - 64 DigiRack Input Channels, 8 XLR Analogue Console Input Channels
  - 24 DigiRack Output Channels, 8 XLR Analogue Console Output Channels
  - 2 Stereo Channels of AES Digital I/O
  - 56 Channels of Madi I/O
- Tascam Single CD Player with Bluetooth
- Rapco LTI-100 Stereo 1/8” Laptop Interface

**Accessibility:**
The Isabel is equipped with a Gentner RF Assistive Listening System.
- Gentner Digital 6+ Receivers with Single Earbud 10
- Gentner Telecoil Neck Loop 6
One auxiliary send of the DiGiCo SD9 console is dedicated to this purpose at all times.

**Speaker System:**
- Left & Right Array (flown):
  - Meyer M1D UltraCompact Curvilinear Array Loudspeaker 14
  - Meyer M1D UltraCompact Subwoofer 4
- Upstage Seating Fill (flown)
  - Meyer UPA-1P Compact Wide Coverage Loudspeaker 2
- Front Fill
  - Meyer UP-4XP UltraCompact Loudspeaker 4
- Surround Sound
  - Meyer UP-4XP UltraCompact Loudspeaker 12

**Monitor Speakers:**
- Electro-Voice ELX 115P Powered 15-inch two-way speakers 6

**Microphones:**
- AKG C414 XLS 2
- Countryman Isomex 4RF Podium Microphone 2
- Crown PZM-30D 4
- DPA Instrument Microphone Kit 4061 4
- Neumann KM184 2
- Shure Beta 58A Vocal Microphone 8
- Shure SM58 Vocal Microphone 2
- Shure SM57 Instrument Microphone 8
- Sennheiser E602II Bass/Kick Drum Microphone 3
- Sennheiser E835 Vocal Microphone 2

**Audix DP7 Drum Microphone Package**
(includes: D6 – kick drum, i5 – snare, D2 (2) – rack toms, D4 – floor toms, ADX51 (2) - overheads)
DPA 4099 Touring Kit
DPA 4099 Instrument Microphone (includes MicroDot to XLR adapter) 10
Clip for Violin/Mandolin 9
Clip for Cello 3
Clip for Bass 2
Clip for Piano (recommended 2 mics for piano) 6
Clip for Guitar 4
Clip for Saxophone and Trumpet 2
Clip for Drum 2
Universal Instrument Clip 2

PROGRAM SOUND MICROPHONES:
Neumann KM184 (permanent position, can be used for stereo room recording) 2

WIRELESS:
Sennheiser EW 500 G3 Wireless Receiver 8
Sennheiser EW 500-945 G3 Hand Held Wireless 4
Sennheiser SK 500 G3 Body Pack Transmitter 4
EW 512 G3 Clip-on Condenser Microphone 4
HS2 Omni Head-Worn Microphone (Black) 4
Sennheiser SKP 100 G3 Plug-on Transmitter 4

D.I.’S:
Radial PRO-D1 Passive direct box 6
Radial PRO-D2 Passive Stereo direct box 2

STANDS & CABLES:
K&M Boom microphone stand 16
K&M Extra Low Boom microphone stand 12
K&M Round Bottom microphone stand 2
Stage Snake 50’ – 16 Input, 4 Output 3
Miscellaneous XLR, patch, power cables available upon request

OTHER LOCATIONS IN THE ISABEL:
For programming in the Lobby, Art and Media Lab, Rehearsal Hall or other location in The Isabel, a QSC Touchmix-16 Digital Console (1) is available for use with an Isabel Stage Technician.

COMPANY SWITCHES AND POWER:
All temporary power connections at The Isabel must be performed by an Electrician from Queen’s University Physical Plant Services. Additional costs will be incurred for this service.

COMPANY SWITCHES:
All Company Switches are LEX PowerGATE Type 1, and output through six (6) 16 Series Cam-type devices:
Black – Phase; Blue – Phase; Red – Phase; White (2) – Neutral; Green – Ground
Concert Hall Backstage Right 400A, 3 Phase, 120/208 VAC
Concert Hall Backstage Left 200A, 3 Phase, 120/208 VAC
Concert Hall Grid Area 200A, 3 Phase, 120/208 VAC
Loading Dock (Broadcast Power) 200A, 3 Phase, 120/208 VAC
Lobby/Patio Area 200A, 3 Phase, 120/208 VAC
PIN AND SLEEVE SWITCHES:
All Pin and Sleeve Switches are Leviton PowerSwitch 5100MI9W Mechanical Interlocks, and output through IEC 60309 Standard 5 Pin (Blue Housing) connectors.

- Concert Hall Grid Area (upstage L) 100A, 3 Phase, 120/208 VAC
- Concert Hall Grid Area (upstage R) 100A, 3 Phase, 120/208 VAC
- Rehearsal Hall Storage Area 100A, 3 Phase, 120/208 VAC

PROJECTION BOOTH (DOES NOT REQUIRE PPS ELECTRICIAN):
- Under Projection Window 3x NEMA 6-30 Receptacle, 30A, 240V

VIDEO PROJECTION:
Figure 9 - Dr. Craig Walker and Aubrey Dan, Dan School Launch Event, May 2016 (Bernard Clark)

Figure 10 - Tafelmusik Baroque Orchestra, A Tale of Two Cities, May 2016 (Bruce Zinger)
SCREEN:
AV Stumpfl Monoblox Portable Projection Screen
- *Dimensions: 20'-0" wide x 11'-4" high*
- Front projection
- Includes eye ringlets for flying, which is recommended in our hall
- 21 oz. velour drapery kit

PROJECTOR:
Christie HD14K-M 1080 HD DLP Projector
- *Location: projection booth at rear of the house – 3rd level*
- *Lens: ILS 4.5-7.3 SX Plus*

VIDEO PLAYBACK INFO:
- Apple MacBook Pro with HDMI Output
  - Qlab Version 3
  - Microsoft PowerPoint & Apple Keynote
- Roland V1HD Video Mixer (4 HDMI Inputs)
- HDMI over HDSDI available throughout the Performance Hall
  - Theatrixx Technologies xVision HDSDI to HDMI Converter 1
  - Theatrixx Technologies xVision HDMI to HDSDI Converter 1
  - AVUE HDSDI to HDMI Converter 1
    - (Not recommended for long cable runs)
  - AVUE HDMI to HDSDI Converter 1
    - (Not recommended for long cable runs)
- HDMI Cable
  - 3 Ft 2
  - 6 Ft 5
  - 25 Ft 3
- VGA direct to projector from the Projection Booth on level 3
- DSan PerfectCue Presenter Remote and Cue Light System
- SMK-Link VP4910 Presenter Remote (HDMI output only)
- Denon Blu-Ray Player
- TV One C2-2375A Video Scaler
- Panasonic AW-HE120 HD Multi-Purpose Camera (*hard installed, program feed*)
COMMUNICATIONS:

There is no cellular reception in the Performance Hall. Wi-Fi is available in all areas, and a guest password will be provided by request upon arrival.

CLEAR-COM SYSTEM:
The Performance Hall is equipped with a 2-channel Clear-Com Encore Partyline system with outlets at appropriate positions throughout the hall. The default positions are: backstage right (stage management), backstage left, lighting console (control booth), sound console (control booth), and video position (control booth). Additional beltpacks may be requested to a maximum of 12.

DRESSING ROOM PAGING:
The dressing room area, greenroom, and choral dressing rooms (level 2) are fitted with wall-panel speakers, that allow for paging announcements to be made from channel B on the stage management console (backstage right). Artists/show personnel can also talk into these panels, and communicate with the Stage Manager from these areas.

VENUE RADIOS:
Front of House and Production staff communicate using Motorola DTR650 radios. These devices are digital, and accordingly have a slight delay. These radios are also used in instances when performers are cued to enter from the house, however the digital delay must be accounted for when the GO is given.

PUBLIC ADDRESS PAGING SYSTEM:
The Isabel is equipped with a Biamp Vocia paging system, which can page to isolated areas including: the dressing room areas, lobby, and performance spaces. EWS-10 wall-mounted stations are located backstage, in the control booth, lobby and in the main office.

DRESSING ROOMS & BACKSTAGE FACILITIES:
The main dressing rooms, greenroom and wardrobe areas are all on the same level as the stage. The two larger choral dressing rooms are on the same level as the choir loft (level 2).

DRESSING ROOMS A-D:
Four rooms comprising of a dressing table with mirrors, drawers, lockers, chairs, separate bathroom, shower. (Fully accessible. Each room can comfortably hold four (4) people.)

CHORAL DRESSING ROOMS A & B:
Four rooms comprising of dressing tables with mirrors, drawers, lockers, chairs, separate bathroom, shower. (Fully accessible. Each room can comfortably hold twenty-five (25) people.)

GREENROOM:
Complete with fridge, microwave, Keurig coffee machine, and kettle. This room can also double as a meeting room or touring production offices.

WARDROBE ROOM & LAUNDRY:
Large wardrobe room with hanging racks, ironing boards, irons, and steamers. Laundry room with energy saving washer and dryer.

MISCELLANEOUS INFORMATION:
Shelves are located backstage for the storage of instrument cases.
Dead case storage is located on the loading dock.
**Loading Dock and Production Tour Bus Parking:**

Loading dock is located on the west side of the building next to the Stage Door.

Loading dock slopes to accommodate commercial transport trucks.

Large Production Vehicles parking (buses, trucks, etc.) must be arranged in advance with the Technical Director.

No trucks can be left in the dock after being emptied.
**PASSENGER VEHICLE PARKING:**

The Isabel holds two reserved spaces for the use of visiting artists, touring companies, and rental clients. The use of these spaces must be arranged in advance, and is subject to additional costs. Visitors may also choose to use the pay-and-display option, subject to availability and Queen’s University Parking Services pricing.

**GETTING TO THE ISABEL:**

![Map to The Isabel](image)

Figure 14 – Map to The Isabel

**FOR ANY QUESTIONS, FURTHER INFORMATION OR TO BEGIN YOUR PRODUCTION’S ADVANCE:**

Kevin Tanner, Technical Director
kevin.tanner@queensu.ca
Office: 613-533-6000 x 77143
Cell: 613-888-1757

**BOX OFFICE:**
613-533-2424  
boxoffice@theisabel.ca  
www.theisabel.ca
APPENDIX 1 – ACCESSIBILITY SUMMARY FOR VISITING COMPANIES:

The Isabel Bader Centre for the Performing Arts is committed to providing all of our users with a venue that is accessible. Our staff members are trained to provide accessible customer service, and to remove barriers to participation wherever possible.

When possible, please advise the Technical Director of any accessibility requirements in advance to allow us to serve you better.

ARRIVING AT THE ISABEL:
Two large accessible parking spaces are located immediately beside the Stage Door, which can be accessed by three steps or a ramp. Owing to the prevailing winds from Lake Ontario, the automated door opens towards the ramp. Persons requiring the use of the ramp must travel slightly past the door before activating the automated opener.

SAME LEVEL SURFACES:
The dressing rooms, greenroom, stage surface, rehearsal hall, and lobby are all on the same level surface as the Stage Door (level 1). There are no stairs between our backstage areas and the stage itself.

CHOIR LOFT AND CHORAL DRESSING ROOMS:
The choir loft, and choral dressing rooms are both located on level 2. This area can be accessed by a lift located near the Stage Door.

DRESSING ROOM FACILITIES:
All dressing rooms and choral dressing rooms have accessible washroom facilities, including shower stalls designed to accommodate a person using a wheelchair.

PERFORMANCE HALL CONTROL BOOTH:
The control booth is equipped with a lift to provide access to the lighting, sound, and video console areas, located at the top of 4 steps. The booth has been designed to allow for the turning radius of various mobility devices.

PERFORMANCE HALL SEATING:
The back row of the orchestra seating section, as well as other various seats throughout the hall can be removed to accommodate mobility devices.

AMERICAN SIGN LANGUAGE INTERPRETER:
As required, The Isabel will focus one stage lamp to illuminate an American Sign Language Interpreter on or to the side of the stage.

ASSISTED LISTENING SYSTEM:
One auxiliary channel of the sound console is required to send a program feed mix to the Gentner Assistive Listening System. This mix will be broadcast over an FM frequency to the assistive listening devices that may be signed out from the Box Office.

For more information, please visit: www.theisabel.ca/planyourtrip/accessibility