



## 2022 Director's Handbook

Revised 2.17.2022



# Director's Handbook

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# Key contacts

## 2022 Board

**Erik Davis – President**

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Healthcare Consultant & Risk Manager

**Emma Thurston – Vice President**

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Aldrich Benefits

**Holly Giesbrecht – Secretary**

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HR Analyst, Oregon Public Utilities  
Commission

**Bruce Thompson – Treasurer**

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Retired – US Army Officer (LTC)

**Clyde Berry**

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**Patrick Moser**

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Oregon State University

**Debbie Neel**

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retired educator

**Lizabeth Rogers**

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Documentary filmmaker

**Liz Santillan**

[lizsantillan@pentacletheatre.org](mailto:lizsantillan@pentacletheatre.org)

## Staff

**Lisa Joyce – Executive Director**

Cell: (971) 718-6758

Office: (503) 485-4300 ext. 108

[lisa@pentacletheatre.org](mailto:lisa@pentacletheatre.org)

**Chris Benham – Technical Director**

Cell: (971) 370-0144

Theater: (503) 364-7200

[chris@pentacletheatre.org](mailto:chris@pentacletheatre.org)

**Sean Needles – Box Office Manager**

Cell: (971) 718-6759

Office: (503) 485-4300

[sean@pentacletheatre.org](mailto:sean@pentacletheatre.org)

**Quinn Connolly – Facilities Maintenance  
Coordinator**

Cell: (971) 718-1766

Theater: (503) 364-7200

[quinn@pentacletheatre.org](mailto:quinn@pentacletheatre.org)

**Christie Smith – Bookkeeper**

Office: (503) 485-4300

[christie@pentacletheatre.org](mailto:christie@pentacletheatre.org)

## Committee chairs

### Costumes

**Susan Schoaps**

[sschoaps@gmail.com](mailto:sschoaps@gmail.com)

503-581-3544

Cell: 503-580-4587

### Facilities

**Tony Zandol**

Home: (503) 371-8280

Cell: (503) 409-3041

[tzpentch@comcast.net](mailto:tzpentch@comcast.net)

### Hospitality

**Sean Needles**

Cell: (971) 718-6759

Office: (503) 485-4300

[sean@pentacletheatre.org](mailto:sean@pentacletheatre.org)

### Marketing

defunct

### Props

**Chris Benham – Technical Director**

(971) 370-0144

Theater: (503) 364-7200

[chris@pentacletheatre.org](mailto:chris@pentacletheatre.org)

### Student and Community Night

vacant

### Sound/Audio Chair

Michael McIntosh

Home: 503-370-8913

Cell: 503-931-7577

[Mcintosh.audio@icloud.com](mailto:Mcintosh.audio@icloud.com)

[sound@pentacletheatre.org](mailto:sound@pentacletheatre.org)

### Wigs & Hair

**Susan Schoaps**

[sschoaps@gmail.com](mailto:sschoaps@gmail.com)

503-581-3544

Cell: 503-580-4587

### Makeup contact

**Isaac Joyce-Shaw**

[isaacjoyceshaw@gmail.com](mailto:isaacjoyceshaw@gmail.com)

971-304-8862

## Facilities

### Rehearsal Facility

197 Liberty St SE  
Salem, OR 97301  
(503) 485-4300

### Theater location

324 52<sup>nd</sup> Ave NW  
Salem OR 97304  
(503) 364-7200

### Electrical, lighting, plumbing or heating issues

Quinn Connolly  
[quinn@pentacletheatre.org](mailto:quinn@pentacletheatre.org)  
(971) 716-5079

### Mailing Address

PO Box 8271  
Salem OR 97303

## Other contacts

### Alarm & Security

Greg Blankenship  
Alarm NW Tech  
Cell: (503) 871-0830  
Land: (503) 361-0830  
[Antwest2@gmail.com](mailto:Antwest2@gmail.com)

### Photographer

Vicki Woods  
(714) 402-4569  
[zombies.vicki@aol.com](mailto:zombies.vicki@aol.com)

### Piano Tuner

Matt or Chris  
Northwest Piano Service  
(503) 371-8863

### Program Designer/Editor

Carlee Wright  
[carleewright@gmail.com](mailto:carleewright@gmail.com)

### Web Master

Lisa Joyce, Executive Director  
(503) 485-4300 ext. 108  
(971) 718-6758  
[lisa@pentacletheatre.org](mailto:lisa@pentacletheatre.org)



# Administration

## Office support

The business office supports directors' administrative work (i.e., eNews, copying resources, script ordering, budget information, keys, marketing, web posting, poster and program printing).

The business office ensures compliance with copyright law, and maintains a complex database of patron records, donors and volunteers.

Photocopying is governed by copyright and licensing restrictions. No illegal photocopying is permitted at the Pentacle Theatre ticket office.

## Board expectations for Executive Director accessibility, etc.

**Hours of availability:** In recognition of the fact that Pentacle Theatre relies heavily on volunteers to conduct business, the Executive Director's schedule flexes from day-to-day to accommodate work in the evenings. Hours of availability by phone or email are between 9 a.m. to 9 p.m. Monday through Friday to conduct business. When possible, schedule a meeting or phone call.

**Weekends:** The theater operates during weekends and often meetings happen during the weekends, too. The Executive Director is available during the weekends to respond to emergencies – and should be informed about things that will negatively affect patron experience (the smell during *Yellow* was a good example), accidents or injuries to volunteers or patrons and true emergencies (fire, sewer system issues, damage to the facility that will affect operations). If you need to tell the Executive Director something that doesn't fall in those categories, send an email. You can expect a response during the next business day.

**Emails:** Please allow one **business** day to reply. If you don't get a response to an email, please feel free to nudge the ED via text.

**Attendance at rehearsals:** Attending rehearsals helps the Executive Director better represent your show in Pentacle's marketing. It enables the Executive Director and office team to answer patron questions about the production more effectively. It also connects the office team to the creative volunteers.

Depending on availability, there are a few key rehearsals the Executive Director will make a priority to attend (the ED may attend others or just pop in periodically to see how things are going):

- first read-through
- last full run-through before the show moves to the theater
- safety walkthrough
- Sunday dress rehearsal the week before opening

## Membership requirement

A person must be a member in good standing of the theater to direct. The office will deduct the membership fee from the director's stipend if necessary.

## Keys

*The week before auditions*, the executive director will provide the director with two sets of keys and the security code for rehearsal space. Each key will open the rehearsal space and the office. **(Be sure to assign one of your key sets to your earliest arriving crewmember to let others in). One week before the show moves into the theater, the executive director will issue (a) master key(s) to the theater. To receive a stipend, the director must return all keys to the executive director within one week of the show closing.**  
(See Theatre Key Policy.)

## Royalties/scripts/scores

The business office is responsible for making all arrangements for ordering scripts, scores, etc. Scripts for non-musical shows become property of cast and crew. *For musical productions*, **directors** are responsible for returning rented or borrowed scripts and orchestrations to the business office within three days of closing. **The cast is responsible for removing all pencil marks from rental scripts before returning.** Pentacle will collect a deposit for each libretto to ensure librettos are returned in good condition. The business office may deduct penalties for late returns and missing librettos from the director's stipend.

## Copyright and performance rights

Review the language in the licensing agreement for your play or musical. Failure to abide by the terms of the agreement may result in increased fees and the licensing agency may not allow the theater to produce their plays in the future. Terms typically address gender of performers, alterations to the time, locales or setting of the plays. Most contracts prohibit videotaping the performance without written permission.

Contact the executive director if you want to seek permission to record the production or request a change to the script, casting, time, locale or setting of the play.

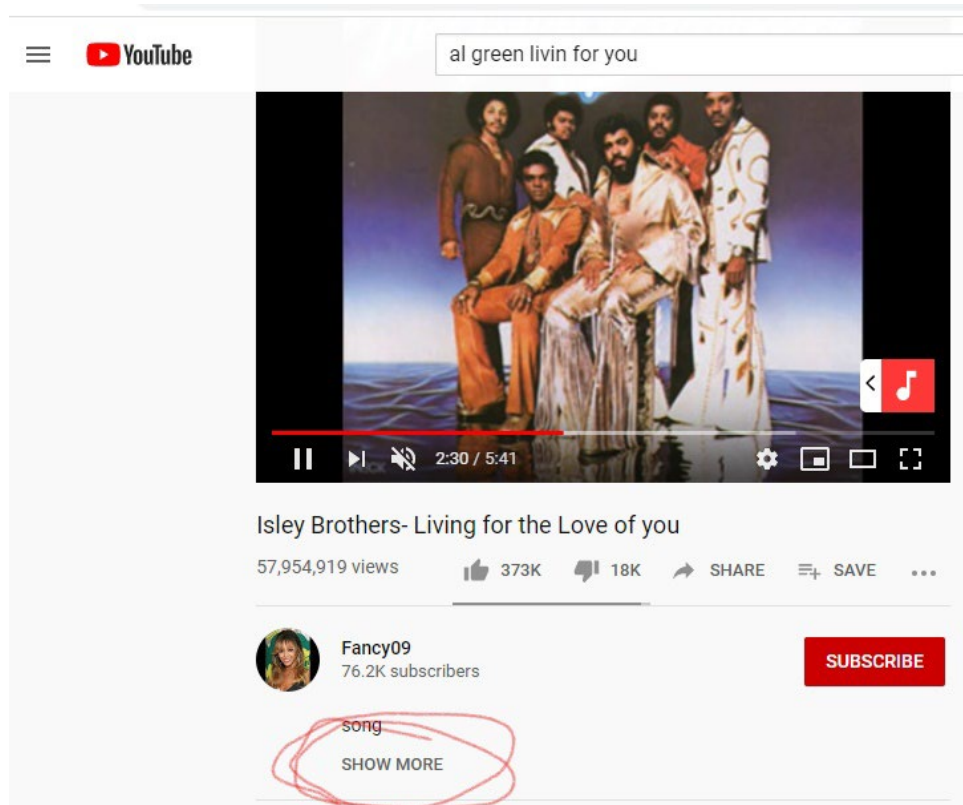
## Music rights

If the music is an integral part of your production—characters mention the title, dance to a portion of it or music is underscoring your production—you must have grand rights for the music. This is a **time-consuming process and affects the budget** of your production (requiring board approval). Initiate this work as soon as you can. The executive director can assist. See “Using Recorded Music—Legally.”

We use a licensing agency to acquire rights. Budget at least \$70 per song per performance plus the \$179 licensing application. Please provide the following information about each song you would like to use:

- Title
- Artist
- Publisher
- Record label
- Website where you found the music
- Length of track
- Detail of what will be happening while the music plays

An easy way to find much of this information is via YouTube. Click on the show more



For correctly licensed YouTube posts, you will see this:

Music in this video

Learn more

Listen ad-free with YouTube Premium

Song	<a href="#">For the Love of You (Pt. 1 &amp; Pt. 2)</a>
Artist	<a href="#">The Isley Brothers</a>
Licensed to	SME (on behalf of Sony Music Entertainment);
YouTube by	LatinAutor - SonyATV, BMG Rights Management, SOLAR Music Rights Management, LatinAutor - UMPG, UNIAO BRASILEIRA DE EDITORAS DE MUSICA - UBEM, EMI Music Publishing, LatinAutor, and 12 Music Rights Societies

SHOW LESS

For pre-show or intermission music, you or your sound designer must confirm that they are covered by our ASCAP (<https://www.ascap.com/repertory>) or BMI (<http://repertoire.bmi.com/>) “jukebox” licenses.

## Production dates

The governing board sets the production dates of all plays. Only the board can add performances within the scheduled run dates or change production dates. If a show is selling out, the board may ask the director and cast to add a performance. The cast must consent to added performances; if they are unwilling or unable to add a performance to their personal schedules, the board will not add a performance. **For 2020, each musical will have an added matinee.**

**Directors must inform the office if the play is unique such as not having an intermission as soon as they have made that determination.**

## Benefit Performances

The executive director will inform directors of benefit performances. Information will include any requirements or request the benefit sponsor may have (i.e., speech prior to performance etc.)

## Budget

- The director is responsible for preparing the show's budget when proposing the show.
- **Within two weeks of the board's selection of the season, the show director, the executive director and technical director will review and firm up the show budget. A second review will happen prior to auditions. If a director of a musical needs librettos earlier than the usual two months prior to opening, or requires more librettos than in the standard package, the director of the musical must inform the executive director as early as possible. This will allow time for the board to approve the budget and for the theater to avoid rush shipping costs.**
- The board must approve any changes to the budget. The director (not the liaison or other production team member) will present requested increases before the board.
- Print the name **of the production**, the **purchaser's name** and the **intended use of the materials** (props, costumes, etc.) on all receipts. These receipts are your proof of purchase. The office will not reimburse expenses without these receipts. Use the reimbursement request form to list
- The director must contact the business office for any cash advances. The business office will only issue advance payments to the director. The director may authorize certain members of the cast and crew to purchase necessary materials but must take final responsibility for payment. Use the [reimbursement request form](#) to submit all expenses to the office, even when an advance has been issued.
- **Only the executive and technical directors may charge purchases in the name of Pentacle Theatre.**
- The director must provide all receipts with documentation to the business office for timely reimbursement. The business office will prepare and reconcile the final show budget to actuals and provide that recap and provide the director with a breakdown of all costs against budget.

The director is responsible for gathering all receipts and [reimbursement request forms](#) for presentation to the business office **within 30 days of the show closing.**

- Failure to submit the [reimbursement request form](#) and receipts within the timeline will result in forfeiture of the director's stipend.

- All theater-owned costumes and rentals must be returned prior to payment of the director's stipend.

### **ASL Interpreters**

Please work with the executive director and the technical director if you desire to have a rehearsal or performance interpreted. It is important that we plan appropriately for budget, set and lighting to best meet the needs of Deaf patrons.

## Stipends – 2020 policy revised

No maximum for individuals filling multiple roles.

Director of a musical.....	\$450
Non-musical director .....	\$405
Music director/conductor/contractor.....	\$450
Vocal director.....	\$135 to \$315
Choreographer (depending on complexity) .....	\$135 to \$315
Rehearsal pianist (up to) .....	\$135 to \$315
Electronic pit editor and operator .....	\$450
Each musician – <b>Maximum of 10</b> .....	\$450

The director will consult the music director on all aspects of the production, including the configuration of the pit. The music director will participate in presentation of musical proposals to the board.

Adopted January 28, 2019, by the Pentacle Theatre board.

Revised Nov. 25, 2019

**To receive a stipend, an individual must file a W-9 with the business office before opening night.** See the following agreement.

The office will not pay a stipend without a completed W-9 and a document showing the amount agreed to by the director and staffer / musician. **Both parties must sign and date BOTH documents provided below.**

# Stipend agreement

I \_\_\_\_\_ understand that I am to receive a stipend of \$ \_\_\_\_\_  
 for my full participation as \_\_\_\_\_ in Pentacle Theatre's production and  
 performance of \_\_\_\_\_ during the \_\_\_\_\_ Season.

Signed this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

Staff / Musician \_\_\_\_\_ (date) \_\_\_\_\_

Director \_\_\_\_\_ (date) \_\_\_\_\_

Form <b>W-9</b> (Rev. October 2007) Department of the Treasury Internal Revenue Service	<b>Request for Taxpayer                  Identification Number and Certification</b>	Give form to the requester. Do not send to the IRS.
Print or type See Specific instructions on page 2.	Name (as shown on your income tax return)	
	Business name, if different from above	
	Check appropriate box: <input type="checkbox"/> Individual/Sole proprietor <input type="checkbox"/> Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Limited liability company. Enter the tax classification (D=disregarded entity, C=corporation, P=partnership) ▶ ..... <input type="checkbox"/> Exempt payee <input type="checkbox"/> Other (see instructions) ▶	
	Address (number, street, and apt. or suite no.)	Requester's name and address (optional)
	City, state, and ZIP code	
List account number(s) here (optional)		
<b>Part I Taxpayer Identification Number (TIN)</b>		
Enter your TIN in the appropriate box. The TIN provided must match the name given on Line 1 to avoid backup withholding. For individuals, this is your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see <i>How to get a TIN</i> on page 3.		Social security number : : : OR Employer identification number : : :
<b>Part II Certification</b>		
Under penalties of perjury, I certify that:		
1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and 2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and 3. I am a U.S. citizen or other U.S. person (defined below).		
<b>Certification instructions.</b> You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the Certification, but you must provide your correct TIN. See the instructions on page 4.		
<b>Sign Here</b>	Signature of U.S. person ▶	Date ▶
<b>General Instructions</b> Section references are to the Internal Revenue Code unless otherwise noted.		<b>Definition of a U.S. person.</b> For federal tax purposes, you are considered a U.S. person if you are: • An individual who is a U.S. citizen or U.S. resident alien, • A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States, • An estate (other than a foreign estate), or • A domestic trust (as defined in Regulations section 301.7701-7). <b>Special rules for partnerships.</b> Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax on any foreign partners' share of income from such business. Further, in certain cases where a Form W-9 has not been received, a partnership is required to presume that a partner is a foreign person, and pay the withholding tax. Therefore, if you are a U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid withholding on your share of partnership income. The person who gives Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States is in the following cases: • The U.S. owner of a disregarded entity and not the entity,
<b>Purpose of Form</b> A person who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) to report, for example, income paid to you, real estate transactions, mortgage interest you paid, acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA. Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN to the person requesting it (the requester) and, when applicable, to: 1. Certify that the TIN you are giving is correct (or you are waiting for a number to be issued), 2. Certify that you are not subject to backup withholding, or 3. Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income. <b>Note.</b> If a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.		
Cat. No. 10231X		Form <b>W-9</b> (Rev. 10-2007)

## Board liaison

The board will appoint one of its members to serve as liaison for each production. The executive director will inform directors of board liaison appointments. This person will be available to orient cast and crew to the workings and policies of the theater. See Board Liaison “[cheat sheet](#).”

## Graphic design

~~The executive director and marketing committee chair will work with the graphic designer and directors. The initial artwork must be ready for inclusion in the season ticket brochures—mailed in July—with the goal of having a consistent look and feel across the season. Directors will have an opportunity to express a vision and expectation after the board has selected the season and directors. Final approval of poster designs rests with the executive director and marketing committee chair.~~

## House manager

Pentacle Theatre’s Box Office Manager will have the duties formerly assigned to House Managers. Please work closely with him to ensure that the house is ready for the show to start. The House Manager is responsible for making that determination.

## Photographer

The director must work with the photographer to schedule headshots and rehearsal photos. The theater photographer takes pictures of cast/crew members for the program and of each production prior to opening night. *A new headshot is required for anyone who has not been involved in a show for that current season.*

The photographer will usually take dress rehearsal shots opening week. **The show should be photo-ready for this session: full and final costumes, hair, makeup, props, and photo-worthy set.** See [Draft Technical Directors timeline](#).

## Program designer/editor

The executive director works with the graphic designer to ensure that the program designer/editor has the artwork that they need. The deadlines for materials are set forth in Teamwork. The director will have an opportunity to review and make corrections to the program. **Send all edits to the program designer/editor and copy the executive director.** The executive director will review the final proof.



# Tickets and seating

## Regular performances

The theater uses a reserved seating system (except on student night, community night and benefit performances). There are spaces on house right for wheelchair seating. If there are no wheelchair patrons, the House Manager has the option of selling those seats. To ensure compliance with Fire Marshall Regulations, no seats may be added to the auditorium for performances.

## Seating guidelines (for tickets sold at theater's box office)

The box office opens 45 minutes before curtain. In the event of a sold-out show, patrons should line up at the box office to buy tickets or to get on the waiting list. Pentacle Theatre sells tickets on a first come, first served basis. The theater does not build a wait list over the phone. Directors may not hold seats (aside from the three in their control).

## Discounts

With proper identification, Pentacle members, seniors (**62 and older**), students and groups of eight or more may receive a \$1.50 discount per ticket for **any performance** (except benefits). Individuals who hold an Oregon Trail Card are eligible for half price tickets. A 50 percent discount applies to student rush tickets (sold 15 minutes or fewer before curtain). The patron must request the appropriate discount at the time of purchase. **There are no refunds.**

## Holding the show

In the event of a last-minute influx of late patrons, the director may decide to hold a show in consultation with the House Manager.

## No late seating

Once the show has started, **no one** may seat latecomers. Latecomers can watch the show in the lobby and take their seats at intermission.

## Dress rehearsal audiences

Our Student/Community Night Chair arranges audiences for final dress rehearsals. See the Pentacle Theatre website for community service and student night policies. Email questions to [freedressrehearsals@pentacletheatre.org](mailto:freedressrehearsals@pentacletheatre.org).

## Director's seats

**Regular Shows:** The director has two complimentary reserved seats. (Sec A Row 5 Seats 6/7). The director has *three seats to sell*. (**Sec A Row 5 Seats 3/4/5**). The director will let the house manager know the status of those seats and ensure the theater receives payment for those seats.

**Benefits and dress rehearsals:** The director has only two complimentary reserved seats (A, 5, 6 and 7) on benefit nights.

## Wait list

The wait list is first-come, first-served and only for patrons are at the theater. The office does not build the wait list over the phone. **No person (including the director) may place an absent person on the wait list.**

## **Wait list management**

When there is a wait list, shows will start late. Wait-list patrons cannot be seated until the House Manager determines which seats are empty as of the scheduled curtain time. **Only the House Manager can assign seats or move patrons to other seats.** Patrons may not move around the theater on their own or under the direction of anyone **without consulting with** the House Manager.

The House Manager will let the director know when all wait-list patrons have been seated so that the show can start.

## **Costumes**

The board appoints a costume chair to oversee the theater's costumes and use of the costume room. The theater has an extensive costume collection. Directors are encouraged to use existing costumes or make costumes rather than rent them. **The director or costumer must contact the chair regarding the use of theater costumes in their show and set up an appointment to see the costume room.** The costume chair will be familiar with theater policies regarding the use of costumes.

**Do not cut, paint or glue any costume in Pentacle Theatre's inventory without the express permission of the Costume Committee Chair.**

**As a rule, costumes will not be available for purchase by cast members although the costume chair will consider exceptions.**

## **Wigs**

Contact the wig chair to make an appointment to pull wigs for your show. Consult with wig chair prior to purchasing new wigs. On closing night, leave all wigs in the dressing room for the wig chair to collect. Ask the wig chair for guidance.

## **Makeup**

The theater has a small supply of make up for special designs. It's best to determine make up needs prior to moving the show into the theater, in the event special orders are necessary. Contact the Makeup contact if you want to use the theater's supplies. Ask for assistance with design questions, especially if prosthetics will be used.

**It's important to respect the time of these important volunteers. Make an appointment a few days ahead of time.**

# Director's timetable

Consult technical director for other key dates.

Note – for 2022, this timeline is only a suggestion since the auditorium is available for rehearsals.

1. Orientation:
  - a. Eight weeks prior to auditions. Review Teamwork.
2. Seven weeks prior to auditions:
  - a. Marketing Committee member works with director to prepare a draft news release for auditions to executive director.
3. Five or six weeks prior to auditions:
  - a. Executive director will send the final press release to media outlets, post it on the website, publish in eNews and create a Facebook event.
4. Three weeks prior to auditions:
  - a. Assemble production team: Director, Assistant Director, Stage Manager, Sound Designer, Costumer, Video Designer (if necessary), Hair and Makeup Designer (if necessary) Props Master/Mistress.
  - b. Contact board liaison.
  - c. If you need help in recruiting the Production Team, contact the executive director.
5. The week prior to auditions:
  - a. Finalize members of production team.
  - b. Pick up audition packet.
  - c. Sign out theater key for audition (to be returned immediately after auditions) if necessary.
  - d. Check out rehearsal space keys.
6. No later than two days after casting:
  - a. Electronically submit program information to the program designer/editor.
  - b. Electronically submit cast and crew list to executive director.
  - c. Return completed photo release agreements to the office.
  - d. Call photographer to schedule headshots of cast for the program.
  - e. Contact the costume chair.
  - f. Tape out set in rehearsal space. **Use gaffe tape only.**
7. First read through
  - a. Board Liaison and Executive Director greet cast and crew, review policies
  - b. Director circulates policy acknowledgment and cast bio google forms to cast and crew.
8. Four weeks prior to moving to theater:
  - a. Technical director and executive director attends run through.
  - b. Convene production team and technical director to ensure that the show is ready for move in, including set dressing items.
  - c. Ensure sound design is complete.
  - d. Identify light and sound tech(s) and stagehands
  - e. Review set construction timeline provided by technical director.

- f. Provide Executive Director run times for each act.
  - g. Contact board liaison.
  - h. Participate in “paper tech” Saturday prior to move in.**
  - i. Confer with technical director for date of first night on stage – **Monday is often a set build party, not a rehearsal.**
9. One week prior to moving into theater:
    - j. Check out theater key(s) from office and sign key policy agreement.
    - k. Get alarm system code for your production.
    - l. Return all required stipend agreement forms to the office.
  10. After moving into the theater
    - a. Ensure costumes for quick changes are available for rehearsals.
  11. Tech weekend
    - a. Friday night light hang
    - b. Saturday mandatory work party for cast and crew
    - c. Sunday: cue to cue
  12. Two weeks before opening, set publicity photo shoot.
  13. Ensure all full and final costumes, hair and makeup, props are ready for the photo session.
  14. Sunday before opening – Dress rehearsal photography
  15. Opening Monday or Tuesday
    - a. Clean auditorium, lobby and restrooms before community and student nights; Pentacle staff cleans prior to opening night.
    - b. Assign chores. (Housekeeping Checklist)
  16. Closing night (please refer to the closing night checklist):
    - a. Musical directors pick up stipend checks from business office by close of business Friday.
    - b. Distribute musicians’ and production team members’ stipend checks.
  17. After closing:
    - a. Take costumes that need dry cleaning to Quality Shirts & Laundry – ask them to be sure to charge to your show. **Do not take washable items to the dry cleaner.** Wash costumes before returning them to the costume room.
    - b. Pick up, return all dry-cleaned costumes to theater, and replace in proper location within 30 days.
    - c. Submit completed [reimbursement request form](#) and all receipts, **within 30 days of closing**, to the business office for approval. It is the business office’s responsibility to verify your budget, not to balance it. Please be sure it is complete. If you should need assistance, please contact the business office.
    - d. Collect and return to executive director all keys **no later than one week after closing.**
    - e. Collect and return all musical scores and scripts to business office **within three days of closing. Examine scripts for marks and ensure they are erased.**
    - f. Write a thank you card from you to the cast and crew.

# Auditions and casting

The director and the executive director will schedule auditions generally eight to 12 weeks prior to opening. Auditions are open to anyone who wishes to attend. Auditions can be held at the theater or downtown rehearsal studios. As a courtesy, the incoming director should clear arrangements with the director in residence at the theater or the rehearsal space at the time of auditions.

The marketing committee will work with the director to develop a news release announcement, the executive director will post it on the website and the social media team will create a Facebook event for the auditions.

The board discourages the pre-casting of a show. However, the board may approve limited pre-casting if necessary. If a part is pre-cast, the audition announcement must include that information. Review the board's [Casting Best Practices](#).

No later than **two working days after fully casting**, the director or designee must submit a complete **cast and crew list (including mailing address, email address and phone numbers)** to the executive director and to the program editor.

The executive director will post the cast in the audition event on Facebook. **Please discourage cast members and others from posting about the auditions until after the theater's official announcements on FB.**

The program editor's deadlines have been built in Teamwork Projects for each show. Submit these documents electronically using Word or Excel compatible programs.

The director or designee must notify everyone who auditions (in person, by phone or by email) about casting decisions. The business office will not deliver this information.

**No director may take a role in a play he or she is directing without the consent of the board, unless it is due to the emergency absence of a cast member.**

## Minors at Pentacle Theatre

The Pentacle Theatre board recently adopted [guidelines for minors](#) that will help prevent incidents, clarify expectations and protect the theater and children. Please take the time to review and incorporate the guidelines into your communications with minors and their parents or guardians.

## Our commitment to a harassment-free theater

Similarly, the theater has adopted a statement of [commitment to a harassment free theater](#), addressing sexual harassment. A broader [policy](#) addresses the disciplinary approach to harassment of any kind at the theater such as teasing, bullying, etc.).

## Removal/replacement of a cast or crew member

If a cast or crew member is not meeting expectations, the director will inform the board liaison about the situation. The director will make a reasonable effort to help the volunteer meet the

needs of the production. If the actor or crew member does not improve sufficiently with coaching or extra rehearsal time, the director may elect to remove the volunteer.

The director and another person (the board liaison, the executive director or the technical director) will meet privately with the individual to terminate the actor or crew member. In the event the volunteer is a minor, the director will involve a parent or guardian in this meeting.

**The director will keep the executive director informed of any changes in the cast or crew.**

# Cast and crew information

## Orientation

Directors must provide a general orientation to the theater's practices and policies to cast members (especially those new to our facility). Treat cast and crew with respect at all times. Cast and crew need to know they can contact the board liaison if problems arise (encourage them to discuss issues and concerns with the board liaison). Explain the role of the board liaison. Contact your board liaison for further information or assistance with this orientation. [Review the board liaison cheat sheet.](#)

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## Beverages for cast and crew

~~Coffee and tea are available free of charge to cast and crew members during rehearsals and performances. To ensure efficient use of Pentacle resources, encourage cast and crew to be conservative in their consumption of these items including cups (recommend that they bring their own personal cup to reuse).~~ A water cooler is also available in the dressing room.

## Chores

Members of the cast and crew do chores as assigned by the director. This is an important part of making the theater a welcoming place for our volunteers and patrons.

## Complimentary tickets for cast and crew

Pentacle Theatre provides complimentary tickets as a “**thank you**” for our valuable volunteers.

Each cast and crew member receives one complimentary ticket for the production on which he or she works.

**Any person who receives a stipend (or payment) is not entitled to a complimentary ticket.**

- No later than **two working days after fully casting**, the director or designee must submit a complete **cast and crew list (including mailing address, email address and phone numbers)**. The ticket office will issue complimentary tickets from that list. The office will not issue comps to individuals who are not on the list.
- The director will be responsible for updating the list as needed.
- Only the ticket office can issue complimentary tickets.
- Complimentary tickets may be available at the box office.

The technical director is responsible for supplying the ticket office with a list of technical volunteers eligible for complimentary tickets.



# What to do in the event of an accident or injury

Notify the executive director as soon as possible, and no more than 24 hours after the event, any time one of the following situations occurs:

- Patron or volunteer files an insurance claim or threatens to file one
- Injury (fall, cuts, concussion, twisted ankle, bone break)
- Near miss (electrical shock not causing permanent harm, falling set pieces, etc.)
- Emergency services called
- Public relations issues (such as cast member replaced permanently or temporarily)

**The theater's insurance policy will not honor a volunteer's injury claim if received after 90 days from the date the volunteer received medical care.**

The Summit Group of Oregon is Pentacle Theatre's insurance agency. The theater's policy covers any volunteer injured during the production of one of our plays during rehearsal, set construction or performance. You should also inform your board liaison immediately.

Keep a current copy of the accident form with you at all times during rehearsals and performances. Contact the executive director if you need to review the insurance policy. [See Accident Report Form.](#)

# Rehearsal space guidelines

Pentacle rehearsal studio  
197 Liberty St. SE  
Salem, OR 97301  
Business Office: 503-485-4300

Before auditions, the director must contact the executive director to discuss and confirm the rehearsal schedule and studio availability. ~~The larger cast rehearsing always gets the larger room. This may mean you have to move spaces after rehearsals begin.~~

~~Directors must secure approval of the executive director prior to arranging alternate rehearsal sites.~~

Directors are responsible for the daily maintenance of these spaces (including the kitchen) during their rehearsals. This includes emptying garbage, vacuuming and putting furniture back when finished. Other activities may take place in the studios during the daytime and on weekends. If you want to use the rehearsal space for a weekend rehearsal, please check with Executive Director about availability.

Turn off all lights when not in use as the theater pays for the electricity.

Do not unplug the wireless router.

**Directors will receive two sets of keys and a building security code to the rehearsal studio. Do not** leave dirty dishes in the sink. **Do not** leave food items out on cabinets. Keep the refrigerator clean.

Do not dump costume donations or other items for the theater in the rehearsal studio. If you have a costume or other donation, please contact the appropriate committee chair.

There is no smoking allowed inside the building at any time.

The director is responsible for enforcing these rules during rehearsals.

**Notify the executive director of any problems such as broken equipment or furniture in the rehearsal space.**

**Notify the Box Office Manager if you need supplies such as paper towels, cleaning chemicals, water or cups.**

Please encourage the cast to bring refillable water bottles to reduce waste. Please discourage cast from sharing the building security code in a way that people not involved in the production can hear what it is.

## Preshow announcement policy

An announcement will be made before each performance in a manner appropriate to the production. The announcement shall include the following:

- a. Please remember to turn off your watch alarms, beepers and cell phones.
  - b. The use of recording equipment and cameras during the performance is prohibited.
  - ~~c. Beverages are sold downstairs in the lobby during intermission. Only cups with lids and straws and water bottles are allowed in the auditorium. No cans or bottles.~~
  - ~~d. Do not walk on the set or touch any part of the set or props.~~
  - ~~e. Smoking/vaping is allowed only in designated areas.~~
  - f. Information about upcoming events/productions.
  - g. Acknowledgment of our show sponsor
  - h. Mention of season sponsors
  - i. Mention of the Salem Theatre Network and where to find information about other performances in the Salem area in the program.
2. The announcement may also include other information or reminders relevant to the specific performance or production, such as safety reminders about actors using the aisles; information about the subscription drive (each fall); information about fundraising, etc.
  3. The director should communicate with the house manager as to the method and timing of the preshow announcement so that the house manager can consider it with respect to the seating of latecomers.
  4. Check with the executive director for any special acknowledgements they might have such as a sponsor acknowledgement, etc.
  5. For the 2022 season, every announcement will thank the Oregon Arts Commission, the Oregon Community Foundation, the James F. and Marion L. Miller Foundation, the National Endowment for the Arts, the Small Business Administration and the City of Salem for their support.

# Theater building care

## Theater security

It is the director's responsibility to close, lock and set the alarm at the theater each night. If a door is left open and/or the alarm goes off, Alarm Central Station will contact, in order, those listed on the call list. ***The director or their representative may appear first on the security call list.***

Prior to leaving the theater building, after arming the alarm, check each door of the theater from the outside. The system can only indicate if a door is closed, not if it is properly locked.

The director will advise the cast and crew about the system and that unlawful entry will result in arrest by the Polk County Sheriff's Department.

## Heating and cooling system

The thermostat is set to heat to 69° and cool to 72°, operating Sunday through Friday, 12 p.m. to 11 p.m., and Saturday from 9 a.m. to 11 p.m. If you have any problems, contact Facilities Maintenance immediately. Do not turn on ***ceiling fans during a performance.*** Run the fans prior to a performance (or during intermission) to air out the auditorium as needed.

## Parking

**During performances, the cast must park in the third parking level by the Glogau building.** Encourage carpooling as parking is at a premium, especially during sold-out shows.

**Do not park in the designated fire lane outside the lobby door. This area is for loading and unloading only. Set an example for others about respecting emergency access to the theater.**

## Use of theater truck

Pentacle Theatre owns a truck available for theater business only. No one under the age of 25 can drive the truck. It can be used for moving props and furniture to the scene shop after closing, for instance. The truck is to be used onsite at the theater only, except as authorized by the technical director. Contact the technical director to schedule use of the truck.

## Housekeeping

Our theater is our home—help us keep it in good condition for the comfort and enjoyment of our Pentacle community.

The director is responsible for assigning housekeeping duties to cast and crew during the run of the show *and* closing night. It is the responsibility of the cast and crew to maintain the theater during each run. Garbage goes in the outside dumpster is collected every Wednesday morning. See Housekeeping chore list.

Notify Facilities Maintenance for any necessary repairs or additional cleaning supplies using the form posted in the green room. Use the [Facilities Concern](#) form posted in the green room to report needed items.

## Recycling at Pentacle

No trash bags in the recycle containers.

Empty recycling containers go into the blue bin located in the janitor room by the restrooms. Rinse recycling containers in the floor sink or change them out with the extras stored there.

Our Facilities Maintenance Coordinator recycles cans and bottles on a weekly basis. Volunteers may not take the recyclable items to claim the deposit.

## Closing night (see closing night chore list)

Be sure to schedule enough people to help with the cleanup and shut down of the building. Directors are responsible for leaving the theater in a clean and tidy condition for the incoming show. [See Strike List.](#)

## Smoking policy

There is no smoking or vaping in any part of the building. There is only one designated smoking area at the theater: Northeast side of deck. The bench marks the smoking area.

### Upper level

- ~~1. Upper rear deck for the cast and crew.~~

Pentacle Theatre provides a ashtrays in smoking area.

## Fire and safety regulations

**The care and safety of the facility and those who use it is a shared responsibility.** The safety of patrons, cast and crew must always take priority over other considerations. In the absence of a specific regulation, use common sense. Bring issues to the appropriate authority (director, house manager, executive director, or board liaison).

Instruct your cast and crew to be aware **and** careful.

## Fire lanes

- Keep fire lanes clear.
- Fire trucks need at least two possible routes of access to the theater: the driveways to and through the parking lot. Keep them clear at all times.
- Observe all parking signs.
- Do not park outside the lobby in the fire lane. This area is for short-term loading/unloading only.

## Decks, stairs paths and aisles

- The State Fire Marshall requires we maintain an unobstructed path at least 44 inches wide.
- Keep the lower deck and front and sides of the upper deck clear of all obstructions such as wood, seats, props, furniture and sets. In particular, do not erect a barrier to the flow of traffic. It is the job of the House Manager to remind patrons that they are not permitted to

walk toward the green room stair door or beyond, unless using the theater stairs presents an access problem.

- All stairways are fire exit routes. Nothing may be stored in any of the stairwells. Keep external stairs clear of debris, leaves, etc.
- Clear the footpath leading from the parking lot to the theater and the handicap ramp of all obstructions including mud and debris.
- No part of a set may be considered part of an exit route unless it is at floor level and unobstructed.
- Steps on the aisles will have sufficient light at floor level.
- In the auditorium, the aisle AND main entrance lights must NEVER be turned off during a performance.

## **Theater exits**

- NEVER block the exit doors or cover the exit signs. *Exit signs will be lit at all times.*

## **Fire extinguishers**

- Fire extinguishers are located throughout the theater including near all exits, in dressing rooms, the booth, lobby, kitchen, etc.

## **Open flames**

- If you plan to use an open flame in a production, please contact the executive director or technical director for a description of the precautions needed.

## **First-aid kit**

- A first-aid kit is available in the dressing room and in the tool room. If supplies are running short, please report on the [Facilities Concern](#) form.

## **Power tools**

- Use of the theater's power tools must be restricted to those persons who know how to operate them as determined by the technical director.

## **Glow tape and spike tape**

Use glow tape judiciously. It must be “charged” by light to work effectively. Each production will receive a supply of gaffe, glow and spike tape from the technical director. The costs will be charged to the show.

**CHECK WITH TECHNICAL DIRECTOR BEFORE USING MASKING TAPE OR DUCT TAPE ON ANY THEATER SURFACE.**

The director is responsible for enforcing these guidelines.

# Set design and construction

The following guidelines ensure that a production's technical requirements and ensure actors' needs are met as quickly as possible. Due to the varying complexity of set construction and technical needs, the technical director has until opening night to meet aesthetic and artistic needs of the set.

*Everything prior to the Friday night opening performance is a rehearsal.*

## General guidelines

- All communication regarding set design and construction will be documented in Teamwork Projects (pentacletheatre.teamwork.com) to ensure that deadlines are met, agreements clear and change requests communicated in a timely fashion.
- A 3-D model (electronic or white model) or floor plan will be ready by first read-through.
- Schedule cast and crew work parties for building sets with technical director (every cast member is expected to help with the set).

**Tech schedule – Please see [Technical Director timeline](#) for more information**

**Note – for 2022, this timeline is only a suggestion since the auditorium is available for rehearsals. Tech does not commence until three weeks before opening.**

(All days are after close of previous show)

- **Sunday:** Strike of last set and move in current set.
- **Monday:** Regularly scheduled rehearsal time used to move into the theater and set construction (costumes, props etc.). Rehearsal photography for musicals.
- **Tuesday:** cast can move in and rehearse on set (if possible, you may move in prior to Tuesday, subject to technical director approval). Rehearsal photography for program.
- **Friday evening:** light hang.
- **Saturday:** Mandatory work party with cast and crew (schedule start time with the technical director).
- **Saturday evening:** light and sound cue programming.
- **Second Sunday:** Tech rehearsal—the primary goal of this rehearsal is to introduce lights and sound cue to cue. This is the day to ensure all technical aspects are in place for your production (e.g., props, costumes, special effects, set pieces affecting the timing of the action including doors, stairs, level, etc.). This allows two weeks to make any needed tech adjustments.

**The stage manager is responsible for backstage lighting and glow tape (as needed) to ensure the safety of cast and crew.**

Tell the technical director about any desired changes, concerns, issues or problems within one day, using Teamwork email response system.

## **Furniture and props**

Properties are kept in the upstairs storage area of the Glogau building. Please contact the Technical Director before removing props from the Glogau. Provide a list of props borrowed to the Technical Director. **On closing night, the director, cast and crew shall remove all furniture and props from the set and return them to private owners or the theater's lobby.**

## **Strike**

The technical director and strike crew will take care of dismantling and storing sets and preparing the theater for the building of the next set. The theater truck is available for transport. **Incoming directors are encouraged to be at the theater when their set is being installed.** In the case of a musical, the Musical Director is encouraged to work with the technical director and map/tape out how much space is required for the orchestra.

## **Sound and light equipment**

**Because the theater has limited resources to respond to emergency equipment failures, the director must inform the executive director, sound chair or technical director immediately when a piece of equipment fails or breaks.** Examples of such equipment include headsets, mics, battery packs, follow spots, computers or lighting instruments. Early notification allows theater staff to arrange for timely repairs or replacements and ensures that the next production has no preventable crises.

It is the director's responsibility to ensure that the light and sound boards are powered off after every performance. The Sound Chair is available to orient the operators to the equipment.



# Electrical rules and guidelines

For your safety and the safety and security of the theater, follow these guidelines.

## General

1. Make no additions or alterations to existing electrical systems. If any system does not meet your needs, contact the technical director for assistance.
2. Use only three wire grounded extension cords.
3. Do not use masking tape, scotch tape, duct tape or any other type of tape that leaves a residue when removed on ANY electrical equipment. This includes the walls of the control booth, mics and battery packs. Gaffer's tape may be used when necessary, but no tape of any kind is to be used on any lighting instrument. Use Gaffer's tape to cover extension cords on the floor (must be removed during strike).
4. Keep all liquids away from electronic equipment.
5. All electrical wiring on stage must conform to local electrical codes. The technical director will oversee the installation of any electric wiring on the set.
6. Blue lights, orchestra lights and plug-in strips are stored in the electrical room.
7. Keep access to the electrical panels clear at all times.
8. Store radio headsets in the light booth when not in use. Turn them off when you are not using them to preserve the life of the batteries.
9. Charge headsets each night.
10. Do not use the stage lights for work lights.

## Maintenance

1. Use the form posted in the green room to report facilities issues. In case of an emergency and the facilities maintenance coordinator is not available – call Photo Electric, (971) 915-1124.
2. Volunteers may replace burned out standard light bulbs with those kept in the storage room. Use the same type of bulb with the same wattage as the one that burned out.

# Lighting

1. Contact the technical director for any advice as to operation of equipment, inventory of equipment, or any unusual requirements.
2. Keep the lighting booth clean. No open drink containers or food near the light or sound board.
3. Instruct and assist the sound operator to mark his/her script boldly (in pencil for musicals!) with cues, levels, warnings, etc.
4. Be extremely careful when replacing lamps in stage lighting equipment.
5. Store unused fixtures on racks in the electrical room. Loosen all adjustment devices on fixtures and remove gel frames, barn doors, and funnels.
6. Mark the color identification number on all gels with a grease pencil in one corner when cut from large sheet.
7. **DO NOT TRY TO REPAIR A FIXTURE OR CHANGE A PLUG.**
8. Do not put any device such as strobes, transformers or non-lighting equipment on any dimming circuit.
9. Keep heated portions of fixtures two inches from combustible material.
10. The technical director will train the follow spot operators on the proper use of the equipment.
11. The technical director will demonstrate how to replace burned out lamps to a member of the production team.
12. Insist your operator have a checklist to go over everything before each performance.

# Sound resources and guidelines

At Pentacle Theatre's audio and video department, we try to be as prepared as possible before your production moves into the theater.

## Guidelines

For all productions; please contact the sound chair as soon as your production has been chosen for the Pentacle calendar.

Directors of musicals must use a sound tech approved by the audio chair. We want to make sure your sound tech understands how our system works. We are also available for any training needed to bring your sound tech up to speed with our system.

With our sound system in the process of being upgraded, it is particularly important to have your sound effects and/or sound tech meet with the audio team so any training can be done before move in.

The Audio and Video Technologies Chair are always available for advice or assistance.

If you wish to use your own (or borrowed) audio equipment, please contact the Audio and Video Technologies Chair. We will make every effort to make it work.

If you do not have a sound designer, please contact the Audio and Video Technologies Chair. We will either find you a sound designer or do the job ourselves.

Assist your sound designer in marking their script with the needed cues. (Refer to the technical director timeline for information about paper tech prior to move in.)

## Musicals

**First, do not let the actors put on or take off the mics.** Only trained individuals can put on or take off mics. Work with the Audio and Video Technologies Chair to arrange for training. We have experienced a failure rate of two to three mics per production when the actors remove their own mics. Luckily, the Audio and Video Technologies Chair has been able to make repairs, but there will be a time when the mic will be damaged beyond repair and will need to be replaced.

Please be aware that our body mics pick up more than just the actor the mic is on. You may wish to alter your blocking so that actors are not actually singing face to face, but rather cheat out. The phasing issues caused by this are very noticeable if not handled by an experienced sound tech. In the same vein, if you have an actor who thinks their mic is not working, teach them to stand next to another performer with a mic on.

## Batteries

We have recently received a donation to purchase the rechargeable battery packs for the 10 Shure OLY-D wireless systems. To use one of the Shure transmitters, all you have to do is remove it from the charging dock, and it will automatically turn on. When you are finished for the day, place the transmitter back into the charging dock. We will still need to use batteries for the

older Audio Technica transmitters. Calculate the number of actors times performances and rehearsals, then times two. **Make sure to contact the office to order your batteries at least two weeks before you move into the theater.**

Pentacle Theatre recycles the batteries. Please collect the used ones after each use and put them in a zip lock baggy (I will usually give you several gallon size).

## **Pit**

Please have your musical director contact the audio chair as soon as possible. We would like to have a discussion about the number in the pit, and where they might be placed. We can also plan ahead for any specialty mics or mic stands, drum shield, etc. Our goal is to try to isolate the pit from the room as much as possible. Our backstage area is nothing but parallel hard surfaced walls, floor, and ceiling, so any sound generated backstage bounces around backstage, then makes it way to the audience. The resulting sound is muddled and delayed. Upgrades to the sound system and acoustical treatments will mitigate some of these problems.

If possible, we will have the Technical Director design the set to help enclose the pit.

## **Our equipment**

We use Apple Mac Minis as our media computers. We can run Mac OS QLab (used by most professional theaters in the world), or Windows based Show Cue System. We will have the computers set to your required software during move in week.

**Do not change any settings with any of the gear in the rack.** If you experience an issue, or want something changed, please contact the Audio and Video Technologies Chair.

Currently, we have eight channels for Sound effects. Center channel (channels 1 and 2), Mains left & right (channels 3 and 4), surrounds left and right (channels 5 and 6), and two channels (7 and 8) for backstage practical sound effects. When we have a pit, the two channels backstage are used for pit monitors (we have a total of four separate pit mixes).

## **Setting sound effect levels**

We have the ability to remote desktop with both our sound effects software programs, so that levels can be set from the auditorium. We highly recommend using this method for the rehearsals so that the sound effects levels can be optimized. You also need to take into consideration for crowd noise. What may seem loud during rehearsals may seem very quiet during an actual show.

## **Running the system**

We have changed the method of turning on all the audio gear in the booth, and at front of house.

**Non-musicals:** turn the rack on by pushing the on/off button that is attached to the rack below the video monitor. We have a sequenced system, meaning pieces of gear are turned on in a specific order to prevent damage to the loudspeakers. Then start the two media computers by pushing the power button for each computer.

When you are done for the night, push the on/off button, and the system will shut down by itself. Make sure to power down the media computers. Don't just turn the monitors off!

~~**For Musicals:** please turn the power switch on the wireless system rack that is sitting behind the three seats below the spotlight perch. This will turn the new digital mixer on first. Then go to the booth and turn the rack on. We will, at some point, eliminate this step, by changing the sequenced power up, and adding a second rack power on/off button at front of house.~~

## **Strike**

The audio team will be responsible for striking any audio gear. This includes intercom headsets / body packs, pit monitors, and any mics and cables used for the pit. This is a time where we can do a visual on our gear to assess if any repairs are needed. It also helps in keeping our inventory in order.