



# Directors' Handbook

*2025 Edition*

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# Key Contacts

## *2025 Board of Directors*

### EXECUTIVE COMMITTEE

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**Katie Lindbeck**

*Vice President*

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**Mat Genuser**

*Secretary*

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*Treasurer*

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### MEMBERS AT-LARGE

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## *Staff*

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*Executive Director*

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Office: (503) 485-4300, ext. 108

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**Chris Benham**

*Technical Director*

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Theater: (503) 364-7200

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**Kimberly Houser Taylor**

*Box Office Manager*

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**Christie Smith**

*Bookkeeper*

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## *Facilities*

**Office and Rehearsal Facility**

197 Liberty St. SE

Salem, OR 97301

(503) 485-4300

Hours: Wednesday–Sunday 11 a.m.–5 p.m.

**Theater**

324 Fifty-Second Ave. NW

Salem OR 97304

(503) 364-7200

## *Committee Chairs*

### COSTUMES

**Susan Schoaps**

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### BUILDING FACILITIES

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### GROUNDS FACILITIES

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### HOSPITALITY

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### PROPS

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### SOUND AND AUDIO

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### STUDENT AND COMMUNITY NIGHT

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*Alarm NW Tech*

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### ELECTRICITY, LIGHTING, PLUMBING, AND HEATING

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### PHOTOGRAPHER

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### PIANO TUNER

**Matt or Chris**

*Northwest Piano Service*

Work: (503) 371-8863

### PROGRAM DESIGNER AND EDITOR

**Carlee Wright**

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## **Administration**

### *Office Support*

The business office supports directors' administrative work. This support includes ordering scripts; providing directors with budget information, keys to the theater, and access to the copy machine; marketing productions; posting production-related announcements online; and printing posters and programs.

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

### *Membership Requirement*

Directors must have a current Pentacle Theatre membership before holding auditions.

### *Security Code and Keys*

The week before auditions, the executive director will provide the director with the security code for the parking garage entrance to the rehearsal space. At rehearsals, the director or another designated production team member will enter from the parking garage door and unlock the Ferry Street door to allow the cast and crew to enter. One week before the show moves into the theater, directors contact the executive director to make arrangements for checking out master keys to the theater. The office usually issues two keys per production, but if a production team will need more than two keys, they may alert the executive director. Each person who receives a key must sign for their own key. All master keys must be returned to the operations manager within one week of the show closing. The director's stipend will be held until keys are returned.

### *Royalties, Scripts, and Scores*

The business office is responsible for making all arrangements for ordering scripts, and scores. Scripts for non-musical shows become the property of cast and crew members to highlight or write in as they wish. For musicals, directors are responsible for returning rented or borrowed scripts and orchestrations to the business office within three days of closing. Cast and crew members may only write in pencil in the librettos, and they are responsible for removing all pencil marks from the librettos before returning them. There may be charges for librettos that are late, damaged, or missing. The business office may deduct these penalties 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. Contract terms typically address gender requirements for casting and allowable alterations to the time, locales, or settings of the plays. If directors would like to make changes to these production elements, they must ask the rights holder for permission in advance. Directors should allow months for this process and be prepared for the possible denial of the request. Directors must determine if their production is unique in some way, such as not having an intermission, and inform the board as well as the office at their oral

presentation of their proposal.

### *Video Archival Recording*

Most contracts prohibit videotaping the performance without written permission. Directors may contact the executive director if they want to seek permission to record the production, as archival rights may be available.

### *Music Rights*

Directors must have grand rights for any music that is part of a production from curtain up to curtain down. Acquiring grand rights is a time-consuming process that affects the production's budget. Directors should initiate this work as soon as possible. The executive director can assist with this process.

Pentacle uses a licensing agency to acquire rights. The following information is required for the rights application for each song in the production:

- Title
- Artist
- Publisher
- Record label
- Website
- Length of selection
- Description of onstage action during the music

Much of this information can be found on YouTube by clicking on “show more” in the video description. (Figure 1)



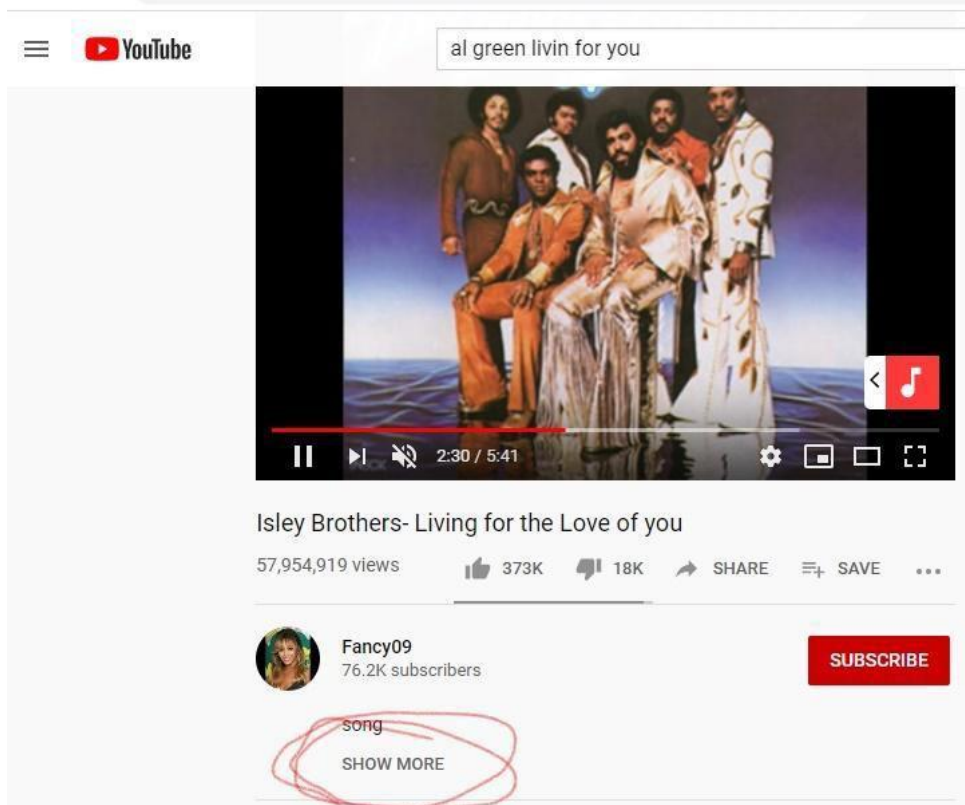


Figure 1. YouTube video description with “show more” text location.

Correctly licensed YouTube posts will include the song title, artist, and license holders (see Figure 2). Covers of songs are often cheaper to license than the original versions.

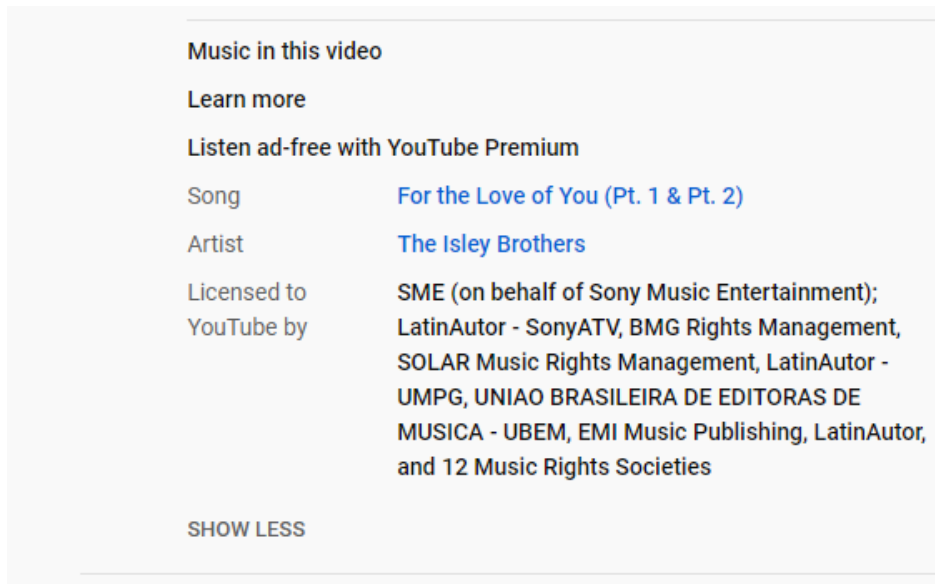


Figure 2. Song licensing information in YouTube video description.

For preshow, intermission, and postshow music, directors or sound designers must confirm that the selected songs are covered by Pentacle’s 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 change production dates or add performances within the scheduled run dates. If a show is selling out, the board may ask the director, cast, and crew to add a performance. Cast and crew members 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 2025, each production will have one Saturday matinee.

### *Benefit Performances*

In anticipation of possible benefit performances, directors need to add Wednesdays to their performance schedules. The executive director will inform directors of benefit dates that are sold. Benefits may be sold up to two weeks before the performance date. The executive director will also let the director know about any requirements or requests the benefit sponsor may have. For example, sponsors sometimes have a representative give a speech prior to the performance.

### *Budget*

- The director is responsible for preparing the show’s budget when proposing the show.
- After season selection, budgets may be reviewed and updated as needed.
- The board must approve any changes to the budget. The director (not the liaison or other production team member) will present the requested increases before the board.
- The director must contact the business office for any cash advances.
  - The business office will only issue advance payments to the director or a production team member the director has designated in writing via email.
  - The director may authorize certain members of the cast and crew to purchase necessary materials, with or without cash advances, but must take final responsibility for all payments.
  - The director or designee must use the [reimbursement and request reconciliation form](#) to submit all reimbursable expenses to the office.
- Only the executive and technical directors may charge purchases directly to vendors in the name of Pentacle Theatre.
- It is a good idea to print the purpose and/or category on each receipt at the time of purchase as well as the purchaser’s name on each receipt. The office must have a hard copy (original) or electronically submitted receipts in order to reimburse expenses. See the reimbursement and advance reconciliation form instructions for further information.
- The director is responsible for ensuring that all reimbursement requests and accompanying receipts are submitted to the business office. The business office will reconcile the final show budget to actuals and provide that recap to the director with a breakdown of all costs against budget.
- All items listed below must be returned to the office prior to payment of the director’s stipend:
  - Theater keys issued to the director and any other production team member(s) within one week of closing
  - Completed reimbursement and advance reconciliation forms within two weeks of

- closing
- Rented or borrowed scripts and orchestrations (for musicals only) within three days of closing
- Theater-owned costumes, borrowed items, and rentals

*ASL Interpreters*

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

*Stipends*

There is no maximum stipend amount for individuals filling multiple roles.

Director of a musical	\$500
Non-musical director	\$450
Music director/conductor/contractor	\$500
Vocal director	\$150 to \$350
Choreographer	\$150 to \$350 (depending on complexity)
Rehearsal pianist	\$150 to \$350
Electronic pit editor and operator	\$450
Each musician, up to a maximum of ten	\$500

The director will consult the music director on all aspects of the production, including the configuration of the pit. One of the key duties of the music director is to find and contract musicians for the show. The music director will participate in the presentation of musical proposals to the board.

To receive a stipend, an individual must file a stipend agreement and a W-9 with the office before opening night. The office will not pay a stipend without a completed W-9 and stipend agreement showing the amount agreed to by the director and production staffer. Both parties must sign the stipend agreement. See the following stipend agreement and W-9 forms.

*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.

Production staffer \_\_\_\_\_ Date \_\_\_\_\_

Show director \_\_\_\_\_ Date \_\_\_\_\_

**Request for Taxpayer  
 Identification Number and Certification**

Give form to the  
 requester. Do not  
 send to the IRS.

Name (as shown on your income tax return)

Business name, if different from above

Check appropriate box:  Individual/Sole proprietor  Corporation  Partnership  
 Limited liability company. Enter the tax classification (D=disregarded entity, C=corporation, P=partnership) ▶ .....  Exempt payee  
 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)

**Part I Taxpayer Identification Number (TIN)**

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 *How to get a TIN* on page 3.

**Note.** If the account is in more than one name, see the chart on page 4 for guidelines on whose number to enter.

Social security number

or

Employer identification number

**Part II Certification**

Under penalties of perjury, I certify that:

- 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
- 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
- I am a U.S. citizen or other U.S. person (defined below).

**Certification instructions.** 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.

Sign Here Signature of U.S. person ▶ Date ▶

**General Instructions**

Section references are to the Internal Revenue Code unless otherwise noted.

**Purpose of Form**

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:

- Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
- Certify that you are not subject to backup withholding, or
- 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.

**Note.** 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.

**Definition of a U.S. person.** 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).

**Special rules for partnerships.** 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,

**Board Liaison**

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

**Marketing Materials**

Pentacle has a professional artist who will consult with the director to design art for the show's marketing materials.

### *Photographer*

The director must contact and work with the photographer to schedule headshots and rehearsal photos. The theater photographer takes pictures of cast members and the director and assistant director for the program. For musicals, photos of the vocal director, music director, and choreographer may also be taken. A new headshot is required for anyone who has not been involved in a show for that current season.

Usually, the photographer will take dress rehearsal shots during opening week. The show should be photo-ready for this session: full and final costumes, hair, makeup, props, and photo-worthy set.

### *Program Designer and Editor*

The executive director works with the graphic designer to ensure that the program designer and editor has the artwork that they need. The director will have an opportunity to review and make corrections to the program prior to printing. Directors can send all edits to the program designer and editor via email and copy the executive director. The executive director will review the final program proof.

# Hospitality, Tickets, and Seating

## *House Managers*

The hospitality guild chairperson will assign one or more members of the hospitality guild to act as house manager(s) for the duration of the play. This person is responsible for managing the hospitality guild members needed to greet patrons, help them find their seats, hand out programs, handle any seating issues and serve snacks and beverages for all performances including benefits. The house manager will unlock the auditorium doors for patrons entry, and coordinate the start of the show with the director or their designee. The house manager is an essential part of the production team and should be encouraged to feel they are part of the show—please introduce them to the cast and crew, and invite them to social functions, etc.

## *Complimentary Seats for the Hospitality Guild*

Pentacle Theatre provides complimentary seats as a thank you for our valuable hospitality volunteers. One seat is reserved for each hospitality guild person for the date they volunteer (Sec A Row 6 Seats 1, 2, 3 and Sec C Row 6 Seats 1, 2, 3).

## *Dress Rehearsal Audiences*

Our community night and student night chairperson 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).

## *Directors' Seats*

The director has two complimentary reserved seats for each performance, typically used by the director and assistant director (Section A Row 5 Seats 6 & 7). In addition, the director has three seats for sale for each performance (Sec A Row 5 Seats 3,4,5). These additional seats are not available during benefit performances. The director will give the name(s) of the patrons purchasing the seats to the box office manager or house manager for purchase at the box office. If the director does not have anybody who wishes to purchase these seats, the box office may sell them following the procedures for other available seats.

## *Seating Guidelines*

The box office opens 45 minutes before curtain. Pentacle Theatre utilizes a reserved seating system (except on student night, community services night, and benefit performances). Tickets are sold on a first come, first served basis. In the event of a sold-out show, the box office will create a waitlist. The theater does not build a waitlist over the phone. Cast and crew members may not add names to the waitlist before the patron arrives.

When there is a waiting list, shows will start late. Wait-listed 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 the house manager. The house manager will let the director and stage manager know when all wait-listed patrons have been seated so that the show can start.

There are spaces in section C for wheelchair seating. If there are no patrons using wheelchairs, the house manager has the option of selling those seats. In compliance with fire marshal regulations, no seats may be added anywhere in the auditorium.

### *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.

### *Late Seating*

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



# Costumes, Wigs, and Makeup

The main goal of the costumer for a play is to collect the clothing items for cast members to wear in the play. The costume committee and costume storage are resources to help all Pentacle costumers create a fabulous show! The following will help you understand what is expected and involved.

## *Costumes*

### ACCESS TO COSTUME ROOMS

You will have access to the costume room through the costume committee work parties and through your director and stage manager. You can schedule time to tour and or pull for your show with a Deputy member of the costume committee or your director and or stage manager.

### LOCATING COSTUMES FOR YOUR PLAY IN STORAGE

Please feel free to pull items from the costume rooms as needed. If you are looking for a specific item, you can email [costumes@pentacletheatre.org](mailto:costumes@pentacletheatre.org) and this email will go to the group of costume deputies who have both access and familiarity with our stock. They will help you with your question.

### RETURNING UNUSED COSTUMES

Number one rule in the costume rooms: if you pull it out and do not use it, put it back where you got it if you really know where you got it. If you cannot remember, hang it on a return rack.

### STRIKE

All costumes and costume pieces must be removed from the dressing room on closing night. The director and/or costumer is responsible for having all costumes cleaned, returned to the theater. Costumes should be sorted on closing night into items to be laundered, items that will be dry cleaned and items that can be returned to the costume room.

- Returning items to the costume room: For items returning to the costume room, please separate men's shoes, women's shoes, accessories, and clothing into different groups. Men's and women's shoes can be bagged, and clothes should be on hangers to return upstairs. The bags of shoes can be returned to their different rooms, clothing should be returned on hangers and hung on a return rack. Hats can be returned to their specific areas.
- Laundry: The Costumer and or the Director will ensure the laundry is done and returned to the theater.
- Dry Cleaning: Our cleaners are Quality Fashion Cleaners on Liberty and Gains. The cleaners will give you a receipt for your costumes. The receipt (or a copy) must be given to the office bookkeeper so they can charge the cleaning fees to the correct show.
- In order to keep costumes in good condition, it is suggested that costumers collect all washable items each Sunday night during the run of a production, wash them and return them to the theater before the next show. A little extra work but a nice courtesy to your cast. Remember, they all share a dressing room!

### COSTUME CARE



The ironing boards, irons, sewing machine, limited sewing supplies and steamer are all located in the dressing room. Please do not remove any of these items from the theater. The steamer is an under-appreciated, but fabulous machine. If you use it, please make sure the water reservoir does not run dry, and it is turned off after use. If the reservoir runs dry, the motor will burn out, and it is an expensive machine. Do not be afraid to use it, but please treat it with care. Make sure that all irons and the steamer are turned off and unplugged before you leave at night. Do try to keep the sewing area tidy, or at least restore it to tidiness as part of your strike on closing night.

Please ask your cast to treat the costumes with respect. This includes:

- Costumes should always be hung up when not being worn. If the cast member has a quick costume change, they should make arrangements for a dresser, another cast member or the stage hands to help them take care of their costume after they rush back onstage.
- There should be no eating/smoking/drinking while in costume. If cast members must, then furnish them with a smock or oversized shirt. The same goes for applying makeup, always cover up when applying makeup and hair spray while in costume.
- The better care we all take of the costumes, the longer we will be able to keep them, and use them in future productions.
- Under no circumstances is a production member or cast member to remove any costume or any part thereof from the theater during the run of a production. The only exception is personal undergarments and tights/hosiery/socks for laundry purposes. The costumer may remove a costume or part thereof for maintenance purposes.
- In order to keep costumes in good condition, it is suggested that costumers collect all washable items on Sunday night, wash them and return them to the theater before the next show. A little extra work but a nice courtesy to your cast. Remember, they all share a dressing room!

#### ALTERATIONS

There are no permanent alterations allowed. A good rule of thumb is: if you can't undo it, don't do it. If you feel you absolutely must use this particular costume, and must irrevocably alter it in the process, please contact a costume deputy. The costume chair must approve all major alterations. Most necessary alterations will be approved. Yes, this is an extra hassle, but we do have some items that are irreplaceable and unique and need to be maintained in their current condition.

#### RESOURCES

- Patterns: We have a good library of patterns. Feel free to use them and return them when done.
- Fabric: There is a fairly good supply of fabrics, trims, notions, etc in the costume rooms. Check there before purchasing, we may already have just what you need.
- Cleaners: Quality Fashion Cleaners on Liberty on Liberty and Gains. Be sure to get a receipt to give to the office bookkeeper so they can charge the cleaning fees to the correct show.

Please don't hesitate to contact one of the costume deputies if you have any other questions or would like assistance.

### *Wigs*

Pentacle Theatre has an inventory of wigs available for use. New wigs may be purchased at the discretion of the director if it is budgeted. Each director has a key to access the wig department. Please contact the chairperson prior to making any permanent alterations to any wigs or hairpieces. Contact the wig chairperson with questions. All wigs and hairpieces purchased within a production budget are the property of Pentacle Theatre and shall be returned to the wig department at the close of each show.

### *Makeup*

For most productions, actors use their own makeup. For shows requiring specialized makeup, a makeup designer should be part of the production team. It's best to determine makeup needs prior to moving the show into the theater, in the event special orders are necessary. The theater has a very limited supply of makeup in the dressing room for use if needed.

## Directors' Timetable

- Eight weeks prior to auditions:
  - Orientation.
- Seven weeks prior to auditions:
  - Ed Schoaps or the executive director will contact you (or you may contact them) to put together a draft news release for auditions for distribution to print outlets. This information will also be shared with the executive director for posting on electronic media..
- Five or six weeks prior to auditions
  - Executive director will send the final press release to media outlets, post it on the website, and distribute for publication.
- Three weeks prior to auditions:
  - Confirm production team: Director, Assistant Director, Stage Manager, Sound Designer, Costumer, Video Designer (if necessary), Hair and Makeup Designer (if necessary), Props Master/Mistress.
  - Contact board liaison.
  - If you need help in recruiting the Production Team, contact the Director's Forum.
- The week prior to auditions:
  - Finalize members of the production team.
  - Pick up audition supplies from the office: audition forms, name tags, pencils, scripts
  - Prepare audition scenes.
  - For auditions at the theater: Sign out theater key for auditions (to be returned immediately after auditions).
  - For auditions at the rehearsal space: Check with the executive director for rehearsal space entry code.
- No later than two days after casting:
  - Electronically submit cast and crew list to executive director.
  - Return completed photo release agreements to the office.
  - Call photographer to schedule headshots of cast for the program.
  - Contact the costume chair to make arrangements for access to the costume room.
  - Tape out set in rehearsal space. Use gaffe tape only.
- First read through:
  - Board Liaison and Director greet cast and crew, review policies
  - Director or Liaison circulates policy acknowledgment and cast bio google forms to cast and crew.
- Four weeks prior to moving to theater:
  - Technical director attends a run through.
  - Check with your production team and technical director to ensure that the show is ready for move in.
  - Stage manager needs to schedule an orientation with the technical director.
  - Ensure sound design is in progress.
  - Identify light and sound tech(s) and stagehands
  - Review set construction timeline provided by technical director.
  - Participate in "paper tech" ("dry tech") Saturday prior to move in.

- Confer with technical director for date of first night on stage – Monday is often a set build party, not a rehearsal.
- One week prior to moving into theater:
  - Check out theater key(s) from office and sign key policy agreement.
  - Get alarm system code for your production.
  - Return all required stipend agreement forms to the office.
- After moving into the theater:
  - Ensure costumes for quick changes are available for rehearsals.
- Tech weekend
  - Friday night light hang
  - “Paper Tech” before Saturday of Tech weekend.
  - Possible Saturday work party for cast and crew
  - Sunday: cue to cue
- Sunday or Monday before opening:
  - Dress rehearsal photography
- The week of opening Monday–Wednesday:
  - The auditorium, lobby and restrooms will be cleaned by a hired service before community and student nights.
  - Have cast/crew sign up for chores. (see Housekeeping Checklist)
- Closing night (please refer to the Closing Night Checklist):
  - Musical directors pick up stipend checks from the business office by close of business Friday.
  - Distribute musicians’ and production team members’ stipend checks.
- After closing:
  - Take costumes that need dry cleaning to Quality Shirts & Laundry—ask them to be sure to charge it to your show. Do not take washable items to the dry cleaner. Wash and dry costumes before returning them to the costume room.
  - Musicals: Within three days of closing collect and return all musical scores and scripts to the business office. Examine scripts for marks and ensure they are erased.
  - No later than one week after closing: Collect and return all keys to the executive director.
  - Ensure that all requests for reimbursement of expenses and reconciliation of any advances are submitted to the business office for approval within two weeks of the show closing date. It is the business office’s responsibility to verify your budget, not to balance it. Please be sure it is complete. If you need assistance, please contact the business office.
  - Pick up and return all dry-cleaned costumes to the theater within 30 days. Place the costumes in the proper location.

## Auditions and Casting

Auditions are generally scheduled 8 to 12 weeks prior to opening. Auditions are open to anyone who wishes to attend. Auditions can be held at the theater or in the downtown rehearsal space. Audition dates and notices will be posted on Pentacle's website and in social media.

Precasting is discouraged; however, if limited precasting if necessary board approval should be obtained. Any role precast, should be reflected in the audition announcement Review [Casting Best Practices](#).

The director or designee must notify everyone who auditions (in person, by phone or by email) about casting decisions. 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.

After fully casting, the director or designee shall submit a complete cast and crew list (including mailing address, email address and phone numbers) to the executive director.

The cast list will posted in social media and on Pentacle's website. Please discourage cast members and others from posting about the auditions until after the theater's official announcements.

### *Removal or 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 case of a minor, the director will involve a parent or guardian in this meeting. The director will notify the executive director of any changes in the cast or crew.

## Cast and Crew Information

### *Orientation*

The board liaison will usually attend the first rehearsal of a show. At that time they will provide a general orientation to cast and crew members regarding the theater's practices and policies, and also explain the role of the board liaison. If the board liaison is not available for an initial orientation, the director needs to provide this information to the cast and crew.

### *Minors*

Pentacle Theatre has [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.

### *Anti-Harassment Policy*

Pentacle Theatre has an anti-harassment policy which prohibits all forms of bullying and harassment and establishes expectations of conduct for volunteers and staff. Similarly, the theater has adopted a statement of [commitment to a harassment free theater](#), addressing sexual harassment. A [progressive resolution policy](#) addresses the disciplinary approach to harassment of any kind at the theater such as teasing, bullying, etc.

### *Beverages*

In the downtown rehearsal space, there is a small kitchenette in the, which has a small refrigerator, microwave, and sink. Cast and crew are welcome to use the fridge during rehearsal to store a beverage and/or food. Please be sure to clean up after yourself. Remember, the office staff also use this area.

At the theater, there is a kitchen is available for cast and crew to store beverages and snacks (labeled). Keep in mind this kitchen is shared with the technical director and others working at the theater. A water cooler is available in the dressing room. Please encourage cast and crew to bring their own cups or use one of the cups from the kitchen. Please be sure to wash your own dishes.

### *Complimentary Tickets*

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. An individual may not receive more than four comp tickets per calendar year.

- The ticket office will issue complimentary tickets from the cast and crew list provided. 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.
- Comp tickets need to be arranged in person with box office staff at the downtown ticket office.

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

## Accidents and Injuries

Complete accident report form and submit to the executive director (also inform your board liaison immediately) as soon as possible, no more than 24 hours after the event, any time one of the following situations occurs:

- Injury (fall, cuts, concussion, twisted ankle, bone break)
- Near miss (electrical shock not causing permanent harm, falling set pieces, etc.)
- Emergency services called
- Patron or volunteer files an insurance claim or threatens to file one

The theater's insurance policy covers any volunteer injured during the production of one of our plays during rehearsal, set construction or performance.

Locations of Accident Report Forms:

- At the downtown rehearsal space: There is a white binder on the counter. The forms are in a manila envelope Inside the binder.
- At the theater: Downstairs next to the office there is an envelope on the wall labeled Accident Report Forms.

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.

# 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 audition schedule, possible call back dates and proposed rehearsal schedule for studio availability.

Directors are responsible for the daily maintenance of the space (including the kitchenette) during their rehearsals. This includes removal of garbage and vacuuming or sweeping at least once per week. The key to the garbage is hanging on the bulletin board and labeled “garbage key”. There are garbage bags and cleaning supplies in the labeled cupboards. Furniture should be put back in place at the end of each rehearsal. Other activities may take place in the studio during the daytime and on weekends. If you want to use the rehearsal space for a weekend rehearsal, please check with the executive director about availability.

Directors will receive a building security code to the rehearsal studio. Only the director and the stage manager should have the security code. After entering from the parking garage, the director or stage manager should unlock the Ferry St. door. That is the door cast and other crew should use. A doorstop should be used to prop open the door into the hallway where restrooms are located. Cast and crew may use the microwave and temporarily store items in the refrigerator. There is also a water cooler in the rehearsal space. Please encourage the cast & crew to bring refillable water bottles to help reduce waste.

There is a large plastic bin with a red lid that may be used for prop storage. There is also a white fabric covered “closet” for storage of costume pieces, additional props, and other rehearsal items.

Please...

- Do not leave dirty dishes in the sink.
- Do not leave food items out on the counter.
- Keep the microwave and refrigerator clean.
- No smoking is allowed inside the building at any time.
- Do not unplug the wireless router.
- Turn off all lights when not in use.

Email the executive director if you need supplies such as paper towels, cleaning chemicals, water or cups. The executive director should also be notified via email regarding any problems such as broken equipment or furniture in the rehearsal space.



## **Preshow Announcement**

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

- Please remember to turn off your watch alarms, beepers and cell phones.
- The use of recording equipment and cameras during the performance is prohibited.
- Beverages are sold downstairs in the lobby during intermission.
- Smoking/vaping is allowed only in the designated area.
- Title and director of the next production.
- Acknowledgment of our show sponsor
- Mention of season sponsors (check with the executive director regarding current season sponsors)

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 season ticket sales, information about fundraising, etc. The preshow announcement should run no more than 1 minute, 30 seconds. The director should communicate with the house manager regarding timing of the pre-show announcement so the house manager can consider it with respect to the seating of latecomers.

# Theater Building Care

## *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 setting the alarm and leaving the theater building, check each door of the theater from the outside to ensure every door is locked. Then set the alarm and exit the building. You may set the alarm from the lobby or from the top of the stairs in the dressing room.

## *Heating and Cooling System*

The thermostat is set to heat to 69 degrees and cool to 72 degrees, operating Sunday through Friday, 12 p.m. to 11 p.m., and Saturday from 9 a.m. to 11 p.m. The system is locked and may only be changed by Chris Benham. If you have any problems, contact Facilities Maintenance immediately. Do not turn on ceiling fans in the auditorium during a performance because they make noise, may interfere with stage lights, etc. 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.

## *Theater Truck*

Pentacle owns a truck which is available for theater business only. No one under the age of 25 is allowed to 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. It is the responsibility of the cast and crew to maintain the theater during each run. The director is responsible for assigning housekeeping duties to the cast and crew during the run of the show and closing night. Garbage goes in the outside dumpster and is collected every Wednesday morning. See Housekeeping Chore List.

Notify Facilities Maintenance for any necessary repairs or additional cleaning supplies using the QR code posted on the bulletin board across from the kitchen.

## *Closing Night*

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 closing night job list.

### *Smoking*

Smoking and/or vaping is not allowed in any part of the theater building. There is one designated smoking area at the theater located on the northeast side of the lower deck. A sign and a bench mark the smoking area, and an ashtray is provided. Please do not smoke or vape in any other location on the property.

### *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, operations manager, 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. Always keep them clear.
- Observe all parking signs.
- Do not park outside the lobby in the fire lane. This area is for short-term loading and unloading only.

### *Decks, Stairs, Paths, and Aisles*

- The state fire marshal requires that we maintain an unobstructed path between the stage and audience that is 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 create a barrier to the flow of traffic. The house manager will let patrons know that they are not permitted to walk toward the green room stair door or beyond the sign, "Cast Only", unless using the inside auditorium 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 that leads 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 emergency exit route unless it is at floor level and unobstructed.
- The aisle and main entrance lights in the auditorium must never be turned off during a performance.
- 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 and in the dressing

rooms, booth, lobby, and kitchen.

### *Open Flames*

If you plan to use an open flame in a production, contact the technical director for the required precautions.

### *First Aid Kit*

A first-aid kit is available in the dressing room and in the tool room. If supplies are low, use the QR code to request needed supplies.

### *Power Tools*

Use of the theater's power tools must be restricted to those people 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. Tape costs will be charged to the show.

Never use masking tape or duct tape on any theater surface.

The director is responsible for ensuring their team follows 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.

## *Technical Schedule*

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

After previous show closes:

- Sunday: Strike the last set and move in the current set.
- Monday: Regularly scheduled rehearsal time used to move into the theater and set construction (costumes, props etc.).
- Tuesday: cast can move in and rehearse on set (if possible, you may move in prior to Tuesday, subject to technical director approval).
- Weekday determined by the lighting team (no later than Friday): light hang.
- Before Saturday: "paper tech"
- Saturday: light and sound cue programming.
- Tech Sunday: Cue-to-Cue 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 to ensure the safety of the cast and crew. 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. Tape costs will be charged to the show.

Do not use masking tape or duct tape on any theater surface.

Email or text (please do not call) the technical director about any desired changes, concerns, issues or problems.

## *Sound and Light Equipment*

The audio chair and tech director will orient the operators to the booth equipment. Any time equipment failures occur, the director must inform the executive director, audio chair or technical director immediately. This includes body mics, battery packs, follow spots, computers, or lighting instruments. Light and sound boards must be powered off after every performance.

## *Strike*

On closing night, the director, cast and crew shall remove all furniture and props from the set and return them to private owners or to their proper location in prop/furniture storage.

The technical director will not be present on closing night. On Sunday following the closing of the show 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. For musicals, the musical director must work with the technical director to map out the space required for the orchestra.

# Electrical Equipment

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

## *General*

- Make no additions or alterations to existing electrical systems. If any system does not meet your needs, contact the technical director for assistance.
- Use only three-wire grounded extension cords.
- 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 which must be removed during closing night strike.
- Keep all liquids away from electronic equipment.
- 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.
- Blue lights and power strips are stored in the Stage Manager's workstation.
- Headsets: there is one station/outlet on each side backstage. The rest are stored in the booth.
- Keep access to the electrical panels clear at all times.
- Use only work lights when working.

## *Maintenance*

- Use the QR Code posted on the bulletin board across from the kitchen to report facilities issues.
- 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

Only light designers and/or light operators who are approved and/or trained by the technical director are allowed to work with the lighting system.

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



## Audio Guidelines

Directors should contact the audio chair before proposals are submitted to ensure that all audio requirements are identified and properly budgeted. If your production is chosen for a Pentacle season, you should contact the audio chair as soon as possible to affirm that your needs have been identified and properly planned.

Musical directors must use a sound tech approved by the audio chair. The sound tech must be familiar with Qlab or available for any necessary training in both Qlab and our sound system.

The audio chair is always available for advice and assistance.

If you wish to use your own (or borrowed) audio equipment, please contact the audio and video technologies chairs. We will make every effort to make it work.

You should have arranged a sound designer prior to proposing and identified them during the proposal process. If you have any difficulty finding help with sound design, please contact the audio chair.

Pentacle Theatre uses a standardized technical script format. This standardized procedure protects the theater and the production by making training and substitutions easier and broadens the group of readily trained volunteers available. (Refer to the technical director timeline for information about paper tech prior to move-in).

### *Musicals*

Only trained and approved individuals can add or remove actors' mics and mic packs. This individual must contact the audio chair to arrange necessary training. With a very high (and very expensive) mic failure rate in past productions, this rule is strictly enforced.

Note that body mics pick up surrounding sounds as well as the voice of the actor wearing the mic. Consider this in planning your blocking, as phasing issues caused by close proximity of your actors can seriously affect sound quality of the entire production if not handled by an experienced sound tech. Further, train your actors to recognize any mic failure, and if necessary, have them temporarily adjust their blocking and locate closer to another performer with a functioning mic until their equipment can be replaced.

### *Batteries*

Review with the audio chair the quantity of batteries needed for the run of your production. If rechargeable batteries are used, arrange for standard batteries in an appropriate amount to allow replacement where necessary. If standard batteries are used, the amount needed would be calculated as follows:

$$(\text{Number of shows}) \times (\text{Number of actors with mics}) \times (2 \text{ batteries per pack}) = \text{total}$$

Make sure to contact the office to order your batteries at least two weeks before you move into the theater.

Pentacle Theatre recycles used standard batteries. Please collect the used ones after and put them in a zip lock bag labeled for recycling.

### *Pit*

Please have your musical director contact the audio chair as soon as possible to discuss the number of musicians that will be in the pit and where they might be placed. Plan ahead for any specialty mics and/or music stands, drum shield, etc. Our goal is always to isolate the pit from the room as much as possible. Because the backstage area is comprised of parallel hard surfaced walls, floor and ceiling, any sound generated in that area will ricochet off those surfaces before it makes its way to the audience, resulting in sound that is muddled and delayed. Additional acoustical treatments can help mitigate some of these problems. If possible, the technical director may be able to design the set to help enclose the pit.

### *Our Equipment*

We use Apple Mac as our media computers with Qlab as our primary show control software. Musicals generally require their proprietary software for rehearsal and show tracks. Some integrate relatively smoothly with Qlab, others do not. Discuss available options with the audio chair to avoid delays and issues during rehearsals and tech planning.

Do not change any settings on any gear in the rack without express permission of, or instruction by the audio chair. If you experience an issue, or want something changed, please contact the audio chair.

We have sixteen channels for music and sound effects. Mains channel (channels 1 and 2), Audience left front and back (channels 3 and 4), Audience rear left and right (channels 5 and 6), Audience right front and rear (channels 7 and 8), Subwoofers audience left and right (channels 9 and 10), and two channels (11 and 12) for backstage practical sound effects. Backstage and on-stage monitors can be configured as needed for orchestra and performers.

### *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 - while considering that those levels will likely need to be adjusted when an audience is present. What may seem loud during rehearsals may seem very quiet during an actual show.

### *Running the System*

The equipment rack in the sound/light booth contains the controllers for both Mac computers and the sound system.

### *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.