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Technote

Directions For Setup of Communication & Monitor System In Kresge Little Theatre

The following article describes the procedure for setting up the relatively complex communication and monitoring systems that may be required during the rehearsal and run period of a musical or other large scale production in Kresge Little Theatre.

It consists of:

- 1) A conceptual description of the capabilities required
- 2) A simple wiring schematic (note that as a schematic this shows gives a conceptual understanding of required connections and is not a physical wiring diagram)
- 3) A basic set of operating instructions

All sections assume a basic familiarity with sound equipment, including operation of the KLT mixing board and knowledge of the location and general operation of each component. Specific information regarding some connections is available from the KLT sound wiring schematic, available in the theatre.

1) Required Capabilites:

- 1) General Headset: This allows communication between stage manager, other booth positions and backstage positions. Set up is limited to connecting the KLT headset power supply/controller to the house headset wiring, and connecting beltpacks to the house headset wiring at appropriate locations.
- 2) Headset audio monitor: This allows headset users to receive a direct feed from the stage monitor microphones. This feed can be controlled separately between headset channels A and B.
- 3) Stage Managers "God Mic": This connect the headset's "Page/Announce" feature the dressing room monitor speakers and/or the main house speakers (for use during technical rehearsals).
- 4) Orchestra monitor speakers: These give orchestra members a direct audio feed from the stage monitor microphones.

2)A simple schematic wiring diagram is attached (if you're reading a physical copy) or was submitted as a separate PDF file if you are viewing this electronically. Note that "SM Box" to patch bay connections will require either 1/4"→XLR adapters or slightly more complicated use of the patchbay. Direction of signal flow is indicated but all connectors are reversible.

3) Operating Instructions:

Headset audio monitor: This volume can be controlled using Mixing Board Aux Output 4 and the headset monitor volume control. The monitor feed can be separately set to on, off, or interrupt on channels A and B.

Stage Manager's God Mic: This is activated by the SM pushing the "Page/Announce" button on the headset power supply/controller. Volume in the house can be controlled through Mixing Board Channel 5 and the House L/R faders with if Channel 5 is assigned to the L/R mix. Volume in the orchestra monitors can be controlled using Mixing Board Channel 5 and the Bus 4 fader if Channel 5 is assigned to Bus 4 also. Volume in the dressing rooms can be controlled using Mixing Board Aux Output 3 and the master volume control on the monitor system panel (NOT the page mic volume, with the connections described).

Orchestra Monitor Speakers: Volume can be controlled by the Mixing Board Channel 6 fader and the Mixing Board Bus 4 fader when Channel 6 is assigned to the Bus 4.