



SLOC Musical Theater

2022 - 2023

PRODUCTION HANDBOOK

Board Approved: 6/16/2022 Last Updated: 6/16/2022

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INTRODUCTION

This handbook is a guide for all individuals responsible for a production or production department at SLOC. This handbook will be updated on an annual basis; any suggestions for changes should be sent to artisticdirector@slotheater.org to be approved by the Board of Directors.

It is the duty of each production's Producer and Director to thoroughly understand the requirements and expectations laid out by the Board of Directors in this document. These individuals are ultimately responsible for communicating requirements and expectations clearly to all members of their teams and ensuring that the conduct of all team members upholds the highest standards of safety, collaboration, ethical integrity and artistic quality.

SLOC intentionally leaves many process details open for each production team to customize as needed. This handbook specifically outlines those key areas where standard practices are critical to meet broader organizational needs, ensure volunteer safety, protect the facility and to maintain a consistently positive experience for volunteers of all productions.

MISSION STATEMENT

SLOC Musical Theater is a non-profit community-based performing arts center. Our mission is to provide opportunities for adults and youth to experience and participate in the performing arts.

KEY ROLES, RESPONSIBILITIES & CONTACTS

Artistic Director: Serves as general contact and advisor to all productions and oversees production committees as well as critique for each production. Provides artistic feedback to directors and is an ongoing collaborator.

2022-2023: Trish Scott-Dembling artisticdirector@slotheater.org

Director of Audience Services: Manages all front-of-house needs, including box office, house managers, ushers and opening night parties

2022-2023: Jeffrey P. Hocking audienceservices@slotheater.org

Audition Coordinator: Organizes and runs SLOC's auditions in conjunction with production team

2022-2023: Susan Skinner srskinner@gmail.com

Board Liaison: Acts as the conduit between the Board of Directors and the production staff. Responsible for ensuring that teams are aware of, and in compliance, with SLOC's policies and procedures. If necessary, also serves as a resource to assist with conflict resolution and to seek additional support for the production

Box Office Manager: Runs daytime (and oversees night-of-show) subscriptions, sales and donations

2022-2023: Jeffrey P. Hocking tickets@slotheater.org

Director: The final artistic voice for the production. It is the Director's duty not just to create a successful show, but also to establish a safe, healthy, fun and collaborative working environment

Director of Facilities: Oversees the buildings and property where SLOC is located.

2022-2023: Stephen Foust facilities@slotheater.org

Director of Finance: Oversees SLOC's budget, expenses and legal requirements. All show budget proposals must be approved by the Finance Committee for a production to proceed with major expenses.

2022-2023: Adrienne Sherman finance@slotheater.org

Director of PR and Advertising: Organizes season and show-specific promotional placements, social media marketing and all printed marketing materials including the season brochure.

2022-2023: Audrey Carlton pr@slotheater.org

Playbill Editor: Collects and edits all info for production programs and oversees the design approval process.

2022-2023: Jeffrey P. Hocking playbill@slotheater.org

Producer: Ensures the production process runs smoothly, complies with SLOC procedures, and meets financial goals. Submits the show budget and tracks expenses. Other responsibilities at discretion of production team.

Technical Director: Oversees SLOC's production technical departments (and crews) including costumes, props, hair and makeup, lights, providing long-term theater tech planning, season technical operations and emergency show production support.

2022-2023: Matthew Mascelli technicaldirector@slotheater.org

Diversity Director(s): Acts as a support resource for production teams and the theater as a whole, focused on implementing diversity and inclusion initiatives. Works to form a bridge with the local community to strengthen relationships.

2022-2023: Kody Carpenter diversity@slotheater.org

Director of Fundraising: Works with the board of directors, leadership, productions, and the community to find opportunities for grants and new ways to raise funds.

2022-2023: Betsy Rees fundraising@slotheater.org

Membership and Volunteer Director: Coordinates with membership and volunteers to collect dues, look for new opportunities and bridge the gap between members and the organization.

2022-2023: Deb Paniccia membership@slotheater.org

Director of Education: Facilitates and plans free, educational workshops for young performers in the area, create inclusive programming opportunities for young performers, and coordinates with directors (upon their request) to help provide educational workshops for cast and crew.

2022-2023: Christine Meglino education@slotheater.org

Business Manager: Processes all requests for reimbursement of show expenses.

2022-2023: Nell Burrows Nburrows12302@gmail.com

GENERAL TIMELINE & PROCESS OVERVIEW

- **Show Proposal Submission**

- Late summer, prior season (see SLOC Facebook & website for details)

- **Show Proposal w/Show Recommendation Committee**

- Fall, prior season. Potential Directors may be contacted to schedule interviews

- **Season Announcement**

- Winter, prior season. Directors will be contacted before public notice.

- **Design Submission**

- Due no later than three months prior to opening. Approval required before construction by AD and TD.

- **Auditions & Casting**

- Auditions should be scheduled approximately 3 months before opening. Coordinate with Audition Coordinator.

- **Budget Proposal Submission**

- Due 3 months prior to opening. Approval required before major expenses made.

- **First Rehearsal & Read-Through**

- About 2 1/2 months prior to opening and immediately before regular rehearsals begin. Coordinate with AD.

- **Rehearsals in the Education Building**

- Roughly covers the first month of rehearsals. Standard rehearsal days are Monday PM, Wednesday PM, Friday PM, and Sunday PM. Exact times to be decided by production staff.

- **Rehearsals in the Theater**

- Begins the day following strike of the previous show.

- **Playbill Submission**

- All playbill materials are due to the playbill editor approximately 1 month prior to opening. See page 20 for details and exact due dates.

- **Publicity Photo Shoot**

- Scheduled with Producer and Director of PR and Advertising. SLOC provides photographer. At least 2-3 weeks prior to opening.

- **Critique**

- No later than 10 rehearsals before opening. Coordinate with AD.

- **Clean-Up Day**

- Typically the Saturday before opening (day before Double Tech) but this is negotiable.

- **Tech and Dress Rehearsals**

- Double Tech rehearsal on the Sunday prior to opening, followed by a minimum of 2-3 full dress runs. Mandatory preview with audience on Thursday before opening at 8PM. We encourage Wednesday as a dark night.

- **Opening Night**

- First Friday night followed by an opening night party in the Education Building. On pause due to COVID.

- **Performances**

- Performance runs for two weekends (Fri, Sat, Sun, Thu, Fri, Sat, Sun) with curtain at 8 pm Thursdays, Fridays and Saturdays. 2 pm on Sundays.

- **Closing and Strike**

- Strike occurs immediately after the final curtain of closing performance. All cast and crew are expected to participate.

GETTIN' READY

SET DESIGN APPROVAL PROCEDURES

Contact: *Artistic Director and Technical Director*

Sketches and/or a model of the set design must be approved no later than three months prior to opening by SLOC's Artistic Director and Technical Director. Failure to submit on time may result in changes to your set being required or a redesign to occur. The Director of Audience Services must be consulted if changes to house seating may occur. Sets should be confined to the main stage area, unless the SLOC Board approves otherwise. This is partially to meet NYS Building Code rules specific to our fire safety system. Audience seating is set by the Director of Audience Services and SLOC Board of Directors. Any desired changes must be approved at least three months prior to opening (preferably earlier) so that seating charts can be changed, and subscribers can be accommodated.

AUDITIONS

Contact: *Audition Coordinator*

All arrangements must be discussed with the Audition Coordinator before announcing audition dates. The Audition Coordinator will work with you to select dates as well as the best process for your show. Please understand that there are broader organizational goals and logistical needs to consider and you may be asked to adjust your process requests.

Please provide at least two different audition dates and limit call-backs to a single date, when possible, as this can be challenging to schedule for actors with other jobs/commitments.

Once the dates and process have been determined, please send your audition announcement to info@sloctheater.org at least 6 weeks prior to the first audition date. Samples from previous shows can be provided upon request. The Audition Coordinator will work with the Director of PR and Advertising to create the appropriate social media events and postings, submit to media contacts, and forward the announcement to capdist-auditions list serv on your behalf. Please do not announce auditions on your own or publicize your audition dates before SLOC does.

Please contact ALL audition candidates, not just those cast, by phone or email. This helps build a strong community relationship and encourages performers to attend other auditions. Please include future audition dates if possible.

When speaking with or about auditioners, strive to remain impartial. Approach these conversations with sensitivity in regards to the person's identity characteristics such as religion, race, gender identity, sexuality, and/or disability. You are expected to be as inclusive as possible when casting.

Final cast lists should be submitted to via email to the Director of PR and Advertising and the Graphic Designer (John Meglino at john.meglino@gmail.com) so that a formal public announcement can be made. Cast and production team members should be directed not to share the cast list or their casting before SLOC does.

BUDGET AND FINANCE PROCEDURES

Contact: Finance Chair

BUDGET PROCESS OVERVIEW

Your show budget proposal is due no later than two weeks after your read-through date. The Producer should submit the completed proposal to finance@slotheater.org, and can also contact the Finance Director via email with any questions that come up while drafting.

A draft budget worksheet is provided in the Appendix for your convenience. An Excel version of this worksheet will be emailed to each producer prior to a show's auditions. Each show is allotted \$2500 to cover production expenses: set materials, costumes, wigs, makeup and special lighting, sound or effects needs. The production team may break this total up as they see fit, though the Artistic, Tech, and Finance Directors may make suggestions and retain veto authority. Any production budget in excess of \$2500 must be approved by the entire Board of Directors. SLOC is here to support high quality community theater productions, but please understand that limited funds exist to cover additional requests, so please consider your needs and wants very carefully before submitting a higher budget. Production teams are encouraged to use the tools, equipment, set pieces, props and costumes that SLOC already owns as much as possible.

Expenses for royalties, rentals, scripts, scores, publicity and marketing materials and placements, primary head shots and photo shoot photographer, program design and printing are the responsibility of the company and need not be part of your production budget.

The Producer must update the Finance Director monthly on the budget status. These updates should be brief, meant only to capture significant changes to anticipated final costs.

HIRING MUSICIANS

Each show is allotted a \$500 Music Director stipend and \$2000 for 4 pit musicians. Each musician is paid a flat rate of \$500, which includes all performances and a limited number of rehearsals as specified by the Music Director. These do NOT come out of your production expenses and are paid for by the company. Music Directors who conduct or play in the pit are entitled to the MD stipend AND a pit musician stipend, or they can forfeit their musician stipend to hire another player. Should an MD require a rehearsal accompanist, they are free to negotiate a price with the accompanist but must pay the accompanist out of the MD stipend. There is NO additional stipend for rehearsal accompanist. If a production wishes to hire more than 4 pit musicians, they must submit an official request to the Finance Director, and this request must be approved by the entire Board of Directors. Additional musicians can choose to play on a volunteer basis without submitting a request.

A Musician's Agreement Form is included in the Appendix. Every musician and the Music Director must complete and sign this form. It is the Music Director's duty to distribute and collect these forms. Signed copies must be submitted to the Finance Director's mailbox no later than the Sunday prior to the opening in order guarantee payment at the closing performance.

PREFERRED VENDORS

SLOC has a list of preferred vendors. Whenever possible, please use these companies:

COSTUMES

MARLU COSTUMES www.marlucostumes.com • (845) 355-1414 • Port Jervis

THE COSTUMER www.thecostumer.com • (518) 464-9031 • Schenectady NY • Albany

LIGHTS & SOUND

ALBANY THEATRE SUPPLY www.albanytheatresupply.com • (518) 465-8894 • Albany

BMI SUPPLY www.bmisupply.com • (518) 793-6706 • Queensbury

SETS

ADIRONDACK SCENIC, INC. www.adkstudios.com • (518) 638-8000 • Argyle

NES RENTALS / ALBANY LADDER COMPANY • (518) 869-5335 • Colonie

ALBANY THEATRE SUPPLY www.albanytheatresupply.com • (518) 465-8894 • Albany

BELLEVUE BUILDERS SUPPLY www.bellevuebuilders.com • (518) 355-7190 • Schenectady

BMI SUPPLY www.bmisupply.com • (518) 793-6706 • Queensbury

GOODSPEED OPERA (rentals) www.goodspeed.org • (860) 873-8664 • East Haddam CT

HOME DEPOT www.homedepot.com • (518) 382-8371

LOWE'S www.lowes.com • (518) 382-8371

ROSE BRAND (fabrics - good prices and service) www.rosebrand.com • 1-800-223-1624

SCHENECTADY HARDWARE & ELECTRIC www.sheinc.com • (518) 346-2369

SHERWIN-WILLIAMS (paint) www.sherwin-williams.com • (518) 374-4406

SYRACUSE SCENERY & STAGE www.syracusescenery.com • (315) 453-8096 • Liverpool

TOBINS LAKE STUDIOS (drops) www.tobinslake.com • (888) 719-0300 • Brighton MI

MISCELLANEOUS

U-HAUL (moving) www.uhaul.com • (518) 382-3210

AMAZON PRIME (tax exempt Prime account) <https://www.amazon.com> • Contact the Finance Chair for login information.

TARGET (tax exempt account) <https://www.target.com> • Contact the Finance Chair for login information.

EXPENSE PAYMENT OPTIONS

There are three ways to pay for your budget production expenses:

1. Dedicated SLOC store account
2. Pre-paid SLOC PEX debit card
3. Personal funds submitted for reimbursement.

All production expenses should be written on the appropriate Production Expense Tracking Sheet (see Appendix) to track each department's expenses.

Each Producer will have an overall Production Expense Tracking Sheet to track all expenses for a given production. Each department will have their own specific Production Expense Tracking Sheet to be used to track their individual expenses. **All original receipts must then be provided to the Producer for tracking on their overall Production Expense Tracking sheet.**

At no time should a production expense receipt be provided to the Finance Committee prior to the end of a show unless the expense is paid out of pocket and the payer requires reimbursement prior to the end of the show.

If this scenario occurs, the Producer must fill out an Expense/Reimbursement Reconciliation form (see appendix) and staple the original receipt to the form. The form must then be placed in the business manager mailbox in the board room. Checks are mailed so please provide your address.

All receipts, including internet transactions, must contain the date of purchase, the vendor, the item purchased and the purchase price. If purchasing from an individual, obtain a written statement from the seller that contains the same receipt information and provide the individual's name, phone and email address for verification.

1. Dedicated SLOC Store Accounts

SLOC has direct bill accounts with Home Depot, Lowe's and The Costumer. For details, talk to the Technical Director or Finance Director. Tax-exempt forms are already on file with these stores.

2. Pre-Paid SLOC PEX Debit Card

These are recommended for most non-set expenses as it minimizes wait times for reimbursement. Each production team gets a set of cards for dedicated purposes: costumes, lights, makeup, props, set, sound and miscellaneous (for Producer use). Spending limits per card will be established by the Finance Committee when the budget is approved.

Spending limits are rarely the full budgeted amount. Additional funds can be added to cards if needed. In this case, the Producer should contact the Finance Director, who will coordinate with the PEX Card Coordinator in the committee. Cards will be provided, generally, within two weeks of budget approval, to the Producer for distribution to the production team. The cards can be used online, but please note that the billing address on record is SLOC's physical mailing address: 427 Franklin Street, Schenectady, NY 12305. Some preferred vendors have a SLOC account on file and recognize the debit cards as official funds. **ALWAYS** be prepared to provide a Tax Exempt Certificate if needed. Certificate is in Appendix.

3. Personal Funds

SLOC will reimburse personal expenses by check or card (not cash) as approved by Producer with a Payment Authorization Form. This is DISCOURAGED as reimbursement times vary. If a personal expense is necessary, then it is the purchaser's duty to:

- Supply a Tax-Exempt Certificate to the vendor prior to sale. **SLOC will NOT reimburse any sales tax made by the purchaser due to negligence.**
- Keep personal expenses separate from SLOC expenses and retain copies of all SLOC receipts. SLOC reserves the right to reject any receipt that also includes personal expenses.
- Keep personal copies of reimbursement requests and backup receipts.

REHEARSALS, FACILITY & BUILD RULES

READ-THROUGH

Contact: Artistic Director

First rehearsal and read-through are typically no later than two months prior to opening and immediately before the regular rehearsal schedule begins. Advance read-throughs with a delay before rehearsals should be avoided. (Generally, script rentals arrive approximately 3 months prior to opening.)

The Artistic Director will attend, introduce themselves and will hand out the Code of Conduct and Media Release Forms to ALL team participants, both cast and crew. (For underage actors, SLOC requires a parental permission form.) Signed copies are required prior to rehearsals in the theater or any publicity shots/footage. Ensuring everyone has signed is the responsibility of the Producer. Copies of these blank forms are included in the Appendix and will be kept in a binder in the boardroom managed by the Artistic Director. Sexual Harassment training will also occur at this time therefore all production team members must attend.

It is highly recommended that a full rehearsal schedule is provided to cast at this time. Only necessary changes should be made throughout the process to maintain a cross-show standard of dependability and good planning. Please allow a few minutes for a Board member to welcome the team prior to the start of the read-through as well as the Artistic Director.

REHEARSAL SCHEDULE

Contact: Artistic Director

Roughly speaking, for the first month, rehearsals are in the Education Building. Upon strike of the current show, your production will move into the theater for the remaining rehearsals. Members of your team are expected to coordinate your move-in needs with the previous show's strike needs.

SLOC's standard rehearsal days are Monday PM, Wednesday PM, Friday PM and Sunday PM. Exact times can be determined by the production staff, but we ask that you keep the days of rehearsal consistent to our standard schedule as much as possible. This allows standard set and crew work nights on Tuesdays, Thursdays and Saturdays. Using the standard days also minimizes space conflicts with other productions, rentals and facility use.

Please avoid three or more consecutive days of rehearsal. Your Board Liaison or Producer should coordinate any possible schedule conflicts/rentals in the rehearsal space with the Business Manager (who maintains the calendar).

FACILITY USE RULES & GUIDELINES

Contact: Facilities Director and/or President

GETTING IN & OUT OF THE BUILDINGS

At the beginning of each show, production team members as well as all cast members, will receive a pin that allows them into certain parts of the theater. **These codes will be changed after every show.** If you have any issues with accessing the building, please contact the Facilities Director, Board Secretary or President.

Anyone issued a code will sign off on their understanding and responsibilities at the first rehearsal.

WHO'S IN CHARGE AND WHAT DOES THAT MEAN?

During Rehearsals:

1. Director 2. Music Director/Choreographer 3. Producer 4. Stage Manager 5. Any person designated by the Director or Producer

The Production Team must identify a team member to be responsible for the following items at each rehearsal:

- Opening a building
 - o Turn on lights in areas of the building/s which will be used

- Using a building
 - o Making sure all work follows safety protocols
 - o Making sure the facility is not damaged, including but not limited to structural integrity, plumbing, electrical systems and finish work (paint, carpets, polished wood, etc.) *This point is mainly intended for set building days*
 - o Making sure, with the help of the rest of the team, that no unauthorized persons enter
 - o Filing any incident or accident reports
 - o Ensuring the team provides all minor housekeeping tasks necessary to keep the space in safe and neat order and that public spaces are always appropriate for public view. This includes emptying all garbage cans on a regular basis. Garbage should be brought to the dumpster in the theater parking lot.

- Closing a building
 - o Make sure no one is left in the building
 - o Turn off all but the necessary ghost/running lights (get training from Technical Director)
 - o Confirm that all entrances are closed and locked

GENERAL SAFETY

- All production staff must become familiar with the location of the fire extinguishers throughout the facility, and with emergency procedures for medical emergencies and alarm activations. The Producer is responsible for the training of the production staff on these safety procedures. Refer to the map in the Appendix for the complete diagram of fire extinguisher locations.
- During all rehearsals and performances, emergency exit signs must be lit.
- Nothing may obstruct any aisles in the theater during any performance.
- Smoking is not permitted at any time in any of the SLOC buildings. Discarding of cigarette butts on SLOC grounds is not permitted. People who wish to smoke must use the ash cans provided and must smoke outside of the buildings.
- Alcohol consumption during any performance, rehearsal or work call by any member of the cast or crew of the current production is prohibited. You may not come to rehearsals or performances under the influence of any substance.
- The cast and crew are responsible for cleaning up any spills that occur. Cleaning supplies are located backstage in the bathroom. Everyone should do their part to pick up after themselves whenever they are on the SLOC property, indoors or outdoors. Nothing should be left out of place. All tools and cleaning equipment should always be stored in their appropriate place. All garbage cans must be emptied on a regular basis. Garbage should be taken to the dumpster in the theater parking lot. A clean and organized facility is a **MUST**, not least because theater donors, potential rental clients and news people may request a tour of the buildings at any time.
- Specialty rooms and storage areas, such as the box office, lighting balcony, costume area, prop area, and make- up cabinet, should be considered off limits to all parties, except those who have a need to be there, or have been granted consent from the Chair of that department.
- Theft concerns are taken very seriously at SLOC. Cameras are in use at SLOC. Cast and crew should be advised to lock their vehicles and not to leave any valuables inside, to cover items in their vehicles with blankets or towels, and to walk in pairs when leaving the building after rehearsals or performances.

CLEANUP

Trash removal is the responsibility of each show's cast and production team. Team members should be instructed to remove any personal trash they bring in. Ideally, this should become part of the end of every rehearsal process or work day cleanup. When the inside garbage cans are full, please make sure that trash gets moved to the dumpster behind the theater. We expect all team members to replace emptied trash cans with new trash bags, which can be found backstage in the bathroom and in the kitchen of the Education Building. All garbage in the dumpster must be bagged and tied or SLOC may incur additional fees. If out of or running low on cleaning supplies, please contact the Director of Facilities.

SLOC RECYCLES. DO NOT THROW AWAY RECYCLABLES. All recyclable cans must be rinsed and placed in one of the recycling bins backstage or in the kitchen/hall of the Education Building.

HEATING/COOLING

If you want to adjust the heat, go to the thermostat (audience right of theater on the support post and in the back room, adjacent to the stage). The recommended setting is 70 degrees. Please note that the theater is large and takes time to heat up. The furnace will reset, automatically, to the programmed level after 2 hours. If you want to request an increase in the temperature, beyond what is provided by the 2 hours override, you should contact the Facilities Chair for assistance.

Air conditioners are controlled with remotes to be aimed at the unit itself to adjust the temperature. Please be reasonable with their use.

SNOW REMOVAL

SLOC has limited help in shoveling snow around the facility. If there is snow upon arriving at the facility, it is expected that someone from the cast or crew will clear paths. Salt can be found in the Education Building, inside the cast entrance and next to the front Box Office door.

PARKING

Refer to the parking map in the Appendix for nearby parking places during rehearsals and work days. The lot behind the theater, adjacent to the Education Building, is available for cast and crew use but is not large enough to accommodate everyone.

Cast and crew should be informed NOT to park in either of the small SLOC parking lots (the Annex parking lot or behind the theater) during performances as these lots are reserved for our elderly and handicapped audience members. There is public parking available on Liberty Street, Franklin Street and in the lot between Liberty and Franklin Street. The Producer should monitor and reinforce parking policies and procedures.

TECHNICAL GUIDELINES

Contact: Technical Director

GENIE & LADDER RULES

When using the Genie or ladders, at least two trained, qualified people (including operator) must be present in the theater. UNDER NO CIRCUMSTANCES is anyone allowed to use the Genie or ladders while alone. Training must be provided by the Technical Director with at least 5 days' notice.

STAGE MEASUREMENTS

Please see the attached diagram in the Appendix.

SET BUILDING

- CONSTRUCTION AND/OR PAINTING in the carpeted area of the theater is STRICTLY PROHIBITED.
- Nails are PROHIBITED to be used unless specifically discussed with the Technical Director
- Minimal set construction can take place on the stage. Please do any cutting work outside, or if absolutely necessary inside, on sawhorses in a designated area. This is to protect the stage floor.
- Prior to the production's Tech Day, the set MUST be inspected by the Technical Director for safety considerations. If using the Second Floor, more safety inspections will be required.
- The Technical Director reserves the right to ask for and/or make changes to any and all set pieces to ensure safety
- All stairs and risers must be firmly and securely constructed. Drywall screws MAY NOT be used as the only attachment for stair sections. All stairs must have at least one weight-bearing railing. All stairs and risers must be edged in glow tape.
- Prior to set construction, all of the audience chairs must be covered with plastic sheeting. These chairs must remain covered with plastic sheeting to minimize the dust accumulation on them.
- The piano must be covered with plastic sheeting before and during any set construction.
- Theater speakers may not be moved or adjusted without approval from the Technical Director.
- No drilling or painting the theater walls or ceilings, front or backstage, unless approved by the Board.
- Prior to painting, the carpeted area in front of the stage must be covered with plastic sheeting.
- Use of any oil-based paints or semi-gloss paints on the set, house walls, or floor is prohibited. Only flat latex paint is allowed at SLOC.
- All tools, paint brushes and trays, ladders and SLOC equipment shall be appropriately cleaned and put away in their proper storage areas following use.
- Do NOT use the backstage slop sink to clean brushes and rollers.
- Construction debris must be removed from the building during cleanup. Any approved significant holes created in the stage floor, walls or ceiling must be carefully patched, painted and restored to their former state following completion of the production.
- If the Second Floor is to be used, coordination must be completed with the Technical Director PRIOR to Load In so the production team can receive specific instructions on the use of this installation.
- At least one production meeting must be scheduled to include the Technical Director and set builder at least 21 days prior to Tech Sunday.
- Substantial Completion of the set (at least 50%) must be completed at minimum 10 days before Tech Day. Failure to meet this requirement, will result in the Technical Director stepping in and making more firm deadlines for your team or removal of your team's designer/builder.

SOUND

- An inventory of our equipment is attached
- It is expected that the designer has a firm knowledge of digital mixing consoles, sound effects, miking techniques and sound mixing. If training on SLOC's specific system is required, the Technical Director, or a member of the Technical Department can provide a 1.5 hour training session with at least 5 days' notice. If requested, this must be completed at minimum of 2 weeks prior to Tech Sunday.
- The Technical Director should be notified through email with requests for rentals and/or purchases of equipment at least 3 weeks prior to Tech Sunday
- It is requested that each Sound Designer work with a helper. The Technical Director and Board reserves the right to place a helper into this role if the designer cannot find their own.
- At least one production meeting must be scheduled to include the Technical Director and the Sound Designer at least 21 days prior to Tech Sunday to discuss the needs of the show.
- Substantial Completion of Sound Design (at least 50%) must be completed at minimum 7 days before Tech Day. This includes but is not limited to, completing a microphone plot, ordering/renting additional equipment, setting up the pit, preparing microphones, etc. Failure to meet this requirement, will result in the Technical Director stepping in and making more firm deadlines for your team or removal of your team's designer.

LIGHTING

- An inventory of our equipment is attached
- It is expected that the designer has a firm knowledge of DMX, LED lighting fixtures, EOS consoles and programming and moving lights. If training on SLOC's specific system is required, the Technical Director, or a member of the Technical Department can provide a 1.5 hour training session with at least 5 days' notice. If requested, this must be completed at minimum of 2 weeks prior to Tech Sunday.
- The Technical Director should be notified through email with requests for rentals and/or purchases of equipment at least 3 weeks prior to Tech Sunday
- It is requested that each Lighting Designer work with a helper. The Technical Director and Board reserves the right to place a helper into this role if the designer cannot find their own.
- At least one production meeting must be scheduled to include the Technical Director and the lighting designer at least 21 days prior to Tech Sunday to discuss the needs of the show
- Substantial Completion of the Lights (at least 50%) must be completed at minimum 7 days before Tech Day. This includes but is not limited to hanging lights, purchasing effects for the show, programming the lighting console, etc. Failure to meet this requirement, will result in the Technical Director stepping in and making more firm deadlines for your team or removal of your team's designer.

PROPS, COSTUMES, HAIR, AND MAKEUP

- It is requested that each of these designers work with and train a helper. The Technical Director and Board reserves the right to place a helper into this role if the designer cannot find their own.
- At least one production meeting must be scheduled to include the Technical Director and these designers at least 21 days prior to Tech Sunday to discuss the needs of the show
- Substantial Work in each of these departments (at least 50%) must be completed at minimum 14 days before Tech Day. This includes but is not limited to measuring actors, pulling/making costumes and props, securing wigs for the show, etc. Failure to meet this requirement, will result in the Technical Director stepping in and making more firm deadlines for your team or removal of your team's designers.

Deadlines for the LAST MONTH of your SHOW (Example)

Sunday	Monday	Tuesday	Wed	Thursday	Friday	Saturday
1 Last Date for a production meeting	2	3	4	5	6	7
8 Substantial Prop, Costume, Hair and Makeup Completion	9	10	11	12 Substantial Set Completion	13	14
15 Substantial Sound and Light Completion	16	17	18	19	20	21
22 Tech Sunday	23 Dress #1	24 Dress #2	25 Dark	26 Preview	27 Opening Night	28

ACCIDENTS AND INCIDENTS

Contact: Board Liaison

If a serious accident occurs to any person in any SLOC building, **CALL 911 IMMEDIATELY**. Provide the following addresses to emergency services:

Theater – 425 Franklin Street, Schenectady NY 12305

Annex – 427 Franklin Street, Schenectady NY 12305

Education Building – 418 Liberty Street, Schenectady 12305

Set Facility – 261 Taurus Rd, Schenectady NY 12304

Have someone wait outside of the building to provide directions to emergency personnel. If injury is minor, you may use the first aid supplies in the backstage entry room, kitchen of Education Building, or Box Office.

For all accidents and injuries, the Producer, Director, Stage Manager or other person left in charge must complete and file a SLOC Incident Report on the day of the incident. Copies can be found in the SLOC administration office on the second floor or in the Box Office. A sample form is attached in the Appendix.

Report any injuries to the President as soon as possible, but no later than 24 hours after the incident.

WHAT TO DO WHEN THINGS AREN'T GOING WELL

Contact: Board Liaison and Artistic Director

Please make sure all cast and crew are aware of their right to address issues quickly and directly and with appropriate discretion to a third-party team member higher up the chain of command. If you are brought a problem, please weigh the potential scope of the issue and all possible consequences of a direct intervention. Do not hesitate to ask your Board Liaison for guidance as it is their responsibility to provide troubleshooting support for intra or inter-production problems.

General chain of communication is:

1. Cast & Crew 2. Stage Manager 3. Assistant Director 4. Director 5. Assistant Producer 6. Producer 7. Board Liaison 8. Artistic Director 9. President of the Board

If the concern is of a nature related to gender, sexuality, religion, culture, race, etc. cast and crew are encouraged to reach out to their Diversity Liaison.

If the concern is of a nature related to the artistic or technical success of the show, the Artistic and Technical Directors will be notified and will assist, as needed.

The SLOC Board of Directors reserves the right to remove any production team member or cast member from any show if necessary.

SEXUAL HARASSMENT

Contact: Artistic Director

All volunteers are expected to receive sexual harassment training annually. For cast and crew members, this typically takes place during the first rehearsal. If a volunteer misses this mandatory training, the Producer is expected to coordinate a makeup session with the Artistic Director.

A copy of SLOC's sexual harassment policy and procedure can be found at sloctheater.org and is updated annually or more often as needed.

Incident Response Committee Chair: Haley Van Etten irc@sloctheater.org

COVID Policies and Procedures

Contact: Artistic Director

COVID continues to be a serious concern for SLOC. We strive to stay on top of recommendations from local health departments, NYS and the CDC. A COVID Committee was created in 2020 to strategize the best ways to keep our volunteers and patrons safe while offering high quality theater. Each production will receive training on the most recent Policy and Procedures at the first rehearsal. The COVID guidelines are available for review at sloctheater.org and are updated as annually or more often as needed.

COVID Committee Coordinator: Dr. Sonya Sidhu-Izzo covidcoordinator@sloctheater.org

THOSE OTHER DETAILS

MARKETING & PUBLICITY

Contact: Public Relations and Advertising Director

SLOC will provide the printed marketing materials for your production. The show billboard will be hung at the close of the show prior (for the September slot, the billboard is typically hung in mid-August). Business cards and posters will be available within the first few weeks of rehearsal. The PR Director will reach out to the production team prior to printing the billboard/posters to ensure spelling, etc. is correct before those materials are printed. All digital marketing will be done through the SLOC Facebook (facebook.com/SLOCTheater), Instagram (@SLOCTheater), and Twitter (@SLOCTheater) accounts. Cast members and production team should share SLOC-approved posts only. If a cast or crew member wants to develop their own marketing materials, it must be cleared by the PR Director before posting and sharing. All media contact should be arranged in conjunction with the PR Director. If anyone in the cast or crew have an idea for marketing, please reach out to the PR Director. Ideas are always welcome!

PUBLICITY PHOTOS

Contact: Public Relations and Advertising Director

To be scheduled with Producer and PR Director so that SLOC's photographer can be on-site. This day will include head shots for new SLOC volunteers, promotional shots in costume and a photo of the cast and crew to be used in the playbill. Updated head shots for returning volunteers are subject to the show's budget and photographer's contract limits. The PR Director will confirm with the Producer who has a recent head shot prior to this day. Existing headshots are stored in the Board Room office and should be used whenever possible. Contact the PR Director if you need help locating these or if certain ones need to be reprinted. It is expected that the production team adhere to the photographer's contracted terms as far as number of headshots and promotional shots. For efficiency, please prepare a short list of promotional shots and an ordered list of cast/crew for headshots. This responsibility typically falls to the Producer.

For publicity photos, it is expected that hair, makeup and costumes are provided. These do not necessarily need to be the final products, but something appropriate for the show and attractive. Most photos are taken on SLOC property, either in the theater on the set or somewhere on the grounds. If you're interested in having photos taken on location, the photographer needs ample warning to decide if they can accommodate. They will not go more than a few minutes from the SLOC campus (for example, 1776 photos were done at Schenectady City Hall.)

The photographer will come one day during tech week for action photos. They will not intervene with the run. If there is a specific tech day you would prefer the photographer come to, you must arrange this with the PR Director. Otherwise, the photographer will choose which day works best for them.

CRITIQUE

Contact: Artistic Director

Critique is mandatory and is an opportunity for the production staff to receive feedback about the progress of their show from the SLOC Board of Directors and production staff from the season. It is meant to ensure the show is on track for opening and that every artistic opportunity is being exercised. It is understood that the show may not be in final show condition. It is not expected that all technical elements such as costumes, lights, sound or the full set will be complete at this point, but key design elements should be in place. The date for critique should be chosen as soon as possible after the show is cast and the rehearsal schedule set (choose a date where you have the fewest cast member conflicts). It should be late enough to include key design elements but no later than ten rehearsals before opening so changes can be successfully implemented. Please coordinate date and invitation list with the Artistic Director. The cast performs a full run of the show and then will be dismissed. The critique discussion will begin immediately following the run. The Artistic Director or their designee will run critique and it's recommended that it is kept under an hour. All Directors and Producers for the season are expected to attend each of the season's critiques (as schedules allow). Music Directors and Choreographers are highly encouraged to attend as well. Additional attendees may be invited at the request of the director only.

Critique is an opportunity to ensure the artistic vision is being met. The production team is not required to implement all feedback. However, consistent comments, themes, questions should be taken seriously and be carefully considered. The Board typically represents everyone from directors to actors to patrons. All views are important and can be helpful.

DRESS & TECH

Contact: Artistic Director

Standard SLOC schedules call for a double tech (two full runs and a meal break) the Sunday prior to opening. During this rehearsal (typically for the second run) the Technical director will be present. It is expected that after that run, the Technical Director will meet with at least the Director, Stage Manager, Sound Designer and Lighting Designer to discuss notes and changes.

We highly recommend that you hold at least three full dress runs. Preview audiences are scheduled on the Thursday before opening, at 8PM. The production team may invite other preview guests in addition to SLOC's preview groups but please use discretion. It is understood that the Technical Director, Artistic Director and other Board members may show up to any of these dress rehearsals and may give notes and suggestions.

PLAYBILL PROCESS

Contact: *Playbill Editor*

The following items should be provided to the Playbill Editor by the due dates on the next page. Information can be emailed directly to playbill@slotheater.org (bios should be submitted using the website noted below). Please keep in mind that these due dates are set so that there is time to edit the information and forward it on to the Playbill designer. The designer then creates the Playbill and sends a proof back to the Producer for approval. The dates listed in this section are hard deadlines and cannot be extended. There is an editing process in which minor changes can be made, but all the below items please be submitted by the deadline.

- **Cast List:** The entire cast of actors in order of appearance including actor and character names.
- **Production Staff:** This should list EVERYONE involved in creating the show. Producer, Director, Music Director, Stage Manager, Designers, Set Construction, Set Painting, Stage Crew, Light/Sound Board operators. Everyone that you would like to receive credit for their participation on this project.
- **Bios** are required from all actors and major production staff (ie, Director, Producer, Music Director, Stage Manager, Light/Set/Sound/Costume/Hair/Make-up Designers, etc). Generally, SLOC does not include bios for assistant designers, stage crew, set construction/painting, light/sound board ops, musicians, etc. Bios can be submitted at slotheater.org/playbill. Bio parameters: Bios should be in 3rd person and should not exceed 75 words (*Director, Producer, Music Director and Choreographer can go up to 150 words*). It is suggested that you highlight any previous SLOC participation in addition to roles with other companies, personal interests and/or interesting tidbits. Avoid any cryptic messages or inside jokes. When listing the title of a show that you have been in, please **DO NOT USE QUOTATION MARKS**. If you are under 18 years old, do not list your age, grade, hometown or school.
- **A Letter from the Director**—should be approximately 350-400 words from the director about the production, the cast, and/or the experience. Examples of past letters can be provided upon request.
- **Thank You's**---Anyone that needs to be thanked by SLOC or the production staff---this includes organizations or individuals that have assisted you in some way (donations, sets, costumes, etc).
- **Musicians**—the name of the musician as it should appear in the program and the instrument(s) they play. If the MD is playing in the pit, please also note that when the list of musicians is sent.
- **Scenes and Songs**—usually this is listed in the front of the libretto. If the location or time of day for the scenes is not important, we can simply list the musical numbers. Scenes and songs are preferred though.

****Someone from your staff must pick up the printed playbills from Digital XPress, 5 Sand Creek Road, Albany NY, 12205. The Playbill Editor will communicate additional details when a pickup date is confirmed with the printer, but they will generally need to be picked up by 5 pm on Opening Night. The printer will bill SLOC directly, and you will not be asked for payment or need to submit a payment request form. ****

Due Dates

Once

- All materials due by Tuesday August 30, 2022
- Final approval draft to the printer by Wednesday September 7, 2022

First Date

- All materials due by Tuesday October 18, 2022
- Final approved draft to the printer by Wednesday October 26, 2022

A Little Night Music

- All materials due by Tuesday January 3, 2023
- Final approved draft to the printer by Wednesday January 11, 2023

The Wedding Singer

- All materials due by Tuesday February 28, 2023
- Final approved draft to the printer by Wednesday March 8, 2023

It Shoulda Been You

- All materials due by Tuesday April 18, 2023
- Final approved draft to the printer by Wednesday April 26, 2023

Shakespeare Abridged

- All materials due by Tuesday June 27, 2023
- Final approved draft to the printer by Wednesday July 5, 2023

BOX OFFICES AND TICKETS

Contact: Box Office Manager

The production staff is allotted 10 complimentary tickets for your production. It is left to the discretion of the Directors to decide how they will be distributed. The Box Office Manager will provide 10 individual gift certificates to the Director or Producer approximately 4-6 weeks before opening.

Individual tickets for all shows go on sale August 1, 2022. Tickets can be purchased online at www.slotheater.org, by email at tickets@slotheater.org or by phone at 518-730-7370 option 1. Phone and email inquiries are usually responded to the same day or within 24 hours. The box office at the theater is only staffed 90 minutes prior to a performance. All other inquiries are handled remotely.

A \$5 discount per ticket is available for groups of 10 or more seats to the same performance using the same method of payment. Group tickets cannot be purchased online. Please contact the box office directly by phone or email.

CURTAIN SPEECH REQUIREMENTS

Contact: *Artistic Director*

There are no specific requirements as to whether the curtain speech is done live or pre-recorded, done in character or not. However, it must be done for each performance and must include the following information:

A welcome to SLOC Musical Theater and which season we are in (96th)

The title of the show

Information about concessions in the rear of the theater (as applicable)

15-minute intermission (as applicable)

The rest of the shows in the season

Information about exits in case of an emergency

No cell phone use

No recording of any kind

CLEANUP DAY

Contact: Technical Director

Takes place, at the latest, the Saturday before Opening Night. All cast and crew are required to attend. After this cleanup, the theater should be “audience ready”. The Technical Director may be on-site during cleanup, but communication about cleanup should be communicated through email.

The list of duties includes:

Front of House

- Remove any construction materials including screws that will damage vacuum cleaner
- Use the shop vac near front of stage for final junk/screw removal
- Clear of debris and dust railings, balcony ledges, chairs, window sills, etc.
- Vacuum aisles, seating areas (including all balconies), stairs, café area and lobby
- Set risers and chairs according to instructions from the Director of Audience Services Clean and set up concession area, including behind the counter
- Clean all 3 lobby restrooms and make sure all plumbing is functional and supplies are appropriately stocked

Backstage

- Clear wings of any construction materials, tripping hazards, etc for any fire inspection
- Move costumes not needed to Ed Building
- Move construction materials and tools to proper storage areas (Taurus Rd or tool closet)
- Neaten up the tool closet
- Vacuum, dust and wipe down all wing surfaces
- Put paints and tools away neatly and away from sprinkler system for fire code and inspection
- Clean and vacuum backstage, including the bathroom
- Organize costumes racks, quick change spots, prop tables, safety lighting, mic station, etc.

Education Building

- Remove all trash, debris and neat up rehearsal space and kitchen
- Wipe down main kitchen surfaces
- Set up make-up and hair prep stations in first floor hallway
- Set up a costume area in the 2nd floor costume area if needed.
- Set up hall on 2nd floor for cast warm ups and sitting area if needed

Connector & Lobby

- Vacuum and wipe down railings and sills
- Clean connector hallway windows
- Set up cast and crew boards, and remove all extraneous staples, tape, etc.

****Empty all garbage containers (audience lobby, backstage, concession area, connector, kitchen, etc)****

PERFORMANCES

WHO'S IN CHARGE AND WHAT DOES THAT MEAN?

During Performances (in order of authority):

1. House Manager 2. Stage Manager 3. Producer 4. Director 5. Music Director 6. Other staff, as designated by the House Manager, Stage Manager, Producer, or Director

The person in charge is responsible for the following:

- Opening a building
 - Turn on lights in areas of the buildings which will be used
- Using a building
 - Making sure all work follows safety protocols
 - Making sure the facility is not damaged, including but not limited to structural integrity, plumbing, electrical systems and finish work (paint, carpets, polished wood, etc.)
 - Making sure, with the help of the rest of the team, that no unauthorized persons enter
 - Filing any incident or accident reports
 - Ensuring the team provides all minor housekeeping tasks necessary to keep the space in safe and neat order and that public spaces are always appropriate for public view
- Closing a building
 - Make sure no one is left in the building
 - Turn off all but the necessary ghost/running lights (get training from Technical Director)
 - Confirming that all entrances are locked

OPENING NIGHT

Contact: Director of Audience Services

The Board President and other special guests typically have a welcome curtain speech that happens prior to the pre-recorded speech on opening night. Please plan to hold a few extra minutes for this to happen. Opening night parties are currently on hold due to COVID.

VIDEOS

Contact: Artistic Director

Rules for performance videotaping (either for archival purposes or to share with the cast and crew) are dictated by the license agreement with each licensing company. SLOC does not arrange for the videotaping of its productions. Contact the Artistic Director with questions. Please contact the Director of Audience Services to hold seats to accommodate video recording. Typically, we will hold seats in the last row of the risers on audience left. If you have other requirements, please discuss them as soon as possible.

Technical Support

Contact: Technical Director

Reasonable efforts will be made by the Technical Director and/or Technical Department to address any technical issues that occur during the run of your show. However, please note that the Technical Director/Technical Department is not, "on call" and cannot be expected to respond to issues immediately. If a technical issue arises, the Technical Director will respond within 24 hours to attempt to remedy the situation.

WRAPPING IT UP

STRIKE

Contact: *Technical Director and Facilities Director*

Strike occurs immediately after the final curtain of closing performance. All cast and crew are required to participate in the strike. It is recommended that the production team provides food for strike. The incoming show will be on-site for their initial load-in. These efforts will be coordinated by the Technical Director and the Producers and Directors from both shows, no later than one week prior to the strike. This strike checklist is attached to this production handbook with specific instructions for each technical area. This document must be signed and returned to the Technical Director (in email) no later than 7 days after the strike.

CAST PARTIES

Contact: *Artistic Director*

Cast parties are highly encouraged and left at the full discretion of the production team. If you want to use a SLOC facility for this party, your Producer should arrange the use of this space with the Director of Audience Services or Business Manager (who manage the building use calendar). Please avoid final performance/strike day as this is already a very long day for cast & crew.

Holding a cast party on the SLOC Campus is currently on hold due to the pandemic. What cast and crews choose to do away from the Campus is their decision

CAST & CREW FEEDBACK SURVEY

Contact: *Artistic Director*

The Artistic Director will send a digital cast/crew survey in the production's Facebook group during the run. These results are anonymous. The goal of the survey is to provide feedback to the production team regarding the process in the hopes that they continue to learn and develop. The results of the survey are reviewed with the core production team members (Director, Producer, Choreographer, Music Director, Stage Manager, Board Liaison) via a postmortem meeting with the Artistic Director. If there are significant concerns or themes in the responses, that information will be shared with the Board of Directors.

PRODUCTION RECOGNITION

Contact: *Membership and Volunteer Director*

The Producer, Director, Music Director and Choreographer of each production is recognized by the Company with a gift. The Producer should coordinate the list of names with the Membership and Volunteer Director. The gifts are generally presented at strike by the Board President or other representative of the company.

T-SHIRTS

The Company does not provide or arrange for t-shirts for the productions. T-shirts and other promotional materials can be arranged by the production staff directly with vendors.

**SCHENECTADY LIGHT OPERA COMPANY
BOARD & LEADERSHIP JOB DESCRIPTIONS**

PRESIDENT

Duties:	Time Frame:
Chair each meeting of the Board of Directors	Monthly
Appoint chairs of each department, subject to the approval of the Board	Yearly
Visit auditions and/or read through of all productions to welcome people on behalf of the company	Start of each show
Present production teams with recognition gifts at cast party	End of each show
Sign documents on behalf of the company as needed	Ongoing
Respond to complaints or other communication directed toward the company as needed	Ongoing
Appoint members of the nominating committee for Board elections	By March 1 each year
Serve on the awards committee to select recipients for annual awards	March-April each year
Present awards at annual meeting	Each June
Serve as an administrator on the Facebook page	Ongoing
Present revisions of Production Handbook to Board	Yearly
Make purchases with SLOC Administration Pex Card	Ongoing
Manage Google Apps configuration, membership, etc.	Ongoing

VICE-PRESIDENT

Duties:	Time Frame:
Fill in for the President as needed and requested	Ongoing
Chair awards committee to select recipients for annual awards	March-April each year
Serve as point of contact for Facilities Chair	Ongoing
Manage applications for grants and other funding	As needed

TREASURER

Duties:	Time Frame:
Compile financial reports	Ongoing
File 990 reports	Ongoing
File sales taxes	Mid-March each year
Advise on accounting standards	Ongoing
Sign tax exempt forms	Ongoing
Review financial data for irregularities	Ongoing

SECRETARY

Duties:	Time Frame:
Prepare and distribute minutes from each Board meeting	Monthly
Prepare and distribute packet of leadership reports prior to each Board meeting	Monthly
Put together agenda for each Board meeting (included in packet)	Monthly
Prepare official notice of annual meeting	45 days prior to meeting
Prepare and receive absentee ballots for annual election	15 days prior to meeting
Handle engraving of annual awards	15 days prior to meeting

BUSINESS MANAGER

Duties:	Time Frame:
Verify for authorization & sales taxes, sign checks, stamp & take to Post Office	Weekly
Check for incoming checks and make deposit once a week. Report to accountant	Weekly
Verify cash & checks from Box Office, 50/50, etc. & make deposits. Report to accountant	Mondays after shows
Ensure tax exemptions are adequately filed	Ongoing
Negotiate & monitor insurance contracts & process claims	Annually/as needed
Monitor long term investments	Annually
Manage SLOC calendar, schedule auditions, rehearsals & meetings	Ongoing
Take calls & requests for space rentals. Show property. Negotiate dates & prices and present to Board for approval. Secure signed agreement, copies of insurance & payment from renters. Secure staffing people to fulfill contract.	As needed

ARTISTIC DIRECTOR

Duties:	Time Frame:
Provide support & assistance to the staff of each production	Ongoing
Coordinate revisions to the Production Handbook with input from department chairs	Annually
Appoint & work with coordinators of: Audition Committee, Outreach Committee, Show Recommendation Committee	Annually
Recommend board liaison for each show	Prior to each show start
Distribute surveys to cast & crew	Throughout each show's rehearsal period
Schedule & host post-mortems with each production team	At the close of each show
Hold critiques	At least 10 days from each show's opening
Maintain signed Code of Conduct forms for each cast & crew	Ongoing
Maintain piano tuning	As needed
Present Production Handbook & hold May/October meetings with producers & directors	Bi-annually
Coordinate production recognition gifts	Prior to close of each show
Provide summary reports for Board meetings	Monthly
Provide summary reports & analysis for semi-annual membership meetings	Bi-annually

TECHNICAL DIRECTOR

Duties:	Time Frame:
Appoint, oversee department heads and manage budgets for the following departments: Lighting, Sound, Set, Set storage, Props, Hair, Makeup	Ongoing
Ensures a safe work environment for everyone working with or around the stage and technical equipment	Ongoing
Safeguard the technical assets of the theater, including overseeing the use of lighting, sound, communications, set, props, hair, costumes, tools and makeup equipment	Ongoing
Supervise on-stage rigging so that it is safe and appropriately supports the show's design concept	Ongoing
Ensure department heads recommend and arrange for equipment repair within budgetary constraints	Ongoing

Attends first on-stage rehearsal to orient cast and crew	After each show's load-in
Coordinate with production producer(s) for load in/strike and clean up days to ensure minimum required general items are accomplished	During each show
Orient and assist facility renters and visiting organizations	As needed
Be available, if required, for design and set up of lighting and sound for facility rentals for a fee	As needed
Ensure department heads keep accurate inventory of equipment	Ongoing
Facilitate equipment rentals both internally and externally	As needed
Provide summary reports for Board meetings	Monthly
Provide summary reports & analysis for semi-annual membership meetings	Bi-annually

FINANCE DIRECTOR

Duties:	Time Frame:
Manage committee meetings (scheduling, agenda creation, notes)	Monthly
Provide summary reports for Board meetings	Monthly
Serve as contact person with season's producers or show budget proposals (provide instructions & annual guides, set submission deadlines, etc)	As needed
Oversee required annual reporting by the Treasurer and/or Business Manager (990s, audit, tax-exemption paperwork, etc.)	Annually
Provide summary reports & analysis for semi-annual membership meetings	Bi-annually
Oversee annual budget process (set deadlines, serve as point of contact for committee chairs, work with committee to prepare to submit draft & final budgets to Board in a timely manor	Annually
Support (and change if needed) Business Manager & Accountant in ensuring regular & accurate accounting practices & timely bill payment	Ongoing
Oversee organizational expenses to keep in line with annual budget & maintain/grow fiscal health/reserves as agreed upon by Board	Ongoing
Create, maintain & update other organizational procedures & documentation as needed (when not covered by other departments)	As needed
Journal entries	As needed

DIRECTOR OF AUDIENCE SERVICES

Duties:	Time Frame:
Appoint & Manage: Box Office Coordinator, Usher Coordinator, Opening Night Party Coordinator	Annually
Coordinate with production teams regarding impacts or interference with seating layout	As needed
Coordinate seating layout with production teams at theater cleanup	During each show
Work with Finance Committee to recommend changes in pricing to Board for approval	As needed
Approve & distribute comp tickets for charity/fundraising/promotional activities	As needed
Serve as an editor & administrator on the Facebook page	Ongoing
Handle reciprocal ads to playbill partners	Ongoing

FACILITIES DIRECTOR

Duties:	Time Frame:
Oversees the buildings and property of SLOC campus	Ongoing
Oversees inventory of paper products throughout SLOC buildings	Prior to show openings
Maintains inventory of all SLOC set storage	Ongoing
Confirms dumpster is emptied on a regular basis	Bi-Weekly
Schedules as needed repairs for all SLOC buildings	Ongoing
Ensures all SLOC buildings remain up to code as to not risk fines or shutdowns	Yearly

MEMBERSHIP & VOLUNTEERS DIRECTOR

Duties:	Time Frame:
Maintain the record of members eligible to vote	Ongoing
Coordinate production of membership newsletter	At minimum bi-annually
Prepare & distribute invitations to the annual membership meeting & mid-year meeting	At least 45 days prior to each meeting
Work with Board to host annual & semi-annual membership meetings	Bi-annually
Coordinate volunteer recognition events	At minimum annually
Serve on Awards Committee for selection of annual company awards	March-April each year

DIRECTOR OF FUNDRAISING & DEVELOPMENT

Duties:	Time Frame:
Coordinate sales of ads for playbill	By end of August each year
Coordinate fundraising events during performances	During each show
Coordinate any special fundraising events produced during the year	As needed

DIRECTOR OF PUBLIC RELATIONS & ADVERTISING

Duties:	Time Frame:
Maintain Facebook page, including creating posts, responding to private messages, replying to comments (if necessary), creating events (see below)	Ongoing
Create events on Facebook, including those for shows & auditions	Beginning of season or within a week of cast list posting; audition events post as soon as dates have been decided
Maintain Instagram & Twitter accounts - Create posts, responding to private messages, delegate "take-overs"	Ongoing
Send out press releases - see past releases for general template; talk to Director for quote/who to include as "featured" cast members, etc.; update email distribution list as needed	2 weeks prior to show opening
Coordinate artwork for the next season - notify graphic designer when season is confirmed; work with them (and possibly Directors) to make sure art is cohesive and appealing	March/April
Coordinate season brochure - once artwork is agreed upon, graphic designer will piece together brochure; PR Chair must create the plot summaries for the brochure, etc., proof President's letter, and proof the final brochure	March/April
Coordinate printing of posters, billboard, business cards - Season billboard order in May (to be hung after closing show); Business cards ordered for full season in May; send graphic designer the production team information to finalize posters before ordering, once proofed, they will send the artwork to Media Well Done to print (posters & billboard); should be ordered by the opening night of the prior show	Ongoing
Coordinate ad placement (if opportunities arise) <i>ie. Stockade Spy will ask in August-ish, if interested in pursuing an ad; pay for the year and then send the b&w ads to them (all at once)</i>	Ongoing
Website maintenance - General maintenance/updates to be made to website (ie. cast lists, announcements about auditions, events); Mary Kozlowski also assists in updating	Ongoing
Monitor GoDaddy account - Ensure payments are made to maintain domain, etc.	Ongoing
Assist other committees with their marketing needs	Ongoing

Coordinate show photo-shoot day(s) - Ask Producer(s) early on in the rehearsal process for 1-2 possible "photo-shoot" days; contact company photographer to schedule	Beginning of each show's process
Coordinate payment/pick up of headshots for production - McGreevy ProLab prints headshots; pay bill with Pex card (or ask Producer to) and coordinate pickup with production team	Ongoing
Coordinate tech photographer - Brian Cotterell (Asst Archivist) typically comes the Monday/Tuesday of tech to take photographs unless production team has another photographer coming; always good to send him reminder the week before asking if he's available; if he is not...find replacement to have photos for publicity opening week	Ongoing
Oversee purchase of any marketing/promotional materials - t-shirts, misc	Ongoing
Coordinate show-related appearances/opportunities to do outreach - Organize volunteer opportunities for cast, Greenmarket, Carrot Festival, any events that they could plug the show/theater	Ongoing
Coordinate Ann Parillo guest slots - Ann Parillo will contact you well before the season to choose dates; inform Directors of these dates and make sure they know who is attending; complete the guest form (Ann will email you) and submit Friday before air date	Ongoing
Maintain smaller billboards/frames/powerpoint in lobby/breezeway - Update "SLOC through the years" section with new pictures from archive room/update Powerpoint for television/small billboard should be show-centric/print 8x10 photos (Walmart) of the current show for the frames in the breezeway	Ongoing

EDUCATION DIRECTOR

Duties	Time Frame
Facilitates and plans free, educational workshops for young performers in the area, create inclusive programming opportunities for young performers, and coordinates with directors (upon their request) to help provide educational workshops for cast and crew.	Ongoing

DIVERSITY DIRECTOR

Duties	Time Frame
Coordinate Diversity Liaison program in troubleshooting, support, issues, and communication with the Board	Ongoing
Organize community outreach events aimed at diversity and inclusion	Ongoing
Support production teams in reaching particular audiences to fill identity-specific roles	Ongoing
Collaborate with Board and Leadership in considering diversity and inclusion initiatives in all aspects of SLOC business	Ongoing
Assist the board with conflict/incident resolution	Ongoing

CRITIQUE GUIDELINES

Critique is mandatory and will be held for every production.

Critique shall be held no closer than 10 rehearsal days out from tech Sunday

The production team will choose the date, time and any rehearsal day is acceptable. Ideally, all core members from the show will be in attendance including director, producer(s), music director and choreographer. Others from their team are invited by director only.

Following the run, critique will run an hour or less.

There is a worksheet available for teams to use. It can also be altered by the team to better suit their needs if they desire.

Critique will be run by the Artistic Director or their designee.

The following individuals will be invited to critique by the artistic director or their designee:

1. Board Members
2. Technical Director
3. Producers, directors, music directors and choreographers from other shows from the same Season.

DUE TO COVID, THE ARTISTIC DIRECTOR MAY LIMIT WHO IS INVITED.

The director may invite any additional individuals they would like but must inform the artistic director or their proxy of who is attending.

Although members of the show's production team may attend if invited by the director, they are expected to not actively participate in critique, regardless of whether they are a board member. You're welcome to take notes and present them to the director at their leisure.

Critique is an opportunity to provide the director with positive and critical feedback. It shall be completed in a "note giving" context. This is not an opportunity for the critique members to solve problems but to identify the potential concern. It is the discretion of the director as to whether they would like additional information at the time or once critique is completed.

All individuals present at critique must pay full attention to the rehearsal, limit conversation, and remain off their cell phone. Not doing so can be distracting and appear disrespectful to cast and crew alike.

Although directors are not required to apply all feedback provided at critique, it is asked that everyone maintains an open mind and looks for themes. Our goal is for the show to be as successful as possible. We all want the same thing.

Critique Questions

1. Was the plot/story clear?
2. Which characters seemed the most developed? Which characters could benefit from further development?
3. Which musical numbers were the strongest and most entertaining? Were there any that needed additional work (concerns with diction, volume, hitting correct notes, etc.)
4. Which dance numbers were the strongest and most entertaining? Were there any that needed additional work?
5. Was the stage space used effectively? Any concerns noted?
6. Were you able to understand the actors throughout their scenes?
7. Were the transitions between scenes smooth?
8. Were the relationships believable? Any concerns?
9. How was the pacing of each act? Were there any scenes/numbers that felt slow?
10. What was a standout scene, number or character?
11. Do characters and storytelling accurately and fairly represent the intended race, gender, sexuality, religion, ability?

SLOC Fire Extinguisher Locations

Theater

- 1 at every landing going to sound booth and lighting (3)
- 1 by main entrance door to theater
- 1 in basement by furnace
- 1 by concession area doors to Franklin Street

Connector

- 1 in hallway
- 1 by main door by ticket booth
- 1 in basement near furnaces
- 1 on second floor near boardroom hallway
- 1 in kitchen of board room
- 1 in 3rd floor apartment
- 1 in attic near furnace

Education building

First floor

- 1 in kitchen
- 1 by back hobbit door
- 1 by front liberty door entrance
- 1 in furnace room

Second floor

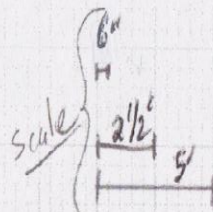
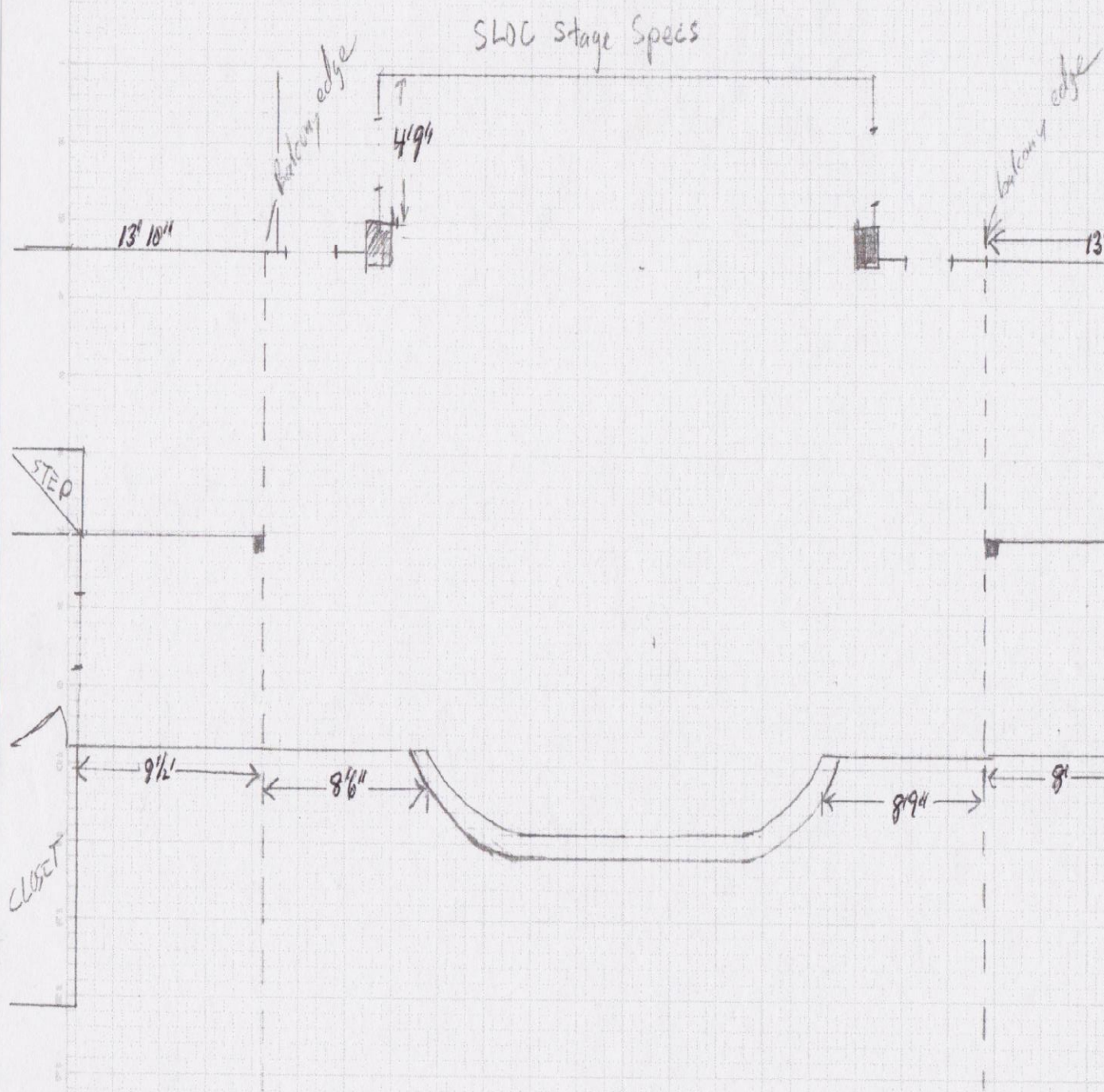
- 1 at each end of hallways (2)

NEB Ballet

- 2 in dance studios on third floor

21 total, serviced yearly by Tri-city fire extinguisher





Proscenium opening is 24' 8" (base trim sticks out 2 1/2" each side)
 24' 3" if consider base trim

Balcony clearance is 78"



Incident Report

Report Completed By:

Date/Time Report Completed:

Building of Incident:

Date/Time of Incident:

Location of Incident:

Date/Time Reported to President:

Principal Victim/Affected/Injured:

Name	Phone	Email	Role
			<input type="checkbox"/> Patron <input type="checkbox"/> Cast <input type="checkbox"/> Staff <input type="checkbox"/> Volunteer <input type="checkbox"/> Other _____
			<input type="checkbox"/> Patron <input type="checkbox"/> Cast <input type="checkbox"/> Staff <input type="checkbox"/> Volunteer <input type="checkbox"/> Other _____

Witnesses:

Name	Phone	Email	Role
			<input type="checkbox"/> Patron <input type="checkbox"/> Cast <input type="checkbox"/> Staff <input type="checkbox"/> Volunteer <input type="checkbox"/> Other _____
			<input type="checkbox"/> Patron <input type="checkbox"/> Cast <input type="checkbox"/> Staff <input type="checkbox"/> Volunteer <input type="checkbox"/> Other _____
			<input type="checkbox"/> Patron <input type="checkbox"/> Cast <input type="checkbox"/> Staff <input type="checkbox"/> Volunteer <input type="checkbox"/> Other _____

Incident Description:

--

Description of Injuries:

--

Description of Damage or Stolen Property:

--

Was 911 Called? ☐ Yes ☐ No

Who Responded?

☐ Police ☐ Fire ☐ Ambulance ☐ Other

Time Called:

Time Arrived:

Disposition:

Updated 1/6/2022

SLOC Volunteer Form

Volunteers are the lifeblood of our organization, but we have found that over time, it has been increasingly more difficult to keep track of and keep in touch with the wonderfully talented people that have volunteered with us in the past who may be interested in volunteering with us in the future.

Please complete the information below so that we may properly recognize your efforts in helping us succeed.

Full Name: _____

Home Address: _____

City, State, Zip: _____

Telephone number: (____) ____ - _____

Email Address: _____

Are you volunteering for a specific production? If so, which production?

What volunteer activity are performing? _____

What volunteer activities are you willing to perform in the future?

Please note that this form is for volunteers that will NOT submit a biography for the playbill. If you are submitting a playbill biography, this information will be collected from that submission. Non-production specific volunteers only need to complete 1 form per season. Production specific volunteers should complete 1 form per production.

SLOC Musical Theater Musician Agreement

Show Title: _____ Performance Dates: _____

Performing musicians are a critical element of musical theater performance. This document outlines the obligations of SLOC Musical Theater and the expectations and requirements for musicians performing with SLOC productions.

Compensation and Payment

- Compensation for rehearsals and performances is \$500.
- In the case that a performance is cancelled due to weather or any other reason beyond the control of the Company, the compensation amount will be reduced by \$50 for each cancelled performance.
- Likewise, compensation will be reduced by \$50 for any unscheduled missed performance due to illness or other reason
- Payment will be made to the musician in the form of a check presented at the final scheduled performance, as long as the *Musician Information Record* is completed and returned to the Music Director no later than the Sunday prior to the first performance. If the form is returned after that date, the check will be mailed to the indicated address no later than two weeks following the closing performance.

Expectations for Musicians

- Attendance at ____ scheduled rehearsals, as arranged by the Music Director. Musicians may attend additional rehearsals on a volunteer basis in coordination with the Music Director.
- Attendance at all schedule performances, arriving no less than 45 minutes before the scheduled performance time.
- Provide own instruments in good working order, unless otherwise arranged with the Music Director in advance
- Musicians should come to the first rehearsal with sufficient familiarity with the assigned music parts.

Obligations of Schenectady Light Opera Company

- Music parts will be supplied no less than 4 weeks before the first rehearsal.
- SLOC is not responsible for normal wear and tear on instruments used in performance, or for consumable supplies (reeds, strings, etc.)
- Payment will be made in the amount and schedule noted above
- Payment is made for services rendered as a contractor and not as an employee of SLOC. SLOC will not withhold taxes, insurance, or other fees from the payment.

Musician Information Record

(Complete and return to Music Director)

Name: _____

Address: _____

City, State, ZIP: _____

SSN/EIN: _____

I agree to the conditions and expectations listed in the *Musician Agreement Form*.

Signature: _____

Date: _____

SLOC Musical Theater Expense/Reimbursement Reconciliation

Use this form to: Report an expense (see Part 1) -OR- to request a check/reimbursement (see Part 2)

☐ **PART 1 - I am reporting an expense that has already been paid for, and no reimbursement is needed (include sales receipt with this form)**

Vendor name: _____

Expense description: _____

Expense(s) are associated with (check one):

☐ SLOC Production / Show

Specify production: _____

☐ SLOC Company Expense

Invoice date: _____ Invoice #: _____ Billing Period: _____ Amount: _____

Invoice date: _____ Invoice #: _____ Billing Period: _____ Amount: _____

Submitted by (Print Name): _____

PART 2 - I am requesting payment of expense(s) or reimbursement of expense(s) (include sales receipt with this form)

Vendor name or name of whom reimbursement check should be made out to: _____

Expense description: _____

Expense(s) are associated with (check one):

☐ SLOC Production / Show

Specify production: _____

☐ SLOC Company Expense

Invoice date: _____ Invoice #: _____ Billing Period: _____ Amount: _____

Invoice date: _____ Invoice #: _____ Billing Period: _____ Amount: _____

Submitted by (Print Name): _____

Home Address: _____

Date submitted: _____

SLOC Musical Theater

Show Production Budget Worksheet



Show: Director: Producer

Budget Category:	Requested:	Notes/Comments
Costumes		
Lighting		
Hair/Makeup		
Props		
Set		
Sound		
Other (misc production)		
Total Production Budget		\$0.00

You may reach out to the Finance Director for an excel version of this worksheet.

COSTUMES

Pex Card Total	\$0.00
-----------------------	---------------

Initial Amount:

Addition:

Addition:

[illegible]

Pex Card Total	\$0.00
Initial Amount:	
Addition:	
Addition:	

[illegible]

Pex Card Total	\$0.00
Initial Amount:	
Addition:	
Addition:	

[illegible]

PROPS

Pex Card Total	\$0.00
-----------------------	---------------

Initial Amount:

Addition:

Addition:

[illegible]

SET

Pex Card Total	\$0.00
Initial Amount:	
Addition:	
Addition:	

[illegible]

SOUND

Pex Card Total	\$0.00
Initial Amount:	
Addition:	
Addition:	

[illegible]

OTHER

Pex Card Total	\$0.00
Initial Amount:	
Addition:	
Addition:	

[illegible]



SLOC Musical Theater

Code of Conduct

The following outlines the minimal expectations for participants in productions at SLOC Musical Theater.

1. **Alcohol and illegal substances** - Alcohol may not be consumed in the theater by a cast or crew member at any time, except during organized parties with proper approval. Illegal drugs and marijuana are prohibited from the property at all times. Furthermore, cast and crew members should avoid the use of drugs or alcohol prior to a rehearsal or performance as you may pose a safety hazard to you or others around you. **If found with any illegal substances on SLOC's property, you will be automatically dismissed from the production.**
2. **Smoking** is not permitted on SLOC property at any time
3. **Safety** – Strictly obey all safety rules and instructions provided by the stage manager, director, or other production designers and crew.
4. **Rehearsal attendance** – Attend all scheduled rehearsals, unless absence was previously approved by the producer and/or director. For absence due to illness or other emergency, contact the stage manager, producer, or director as soon as possible, but no later than one half-hour prior to the scheduled rehearsal.
5. **Punctuality** – Plan to arrive early enough that you are ready to go at the scheduled rehearsal time. If delayed due to weather or traffic – within the bounds of safety and applicable traffic laws - contact the stage manager, producer, or director as soon as possible.
6. **Cell phones** – Silence cell phones when entering rehearsal and keep them stowed while engaged in rehearsal.
7. **Costumes and appearance** – Do not make changes in costume, make-up, or hairstyle without approval of the Director or designer. Take proper care of all costumer pieces, including no eating, smoking, or drinking anything besides water while in costume.
8. **Backstage noise** – During performances and dress rehearsals, all talking between cast and crew is prohibited in the wings and should be no greater than a whisper in the backstage/dressing room areas. During rehearsal, noise should be limited to the minimum necessary communication between cast and crew.
9. **Ad-libs and changes to the script** are not permitted without the approval of the director.
10. **Care of facilities** – Limit food and drink in the theater as much as possible. Dispose of all trash generated in proper bins and take full trash bins to the dumpster as necessary. Assist in cleaning of bathroom, backstage, and common areas as requested by production staff.
11. **Hygiene** – Maintain standards of cleanliness and hygiene prior to and during rehearsals and performances. Refrain from scented perfumes, lotions, body sprays, etc. to accommodate the sensitivity of other cast and crew.
12. **Professionalism** – Maintain a professional and respectful attitude towards the directors, producers, and all members of the cast and crew. Address all disputes privately with the production leadership, or if necessary, the Board Liaison

I have read and understand the above expectations and agree to abide by them for the duration of this production.

Printed Name

Signature

Date



SLOC Musical Theater

Code of Conduct – Youth Participants

The following outlines the minimal expectations for participants in productions at SLOC.

1. **Alcohol and illegal substances** - Alcohol may not be consumed in the theater by a cast or crew member at any time, except during organized parties with proper approval. Illegal drugs and marijuana are prohibited from the property at all times. Furthermore, cast and crew members should avoid the use of drugs or alcohol prior to a rehearsal or performance as you may pose a safety hazard to you or others around you. **If found with any illegal substances on SLOC's property, you will be automatically dismissed from the production.**
2. **Smoking** is not permitted on SLOC property at any time
3. **Safety** – Strictly obey all safety rules and instructions provided by the stage manager, director, or other production designers and crew.
4. **Rehearsal attendance** – Attend all scheduled rehearsals, unless absence was previously approved by the producer and/or director. For absence due to illness or other emergency, contact the stage manager, producer, or director as soon as possible, but no later than one half-hour prior to the scheduled rehearsal.
5. **Punctuality** – Plan to arrive early enough that you are ready to go at the scheduled rehearsal time. If delayed due to weather or traffic – within the bounds of safety and applicable traffic laws - contact the stage manager, producer, or director as soon as possible.
6. **Cell phones** – Silence cell phones when entering rehearsal, and keep them stowed while engaged in rehearsal.
7. **Costumes and appearance** – Do not make changes in costume, make-up, or hairstyle without approval of the Director or designer. Take proper care of all costumer pieces, including no eating, smoking, or drinking anything besides water while in costume.
8. **Backstage noise** – During performances and dress rehearsals, all talking between cast and crew is prohibited in the wings, and should be no greater than a whisper in the backstage/dressing room areas. During rehearsal, noise should be limited to the minimum necessary communication between cast and crew.
9. **Ad-libs and changes to the script** are not permitted without the approval of the director.
10. **Care of facilities** – Limit food and drink in the theater as much as possible. Dispose of all trash generated in proper bins, and take full trash bins to the dumpster as necessary. Assist in cleaning of bathroom, backstage, and common areas as requested by production staff.
11. **Hygiene** – Maintain standards of cleanliness and hygiene prior to and during rehearsals and performances. Refrain from scented perfumes, lotions, body sprays, etc. to accommodate the sensitivity of other cast and crew.
12. **Professionalism** – Maintain a professional and respectful attitude towards the directors, producers, and all members of the cast and crew. Address all disputes privately with the production leadership, or if necessary the Board Liaison

I have read and understand the above expectations and agree to abide by them for the duration of this production.

Participant Name

Signature

Date

Parent/Guardian Name

Signature

Emergency Contact Number



New York State Department of Taxation and Finance
New York State and Local Sales and Use Tax
**Exempt Organization
Exempt Purchase Certificate**

ST-119.1
(2/04)

☐ Single purchase certificate

☒ Blanket certificate

Your exempt organization number is
**not your federal employer
identification number** (see instructions).

Exempt organization number (6-digit number
issued by the New York State Tax Department)

EX - 0 | 2 | 8 | 4 | 7 | 8

Name of seller	Name of exempt organization/purchaser Schenectady Light Opera Company				
Street address	Street address 427 Franklin Street				
City	State	ZIP code	City	State	ZIP code
			Schenectady	NY	12305

The exempt organization must be the direct purchaser and payer of record.

You may not use this form to purchase motor fuel or diesel motor fuel exempt from tax.

Representatives of governmental agencies or diplomatic missions may not use this form.

Carefully read the instructions and other information on the back of this document.

I certify that the organization named above holds a valid Form ST-119, *Exempt Organization Certificate*, and is exempt from New York State and local sales and use taxes on its purchases.

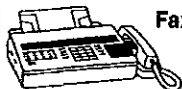
I also certify that the above statements are true and correct. I make these statements with the knowledge that knowingly making a false or fraudulent statement on this document is a misdemeanor under section 1817 of the New York State Tax Law and section 210.45 of the Penal Law, punishable by imprisonment for up to a year and a fine of up to \$10,000 for an individual or \$20,000 for a corporation. I understand that the Tax Department is authorized to investigate the validity of the exemption claimed or the accuracy of any information entered on this form.

Print or type name of officer of organization Mark A Viscusi	Title Treasurer
Signature of officer of organization 	Date issued 9/10/2018

Need help?



Internet access: www.nystax.gov
(for information, forms, and publications)



Fax-on-demand forms: Forms are
available 24 hours a day,
7 days a week. 1 800 748-3676



Telephone assistance is available from 8:00 A.M. to
5:00 P.M. (eastern time), Monday through Friday.

To order forms and publications: 1 800 462-8100

Business Tax Information Center: 1 800 972-1233

From areas outside the U.S. and
outside Canada: (518) 485-6800



Hotline for the hearing and speech impaired:

If you have access to a telecommunications device for the deaf (TDD), contact us at 1 800 634-2110. If you do not own a TDD, check with independent living centers or community action programs to find out where machines are available for public use.



Persons with disabilities: In compliance with the Americans with Disabilities Act, we will ensure that our lobbies, offices, meeting rooms, and other facilities are accessible to persons with disabilities. If you have questions about special accommodations for persons with disabilities, please call 1 800 972-1233.



If you need to write, address your letter to:

NYS TAX DEPARTMENT
BUSINESS TAX INFORMATION CENTER
W A HARRIMAN CAMPUS
ALBANY NY 12227

Instructions

General Information

This form is not valid unless all entries have been completed.

If the organization **does not have** Form ST-119, *Exempt Organization Certificate*, issued by the Tax Department, it **may not use** this form and must pay sales tax on its purchases.

This form may not be used to make tax exempt purchases of motor fuel or diesel motor fuel, including No. 2 heating oil. Form FT-1020, *Exemption Certificate for Certain Taxes Imposed on Diesel Motor Fuel and Propane*, or Form FT-1025, *Certificate of Tax Exemption on Purchases of Enhanced Diesel Motor Fuel*, may be used to make qualifying purchases of diesel motor fuel exempt from tax.

Hospitals, volunteer fire companies, and volunteer ambulance services exempt from sales tax may claim exemption on the purchase of motor fuel by using Form FT-937, *Certificate of Exemption for Qualified Hospitals, Volunteer Fire Companies, and Volunteer Ambulance Services*. Other exempt organizations may use Form FT-500, *Application for Refund of Sales Tax Paid on Automotive Fuels*, to apply for a refund of sales tax paid on qualifying purchases of motor fuel and diesel motor fuel.

Representatives of governmental agencies or diplomatic missions may not use this form.

Substantial civil and/or criminal penalties will result from the misuse of this form.

To the purchaser

Check either the *Single purchase certificate* or *Blanket certificate* box.

A blanket certificate covers the original purchase and subsequent purchases of the same general type of property or service.

If you do not check the *Blanket certificate* box, the document will be considered a single purchase certificate.

Enter the organization's information as it appears on Form ST-119, *Exempt Organization Certificate*. The EX number requested is **not** a Federal employer identification number or New York State sales tax vendor ID number. The organization must have applied for, and received, exempt status from the Tax Department, and been issued a six-digit EX number. **If you do not have this number, you may not use this form.**

The organization's exemption from sales tax does **not** extend to officers, members, or employees of the exempt organization. Personal purchases made by these individuals are subject to sales and use tax.

An organization's exemption from sales tax does **not** extend to its subordinate or affiliated units. When making purchases, subordinate or affiliated units may **not** use the exemption number assigned to the exempt organization. Such misuse may result in the revocation of the exempt organization's exemption.

Please print or type the responsible officer information and fill in the date you are issuing this exemption certificate. The exemption certificate must be signed by a responsible officer of the organization.

To the seller

As a New York State registered vendor, you may accept an exemption certificate in lieu of collecting tax and be protected from liability for the tax if the certificate is valid. The certificate will be considered valid if it is:

- accepted in good faith;
- in your possession within 90 days of the transaction; and
- properly completed (all required entries were made).

An exemption certificate is accepted in good faith when you have no knowledge that the exemption certificate is false or is fraudulently given, and reasonable ordinary due care is exercised in the acceptance of the certificate. If an exemption certificate with all entries completed is not received within 90 days after the delivery of the property or service, you will share with the purchaser the burden of proving the sale was exempt.

Note: the exempt organization must be the direct purchaser and payer of record. Any bill, invoice, or receipt you provide must show the organization as the purchaser. Payment must be from the funds of the exempt organization. Payment may not be made from the funds of individual members of the organization, even if they will be reimbursed.

You must also maintain a method of associating an invoice (or other source document) for an exempt sale made to a purchaser with the exemption certificate you have on file from that purchaser.

You must keep this certificate for at least three years after the due date of the return to which it relates, or the date the return was filed, if later.

Privacy notification

The Commissioner of Taxation and Finance may collect and maintain personal information pursuant to the New York State Tax Law, including but not limited to, sections 171, 171-a, 287, 308, 429, 475, 505, 697, 1096, 1142, and 1415 of that Law; and may require disclosure of social security numbers pursuant to 42 USC 405(c)(2)(C)(i).

This information will be used to determine and administer tax liabilities and, when authorized by law, for certain tax offset and exchange of tax information programs as well as for any other lawful purpose.

Information concerning quarterly wages paid to employees is provided to certain state agencies for purposes of fraud prevention, support enforcement, evaluation of the effectiveness of certain employment and training programs and other purposes authorized by law.

Failure to provide the required information may subject you to civil or criminal penalties, or both, under the Tax Law.

This information is maintained by the Director of Records Management and Data Entry, NYS Tax Department, W A Harriman Campus, Albany NY 12227; telephone 1 800 225-5829. From areas outside the United States and outside Canada, call (518) 485-6800.



Schenectady Light Opera Company Media Release Form

I, the undersigned, do hereby grant or deny permission to SCHENECTADY LIGHT OPERA COMPANY to use the image and name of ME or (my child), _____, as marked by my selection below. Such use includes the display, distribution, publication, transmission, or otherwise use of photographs, images, and/or video taken of me or my child for use in materials that include, but may not be limited to, printed materials such as brochures and newsletters, videos, and digital images such as those on the SCHENECTADY LIGHT OPERA COMPANY web site.

☐ Deny permission to use mine or my child's image and name at all.

☐ Grant permission to use mine or my child's image and name in the promotion of this production only. ☐

☐ Grant permission to use mine or my child's image and name in the promotion of this production and for all future promotional materials. ☐

Signature of participant
(or guardian if under 18)

Date

Printed name of participant
(or guardian if under 18)

Production Title

Phone Number

Email Address

Street Address

City/State/Zip code

Signature of Producer

Date

Strike Checklist - To Be Completed on Closing Day

Please check-off all items as they are completed. A signed copy of this form is due to the Technical Director within one week (7 days) of your closing date

Sets

****You Must Coordinate with the incoming Set Design Team and discuss what items will be remaining at the theater. Any items not being utilized by the incoming Set Design Team Must Be Moved to Taurus Road or placed at the dumpster for removal****

- Large items are taken apart to be moved
- Sawdust and scrap wood cleaned of screws and removed
- Moveable Tool Cart organized and cleaned
- Paint securely capped and stored. Latex paint that needs to be disposed of should be allowed to dry out.
- Any masking you hung, removed, folded and packed
- Trash should be collected and bagged and taken to the dumpster. Please fill the dumpster neatly so you can place as many items in as possible.
 - If the dumpster is full, please place any items that need to be thrown away neatly next to the dumpster making sure they do not:
 - Block the parking spaces.
 - Make it impossible for the dumpster to be removed.

Any problems or questions should be directed to

- Matthew Mascelli - Technical Director
- Steven Foust - Facilities Director

Props

- Properties Master or Mistress should return all props to designated areas in the props room. It is important for each show to keep the props room organized and in the same condition it was found.
- No props should be left in the theater unless specifically discussed with the incoming production team.
 - Any props that remain, must be stored neatly in the backstage left prop area
- Any problems or questions should be directed to
 - Matthew Mascelli - Technical Director
 - Gary Hoffman or Beth Swallow- Properties Coordinators

Costumes

- All costumes sorted
- Any problems or questions should be directed to
 - Matthew Mascelli - Technical Director
 - Pat Casey - Costume Coordinator

Hair and Make-up

- All make-up and hair supplies cleaned up and sorted
- Backstage and education building make-up areas cleaned
- Borrowed wigs returned to received condition and transported by production staff for return
- Any problems or questions should be directed to
 - Matthew Mascelli - Technical Director
 - Nichole Burkus - Hair and Wig Coordinator
 - Elizabeth Sherwood-Mack - Make-Up Coordinator

Lights

- Rental gear return arrangements must be made with the rental provider within 7 days of closing
- All Practical Lighting and/or Lighting added to any area of the theater other than the grid must be removed and stored
- Contact should be made with the incoming Lighting Designer to have a discussion about what lighting fixtures will remain hung on the grid and if the risers need to be removed
- Any problems or gear malfunctions should be reported to the Technical Director for further diagnosis/repair
- No malfunctioning gear should be disposed of without consulting with the Light Coordinator.
- Any problems or questions should be directed to
 - Matthew Mascelli - Technical Director

Sound

- All equipment should be cleaned, packed and stored appropriately designated areas
- Rental gear return arrangements must be made with the rental provider within 7 days of closing
- Wireless Microphone Packs
 - Packs should be cleaned of any marking tape
 - Batteries should be removed from the packs
 - Packs should be placed back into their bags and stored back in the sound booth
- Wireless Microphone Capsules
 - Should be cleaned of any tape residue
 - Should be coiled gently back into their storage bags
 - Storage bags should be stored back in the sound booth
- Pit Area
 - Needs to be completely broken down
 - All cables, headphones, microphones, stands and chairs must be stored in the designated area toward the front of the pit (see attached picture)
- Intercom
 - Should be completely disassembled
 - All XLR cables should be coiled and placed back in the designated area in the sound booth
 - All com boxes should be placed in their drawer in the rack room

- Rechargeable Batteries
 - Removed from the chargers
 - Chargers and batteries should be stored back in their boxes
- Any problems or gear malfunctions, including any broken or lost gear, should be reported immediately to Chad, Sound Coordinator, for further diagnosis/repair
- No malfunctioning gear should be disposed of without consulting with the Sound Coordinator.
- Any problems or questions should be directed to
 - Matthew Mascelli - Technical Director

Facilities

- Spike/Glow tape removed from the floor and backstage areas
- Green Room and Green Room Bathroom, returned to the exact setup and condition they were upon arrival
- Seat numbers must be removed and stored in accordance with directions from Jeffery Hocking- Audience Service Director
- All trash collected and bagged (includes water bottles)
 - Trash should be taken to the dumpster. Please fill the dumpster neatly so you can place as many items in as possible.
 - If the dumpster is full, please place any items that need to be thrown away neatly next to the dumpster making sure they do not:
 - Block the parking spaces.
 - Make it impossible for the dumpster to be removed.

All facilities' furniture moved for production returned to original location

Backstage cleaned, returned to the exact setup and condition it was upon arrival

All traces of the production should be removed, scene lists, loose hardware, etc

Any problems or questions should be directed to

- Stephen Foust - Facilities Managers

Post-Strike Checklist - To Be Completed Within 7 days of Show Closing

Borrowed or rented Items

- Everything should be returned to its lender and home as per agreement with lender or rental company
 - Items cannot be stored in the theater for more than one week (7 days) past your production date
- This form, signed by the Producer, should be returned to the Technical Director within 7 days of show closing

Sets - Taurus Road

- Platforms, flats, stairs, furniture organized and returned to designated areas within Taurus. See attached map
- Reusable lumber organized and returned to designated areas within Taurus. See Map
- Tools and extension cords unplugged, sorted, organized and stored.

Costumes

- All costumes should be properly laundered or dry cleaned.
- All costumes should be returned to the Costume Shop located in the Education building. Please confirm with the Costume Coordinator on how to organize them to their appropriate racks.
- All shoes and accessories should be sorted, organized and returned to designated, labelled bins
- Leftover fabric and sewing supplies should be sorted and stored in the appropriate bins
- Any problems or questions should be directed to Pat Casey – Costume Coordinator

Hair and Make-up

- All make-up and hair supplies should be organized and returned to shelves both in the backstage area as well as in the Costume Shop

Sound

- Mic Belts should be washed, packed and returned to the designated area backstage

Lights

- Any lights not needed by the incoming Lighting Designer must be removed from the grid and placed back in storage

Everything on this form has been completed for (show name) _____

Signed,

Producer

Completed Form Received and Accepted for (show name) _____

Signed,

Technical Director

PRODUCTION CHECKLIST

- ☐ Held pre-production meeting with all team members, Board and Diversity Liaisons, Technical Director to discuss vision, casting, rehearsals, technical needs, etc.
- ☐ Sent audition information to Audition Coordinator and Artistic Director
- ☐ Contact cast selected, send “no thank you” emails to those not chosen
- ☐ Send information of anyone who indicated interest in volunteering with the company on audition forms to Director of Membership
- ☐ Contact cast, production team, Artistic Director, Technical Director, President, Board Liaison, Diversity Liaison, Facilities Director, Director of Membership with date and time of read thru/first rehearsal
- ☐ Create Facebook group for cast, crew, Director of PR and Advertising and Artistic Director
- ☐ Have set design approved by Artistic and Technical Directors
- ☐ Submit budget to Finance Director
- ☐ Acquire PEX cards for designers from Finance Director once budget approved
- ☐ Hold, at minimum, monthly production meetings with designers to check in re: budget, expectations, vision, due dates, etc.
- ☐ Select off book date
- ☐ Schedule photoshoot with Director of Advertising and PR
- ☐ Schedule costume parade
- ☐ Schedule critique with Artistic Director
- ☐ Send in bios and playbill information to Playbill Editor
- ☐ Plan load in with production team currently leaving the main theater
- ☐ Schedule and remind cast/crew of clean-up day
- ☐ Schedule times for Tech Sunday

- ☐ Decorate cast/crew boards in connector hallway
- ☐ Complete payment paperwork for MD and pit members and submit to Finance Director
- ☐ Submit any receipts to Finance Director
- ☐ Send materials back to licensing company
- ☐ Return PEX cards to Finance Director
- ☐ Strike set, costumes, props, etc. immediately following final performance
- ☐ Attend post-mortem with Artistic Director

Please contact the Artistic Director with any questions or concerns