



SLOC Musical Theater

2026 - 2027

PRODUCTION HANDBOOK

Pending Board Approval:

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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 uphold 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 board review for each production. Provides artistic feedback to directors and is an ongoing collaborator.

Michael Camelo: artisticdirector@slotheater.org

Director of Audience Services: Manages all front-of-house needs including house managers, playbill ordering and distribution, ushers, and opening night parties.

Jeffrey P. Hocking: audienceservices@slotheater.org

Audition Coordinator: Organizes and runs SLOC's auditions in conjunction with the production team and guidance/input from the Artistic Director.

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.

Assigned by the BOD before Auditions

Box Office Manager: Responsible for all individual, subscription, group ticket sales and donations.

Jeffrey P. Hocking: tickets@slotheater.org

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

Jeff Rauhauser: 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. For Pex Card adjustments please contact pex@slotheater.org

Jennifer Rowe: 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.

Audrey Carlton: pr@slotheater.org

Playbill Editor: Collects all info for production programs, as well as all layout, design, ad sales, and printing.

Jeffrey P. Hocking: playbill@slotheater.org

Technical Director: Oversees SLOC's production technical departments (and crews) including costumes, props, hair and makeup, lights. They are responsible for long term tech planning and emergency show production support.

Michael MacIntosh: technicaldirector@slotheater.org

Sound Coordinator: Oversees use and maintenance of the sound equipment and must be consulted if any major changes are being made to equipment or design. Needs to be informed when renting or returning sound equipment and should be made aware of any major issues involving sound.

Katie Fitzmorris: sound@slotheater.org

Lighting Coordinator: Oversees use and maintenance of the lighting equipment and must be consulted if any major changes are being made to equipment or design. Needs to be informed when renting or returning lighting equipment and should be made aware of any major issues involving lights.

Robert Healey lighting@slotheater.org

Costumes Coordinator: Oversees the costume closet, any rentals and returns to area theaters, and verifies that all customers properly clean and return costumes back to the closet after the closing of all performances. They are also responsible for accepting or rejecting any and all donations to costumes and should be consulted if any issues arise with costumes.

LuAnn Rees: costumes@slotheater.org

Hair, Wig and Makeup Coordinator(s): Oversees the company's hair and makeup inventory and supplies, responsible for ordering basic needs and is a great resource for designers to discuss specific needs before any major purchases.

Elizabeth Sherwood-Mack & Nichole Burkus: EMAIL TBA

Properties Coordinator(s): Obtains and organizes the theater's props and serves as a resource for resolving prop issues. Coordinates with Proctors for larger prop storage. They are responsible for all rentals, donations, and returns of the props and should be consulted when returning props back for storage.

Gary M. Hoffmann & Melissa Peterson: props@slotheater.org

I.D.E.A Director (Inclusivity, Diversity, Equity & Accessibility): Acts as a support resource for each production team to ensure each individual is made to feel comfortable, safe, and appreciated.

Imani McCalmon: 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.

Dan Galliher & Maureen Neufeld: fundraising@slotheater.org

Membership and Volunteer Director: Coordinates with membership and volunteers to collect dues, look for new opportunities, help production teams find volunteers, and is a champion of support for all volunteers.

Sara Fredericks & Michaela Torres: membership@slotheater.org

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

Erica Buda-Doran: education@slotheater.org

Business Manager: Processes reimbursements, plans all venue rentals, and performs other business functions for the board.

Nell Burrows: Nburrows12302@gmail.com

Background Check Coordinator: The Background Check Coordinator is appointed by the Board of Directors annually to run background checks for those 18 years of age and older in prominent roles. Responsible for adhering to all privacy and confidentiality statutes within State and Federal law.

Amy Marlette: background@sloctheater.org

Graphic Designer: Designs SLOC printed marketing materials and select digital graphics including social media event graphics and cast announcements.

John Meglino: graphicjam518@gmail.com

Merchandise Coordinator: Works with production teams and membership to coordinate merchandise orders through an outside vendor. Any shirt or apparel orders for productions should be made through the Merchandise Coordinator.

Zach Kaiser: slocmerch@sloctheater.org

Health & Wellness Advisor: Advises the Board of Directors on health and wellness concerns that affect the company. Previously this position was responsible for managing the company's response to the COVID-19 pandemic.

Dr. Sonya Sidhu-Izzo, MD: Covidcoordinator@sloctheater.org

Incident Response Coordinator: Provides mandatory sexual harassment trainings and collects and records all code of conduct signed agreements for each production team, leadership, and board member. Works with the liaisons and Artistic Director to provide guidance and develop resolutions for any issues pertaining to harassment.

Amy Marlette: irc@sloctheater.org

Musician Coordinator: Serves as a resource for music directors and pit musicians. Assists in finding and recommending pit musicians and accompanists.

Dan Galliher: gallih28@gmail.com

TIMELINE & IMPORTANT DATES

Activity	Deadline	Jekyll and Hyde	The Hunchback of Notre Dame	A Chorus Line	Company	Something Rotten!
Weeks of Show	No Later Than...	September 11-20	November 6-15	January 15-24	March 12-21	May 7-16
Design Submission	3 months before open	6/11/2026	7/6/2026	10/15/2026	12/12/2026	2/7/2027
Auditions	11 weeks before open	6/26/2026	7/21/2026	10/30/2026	12/25/2026	2/19/2027
Read Through	10 weeks before open	7/3/2026	7/28/2026	11/6/2026	1/1/2027	2/26/2027
Budget Submission	9 weeks before open	7/10/2026	8/4/2026	11/13/2026	1/8/2027	3/5/2027
Load In	Strike of previous show	8/1/2026	9/20/2026	10/15/2006	1/24/2027	3/21/2027
First Rehearsal in Theater	Day after load in	8/1/2026	9/21/2026	10/16/2006	1/25/2027	3/22/2027
Production Meeting (Tech)	3 weeks before tech	8/14/2026	9/8/2026	12/18/2026	2/12/2027	4/9/2027
Photo Shoot	3 weeks before tech	8/14/2026	9/8/2026	12/18/2026	2/12/2027	4/9/2027
Board Review	3 weeks before tech	8/14/2026	9/8/2026	12/18/2026	2/12/2027	4/9/2027
Playbill Materials	3 weeks before tech	8/14/2026	9/8/2026	12/18/2026	2/12/2027	4/9/2027
Set Inspection by Set Coordinator	2 weeks before tech	8/21/2026	9/15/2026	12/25/2026	2/19/2027	4/16/2027
Theater Clean Up	1 day prior to tech	9/3/2026	9/28/2026	1/7/2027	3/4/2027	4/29/2027
Musican and Crew Contracts to Finance	1 week before open	9/4/2026	9/29/2026	1/8/2027	3/5/2027	4/30/2027
Double Tech	1 week before open	9/4/2026	9/29/2026	1/8/2027	3/5/2027	4/30/2027
Preview Performance	Thursday before open	9/10/2026	10/5/2026	1/14/2027	3/11/2027	5/6/2027
Performance #1 (8pm)	Open	9/11/2026	10/6/2026	1/15/2027	3/12/2027	5/7/2027
Performance #2 (8pm)		9/12/2026	10/7/2026	1/16/2027	3/13/2027	5/8/2027
Performance #3 (3pm) ASL		9/13/2026	10/8/2026	1/17/2027	3/14/2027	5/9/2027
Performance #4 (8pm)		9/17/2026	10/12/2006	1/21/2027	3/18/2027	5/13/2027
Perfrmance #5 (8pm)		9/18/2026	10/13/2006	1/22/2027	3/19/2027	5/14/2027
Performance (Youth Only Additional) (3pm)		9/19/2026	10/14/2006	1/23/2027	3/20/2027	5/15/2027
Performance #6 (8pm)		9/19/2026	10/14/2006	1/23/2027	3/20/2027	5/15/2027
Performance #7 (3pm)	Close	9/20/2026	10/15/2006	1/24/2027	3/21/2027	5/16/2027
Strike	Immediately after last performance	9/20/2026	10/15/2006	1/24/2027	3/21/2027	5/16/2027
Scripts/Scores Returned	1 week after close	9/27/2026	10/22/2006	1/31/2027	3/28/2027	5/23/2027
Receipts Due to Finance	1 week after close	9/27/2026	10/22/2006	1/31/2027	3/28/2027	5/23/2027
Post Production Meeting	2 weeks after close	10/4/2026	10/29/2006	2/7/2027	4/4/2027	5/30/2027

GETTIN' READY

SET DESIGN APPROVAL PROCEDURES

Contact: *Artistic Director, Technical Director, and Facilities Director*

All set design sketches and/or models must be submitted for approval no later than three months prior to opening night. Approval is required from SLOC's Artistic Director, Technical Director, and Facilities Director. Late submissions may result in required modifications or a complete redesign of the set. Any proposed changes to audience seating, including the reservation of seats for performers, must be reviewed and approved by the Director of Audience Services. Audience seating arrangements are determined by the Director of Audience Services in coordination with the SLOC Board of Directors. Any requested changes must be submitted for approval at least three months before opening—preferably earlier—to allow for updates to seating charts and to accommodate subscribers effectively. Additionally, all set elements must remain within the main stage area, unless an exception is granted by the Facilities Director. This policy ensures compliance with New York State Building Code regulations, particularly those related to our fire safety system.

BACKGROUND CHECK FOR LEADERSHIP & TEAMS

Contact: *Board Liaison and IRC/Background Check Coordinator*

Schenectady Light Opera Company, INC. (Company) requires a criminal background check for all volunteers in leadership positions that are eighteen (18) years of age or older. Background checks will be required every five (5) years. The following positions are considered leadership positions:

- All sitting Board of Directors
- Officers of the Board of Directors
- Company Leadership Staff:
 - Artistic Director
 - Technical Director
 - Audience Services Director
 - Education Director
 - Finance Director
 - Fundraising & Development Director
 - Inclusivity, Diversity, Equity & Accessibility (I.D.E.A) Director
 - Public Relations & Advertising Director
 - Facilities Director
 - Business Manager
 - Any leadership Director as appointed by the Board of Directors
- Senior Production Staff:
 - Director
 - Music Director
 - Choreographer
 - Producer

- Production Staff:
 - Stage Manager
 - Assistant Stage Manager
 - Costume Designer
 - Assistant Costume Designer
 - Sound Designer
 - Assistant Sound Designer
 - Accompanist
 - Inclusivity, Diversity, Equity & Accessibility (I.D.E.A.) Liaison
- Production Staff for productions with minors; as defined as under the age of eighteen (18) years of age at the time of the first rehearsal, will include all production staff members listed above as well as the following:
 - Dance Captain
 - Production Guardian
 - Makeup and Hair Designer
 - Lighting Designer
 - Backstage Crew Members
 - Dressers

A criminal background check must be completed prior to the first date of volunteering in any of the designated company leadership or production staff positions. This includes:

- Before the first rehearsal for general production staff,
- At the Production Handbook Meeting for senior production staff, or
- Before beginning any volunteer duties for all other applicable roles.

The Background Check Coordinator will proactively reach out to each production's Producer to collect the necessary information to initiate the background check process. It is the Producer's responsibility to promptly notify the Background Check Coordinator of any changes or additions to the production staff to ensure compliance with this policy.

Although results from the criminal background check may lead to disqualification of volunteering, in accordance with federal and state laws, a previous conviction does not automatically disqualify a volunteer from consideration for volunteering. Depending on a variety of factors (for example, the nature of the convocation, age of the volunteer when the illegal activity occurred, etc.), the volunteer may still be eligible to volunteer for the Company.

However, if a volunteer attempts to withhold information or falsify information pertaining to previous convictions, the volunteer will be disqualified from further volunteer opportunities in any position with the company due to falsification of an application.

It is the responsibility of the volunteer to disclose to the Company if they have been convicted of any of the criminal activity referenced in this policy.

Background check will include review of the following:

- Social Security Verification
- Government Sanctions

- NYS Criminal History
- FBI Criminal History
- NYS Sex Offender Registry
- National Crime and Information Center-National Sex Offender Registry

In addition, for any individual who resides or resided in another state in the prior five (5) years, the following checks will be done against that state(s):

- Criminal History
- Sex Offender Registry

Any volunteer found to have the following will be disqualified from participating in any capacity with the Company:

- Registered Sex Offender
- Any crime against a minor
- Any violent crimes (including but not limited to assault, battery, domestic violence)
- Any crimes of sexual nature
- Grand Larceny

The below stated convicted offenses do not automatically disqualify a volunteer from the Company if the date of background check is greater than five (5) years from the date of conviction:

- Driving Under the Influence
- Driving While Impaired
- Possession of Illegal Drugs, including Intent to Distribute
- Burglary
- Petit Larceny
- Breaking and Entering

A volunteer may request that their background check is submitted again, if the offense does not disqualify the volunteer participating in any capacity with the Company, once the date of conviction is greater than five (5) years.

If a concern is brought up during the five year period, the Company reserves the right to have an additional check completed.

Background Results/Refusal

Background check refusal and/or failure will be given written notice within seventy-two (72) hours of the refusal and/or returned failed background check. Notice will be given by the Background Check Coordinator to both the volunteer and President of the Board of Directors.

This policy is subject to update and review at the discretion of the Board of Directors.

AUDITIONS

Contact: Audition Coordinator

All arrangements must be discussed and approved by the Audition Coordinator before announcing audition dates. The Audition Coordinator will work with you to select dates as well as the audition process. Please understand that there are broader organizational goals and logistical needs to consider and you may be asked to adjust your process requests. Once your dates have been approved, the Audition Coordinator will work with the Box Office Manager to reserve the rooms for your auditions. Please be mindful that only rooms that have been approved and scheduled can be used during your auditions.

Auditions should be scheduled for at least two different days. If call-backs are required, please limit them to a single date, please be reasonable with how long auditioners are called for callbacks. Callbacks are the responsibility of the production team and will not be attended by the Audition Coordinator and their team. Once the dates and process have been determined, please send your audition announcement to info@sloctheater.org and pr@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 listserv on your behalf. Do not announce auditions on your own before SLOC. If you have special requests around auditions, please make sure they are discussed with the Audition Coordinator prior to auditions, specific requests may be denied based on recommendations from the Artistic Director.

ALL audition candidates must be contacted by the production team, not just those cast, by either phone or email. This helps build a strong community relationship and encourages performers to attend other auditions. Please include future audition dates if possible. Contact IDEA if you need help on how to compose or address auditioners that were not cast.

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. Casting can be a sensitive time, please coordinate with IDEA around any sensitive topics, including casting roles that are specifically defined by the show's writer. If you receive questions or feedback from auditions, please inform the IDEA liaison, Board Liaison, and the Artistic Director.

The casting table should be limited to the following core members of the production team: Director, Producer, Music Director, Choreographer, and Stage Manager. To help create a focused and welcoming environment for auditioners, assistants and liaisons should not sit directly at the casting table. If you believe an assistant's presence at the table is necessary, please notify the Artistic Director and Audition Coordinator in advance of auditions.

All casting discussions should involve the Senior Production Team, the Artistic Director, the IDEA Liaison, and the Board Liaison. The Artistic Director and Liaisons are present to observe and facilitate the process and will only offer input if requested by the Director. However, they may intervene in final casting decisions if concerns arise related to:

- Company-wide needs,
- Patterns from previous productions, or

- Casting choices that conflict with licensing agreements or contractual obligations

While the Director retains final authority over casting decisions, they are expected to thoughtfully consider input from the Senior Production Team and designated liaisons to ensure a fair, inclusive, and contractually compliant process.

Final cast lists should be submitted (once all auditioners have been notified) via email to the Artistic Director, the Director of PR and Advertising, and the Graphic Designer (John Meglino at Graphicjam518@gmail.com) so that a formal public announcement can be made. Cast and production team members should be directed to not share the cast list or their casting before SLOC publicly announces.

DOUBLE CASTING POLICY

Contact: Artistic Director

If a director wishes to double-cast a role in their production, a justification must be provided to the Artistic Director no later than two weeks prior to auditions. The Artistic Director will make a recommendation to the Board, who will make the final decision regarding approval. This procedure also applies to directors who would like to give understudies a guaranteed performance. ***Please keep in mind that this does not guarantee an equal number of performances for actors who are double cast in a role, as the Thursday of Tech Week is considered an invited dress rehearsal.***

BUDGET & FINANCE PROCEDURES

Contact: Finance Director

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@sloctheater.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. A Google Sheets version of this worksheet will be emailed to each producer prior to a show's auditions. Each show is allotted **\$4,500** to cover production expenses: set materials, costumes, wigs, make-up, 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 budget requests in excess of **\$4,500** 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, and the ASL interpreters are the responsibility of the company and need not be part of your production budget.

Each show is allotted **\$250** not included in your \$4,500 to cover food for cast & crew. This can be used to order food for Tech Sunday and/or Strike. Any money leftover from this budget will be kept in company funds and cannot be used for other show expenses. The only exception is the youth show which will get **\$750** and will cover one of the events and an opening night celebration which must be held on SLOC property.

The Producer should track all expenses weekly and can use the template in the appendix as a guide/reference for how to track expenses. If you are having trouble with the PEX cards or need to make special arrangements, please plan accordingly and work directly with the Finance Director to avoid any issues. PEX cards is a corporate expense management platform that SLOC uses. A PEX card is a prepaid Visa card which allows the finance team to control exactly how, where, and when company money is spent. This should be your primary source of payment for any materials or needs for your production. All PEX cards will be given to the Producer once a budget has been approved, it is then the responsibility of the producers to monitor and reconcile all purchases.

STIPENDS

Title	Stipend
Director	\$350
Producer	\$300
Choreographer	\$300
Stage Manager	\$300
Music Director	\$300
Rehearsal Accompanist	\$300
Lighting Designer	\$100
Light Board Operator	\$50
Sound Designer	\$100
Sound Board Operator	\$50
Costume Designer	\$100
Set Designer	\$50
Master Carpenter	\$150
Hair Designer	\$75
Make-Up Designer	\$75
Props Designer	\$100

TOTAL STIPENDS PER SHOW	\$2700
TOTAL STIPENDS FOR SEASON	\$13,500

Guidelines:

- Individuals may only claim two (2) stipends per show with the exception of the Music Director - if they are the Music Director, Rehearsal Accompanist and playing in the pit for all performances, they can claim all three.
- If two people are assigned to a role (co-producers, etc.), their stipends will be split evenly, if an agreement is made to divide the stipend differently, requests must be made to the Finance Director three weeks prior to the start of the show, this request may be denied.
- Assistants will not receive stipends, if a designer wishes to give part of their stipend to an assistant, they will need to do that on their own.
- You may opt out of a stipend, but you may not redirect the amount to another budget item, such as food for the crew, etc.
- Stipends will only be distributed once the company has received a signed contract from the designee and the strike checklist has been completed and submitted to the producers. The producer(s) will provide this checklist at strike and be responsible for turning it into the finance director at the end of the run.
- Stipends may not be moved around based on teams. For example: if there is no choreographer for a production, no other position will be paid more.

Director:

- Work to ensure all necessary production team positions are filled prior to auditions.
- Facilitate auditions and rehearsals in a professional manner.
- Oversee the entire production and ensure that the needs of the rest of the staff are being met while complying with the guidelines and rules set by in this handbook.
- When necessary, assist the IRC with reported incidents and follow the recommendation from any investigation.
- Assign/communicate other miscellaneous production needs (i.e. PR stunts, interviews, extra work needed, meetings with designers, etc.), including informing the necessary company directors and designers.
- Communicate vision to all designers and assist with execution.
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, post production meeting, etc.).

Music Director:

- Hire qualified pit musicians, stay within the allocated budget, participate and run rehearsals as necessary, work collaboratively with sound and other designers.
- Work with producer(s) to fill out paperwork for pit musicians on tech Sunday and ensure that all pit musicians have completed their necessary training.
- Ensure musicians receive their contracts and work with producer(s) and AD to ensure musicians receive all SLOC paperwork (media release, sexual harassment training, code of conduct, etc.)
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, etc.)

Accompanist:

- Communicate with the Music Director, providing all conflicts ahead of time.
- Coordinate alternate accompaniment on conflict days.
- Provide rehearsal tracks if requested/necessary.
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, etc.)
- Must be proficient in piano and be knowledgeable of the score and basic music fundamentals.

Choreographer:

- Work with the director to ensure the vision of the show is carried out through the choreography.
- Run dance rehearsals, provide reviews as needed (which may include those outside of normal rehearsals), and any reference videos for outside review.
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, etc.)
- Collaborate effectively with the Music Director to ensure accuracy and integrity of the music is respected and represented clearly.

Producer:

- Ensure communications are established with the audition coordinator prior to the audition announcement.
- Distribute contracts to all members of production staff receiving a stipend and return to the Finance Director no later than Tech Sunday.
- Communicate details regarding casting, rehearsals, and readthrough to the Artistic Director, Board Liaison, IDEA Liaison, Production Staff, and Background Check Coordinator.
- Collect paperwork at readthrough and ensure proper storage of sensitive information, facilitating with the IRC and Background Check Coordinator.
- Run production meetings as needed to ensure the production needs are being met, and communicate any concerns to the Artistic Director and Board Liaison.
- Coordinate photoshoot day with photographer and PR, prior to scheduling. Work with the Director, Photographer, and Artistic Director on the schedule for photo shoot day to ensure that it is run efficiently.
- Work with the Stage Manager to ensure theater cleanup day goes smoothly, including helping to assign tasks to cast and crew members.
- If the production team chooses: coordinate merchandise design, orders, and distribution.
- Work with the Finance Director to ensure the production budget is being spent appropriately.
- Ensure the breezeway billboards are prepared with headshots by the invited dress rehearsal, including designing/decorating the boards to an appropriate show themed design.
- Coordinate the spending of the \$250 allocated food budget for the production (Tech Sunday or Strike), including pick up and delivery times.
- Work with Stage Manager, Artistic Director, Facilities Director, Tech Director, Master Carpenter and future production staff to communicate all needs for Strike.
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, etc.).

Stage Manager:

- Establish communication between the Production Staff, Cast, Artistic Director, Board Liaison and IDEA Liaison, including but not limited to; rehearsal schedule, conflicts, rehearsal reports,

upcoming important dates.

- Setup backstage areas that best suit the needs of the production, including but not limited to; props table, placement of moving set pieces, masking, and safety markings.
- Communicate how the flow of the show will go and confirm placement with the Director, either calling the show or working backstage as a stagehand.
- Ensure all cues are recorded and available to operators, correct or fix any issues with cues.
- Work with designers to ensure tech week and all shows have the necessary operators, and communicate with the Technical Director if any issues arise.
- Participate in mandatory theater preparations (cleanup, strike, handbook meeting, etc.).

Designers/Operators:

- Work with the Director and Stage Manager to execute the needs for the production based on your role.
- Ensure there are enough hands to properly execute all the show needs during tech week and show dates.
- Work with producers and be in charge of department purchasing needs - ensure you stay within budget or communicate with the producer and director if more funding is needed.
- Ensure all supplies bought are properly stored or discarded at strike and all rented supplies are returned in a timely manner to avoid extra charges.
 - Lighting - board is reset and all changes made are communicated with Technical Director - any changes in equipment returned to default if decided by Technical Director; all borrowed equipment returned.
 - Set - take the lead on the set breakdown during strike; know what pieces will be kept/reused and what needs to be discarded; ensure all hardware is removed from the stage/walls, communicate proactively with the next team to ensure they know what is being kept and what will be removed. Work with the Artistic Director and Director if any items need to remain post strike for removal and set a date of when that will occur.
 - Props - return/store props in the props closet or wherever they were borrowed from, including other theaters.
 - Sound - ensure all equipment is cleaned and properly stored for the next use.
 - Costumes - launder all costume pieces, return to costume shop/communicate with Costume Coordinator to ensure that all costumes are organized upon return; all borrowed pieces returned after being laundered.
 - Hair/Makeup - discard single use items; clean and disinfect tools that can be reused, appropriately store leftover materials and discard ones that cannot be used - work with Hair/Makeup Coordinator to ensure proper storage/disposal.
- In the event that there are multiple operators needed for the span of the show, only one stipend will be distributed and it is up to the discretion of the operators how they will split the stipend amongst themselves.

Stipends will be distributed once the show closes and the production process is completed in full. Producers will coordinate with Board Liaisons to determine that all necessary responsibilities pertaining to productions have been satisfied. Checks will then be mailed promptly to the qualifying production team members.

HIRING MUSICIANS

Each show is allotted **\$3000** for **6** 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 Music Director stipend AND a pit musician stipend, or they can forfeit their musician stipend to hire another player. If a production wishes to hire more than 6 pit musicians, they can pay for additional musicians from their production budget. Additional musicians can choose to play on a volunteer basis without submitting a request. A list of musicians and the instruments that they plan to play should be provided to the Sound Designer at least 2 weeks prior to double tech. If a production does not use all 6 pit musicians, the money can not be used for other production expenses.

A Musician's Agreement Form is included in the Appendix. Every musician and the Music Director must complete and sign this form including those who are volunteering their time. 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 to guarantee payment at the closing performance.

SHOW MERCHANDISE

SLOC currently partners with Wicked Smart Apparel for show merchandise through pop-up online stores. Producers will work with the graphic designer to develop graphics they would like on apparel. Once approved, the SLOC Merchandise Coordinator will work with Wicked Smart to set up the online shop. A link will be provided to cast and crew to order merchandise. The shop will be open for 2 weeks, where cast and crew can place orders for shipping or pickup at SLOC. Once the shop closes, it may not be reopened. Merchandise production will take an additional 2 weeks before it can be distributed. The SLOC Merchandise Coordinator will be the go-to person for ordering questions and arranging the distribution. SLOC does not currently profit from merchandise and shops should not be shared with the general public.

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

LIGHTS & SOUND

BMI SUPPLY shop.bmisupply.com/ • (800) 836-0524 • Queensbury

B&H Photo Video www.bhphotovideo.com/ - contact Technical Director for login information

Sweetwater Sound www.sweetwater.com - contact Sound Chair for our sales rep's contact info.

SETS

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

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

BMI SUPPLY shop.bmisupply.com/ • (800) 836-0524 • Queensbury

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

HOME DEPOT www.homedepot.com • (518) 382-8371 (Registered with a tax exempt account which is verified through the phone number.)

LOWE'S www.lowes.com • (518) 382-8371 (Registered with a tax exempt account which is verified through the phone number.)

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 (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 expenses should be included in the Production Expenses Google Doc and updated weekly by the producer. All original receipts must be collected by the producer and submitted to the Finance Director at the conclusion of the show.

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, for details, talk to the Finance Director. Tax-exempt forms are already on file with any direct store accounts.

2. Pre-Paid SLOC PEX Debit Card

These should be used for everything purchased from a store that does not have a dedicated SLOC account. Each production team gets a set of cards for dedicated purposes: costumes, lights, hair/makeup, props, set, sound, and miscellaneous (for Producer use). Spending limits per card will be established by the Finance Committee based on the approved budget.

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 Administrator. Cards will be provided to the Producer within two weeks of budget approval 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 the Appendix for your reference. If using Amazon.com for purchases, please use SLOC's designated account. The login information will be provided once PEX cards have been distributed. The SLOC Amazon account is tax exempt and has all PEX card numbers saved. The appropriate card should be selected prior to checkout. Please avoid using SLOC's physical address as the shipping destination.

3. Personal Funds

At the conclusion of the show, if there is money left in the production budget, SLOC will reimburse personal expenses paid by personal check or credit card (not cash) as approved by the Producer with a Payment Authorization Form. This is **DISCOURAGED** and should be used only in emergency situations where a PEX card is not available. If a show is over budget, reimbursements will be paid only by approval from the Board of Directors. The Board reserves the right to deny reimbursements once a show has spent its production budget.

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 paid 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.)

Members of the SLOC Leadership Team 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.) Please confirm that all team members and cast attend the read-through and if they are not available, the Producer must work with the Background Check Coordinator to complete required training. Signed copies of the media release form are required prior to rehearsals in the theater or any publicity shots/footage. Ensuring everyone has signed and returned their paperwork is the responsibility of the Producer. Copies of these blank forms are included in the Appendix and will be kept in folders located in the boardroom managed by the Artistic Director. Sexual Harassment training will also occur at this time, therefore all production team members must attend, please inform the Background Check Coordinator to make sure they are available for the read through.

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 time 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

Generally speaking, the first month of 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, Wednesday and Friday evenings, and Sunday afternoon or evening. 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. Rehearsals typically run 7-10 on weeknights and 2-5 on Sundays, if you would like to adjust these times, please confirm with your cast and crew and alert the Artistic Director, your Board Liaison, and the IDEA Liaison.

Please avoid three or more consecutive days of rehearsal, also note that during tech week you must have a dark night which is traditionally on the wednesday before final dress, if you would like to change that you must get approval from the Artistic Director. Your Producer should coordinate any possible schedule conflicts/rentals in the rehearsal space with the Director of Audience Services (who maintains the calendar), please include the Board Liaison and Artistic Director. You can review the calendar for space usage at sloctheater.org/calendar.

BOARD REVIEW

Contact: Artistic Director

Board Review 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 some invited guests/subject matter experts. 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, but this is NOT a rehearsal. The show must run with minimal stops/holds so that the flow of the production can be understood by the commentary members. As a suggestion, it is recommended to consider scheduling Board Review on a Friday Evening or a Sunday afternoon when possible. We ask that you consider putting this date on your dates of mandatory expectations during casting (like tech sunday or a show).

The Artistic Director and the Director will work together to create a list of invited members for the evening. (Board members are invited to attend.) However, the Director may choose up to 5 additional people to attend and this list must be shared in advance with the Artistic Director. 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 Board Review 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 the date listed above. This is to ensure that any changes can be successfully implemented. Please coordinate the date and invitation list with the Artistic Director.

What is expected? The cast performs a full run of the show and then will be dismissed. A discussion will begin immediately following the run. The Artistic Director or designee will run the commentary evening and it's recommended that it is kept to an hour. All Board Members are invited to attend and must alert the Artistic Director if they can not make it. No cast members regardless of double roles of being a crew member will be included in the discussion after the review performance.

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 patrons. All views are important and can be helpful and this should be a respectful and collaborative environment, encouraged by both the Board and Production Teams. This is not an opportunity for the board or invited guests to solve problems, but to identify any potential concerns or thoughts from their perspective. It is expected that any feedback from the board review will be expressed during the 1 hour discussion and if further discussion is needed, that it will go through the Artistic Director as to not impede on the production teams process.

Although members of the show's production team may attend if invited by the director, they are expected to not actively participate in commentary, regardless of whether or not they are a board member. They are welcome to take notes and present them to the director at their leisure, and may respond if a direct question is asked and clarification is needed. All individuals present at the Board review must pay full attention, limit conversations, and refrain from excessive cell phone use as it can be distracting and disrespectful to both the cast, crew, and reviewers.

Review Questions: (sample)

1. Overall, do you understand the story as it was presented to you today? Do you have any moments where you were unsure of what was happening or the intent of the story?
2. Do you believe the actors were comfortable and well suited in the delivery and execution of the roles they were performing? Do you have any areas that the production team might want to review, address before opening?
3. Do you think the music/dialogue is clear, understandable, well presented, and did it help in telling the story of the overall show?
4. Do you notice any moments where the staging, blocking, and/or choreography was confusing, obstructive, and/or distributive to the story and flow of the show? Please provide specific details.

FACILITY USE RULES & GUIDELINES

Contact: Facilities Director, Technical Director and/or President

GETTING IN & OUT OF THE BUILDINGS

At the beginning of each show, production team members and all cast members will receive a pin that allows them into specific theater doors at specific times. **These codes will be changed after every show.** If you have any issues with accessing the building, please contact the Technical Director or President. If a previous team needs access to the building after strike, please coordinate with the Technical Director and 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 (If a rehearsal will not be run by a Senior Staff Member, please inform the Artistic Director and Board Liaison)

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

- Unlocking any doors without keypad access
- Turning on lights in areas of the building which will be used.
- Ensuring all work follows safety protocols and handbook guidelines.
- Ensuring the facility is not damaged and reporting any damage to the Facilities Director by the end of rehearsal.
- Ensuring no unauthorized person(s) enter the building.
- Filing any incident or accident reports
- Restocking water jugs backstage as needed, including refills.
- Delegate any minor housekeeping tasks necessary to keep the space in safe and neat order, for example if the garbage is overflowing please empty it in the dumpster and replace the bag.
- Turning off all lights other than the ghost light when vacating the building.
- Locking all doors without keypad access and making sure all doors are closed after use.

GENERAL SAFETY

SLOC is committed to providing a safe space for all who enter our doors. Please notify your Board Liaison or the Facilities Director if there are any concerns. With safety in mind, please ensure your team is aware of the following:

- 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 and vaping is not permitted at any time in any of the SLOC buildings. Discarding 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.
- 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 Coordinator of that department.
- Theft concerns are taken very seriously at SLOC with cameras in use. 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

SLOC currently uses an outside vendor to clean our facilities on a biweekly basis. That being said, it is still the responsibility of the production teams to keep their designated spaces tidy. Team members should be instructed to remove any personal trash following rehearsals (specifically any food). If garbage bins backstage or in the rehearsal space become full, a team member is expected to take the trash out to the dumpster behind the theater and replace the trash bag. Trash bags can be found in the second floor kitchen area above the box office and in the Education Building kitchen.

Should spills occur during the rehearsal process, team members are responsible for cleaning them up promptly. All cleaning supplies can be found in the second floor kitchen above the box office. If you notice supplies are running low, please alert the Facilities Director. All recyclable cans and bottles should be rinsed and placed in one of the recycling bins backstage, in the concession area, or in the hallway of the Education Building.

Nothing should be left out of place, which includes all tools and cleaning equipment. Please ensure that they are always stored in their appropriate place. A clean and organized facility is a must.

HEATING/COOLING

If you want to adjust the heat, go to the thermostat (audience right of the 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 automatically reset to the programmed level after 2 hours. If you want to request an increase in the temperature, beyond what is provided by the 2 hour override, you should contact the Facilities Director for assistance.

Air conditioner units are located on the walls on either side of the risers in the theater and on the windowed wall of the cabaret room in the Education Building. The theater units are controlled by remotes located on the audience right pole and near the theater entrance. Remotes must be aimed directly at the units to adjust the temperature. Please return the remotes to these holders and return the temperature to the level it was found when you are done with the space.

SNOW REMOVAL

SLOC currently uses Urban Initiative to plow the parking lots and salt/shovel the walking paths when it snows. While they will come around after the initial snowfall and periodically throughout the day, they do service other organizations around Schenectady. Due to the unpredictability of weather, snow and ice may accumulate between services to our campus. It is the responsibility of the production teams to ensure all necessary

walkways are clear. Salt can be found in the Education Building by the Liberty Street Entrance, inside the rehearsal door, and next to the main entrance near the Box Office. If there is an excessive amount of snow or ice that requires additional assistance, please contact the Facilities Director.

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 to NOT 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.

Permits are required to park in SLOC lots during weekdays between 8AM-5PM. Temporary parking permits may be made available to select production team members (ie. master carpenter, set build team) upon request. Please reach out to president@sloctheater.org or facilities@sloctheater.org to request a parking permit.

WATER

A water cooler is provided backstage for cast and crew to use. To avoid waste, cups are not provided and teams are encouraged to bring reusable water bottles. Please remind cast and crew to bring their own reusable water bottles. Producers are responsible for delegating a production team member to replenish the water jugs as needed. Water is paid for by the company and does not come out of your production budget. Producers should inform the Finance Director when water needs to be purchased for the show and the funds will be added to the Producer's PEX

Water jugs are available to purchase at Lowe's in Glenville (though you are welcome to purchase elsewhere if more convenient). Any empty jugs should be returned when new ones are purchased. REcycling bins are located through the right entrance at the Lowe's in Glenville. To avoid multiple trips, it is recommended that you purchase 4-5 jugs at a time.

FURNITURE USE

The cabaret room in the Education Building has tables and chairs available for use during rehearsals. If additional tables are needed for production team meetings or gatherings, there are some located in the closet outside the room doors closest to the Liberty Street entrance of the building. Please be sure to return these when you are done.

Chairs from the Ed Building should not be used as production props during performances unless permission is granted by the Artistic Director. Furniture in the VIP room of the Box Office building does not belong to SLOC and should not be used without permission. These chairs are used for Schenectady Friends meetings held on Sunday mornings. If permission is granted for the use of this furniture, it must be returned to the VIP room weekly before Sunday morning. The use of audience chairs as props for rehearsals and performances is prohibited.

GENERAL LIGHTS & SOUND

General theater lighting is controlled by a small panel backstage near the exit. A control guide is available for reference next to the panel. House lights must be reduced to the “ghost light” setting when leaving the theater for the evening. There are also two light switches backstage that control the lighting underneath the side balconies.

The speakers in the theater may be operated during rehearsals using a Bluetooth connection from your phone or laptop. There is also a small Bluetooth enabled sound system located on the wall in the Ed Building cabaret room. Please contact the Technical Director or Sound Coordinator for the code to access this sound system, or for any additional sound related questions.

FIRE SUPPRESSION ROOM

Also known as the “Paint Room”, this room is located backstage off the dressing room and houses a compressor and sprinkler system along with a slop sink and shelves for paint storage. Please do not use this room for any sort of storage (set, tools, costumes, etc). The compressor and sprinkler system must be easily accessible at all times and should not be blocked by any paint cans or miscellaneous debris. The compressor should be turned off prior to every performance. Please notify the Technical Director or Facilities Director if you need assistance turning the compressor off.

TECHNICAL GUIDELINES

Contact: Technical Director and Facilities 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 or their designee with at least 7 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 unless the tarp is down to protect the carpet.
- Nails are PROHIBITED to be used unless specifically discussed with the Facilities 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.
- All construction equipment and supplies MUST be cleared from the stage and wings after each build session. Incomplete set parts may be left on stage provided it is in its final position and takes up the same or less space as its final form will and the final outline is clearly marked.
- If a second level is used, the means of access shall be roped off until all railings and/or other performer safety measures are structurally complete and in place.
- Prior to the production's Tech Day, the set MUST be inspected by the Facilities Director for safety considerations. If using a Second Floor, more safety inspections will be required.
- The Technical, Facilities, and/or Artistic Director reserves the right to ask for and/or make changes to any and all set pieces to ensure vision and safety of the show are followed.
- 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 and elevated platforms must have at least one weight-bearing railing. All stairs and risers must be edged in appropriate tape.
- Prior to set construction, all of the audience chairs must be covered with provided 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, instead we should be buying cheap brushes and throw them out after each paint day.
- Construction debris must be removed from the building as it is created. 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 a second floor is to be used, coordination must be completed with the Facilities and Technical Directors 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 1 days before Board Review. 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.
- Fabric and curtains brought in for use on the set shall be accompanied by a certificate that the fabric is either inherently flame retardant (IFR), has been treated with an approved commercial flame retardant solution (FR), or at the discretion of the Technical and Facilities Director, treated under their supervision with an appropriate, commercial Flame Retardant solution
- The facility has no structural steel and is built of brick. Statically hung set pieces are ok when hung according to industry best practices. Pieces that fly in and out must be reviewed and approved before being implemented.

SPECIAL EFFECTS

- Any and all pyrotechnic effects are banned. No exceptions.
- No live flames on the stage without a fire prevention plan approved by the Technical Director and justification of why a substitute effect can not be used. This includes candles, matches, and lighters. Safety versions should be used wherever possible.
- Nothing that is recreationally smoked shall be burnt on stage. The ventilation is not adequate to minimize the second hand exposure to the audience
- Any fog, haze, smoke, etc effect which can block a beam of light must have the fire alarms silenced. The Facilities Director shall train the Production-designated individual who shall have responsibility for this duty. The Schenectady Fire Department does not enjoy responding to false alarms caused by theatrical special effects.
- The use of blank firing weapons shall only occur after the Production Armorer has an approved plan for the safe storage and handling of the weapon(s) and ammunition. At no time should live rounds or weapons capable of using live rounds be brought on the property.
- Internal combustion engines should not be operated indoors or used in theatrical productions.
- Stage blood shall be kept on the stage. No splash zones in carpeted areas. Make sure the Costumes Chair is aware of any stock costumes that will be bloodied up
- You are not a pilot. You will not be flying performers without the aid of paid, highly trained professionals. See the Technical Director for the current industry list of companies specializing in aerial effects if you truly can't keep your cast's feet on the floor.

SOUND

- An inventory of our equipment is attached
- SLOC provides rechargeable batteries for all SLOC owned wireless audio equipment. The show's budget is responsible for any batteries needed for rented and/or purchased show specific equipment.
- It is expected that the designer and assistants collectively have a firm knowledge of digital mixing consoles, sound effects, miking techniques and sound mixing. If training on SLOC's specific system is required, the Sound Chair, or their designated alternator can provide a 1.5 hour training session with at least 7 days' notice. If requested, this must be completed at minimum of 2 weeks prior to Tech Sunday.
- The Sound Chair should be notified through email with requests for rentals and/or purchases of equipment at least 3 weeks prior to Tech Sunday. All rentals of wireless equipment MUST be coordinated with the Sound Chair. It may not be possible to rent additional wireless that is compatible with SLOC's environment.
- 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 Sound Chair 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 and assistants collectively have a firm knowledge of DMX, LED lighting fixtures, EOS consoles and programming moving lights. If training on SLOC's specific system is required, the Lighting Chair, or their designated alternate can provide a 1.5 hour training session with at least 7 days' notice. If requested, this must be completed at minimum of 2 weeks prior to Tech Sunday.
- The Lighting Chair 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 Lighting Chair 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

- We encourage these designers to work with and train a helper.
- Substantial Work in each of these departments (at least 50%) must be completed at minimum 14 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 designers.
- Large Props and furniture are now stored and managed via the Proctors Collaborative Scene Shop. Please contact the Props Coordinator for inventory and instructions

COSTUMES

- All costumes shall be returned to the costume shop in the condition they were checked out in.
- Costumes shall be returned cleaned and ready for the next show, unless instructed otherwise by the Costumes Chair.
- No permanent alterations shall be made to existing costumes without the express permission of the Costumes Chair
- We encourage these designers to work with and train a helper.
- 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, 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

HAIR

- We encourage these designers to work with and train a helper.
- 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.

MAKEUP

- We encourage these designers to work with and train a helper.
- 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 Final Dress	27 Opening Night	28

WHAT YOU NEED TO KNOW

BOARD LIAISON

Contact: *Board Liaison*

Key Responsibilities

Communication & Oversight:

- Act as the conduit between the Board of Directors and the production staff, ensuring information flows clearly and consistently.
- Ensure production teams are aware of and compliant with all SLOC policies and procedures.
- Participate in casting discussions as an observer/resource alongside the Artistic Director and IDEA Liaison.
- Receive and review any questions or feedback arising from auditions.
- Monitor rehearsal leadership and scheduling; be notified of any changes or rehearsals not run by senior staff.
- Be informed immediately if illness or emergencies may impact a performance.
- Maintain awareness of safety concerns and facility issues reported by the production team.

Support & Problem Solving:

- Serve as a resource for conflict resolution within or between production departments.
- Provide troubleshooting support when production challenges arise, escalating issues appropriately.
- Assist in coordinating makeup sexual-harassment training sessions when needed.
- Help secure additional support or resources for the production when requested.

Production Activities:

- Attend key production meetings as needed, including casting discussions and post-mortems.
- Attend rehearsals regularly to stay involved and informed of the progress of the production.
- Accompany the Artistic Director at post-mortem meetings; if the Artistic Director has not scheduled the meeting by closing, take responsibility for scheduling it.
- Be included in communication regarding scheduled theater clean-up days.
- Confirm that all production responsibilities have been fulfilled before stipends are released, coordinating with Producers to verify completion.

ACCIDENTS OR 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 – 427 Franklin Street, Schenectady NY 12305
- Annex – 427 Franklin Street, Schenectady NY 12305
- Education Building – 418 Liberty Street, Schenectady 12305
- Set Facility – Campus Garage behind Education Building (see above address)

Have someone wait outside of the building to provide directions to emergency personnel. If the injury is minor, you may use the first aid supplies in the backstage entry room, kitchen of the 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, Artistic Director, and/or IDEA Liaison

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 IDEA 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: Incident Response Committee Chair

All volunteers are expected to receive sexual harassment training annually. For cast and crew members, this typically takes place during the first rehearsal and is directed by the Incident Response Coordinator. If a volunteer misses this mandatory training, the Producer is expected to coordinate a makeup session with the Incident Response Coordinator and/or your Board Liaison.

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: (Amy Marlette) irc@sloctheater.org

COVID Policies and Procedures

Contact: Artistic Director and Health & Wellness Advisor

SLOC adheres to recommendations from the New York State Department of Health and the Center for Disease Control and Prevention (CDC). Please address any significant health concerns or questions with SLOC's Health & Wellness Advisor. Covid-specific guidelines are available for review on our website and are updated with the latest available for review on our website and are updated with the latest available guidance from health agencies.

Health and Wellness Advisor: Dr. Sonya Sidhu-Izzo covidcoordinator@sloctheater.org

Illness Protocol

Contact: Artistic Director and Board Liaison

When a cast or crew member cannot be at rehearsal or a performance due to illness, they should immediately alert your point of contact (stage manager or producer) for your production team. If this will affect a performance, you must alert the Artistic Director and your Board Liaison. Working with them and your production team, a reasonable solution should be made around next steps to cover for their absence. Any changes should be communicated to Audience Services so reasonable accommodations can be made with an insert to the program (when possible). Any person who cannot be at rehearsal or a performance due to illness should not be admitted on campus (including but not limited to strike, production meetings, cast and crew parties).

MARKETING & PUBLICITY

Contact: Public Relations and Advertising Director

SLOC will provide the printed marketing materials for your production. The show billboard banner must be hung immediately following the prior show's closing (for the September slot, the banner is typically hung in mid-August). The Producer is responsible for designating someone on their team to hang it. Printed advertising materials will be available within the first few weeks of rehearsal. The Graphic Designer (John Meglino) and/or 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 TikTok (@SLOCTheater) accounts. All production marketing materials are developed by a professional graphic designer working in conjunction with the PR Director. The graphic designer is contracted by SLOC to create all graphic layouts including but not limited to posters, t-shirts, banners, and social media posts. Directors are welcome to share ideas for graphic elements that reflect their vision for the show provided they adhere to the integrity of the organization and are requested with ample time for the production process.

Any requests regarding printed graphics must be sent to the PR Director no less than 2 months prior to the start of rehearsals. Requests for specific digital or social media layouts (ie. cast announcements) must be received 2 weeks prior to the intended date of posting. Under no circumstances should anyone other than the contracted graphic designer develop material without the consent of the PR Director. 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 has an idea for marketing or is interested in joining the Marketing team, please reach out to the PR Director. Ideas are always welcome!

PUBLICITY PHOTOS

Contact: Public Relations and Advertising Director and Artistic Director

Photo shoots are to be coordinated by the Producer and PR Director so that SLOC's contracted photographer can be on-site. Any correspondence with the photographer regarding scheduling should include the Producer **and** PR Director. Photo shoot day will include headshots for new SLOC volunteers, promotional shots in costume, and a photo of the cast and crew to be used in the playbill. Photo shoot days are mandatory for all cast and crew members. The PR Director will confirm with the Producer those who have had a recent head shot prior to this day. Any actor or crew member who has had a headshot taken in the past 5 years at SLOC (barring tremendous physical changes) is not eligible for a new headshot. If they would like a new headshot, this must be agreed upon by the member and the photographer outside of the SLOC contract at the expense of the member requesting the headshot.. ***Based on the current contract each show is allotted 16 headshots/group shots only.***

PHOTO SHOOT DAY

Photo shoots are to be coordinated with SLOC's contracted photographer by the show's Producer. All correspondence with the photographer regarding scheduling should include the Producer AND the PR & Advertising Director. Please schedule your photo shoot day as soon as cast and crew conflicts have been confirmed. Photo shoot day will include the taking of head shots, publicity shots (in costumes), and a photo of the cast and crew to be used in the playbill centerfold. Photo shoot days are mandatory for all cast and crew members.

HEAD SHOTS & GROUP SHOTS

Each show is allotted 16 new photos consisting of a combination of head shots and group shots. Prior to photo day, the show's Producer should prepare and send a list of planned headshots and group shots to the PR & Advertising Director for review. New head shots should only be taken once every 5 years unless there has been a drastic transformation in the appearance of the individual. Exceptions may be made only with permission from the Artistic Director and PR & Advertising Director.

Individual headshots should be restricted to the following team members:

- Principal Cast
- Director
- Music Director
- Choreographer
- Producer(s)
- Stage Manager
- Sound Designer
- Lighting Designer
- Costume Designer
- Hair Designer
- Make-up Designer
- Set Designer
- Master Carpenter
- Prop Designer

Group shots may be taken for the following team members:

- Cast Ensemble members
- Assistants/Rehearsal Accompanist
- Set Builders
- Stage Hands
- Board Operators
- Any additional production volunteers.

The number of group shots taken will depend on the amount of allotted photos remaining after all head shots

have been taken (ex. if 13 head shots were needed, only 3 group shots may be taken). The Board Liaison and IDEA Liaison do not receive head shots and should not be included in any photos.

PUBLICITY SHOTS

Prior to photo shoot day, the Director should have planned 5-6 publicity shots they would like taken that best portray the essence of the show. Directors are encouraged to collaborate with the Artistic Director should they need assistance determining what photos will work best. It is expected that the principal cast be in full hair/make-up and costumes for publicity photos. The character appearances do not need to be finalized, though they should be appropriate for the show. Most photos are taken on SLOC property, either on the set or elsewhere on the campus. If you are interested in having photos taken at an off-site location, the photographer will need to be provided ample notice. The photographer should not be expected to travel more than a few minutes from the SLOC campus.

In addition to photo shoot day, the Producer is responsible for scheduling the photographer to return one day during Tech Week (preferably on Sunday or Monday, but no later than Tuesday). During this rehearsal, the photographer will take action shots of the performers. They will not intervene with the run of the show. Once the photographer has edited the photos, they will be submitted to the PR & Advertising Director, who will review and then share with the team. **No one in the cast or crew may share any publicity photos until the PR & Advertising Director has reviewed with the Director and granted permission.**

BULLETIN BOARD DISPLAY

The Producer is responsible for displaying head shots and group shots on the bulletin boards in the breezeway. Each shot should be accompanied by the name and role of the individual pictured. Producers are encouraged to be creative in assembling these boards and are welcome to consult the Artistic Director for ideas and input.

It is imperative that any materials used on the bulletin boards be **easily removable** and that the photographs are not damaged in a significant way. Thumb tacks, push pins and sticky tack are recommended for hanging head shots and group shots. The use of tape and staples on photographs is prohibited. Bulletin boards should be completed prior to the Thursday evening Dress Rehearsal (Preview Performance). During the show's strike, someone from the production team should be tasked with carefully removing the photos, **along with the material used to hang them**. Head shots will be reused in the future if the individual photographed is involved with another production.

PHOTO STORAGE

Head shots are stored in the SLOC Archive Room (accessible through the board room on the second floor) in a large black binder on top of the filing cabinet. All head and group shots will be ordered and printed by the PR & Advertising Director, who will coordinate pick-up with the show's Producer prior to Tech Sunday. Producers are responsible for ensuring all head shots are filed alphabetically in the black binder. Additional photo sleeves

are stored in the back of the binder if needed. Group shots and tech photos may be placed loosely in the front of the binder to be filed by the marketing committee at a later date. Please contact the PR & Advertising Director if you need assistance or have questions regarding the storage of photos.

PLAYBILL PROCESS

Contact: *Playbill Editor*

The following items should be provided to the Playbill Coordinator 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 to allow for layout and design so a proof can be sent back to the Director/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 items below should 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 touches any design element in the show should receive credit for their participation.
- 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 100 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) he/she plays. 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.

CLEANUP DAY

Contact: *Technical Director & Board Liaison*

Takes place, at the latest, the Saturday before Opening Night. All cast and crew are required to attend. Please communicate your scheduled clean-up day with your Board Liaison, Artistic Director, Technical Director, and Director of Audience Services. After this cleanup, the theater should be “audience ready”. The Technical Director and Director of Audience Services may be on-site during cleanup, but communication about clean-up should be communicated through email. An outside cleaning service will handle most cleaning prior to opening, however the production team will be responsible for the following duties:

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.
- Set risers and chairs according to instructions from the Director of Audience Services
- Cover genie, table, and piano on Audience left with black masking if needed.

Backstage

- Clear wings of any construction materials, tripping hazards, etc for any fire inspection
- Move costumes not needed to Ed Building storage
- Move construction materials and tools to proper storage areas (campus garage or tool closet)
- Neaten up the tool closet
- Vacuum, dust, and wipe down all wing surfaces
- Put paint 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.
- Empty all garbage containers
- Hang masking

Education Building

- Set up make-up and hair prep stations in first floor hallway
- Set up a costume area in the second floor costume area if needed.
- Set up hall on 2nd floor for cast warm ups and sitting area if needed

DRESS & TECH REHEARSAL

Contact: Artistic Director and Technical Director

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

When possible, it's expected that the cast/crew get a dark night on the Wednesday before opening night, if you would like to include a rehearsal on this day, approval must be given by the Artistic Director.. There must be a minimum of 3 full runs completed after tech Sunday and before opening night (this includes Thursday's dress rehearsal). Thursday Evening of Tech Week is considered a "Final Dress Rehearsal." The production team may invite a **limited number** of guests to this final Dress Rehearsal, using discretion, due to the fact that there will neither be House Managers nor Ushers available that evening. Furthermore, there will be a donation box posted at the door, and donations will be accepted at this final rehearsal. The Technical Director and Artistic Director may drop in to dress rehearsals to address safety, technical, or artistic concerns.

BOX OFFICES AND TICKETS

The production staff is allotted 10 complimentary tickets for your production. It is left to the discretion of the Director and Producer 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. Tickets can be purchased online at www.sloctheater.org, by email at tickets@sloctheater.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

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 (100th)
- 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
- Any special effects warnings including strobes or loud noises.

Please contact the Artistic Director if you have any questions or concerns regarding the speech.

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 the building
 - Unlock doors
 - Turn on lights in areas of the buildings which will be used
- Using the building
 - Making sure all safety protocols are followed
 - 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.

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 if you plan to record. 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.

ASL PERFORMANCES

Contact: IDEA LIAISONS

When arranging for ASL performances, contact your IDEA LIAISONS to help arrange for Interpreters to attend a rehearsal, as well as a performance before the actual performance date they will be signing for. ASL performance dates usually take place on the first Sunday of the production’s run. It is the responsibility of the production team to ensure they account for the location in which the interpreters will sit/stand during a performance. Contact the Director of Audience Services for recommendations. *ASL interpreters will usually require a spot light, chairs, a platform, and a music stand for performances.*

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

We are excited to partner with Vice and Virtue which is just walking distance from the theater on our opening night parties. They will host the opening night parties for every show except the youth show. The youth show must be held on SLOC property and will be coordinated by the Producers, please work closely with your Board Liaison to get

volunteers to help support the party.

CAST & CREW FEEDBACK SURVEYS/ POST MORTEM MEETING

Contact: Artistic Director

The Artistic Director will do at most three (3) surveys during the process of each show:

1st Pulse Survey – After first read through

2nd Pulse Survey – Halfway into their rehearsal process

3rd Full Survey – At the end of the production

We ask that the producers and directors share this link with their entire cast and crew and encourage them to respond. These results are anonymous with the goal of the survey's to help provide feedback to the production teams regarding the process in the hopes that they continue to learn and develop. These are also shared with SLOC leadership and the Board or Directors at the discretion of the AD. The final results of the survey are reviewed with production team members via a **post mortem meeting** with the Artistic Director. Production team members are invited to attend the Post Mortem meeting at the discretion of the Director of the show. The Board Liaison will also accompany the A.D. at Post Mortems to be available to respond to any issues that are outside the scope of the A.D.'s responsibility. If the Artistic Director hasn't reached out to the Director to schedule the Post Mortem by the last performance date, the Board Liaison will take on the responsibility of scheduling the Post Mortem meeting. 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, Stage Manager and Choreographer of each production are recognized by the Company with a gift. The Producer should coordinate the list of names with the Director of Membership and Volunteers. The gifts are generally presented at strike by the Board President or other representative of the company.

**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 them to the 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 with contracted photographer- correspondence for photoshoot (headshots & promo shots) and tech week photos.	Ongoing
Oversee purchase of any marketing/promotional materials - tshirts, 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

IDEA 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

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)

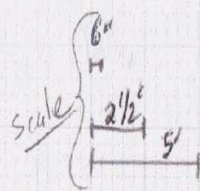
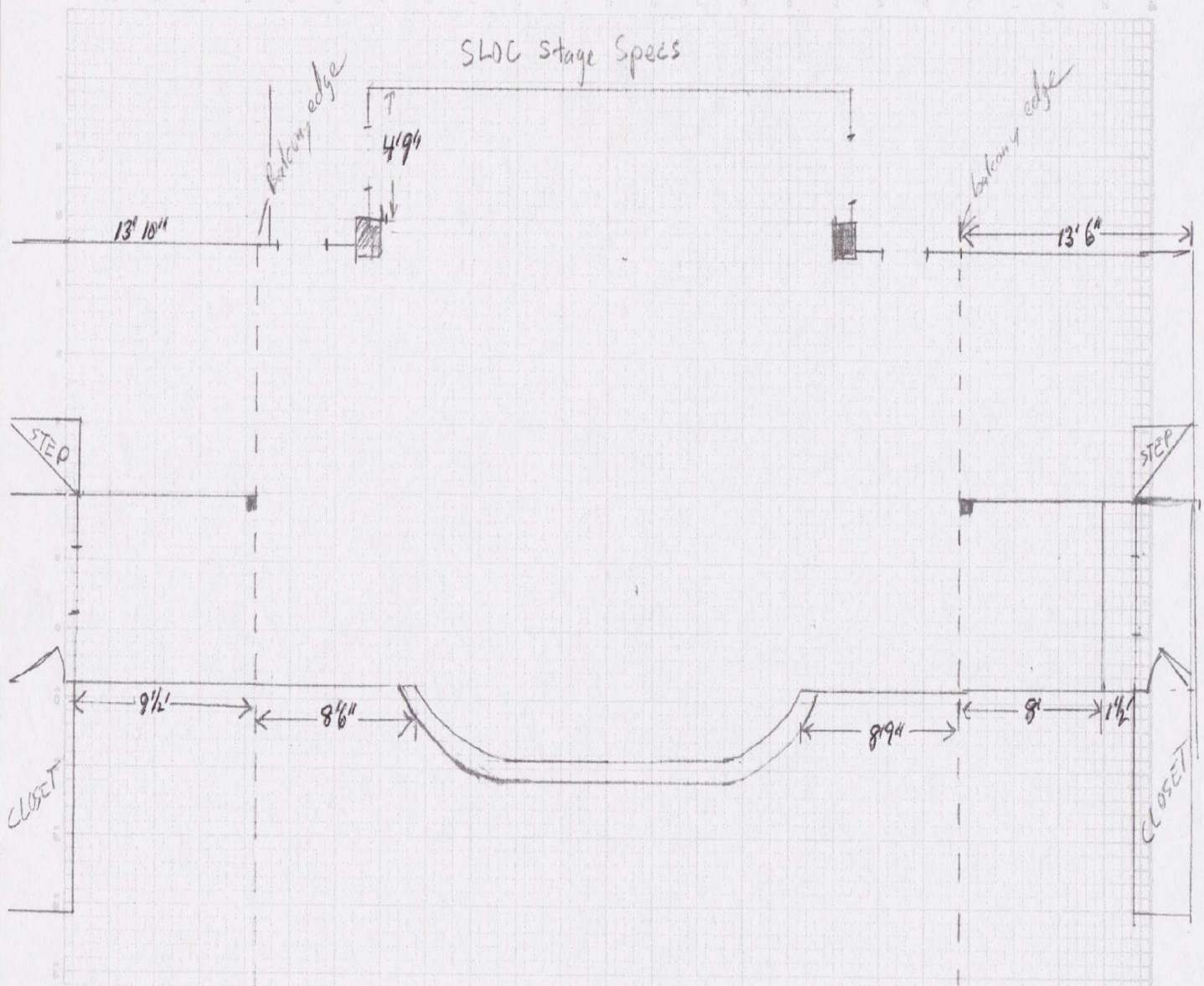
NEB Ballet

- 2 in dance studios on third floor

21 total, serviced yearly by Tri-city fire extinguisher



SLC stage Specs



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
			☐ Patron ☐ Cast ☐ Staff ☐ Volunteer ☐ Other _____
			☐ Patron ☐ Cast ☐ Staff ☐ Volunteer ☐ Other _____

Witnesses:

Name	Phone	Email	Role
			☐ Patron ☐ Cast ☐ Staff ☐ Volunteer ☐ Other _____
			☐ Patron ☐ Cast ☐ Staff ☐ Volunteer ☐ Other _____
			☐ Patron ☐ Cast ☐ Staff ☐ Volunteer ☐ 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:



Schenectady Light Opera Company Musician Agreement

Show Title: _____

Dates of Performance: _____

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

Compensation and Payment

- Compensation for rehearsals and a seven-performance run is \$500
- In the case that a performance is canceled due to weather or any other reason beyond the control of the Company, the compensation amount will be reduced by \$50 for each canceled performance. • Likewise, compensation will be reduced by \$50 for any unscheduled missed performance due to illness or other reason
- In the case of expansion beyond seven performances, additional compensation will be set by mutual agreement between the musician and the Company.
- 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 scheduled 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.
- Musicians are required to adhere to all SLOC policies, including SLOC's Code of Conduct and Sexual Harassment policies. Copies of both policies are attached herewith.

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

Musician Information Record
(complete and return to Music Director)

Name: _____

Address: _____

City, State, ZIP: _____

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

Signature _____

Date: _____



Schenectady Light Opera Company ASL Interpreter Agreement

Show Title: _____

Date of Performance: _____.

This document outlines the obligations of Schenectady Light Opera Company and the expectations and requirements for the ASL Interpreters who will be working at our performance of _____.

Compensation and Payment:

- Compensation for rehearsals and performance is \$500 total.
- Payment will be made to the interpreter in the form of a check presented following the performance if this Agreement Form is completed and returned to the Producer no later than the Sunday prior to the 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 of Interpreters:

- Attendance at 2 scheduled rehearsals, as arranged by the Producer and Diversity Liaison. Interpreters may attend additional rehearsals on a volunteer basis in coordination with the Producer.
- Attendance at scheduled performance, arriving no less than 45 minutes before the scheduled performance time.

Obligations of Schenectady Light Opera Company:

- 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 Schenectady Light Opera Company.
 - Schenectady Light Opera Company will not withhold taxes, insurance, or other fees from the payment.
- Interpreter Information Record:

Name: _____

Address: _____

City, State, Zip: _____

I agree to the conditions and expectations outlined in the Agreement Form above.

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



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 cannabis 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 & Vaping** (including cannabis) is not permitted on SLOC property at any time (includes courtyard and parking lots).
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 costume 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 & Vaping** (including cannabis) is not permitted on SLOC property at any time (includes courtyard and parking lots).
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 costume 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		
Street address			Street address		
City			City		
State			State		
ZIP code			ZIP code		
Schenectady			NY		
427 Franklin Street			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.

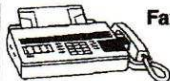
I also certify that the above statements are true and correct. I make these statements with the knowledge that knowingly making a false or fraudulent statement on this document is a misdemeanor under section 1817 of the New York State Tax Law and section 210.45 of the Penal Law, punishable by imprisonment 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 06/10/2022

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.



SLOC Musical Theater Media Release Form

I, the undersigned, do hereby GRANT or DENY permission to SLOC Musical Theater and their contracted photographer, Best Frame Forward, to use the image and name of MYSELF 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 MYSELF 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 SLOC Musical

Theater, photographer and videographer's websites and social media pages (Facebook, Instagram, Twitter).

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

☐ Grant permission to use my or my child's image and name in the promotion of this production and the promotion of SLOC Musical Theater, now and in the future. I also recognize that my or my child's image may be used in the promotion of the photographer or videographer's business.

Signature of Participant
(or guardian, if under 18)

Date

Printed name of Participant
(or guardian, if under 18)

Production Title

Phone Number

E-mail address

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 the Campus Garage 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 hung for the show has been removed, folded and packed in boxes under theater seats house right
- Rental furniture return arrangements must be made with the rental provider within 7 days of closing
 - 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

- Jeffrey Rauhauser - 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
- Rental prop return arrangements must be made with the rental provider within 7 days of closing
 - Any problems or questions should be directed to
 - Gary Hoffman/ Melissa Peterson- Properties Coordinators

Costumes

- All costumes sorted, cleaned, (washing machine in Ed. building) and returned
- Any problems or questions should be directed to
 - LuAnn Rees - 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
 - Nicole 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
- The lighting system shall be left in a generally working state.
- Any problems or gear malfunctions should be reported to the Lighting Chair for further diagnosis/repair
- No malfunctioning gear should be disposed of without consulting with the Light Chair.
- Any problems or questions should be directed to the Lighting Chair

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 (drawer beneath the computer to the right of the board)
- Wireless Microphone Capsules
 - Should be cleaned of any tape residue (cleaning supplies are in sound/makeup area backstage, please only use the supplies provided, and under NO circumstances should rubbing alcohol or prep pads be used to clean them, as they dry out and damage the wire casing)
 - 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

- Charge before storing.
 - 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 the 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 Katie Fitzmorris-Sound Chair

Facilities

- Spike/Glow tape removed from the floor, platforms, and backstage areas
- Bulletin boards in Breezeway dismantled
- Headshots returned to binder in Archive room
- 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

- Jeffrey Rauhauser - Facilities Manager

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 - Campus Garage

- Platforms, flats, stairs, furniture organized and returned to designated areas within Campus Garage.
- Reusable lumber organized and returned to designated areas within the Campus Garage. 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, labeled 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

Recognition from Production Team to Cast and Crew

Schenectady Light Opera Company

IS PROUD TO RECOGNIZE

FOR OUTSTANDING CONTRIBUTION IN THE ROLE OF

FOR THE 97TH SEASON PRODUCTION OF

THANK YOU FOR YOUR HARD WORK AND
DEDICATION TO OUR THEATER COMMUNITY!

DIRECTOR PRODUCER

SLOC
MUSICAL THEATER

This can be provided by the Artistic Director for any production team that requests it. This PDF can be filled out and printed by each team.

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



SLOC Musical Theater
427 Franklin Street
Schenectady, NY 12305

SLOC Musical Theater Production Team/Designer Stipend Agreement

Show Title: _____

Producer(s): _____

Closing Date: _____

(Please submit this form to your producer(s) no later than 2 weeks prior to this date to receive your check at this date.)

Name: _____

Address: _____

Role: _____ (please fill out one form per production, per role)

Stipend Amount (as listed in Production Handbook) : \$ _____

This document outlines the agreement between SLOC Musical Theater and the expectations/requirements for the production team and designers who are eligible to receive a stipend for the production named above.

Payment of Stipend:

1. Total stipend for the production is pre-determined and outlined in the current season's production handbook and is non-negotiable.
2. Payment will be made in the form of a check following strike once the Producer(s), Artistic Director, and Facilities Director, as applicable, have verified that all conditions and eligibility requirements, as presented in the Production Handbook, have been met.
3. Stipends will be distributed following completion of strike. If this form is submitted after the due date, checks will be mailed to the address provided no later than two weeks after the closing date.

Expectations:

1. Expectations for rehearsals, performances, and strike are all outlined in the Production Handbook and will be discussed with the Artistic Director prior to auditions.

Obligations of SLOC Musical Theater:

1. Payments will be made in the amount and schedule noted above.
2. Payments made as a result of this agreement are stipends paid to volunteers. Nothing in this agreement is intended to create or imply an Employer - Employee relationship. As such, SLOC Musical Theater will not withhold taxes, insurance, or other fees from the payment. Stipends are taxable income to the recipient, and may be reported to you and the IRS on a Form 1099-MISC at the end of the year. As the recipient of the stipend, you are responsible for including stipends in your taxable income when filing your tax return, and for paying any taxes owed as a result.

Signature: _____

Date: _____