Please Read This Manual!

Whether or not you have directed, stage managed or otherwise been responsible for an ACT production before, it never hurts to refresh your memory. Nine times out of ten, if you have a question about how we do things, you’ll find the answer here — and if you don’t, you’ll find out how to find out. Things have changed, too, since the last time you read this manual. Changes in our physical plant, our organizational structure, and our audiences — even the times we live in — all affect the way we do things here, and some of those changes are reflected here. We try to stay flexible, and if change occurs during the middle of a season, the Board of Directors will make every effort to let you know.

This manual is not simply — or even primarily — a rulebook. It’s a road map to staging a successful production that runs smoothly and is fun for everyone involved, and to avoiding some of the potholes others have fallen into over the years. It’s based on decades of real production experience at our theater, and offers a chance to learn from the successes, as well as the mistakes, of others. Please read it now; copy the appropriate sections and give them to people on your production crew, and keep it handy for future reference.

A downloadable, easy-to-print version is available on our Web site, should you need extra copies. You’ll also find versions of our major publicity forms; we encourage you to submit them on line to save time and paper.

You’ll find our Web site at: www.albany Civic.org
## Contents

- Please Read This Manual!.................................................................1
- Contents..............................................................................................2
- ACT’s 2010-2011 Board of Directors.................................................6
  - ACT’s 2010-2011 Board and Manager Contact Information..........................7
  - ACT Director Qualification Matrix.....................................................8
- Congratulations on Being Chosen to Direct for Albany Civic Theater’s 60th Season!.................................................................12
  - An Overview of the Production Process...............................................13
    - Planning............................................................................................13
    - Assembling Your Crew......................................................................13
    - Working with the Board.................................................................14
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning Your Production</td>
<td>18</td>
</tr>
<tr>
<td>Budgeting</td>
<td>18</td>
</tr>
<tr>
<td>Your Show Budget</td>
<td>18</td>
</tr>
<tr>
<td>Charge Accounts</td>
<td>19</td>
</tr>
<tr>
<td>Reimbursement</td>
<td>19</td>
</tr>
<tr>
<td>Donations</td>
<td>19</td>
</tr>
<tr>
<td>Selling an Entire House</td>
<td>19</td>
</tr>
<tr>
<td>Copyright Matters: Changing the Play (PLEASE READ THIS!)</td>
<td>19</td>
</tr>
<tr>
<td>Scripts</td>
<td>21</td>
</tr>
<tr>
<td>Photocopies</td>
<td>21</td>
</tr>
<tr>
<td>Recording and Videotaping</td>
<td>21</td>
</tr>
<tr>
<td>Problems and Pitfalls</td>
<td>22</td>
</tr>
<tr>
<td>Smoking on Stage</td>
<td>22</td>
</tr>
<tr>
<td>Sets</td>
<td>22</td>
</tr>
<tr>
<td>Special Note for Musicals</td>
<td>23</td>
</tr>
<tr>
<td>Publicity</td>
<td>24</td>
</tr>
<tr>
<td>Publicity Forms</td>
<td>24</td>
</tr>
<tr>
<td>Posters and Program Art</td>
<td>24</td>
</tr>
<tr>
<td>ACT Poster, Program and Newsletter Art Requirements</td>
<td>25</td>
</tr>
<tr>
<td>Delivering Artwork</td>
<td>25</td>
</tr>
<tr>
<td>Acceptable File Formats</td>
<td>25</td>
</tr>
<tr>
<td>Posters</td>
<td>25</td>
</tr>
<tr>
<td>Program Art</td>
<td>26</td>
</tr>
<tr>
<td>Newsletter Art</td>
<td>26</td>
</tr>
<tr>
<td>Cast and Production Photos</td>
<td>26</td>
</tr>
<tr>
<td>News Media</td>
<td>27</td>
</tr>
<tr>
<td>Programs</td>
<td>27</td>
</tr>
<tr>
<td>Advertising and Trade</td>
<td>28</td>
</tr>
<tr>
<td>Displays</td>
<td>28</td>
</tr>
<tr>
<td>Other Promotion Opportunities</td>
<td>28</td>
</tr>
<tr>
<td>Content Notices</td>
<td>28</td>
</tr>
<tr>
<td>Audition checklist</td>
<td>30</td>
</tr>
<tr>
<td>Welcoming New People</td>
<td>30</td>
</tr>
<tr>
<td>Audition Forms, Schedules and Bios: Who Gets Them?</td>
<td>30</td>
</tr>
<tr>
<td>Rehearsing</td>
<td>31</td>
</tr>
<tr>
<td>When You’re Rehearsing in ACT II</td>
<td>31</td>
</tr>
<tr>
<td>Care of Act II Flooring</td>
<td>31</td>
</tr>
<tr>
<td>Rehearsing in a Shared Space</td>
<td>31</td>
</tr>
<tr>
<td>Other Activities in Our Building</td>
<td>31</td>
</tr>
<tr>
<td>Early Rehearsals</td>
<td>31</td>
</tr>
<tr>
<td>Continuing Rehearsals</td>
<td>32</td>
</tr>
<tr>
<td>Finding Alternate Rehearsal Space</td>
<td>32</td>
</tr>
<tr>
<td>Difficult People</td>
<td>33</td>
</tr>
</tbody>
</table>
Poster Distribution List (handout) ................................................................. 64
Deadline Worksheet ....................................................................................... 66
Budget Worksheet .......................................................................................... 67
Script Checkout Log ....................................................................................... 68
Publicity Form 1 ............................................................................................ 72
Publicity Form 2 ............................................................................................ 73
Publicity Form 3 ............................................................................................ 75
Audition Form 2010-2011 ............................................................................ 77
Phone Scripts .................................................................................................. 78
Stage Floor Plan (simple) ............................................................................... 79
Stage Layout (3 views on one page) ............................................................ 80
Costume Measurement Worksheet .............................................................. 82
T-Shirt Options (Handout) ............................................................................ 84
Expertees, 208 SW 2nd Avenue, Albany ..................................................... 84
CafePress.com ............................................................................................. 86
ACT’s 2009-2010 Board of Directors
(through September 2010)

President: Dean Keeling
Vice President: Mat Genuser
Secretary: Leigh Matthews-Bock
Treasurer: Nancy Fairchild
Facilities Coordinator: Loren Dunn
Production Coordinator: John Sams
Publicity Coordinator: Emmet Jones
**ACT’s Board and Manager Contact Information**

Often, knowing who your board and managers are is half the answer to whatever question you may have! Corrections to this list should be directed to the **secretary**.

### 2009-2010 Board & Manager Contact Information

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Dean Keeling</td>
<td>541-791-3059</td>
<td><a href="mailto:keeling16@comcast.net">keeling16@comcast.net</a></td>
</tr>
<tr>
<td>Director Relations</td>
<td>Barbara Osterholm</td>
<td>541-928-3488</td>
<td><a href="mailto:barjo4@comcast.net">barjo4@comcast.net</a></td>
</tr>
<tr>
<td>Art Liaison</td>
<td>Sharon Whitmer</td>
<td>541-924-2870</td>
<td><a href="mailto:whitmer6398@comcast.net">whitmer6398@comcast.net</a></td>
</tr>
<tr>
<td>Historical Manager</td>
<td>Oscar Hult</td>
<td>541-926-9777</td>
<td><a href="mailto:hult@q.com">hult@q.com</a></td>
</tr>
<tr>
<td>Volunteer Manager</td>
<td>Kaity Boyce</td>
<td>541-602-1321</td>
<td><a href="mailto:kaitykinetic@gmail.com">kaitykinetic@gmail.com</a></td>
</tr>
<tr>
<td>Lobby Photos</td>
<td>Charles Prince</td>
<td>541-791-1020</td>
<td><a href="mailto:ccprince97321@hotmail.com">ccprince97321@hotmail.com</a></td>
</tr>
<tr>
<td>Vice President</td>
<td>Mat Genuser</td>
<td>503-559-3819</td>
<td><a href="mailto:hoggadogga@gmail.com">hoggadogga@gmail.com</a></td>
</tr>
<tr>
<td>Community Outreach</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Youth Theater</td>
<td>Diane Allen</td>
<td>541-409-5794</td>
<td><a href="mailto:dallenor@comcast.net">dallenor@comcast.net</a></td>
</tr>
<tr>
<td>Youth Theater</td>
<td>Mirinda Keeling</td>
<td>541-971-2246</td>
<td><a href="mailto:mirinda@hotmail.com">mirinda@hotmail.com</a></td>
</tr>
<tr>
<td>Treasurer</td>
<td>Nancy Fairchild</td>
<td>541-926-8706</td>
<td><a href="mailto:fairjack1@comcast.net">fairjack1@comcast.net</a></td>
</tr>
<tr>
<td>Treasurer's assistant</td>
<td>John Carone</td>
<td>541-760-5232</td>
<td><a href="mailto:johnrobertcarone@hotmail.com">johnrobertcarone@hotmail.com</a></td>
</tr>
<tr>
<td>Box Office/Tickets</td>
<td>Angela Byers</td>
<td>541-924-9128</td>
<td><a href="mailto:angela@byersworks.com">angela@byersworks.com</a></td>
</tr>
<tr>
<td>Secretary</td>
<td>Leigh Matthews Bock</td>
<td>541-990-6837</td>
<td><a href="mailto:leighmbock@comcast.net">leighmbock@comcast.net</a></td>
</tr>
<tr>
<td>Data Base</td>
<td>Phil Brown</td>
<td>541-928-3663</td>
<td><a href="mailto:brownph@comcast.net">brownph@comcast.net</a></td>
</tr>
<tr>
<td>Library</td>
<td>Rus Roberts</td>
<td>541-990-4809</td>
<td><a href="mailto:thrush@peak.org">thrush@peak.org</a></td>
</tr>
<tr>
<td>Cheer &amp; Condolence</td>
<td>Rebecca Douglas</td>
<td>541-609-8805</td>
<td><a href="mailto:rbailey@hotmail.com">rbailey@hotmail.com</a></td>
</tr>
<tr>
<td>Photo Archives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publicity Coordinator</td>
<td>Emmet Jones</td>
<td>541-231-9009</td>
<td><a href="mailto:emmet.jones@eichdyn.com">emmet.jones@eichdyn.com</a></td>
</tr>
<tr>
<td>Print Manager</td>
<td>Jer Allen</td>
<td>541-974-3650</td>
<td><a href="mailto:tamjer76@hotmail.com">tamjer76@hotmail.com</a></td>
</tr>
<tr>
<td>Display Case Manager</td>
<td>Erica Jones</td>
<td>541-231-4515</td>
<td><a href="mailto:ericamjones@aol.com">ericamjones@aol.com</a></td>
</tr>
<tr>
<td>Bulletin Boards</td>
<td>Kay Roth</td>
<td>541-981-2645</td>
<td><a href="mailto:kay.roth@gmail.com">kay.roth@gmail.com</a></td>
</tr>
<tr>
<td>Bio Manager</td>
<td>John Carone</td>
<td>541-760-5232</td>
<td><a href="mailto:johnrobertcarone@hotmail.com">johnrobertcarone@hotmail.com</a></td>
</tr>
<tr>
<td>Web Manager</td>
<td>Pat Kight</td>
<td>541-926-4044</td>
<td><a href="mailto:kightp@peak.org">kightp@peak.org</a></td>
</tr>
<tr>
<td>Newsletter Editor</td>
<td>Emmet Jones</td>
<td>541-231-9009</td>
<td><a href="mailto:emmet.jones@eichdyn.com">emmet.jones@eichdyn.com</a></td>
</tr>
<tr>
<td>Program Editor</td>
<td>Dan Simmons</td>
<td>541-757-7929</td>
<td><a href="mailto:dan.simmons@kniferiver.com">dan.simmons@kniferiver.com</a></td>
</tr>
<tr>
<td>Facilities Coordinator</td>
<td>Loren Dunn</td>
<td>541-223-2056</td>
<td><a href="mailto:lorend@jeld-wen.com">lorend@jeld-wen.com</a></td>
</tr>
<tr>
<td>Plant Manager</td>
<td>John Elliott</td>
<td>541-619-5013</td>
<td><a href="mailto:jelliott@peak.org">jelliott@peak.org</a></td>
</tr>
<tr>
<td>Hospitality Managers</td>
<td>Margie Pridgen</td>
<td>541-905-2781</td>
<td><a href="mailto:pridgen0298@comcast.net">pridgen0298@comcast.net</a></td>
</tr>
<tr>
<td>Hospitality Managers</td>
<td>Tom Pridgen</td>
<td>541-926-9520</td>
<td><a href="mailto:tpridgen76794472@aol.com">tpridgen76794472@aol.com</a></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>John Sams</td>
<td>541-760-5917</td>
<td><a href="mailto:sams246@comcast.net">sams246@comcast.net</a></td>
</tr>
<tr>
<td>Set Manager</td>
<td>John Sams</td>
<td>541-760-5917</td>
<td><a href="mailto:sams246@comcast.net">sams246@comcast.net</a></td>
</tr>
<tr>
<td>Scene Shop Manager</td>
<td>Jim Donnelly</td>
<td>541-924-9419</td>
<td><a href="mailto:jdonnelly@hp.com">jdonnelly@hp.com</a></td>
</tr>
<tr>
<td>Paint Room Manager</td>
<td>John Elliott</td>
<td>541-619-5013</td>
<td><a href="mailto:jelliott@peak.org">jelliott@peak.org</a></td>
</tr>
<tr>
<td>Properties Manager</td>
<td>Shauna Keifiuk</td>
<td>541-410-1429</td>
<td><a href="mailto:theategirl@yahoo.com">theategirl@yahoo.com</a></td>
</tr>
<tr>
<td>Lighting Manager</td>
<td>Bill Nelson</td>
<td>541-753-2889</td>
<td><a href="mailto:billn@peak.org">billn@peak.org</a></td>
</tr>
<tr>
<td>Costume Manager</td>
<td>Christi Sears</td>
<td>541-619-3756</td>
<td><a href="mailto:csears@palmharbor.com">csears@palmharbor.com</a></td>
</tr>
<tr>
<td>Costume Manager</td>
<td>Jan Boucot</td>
<td>541-974-1415</td>
<td><a href="mailto:janeast@proaxis.com">janeast@proaxis.com</a></td>
</tr>
<tr>
<td>Sound Manager</td>
<td>Reed Byers</td>
<td>541-924-9128</td>
<td><a href="mailto:reed@byersworks.com">reed@byersworks.com</a></td>
</tr>
<tr>
<td>Makeup Manager</td>
<td>Margie Pridgen</td>
<td>541-905-2781</td>
<td><a href="mailto:pridgen0298@comcast.net">pridgen0298@comcast.net</a></td>
</tr>
</tbody>
</table>
**ACT Director Qualification Matrix**

This Director Qualification Matrix below is used by the ACT Board of Directors to ensure that every director gets a fair shake and to guarantee a level of objectivity when qualifying a director for a given season. Every Director is put through this—indirectly. The Board considers each question on the Matrix in relation to each Director, and based on the results determines if a Director is qualified for the season; if a Director fails to qualify, then that director is asked to show improvement in the failing area before being qualified.

However, the Matrix for some years (at least) has been placed at the wrong location in the whole submission/qualification process to be truly useful; the Matrix wasn’t gone through until after the Play Reading Committee had already started its process—thus effectively hamstringing the Committee in regards to reading an as-yet-qualified Directors’ plays or waiting. The Board decided to move the qualification process to December’s Board meeting while still leaving the submission deadline in January where it has been for some time now.

Any Director interested in submitting plays for consideration, or even if s/he thinks he might be interested come January, will need to inform the Board of Directors of his/her intention to submit. (An announcement regarding this will go out prior to the December Board meeting.) At the December Board meeting, the Directors will be put through the Director Qualification Matrix and informed of the decision. This will allow not-yet-qualified Directors to be able to make the requested improvements, and also let the Board know in advance if they will need to beat the bushes and get more Directors to submit, as well as clearing the path for the Play Reading Committee to begin reading all plays submitted by all Directors come January’s submission deadline.

---

### ACT Director Qualification Decision Matrix

The following are guidelines used by the board to determine qualified directors for ACT. At any time, the board may use their collective judgment to deviate from these guidelines if they feel it is in the best interests of the theater.

**A. ACT Directing Experience**

1. **Current ACT Director**
   a. This person has directed for ACT within the last 5 years
      ___ Yes  2 points (Go to Section B)

2. **Returning ACT Director**
   a. This person directed at ACT more than 5 years ago
   b. Has this person remained actively involved with ACT since the last time s/he directed here?
      ___ Yes  1 point
      ___ No

   *The board may require returning directors to have at least one currently active, experienced ACT volunteer in a key support role (assistant director, stage manager, production assistant), to make sure s/he is familiar with current policies and practices.*

3. **People who are scheduled to direct their 1st ACT show this season but have not yet done so**
   a. Considered qualified for previous play reading committee  1 point
   b. Has s/he taken appropriate steps to prepare for the show s/he is currently scheduled to direct (assembling support staff, meeting deadlines, etc.)
      ___ Yes  1 point (Go to Section B)
      ___ No  Not qualified
4. New ACT directors
   a. Has this person served as a stage manager or assistant director at ACT?
      ____ Yes (For whom: ______________________________?)  1 point
      ____ No, but has arranged to do so before the end of the current season.
              (For whom: ______________________________?)  1 point
      ____ No  Not qualified
   b. Does s/he have other significant, recent experience at ACT?
      ____ Yes  1 point
               In what areas?: _____________________________________________
      ____ No but s/he has significant directing experience outside ACT  1 point
               Explain:___________________________________________________
      ____ No  Not qualified

B. Treatment of Volunteers and Property

   In this person’s previous work at ACT, have there been significant problems* concerning:
1. Treatment of other volunteers
   ____ Yes -0.5 point
2. Treatment of ACT property
   ____ Yes -0.5 point

*Significant problems: Those with a serious negative effect on the theater, its volunteers, or its property. Please focus on recent behavior. If necessary, talk to the show’s liaison.

If a significant problem is found, director should be contacted to discuss how s/he plans to avoid such problems in the future before a final decision is made about his/her qualifications.

TOTAL POINTS FOR THIS APPLICANT  __________

TOTAL POINTS REQUIRED TO QUALIFY  2

Individuals who achieve too few points to qualify will be contacted, informed of the problem(s), and advised of steps they can take to qualify in future seasons.

Directors new to ACT are required to have ACT veterans in key positions (assistant director, stage manager, production assistant, for example) on their first show. Those submitting musicals are required to have key musical staff (vocal director, conductor) signed up in advance.

The board is not required to use these guidelines when qualifying directors for special events. Since special events are purely under the responsibility of the board, they simply need to choose people that they believe will do a good job.

Directors who submitted a musical and have been qualified to direct by the process above will also be evaluated for their qualifications to direct a musical at ACT.
C. ACT Musical Director Qualification

1. ACT Directors
   a. Has the person directed a play or musical at ACT before?
      ___ Yes  1 point
      ___ No (go to section 2)

   b. Has this person directed a musical at ACT before?
      ___ Yes  1 point
      ___ No, but they have served as a stage manager or A.D. for an ACT musical  1 point
      ___ No, and they have not been a stage mgr or A.D. for an ACT musical  Not qualified

      (go to section 3)

2. New directors who wish to direct a musical for their first production at ACT
   a. Has this person served as a stage manager or assistant director at ACT for a musical?
      ___ Yes (For whom: __________________________?)  1 point
      ___ No  Not qualified

   b. Does s/he have other significant experience directing musicals?
      ___ Yes  1 point
      ___ No  Not qualified

   c. If yes on “b.”, Does the board have concerns about this previous experience?
      ___ Yes  -0.5 point

   d. Does the board have any concerns about the size or complexity of the submitted musical with respect to this particular new director?
      ___ Yes  -0.5 point

3. MUSICAL TOTAL

   If fewer than 2 points total, the director will be not be qualified to direct a musical at ACT next season. They will be contacted and advised of steps that can take to qualify in future season.

   TOTAL POINTS FOR THIS APPLICANT
   __________

   TOTAL POINTS REQUIRED TO QUALIFY 2
Congratulations on Being Chosen to Direct for Albany Civic Theater’s 60th Season!

You are the Director. The theater is happy to leave artistic decisions and interpretation in your hands. But ACT is more than just one show. Your show, and all those who take part in it are part of a theater community. We want everyone involved with your show to feel like part of the family and to understand that what they do is important to our theater and its reputation among our patrons, our other volunteers and our community. All of you, and what you do for the next several months, are critical to ACT’s success.

As the producer, Albany Civic Theater, its Board and volunteer Managers have a stake in your show and will do all they can to help it succeed. Your cooperation, and the cooperation of everyone involved in your production, will help all of those people do their jobs.

The theater also needs to protect its assets, including our physical belongings (the building and everything in it), the safety and well-being of our volunteers and the good will of our audience and community. Many of the policies outlined in this manual are aimed at doing just that, and they grow out of more than 50 years of experience at what does and doesn’t work. If you don’t understand why we do something the way we do, feel free to ask, or to suggest a better way!

You and your show are part of ACT’s long tradition of creating quality theater for mid-Valley audiences. Thank you for helping us build on that tradition.
**An Overview of the Production Process**

**Planning**

It’s never too early to do your homework — whatever it takes for you to get ready to direct. That might mean repeated readings of the script ... getting some friends together to read it out loud ... or researching and analyzing the play’s setting, its characters and its plot.

While you’re at it, read through this manual a few times and note things you’ll need to remember later! Directors should at least become familiar with this overview section; refer to other sections as you need details.

Feel free to check the theater library for books about directing, or to talk to other experienced Directors, here or elsewhere, about your concepts and ideas.

Start thinking now about how you want your show to be staged, and how realistic your concepts are. If you have really out-of-the-ordinary staging ideas, talk to our Production Coordinator or some of our experienced technical people to find out how your plans can be realized on our stage and within our financial constraints, and what your options are.

Well before your first publicity deadline you should start thinking seriously about auditions, and how you want to describe the play and its characters to attract the kinds of actors you need. Please contact the Publicity Coordinator for publicity deadlines and for any questions or suggestions about how to promote your show. Although ACT does not permit precasting, it is perfectly OK to reach out to communities, groups and individuals not usually represented on our stage, and to encourage them to get involved. In fact, with the growing number of opportunities for mid-Valley actors, it’s almost essential that you do some outreach if you want a good audition turnout.

Other questions you’ll want to consider early include:

- Do I want to use music with my show (for scene shifts, pre-show or other uses)? If so, you need to seek permission to use it.
- Will my set design require any alterations to the usual ACT seating plan or stage and curtain setup? If so, you need to get permission from the Board.
- Do I need any unusual set, prop or costume items? If so, where am I going to get them?
- Will this show appeal to a special audience? If so, how can I get the word out to them (beyond normal publicity channels).

**Assembling Your Crew**

Don’t rush right out and grab your support crew just so no one else will. Give some thought to who you want to work with, what strengths you need backstage, what you want people to do and whether those you choose will be able to meet your needs.

Some crew positions may require Board approval, particularly if you are a first-time Director. To avoid problems, check with the Board before you make any final offers.

Almost every show brings talented newcomers to ACT. If you fill all your crew positions too early, you may miss out on some great new talent.

If you are a new ACT Director, on the other hand, we will require you to have veterans in at least some of your key positions, particular Stage Manager and Assistant Director. We do this for two reasons – to make sure you have the extra support every first-timer needs, but also to make sure that your production team includes people who are familiar with how we do things here. When you do start recruiting crewmembers, make sure they understand exactly what you expect of them. Some Directors need assistants who can handle taking over a rehearsal or two or who will work with actors on technique or lines; others need well-organized assistants who can handle all the paperwork. Some Directors require a lighting designer to run the light board during performances; others don’t mind it if the designer passes that job on to someone else. Don’t assume that asking someone “Will you be my Stage Manager?” is enough — Stage Managers at ACT come in many different flavors and have many different tasks. Some of the questions to resolve:

- Who makes the final decisions?
- When do tasks need to be finished?
- Who will do what?
- Who chooses support crew?
Please consider meeting with your potential Stage Manager well in advance of your auditions. You will want to make sure both of you understand what the expectations are for that position. Early clarity will prevent later misunderstandings.

Before you discuss your show with designers, you need to make some decisions about how you want to stage it. Will it be realistic, abstract, “black box”? Do you want period costumes or something symbolic? If you aren’t clear about what you want, your designers won’t be able to meet the show’s needs, and none of you will be happy with the results.

You may wish to wait until auditions to choose shift crew, makeup and hair design, dressers, prop people and even your Stage Manager (unless you are a first time ACT Director), selecting them from people who try out.

If you have trouble filling key crew positions, contact the Manager in charge of that area (lighting, sets, costumes, props, etc.). They should be able to help you find the right person for the job.

As a rule, plan to have your key assistants and designers on board well before auditions. Meet with them, discuss your concepts and wishes and get them working before you get caught up in auditions and rehearsals. The earlier you get them started, the less you’ll have to worry about later on. Remember, your designers are our experts in their chosen field. While the overall production is the responsibility of the Director, letting your designers do their work without micromanaging can make the experience good for everyone.

**Working with the Board**

ACT’s Board of Directors fills most of the roles a producer would fill in professional theater. The Board (and its appointed Managers) acquires play performance rights, approves your budget, pays the bills, handles most publicity, sees that tickets are distributed and makes sure our facilities are safe, clean and ready for your use. In general front of the house tasks are the responsibility of the Board and Managers.

To keep the Board up-to-date on your show (and to keep individual Board Members out of your hair!) a Liaison is appointed. This is a veteran ACT member who knows the ropes and can help you, your cast and crew through the rocky spots that even the best show can encounter.

Starting about two months before auditions you will be required to start attending Board meetings, usually held on the first Sunday if each month. (Check calendar or with the current Board President for exact dates and times). Either you, your assistant or your Board Liaison needs to be available for each meeting from then until just after your show closes to keep the Board up to date on your progress, answer questions and stay abreast of theater developments (such as building projects and work parties) which may affect your show. Some of those interim meetings will be optional, but they are good opportunities for you to get or give information.

Here are the tasks you need to accomplish at each meeting:

1. Two meetings before your auditions: Alert the Board to any unusual needs, expenses or technical challenges your show presents. The Board may be able to suggest options you have not thought of. Your Liaison will be appointed at this meeting.

2. One meeting before auditions: Present and get Board approval of your show budget. Give the Board a list of your key technical crew. The Board reserves the right to approve crew members in positions of responsibility for people or expensive equipment, including:

   - Assistant Director or Production Assistant
   - Stage Manager
   - Light designer/master
   - Costumer
   - Head of set construction
   - Sound designer/master
   - (For musicals) vocal Director, conductor, Choreographer

Please contact the Production Coordinator if you need assistance in compiling your crew. He/she will be able to steer you in the right direction to find qualified people. Also, talking with other directors can give you names you might not otherwise
consider. Communication with our Board and other Directors can make the difference in getting a great crew. Although we encourage Directors to recruit new people for crew positions, there are some exceptions. If you have never directed for ACT before, you must choose an assistant and/or a Stage Manager who have considerable experience at our theater. All new lighting, costume, set and sound designers need to be approved by the Managers in those areas, who may ask them to undergo some training to make sure they are equipped to safely work with some of our most costly theater investments.

Your set design and costume plot should, by now, have been approved by the appropriate technical Managers. You should also have discussed special sound, prop, etc. needs with the appropriate Managers. Technical Managers do not have veto power over design choices, but they have been chosen because of their expertise. The Board will need a compelling reason to override their recommendations. They can often provide you with less expensive, more workable solutions to your design challenges.

Depending on your rehearsal schedule, there may be two or three Board meetings between auditions and the time your show closes. You should attend or be represented at all of them so the Board can check in with your show.

At the meeting after you close, make sure all your show receipts are turned in, and be prepared to give a final report detailing any problems or other experiences that might be useful to the Board, the play-reading committee, our Managers or future Directors. Many of the things you are reading in this manual arose from the experiences of our Directors.

Between meetings, your Liaison is your link to the Board. Please don’t hesitate to ask your Liaison to attend rehearsals so your cast has the opportunity to meet him/her. Your liaison’s responsibilities are explained below.

**Liaisons**

The ACT Board periodically solicits and trains people to serve as Liaisons for upcoming shows. Prospective Liaisons should be paid administrative members with significant ACT experience and the time to do the job well. If you are interested in serving as a Liaison, contact any Board Member.

The Board will assign each show a Liaison two meetings before auditions. Directors are encouraged to meet with their Liaison early and often and to use them as the valuable resources they are intended to be.

The Liaison can serve as an outside eye on the play, providing feedback if a Director wants to know how the show is shaping up.

By being familiar with ACT’s Managers and skill bank, Liaisons can point Directors to the people they need to solve technical and other problems.

The Liaison can relay emergency requests to the Board between meetings.

The Liaison can answer or find the answer to questions Directors have about how ACT does things.

- Cast and crew are encouraged to get to know their Liaisons and feel free to contact them:
  - If they have problems they are unable to resolve by talking to the Director, assistant or Stage Manager
  - If tech crew need help solving production problems

- The Board will use the Liaison:
  - As the producer’s eyes and ears, to make sure each show is progressing smoothly and on schedule
  - To relay questions, requests and announcements to Directors between Board meetings
  - As the communication link between its appointed Managers and each production
  - To help protect the theater’s human and physical resources.

The most important skill any Liaison can have is the ability and willingness to listen and communicate.

- It is also important that each Liaison:
  - Become familiar with ACT’s policies and practices by reading the Director’s manual and other material provided by the Board
• Be well acquainted with the theater Managers, what they do and how to contact them.
• Meet early and regularly with the Director. The first meeting should occur well before auditions, and Directors should remember to invite Liaisons to production meetings, planning sessions, etc.
• Be on hand for auditions, read through, retreat and an early tech/dress rehearsal
• Attend at least one rehearsal a week — and make sure to hit different rehearsal groups so the entire cast gets the opportunity to know their Liaison.
• Stop by when the show takes stage and at periodic work parties in case questions arise about safety or the use of theater property
• Spend some time observing rehearsals from out front, and also stop by back stage (during breaks) in case cast or crew members want to talk
• Be available to Director, cast and crew by phone (or e-mail).
• Make every effort to help Directors, their casts and crews work out problems quickly and amicably. As a last resort, Liaisons will take unresolved issues to the Board for resolution.
• Attend a performance early in the run.
• Continue to check in with a show periodically between opening and closing, and be present at set strike.
• Arrange to sell memberships and season tickets to cast and crewmembers.
• The Liaison should attend at least one Board meeting between casting and opening to give a progress report and answer questions the Board may have.

Liaisons are not intended to take the place of Directors, Designers, Board Members or Managers. Rather, they are there to help keep communications open between those people and the cast and crew, and to help make sure the show has every opportunity to succeed.

It is important that Liaisons retain their objectivity by not being intimately involved with the show, or with a cast or crew member. Exceptions require Board approval.

Liaisons should take care not to give unsolicited advice, unless human safety or theater property are at risk.

Liaisons should particularly avoid intruding on the creative process unless Directors or designers ask their opinions.

Liaisons would also be wise to resist the impulse to tell actors how they are doing, even when they ask.

**Deadlines**

A theatrical production sometimes seems like one long series of deadlines: publicity deadlines, program deadlines, deadlines for getting photos taken or coming up with a budget. No matter how well organized you are, deadlines can sneak up and catch you by surprise. Many of these deadlines are set by the Publicity Coordinator so check with him/her well in advance of your audition dates.

Deadlines are not arbitrary. We’ve set them at the latest possible moment that will allow you to do what you need to do, but still allow our Board Members and Managers to do their jobs publicizing your show, putting up displays, etc. By meeting deadlines (or getting things done early!) you help ensure that everything runs smoothly and your show has all the support it needs.

Check the appropriate sections of this manual for your deadlines, and make sure to add them to your production calendar. Many Directors like to make their assistants responsible for keeping track of deadlines and reminding them when they’re approaching.

**Planning Ahead**

Do you expect an unusually large audition turnout? (Often true for musicals, or shows with roles for children). If so, consider holding auditions over four nights, or setting aside a special night for youngsters. As a rule, you will set your audition dates at the annual Directors’ Meeting. Make sure to note your plans on your first publicity form. Don’t forget to note if you want the actors to come with prepared audition pieces, or songs, or anything else they need to know about ahead of time.

About three weeks before auditions, please place several copies of your script in the checkout box in the ACT mailroom along with a copy of the Script Checkout Log (you’ll find this in the Mail Room as well as in the Forms and Worksheets section of this
manual). If you are worried about losing scripts (it happens), then use photocopies, but do provide some scripts for people to check out.
Planning Your Production

Budgeting
ACT derives virtually all of its income from ticket sales. Besides show costs, we must pay all the expenses associated with running our theater, from mortgage and utilities to supplies and maintenance — nearly $8,100 a month! We are also working toward continuing to improve our theater.

It is essential that each Director be as thrifty and creative as possible when determining what s/he will spend. We encourage you to seek donations of construction materials, props, furnishings, etc. Borrow what you can (although we advise against borrowing valuable antiques, vintage clothing or other costly or easily damaged items). And, always thank those who have helped in your production. Those thanks should be included in the program for your show. If someone makes a substantial contribution, please talk with the Publicity Coordinator about the possibility of either an ad, or in certain circumstances, an insert being included in your show’s programs.

Use materials already in stock (Platforms, flats, costumes, etc.) wherever possible. Check with the set and costume Managers before you design your set or begin buying or building costumes.

Another way to help with expenses is to work closely with the show preceding or following yours to see if specific items — such as set pieces — might be used for both shows. If so, those costs can be split between the two budgets. Please note that items such as makeup and lights (unless specific for your show), are not charged toward your show’s budget.

We continue to work on projects to improve the structure of the building. A number of regulations from the city and state require us to make our building safe for volunteers and patrons.

Your Show Budget
Each Director must submit a proposed production budget for Board approval by the Board meeting before auditions.

Your budget should include estimates for:

- Sets
- Costumes
- Props
- Unusual makeup items (things we would not normally stock and that have limited use, such as false eyelashes or beards)
- Special effects, if any
- Miscellaneous expenditures

Your budget does not include royalties, posters and programs, First Aid supplies, lighting gels, photocopying, coffee, laundry, scripts, musical rental, security fees, stipends for rehearsal pianists, or ticket service fees.

If you don’t know how much to budget in a particular category, talk to your Designers and/or our Managers (costumes, lights, etc.). Experience has given them a good idea of what things cost.

If you plan to build or buy items which might be useful beyond your show — such as a new lighting instrument, stage curtains, or stock platforms, talk to the Board about excluding those items from your budget.

It is the Director’s responsibility to see that the show stays within budget. That means approving spending in advance, collecting and initialing receipts and turning them over to the Treasurer so s/he can reimburse the people who spend the money. Use the special form for identifying the kind of expense you have. This will enable the Treasurer to designate the proper line item in the budget accounting. You may delegate these tasks to an assistant, but you need to see that they get done.
If necessary, contact the Treasurer about cash advances for your costumer or others who will be spending money on the show.

Check with the Production Coordinator or shop manager before buying hardware, paint, fabric, etc. We may already have what you need or the Production Coordinator might know where we can purchase something at a discount.

Costumes are typically a major area of your budget. In general, we would prefer that you pull whatever you can from the considerable costume collection upstairs. Please ask your costumer to talk with the theater’s Costume Room Manager early in the process to determine what we have and what you need to build or rent. While we usually prefer to add truly useful items (men’s suits, for instance) to our collection; rental may be appropriate for unusual or rarely used items. But please don’t sign a rental contract until you’ve discussed it with the Costume Room Manager and the Board. While rental may seem like an easy option for your show, we also need to take into account what is most cost-effective for the theater’s long-term needs. Be sure that you copy the Costumer handout on page 59 and give this to your Costumer.

You may shift spending within your budget categories (if you don’t need all your set budget but need more for costumes, for instance), but you may not go over budget without prior Board approval.

**Charge Accounts**

The theater maintains a few charge accounts which you may use to buy these things. The Production Coordinator can tell you where we have accounts; please do not set up new accounts without the Treasurer’s permission (and signature). When you charge something, make sure to note the name of the show and expense category (props, sets, etc.) when you sign the charge slip.

Please check our stocks before charging anything. We try to stock up on large quantities of frequently used supplies such as masking tape, paintbrushes and makeup supplies. The Production Coordinator knows where they are kept.

**Reimbursement**

You need not itemize your expenses, but if you spend your own money and want to get reimbursed, you do need to turn in a receipt initialed by the Director and noting the category of spending (set, props, costumes, etc.). Attach these receipts to a Reimbursement form you can locate in the mailroom or from the Treasurer. If someone needs to be reimbursed immediately, contact the Treasurer.

If you do not wish to be reimbursed, please let the Treasurer know what you have spent so s/he can provide you with a receipt, acknowledging your gift as a donation to a non-profit organization. Your listing the kind of expenses you are donating also gives a realistic estimate of what your show actually cost.

Likewise, if someone donates an item of value to the theater for your show, make sure to give their name, address and a description of the item(s) to the Secretary or Treasurer so we can thank them and provide them with a receipt for tax purposes.

Making copies (scripts, etc.) can also be treated as a donation. See the section on Photocopies for details.

**Donations**

All funds received during any theater production are considered theater income and should be given to the Treasurer. This includes any donations given directly to performers.

**Selling an Entire House**

Occasionally, groups and organizations may request to buy all of the tickets for a given performance (for example, a company might buy out a house of our Christmas show as part of its employee Christmas celebration). In such a case, it is preferable to add an additional Thursday performance to your show’s run rather than sell out an already-scheduled performance. Remember, our patrons count on our having at least one Thursday show and one matinee per production.

**Copyright Matters: Changing the Play (PLEASE READ THIS!)**

by Craig Pospisil

Director of Non-Professional Rights
"The play must be presented in its published form, without any changes, alterations or deletions."

That is the first condition on all of our licenses for a reason. The plays we publish are protected by Federal Copyright Law, which prohibits anyone from making unauthorized changes to a script or from producing the play without obtaining permission. Copyright law has the reputation of being complicated, but it stems from a simple, concise premise. The creator (in this case, the author) of a work of art (the play) is the sole owner of that work.

That's it. That is what Intellectual Property is all about.

I think what confuses people is that intellectual property covers a wide set of rights, all of which are separate. Once you write a play there are many ways in which that work can be "exploited." There are stage performance rights, publishing rights, adaptation rights (like turning the play into a musical), film rights, and so on.

Another thing that makes intellectual property difficult is that it's not tangible. You're paying for something which cannot be seen or held. It's helpful, therefore, to think of stage performance rights as something you are renting. Pretend that The Crucible is a car you've just rented from Avis. You're free to drive the car around…but you can't have it repainted. Or pull out the radio. Or turn it into a convertible. "Look," you might say. "I've improved the car. It feels great to have the wind blowing through your hair." Avis, however, may feel differently,…and I doubt your insurance will cover it.

The point is that the play belongs to the author. If you have a terrific idea for a story or a vision you want to create, great, fabulous. Write your own play.

Frequently asked questions:

"Can we cut bad language?"

No. Now, many authors don't mind toning down bad language and some even provide alternatives. But you must always ask for permission to make any changes.

"I didn't get enough men trying out. Can I cast this role as a woman?"

No. Now, depending on the importance and size of the part (yes, there are small parts) some authors may not mind a gender change as long as the lines are not changed. But they are unlikely to approve sex changes for major characters. We often get requests from groups that want to produce all-male productions of The Women or all-female productions of A Zoo Story. Neither of these has ever been (or is likely to be) approved, and illegal productions have been quickly shut down. Again, you must always ask for permission to make any changes.

"Is it okay to drop this one character and give her lines to some of the other actors?"

No. Sometimes an author will allow a high school or similar group to do this with minor characters. But only sometimes. And always ask first.

"The show is running too long. I just need to make a few cuts. It won't effect the message/tone/overall feeling of the play."

If the running time of a show is important to you, I urge you to choose a shorter play. You may not make any cuts to shorten the running time.

"Can I change the title?"

Please don't even ask me this question.

"Can I change—?" "Can I change—?" "Can I change—?"

No. No. No.

At this point, I'm sure many of you think I'm a terrible curmudgeon. I'm sorry. But these are the rules, and the Play Service must
ACT takes copyright issues seriously. Please do not assume you can change a script unless you have written permission from the copyright holder. If you wish to make changes, we suggest contacting the play service early; in many cases they will refer you to the playwright’s representatives.

**Scripts**

The **Director Relations Manager** will order sufficient scripts for your show approximately six weeks before your auditions. If you need them sooner, let him/her know. Make sure to order enough scripts for your needs. For most productions, scripts belong to cast members; they may keep them after the show closes. Musicals, as a rule, are different: We rent the scripts and scores and must return them, free of pencil marks, when the show closes. They usually arrive later, too. Please keep track of musical scripts and scores, and make sure to collect them at set strike, after cast and orchestra members have erased all markings.

If you wish to photocopy some scripts in a larger format for your **Stage Manager, Light Master, Sound Master**, etc., you may; see the section on **Photocopies**, below. Please note copyright issues, however.

Don’t forget to put scripts in the mailroom checkout box before auditions. Photocopies are acceptable for this purpose.

**Photocopies**

We are currently printing our own posters, newsletters, programs, brochures, as well as certain paper props when needed.

Since we now are leasing a printer-copier, should you need to make copies of your script (enlargements for the **Stage Manager**, for example), you would be wise to make those copies using our machine. Contact the **Publicity Coordinator** to obtain the code for the copier; in order to make copies, you will need to enter this code into the copier. The **Publicity Coordinator** can also instruct you on how to use the copier.

If you use ACT’s printer-copier for other printing it will save you money as well as bring ACT a small “profit.” The cost to you will be **.012 cent per black & white page** (one page = one side of a sheet of 8 ½” x 11” paper), or **.09 cents per side for color**. All costs are based on 8 ½” x 11” paper; 11” x 17” paper costs are double because it is equal to two 8 ½” x 11” sheets of paper; this is the cost basis from Ultrex, the company from which we lease the copier. This is a significant savings over the costs charged by Kinko’s or Staples or other copier firms.

*Never, under any circumstances,* are you allowed to make copies of paper money on our copier. The machine is protected by a security mechanism that will shut the copier down and cause quite a lot of fuss (to put it lightly) to get it running again—we will not be able to fix this ourselves and will have to bring in the “authorities”, should the copier sense that it is copying money.

**Recording and Videotaping**

ACT does **not** permit video or audio taping of performances or rehearsals. Certain productions do allow video taping. The play service will include that information with your contract. Please bring that information to a board meeting prior to your auditions so the board can vote whether to allow the taping or not.

Almost all production contracts prohibit taping, no matter what you may have heard to the contrary. That includes taping of rehearsals for educational purposes. Please don’t do it.

Violating production contracts can endanger our very existence, and will not be tolerated. Make this clear to your cast, and ask them to pass the information to their friends and relatives. If our house staff sees anyone using a still or video camera during a performance, the device will be confiscated until the show is over.

While it is true that no such restrictions apply to royalty-free scripts (i.e., Shakespeare), we prefer that **Directors** not tape those shows either, because it invariably causes problems (Well, they got to tape their show, so why can’t I tape mine?)

For similar reasons, we cannot allow anyone to take photographs during performances. You can arrange to have rehearsal photos
taken for your cast and crew to buy, and you are free to set up special photo sessions for friends and relatives.

**Problems and Pitfalls**

Even the best-planned show can run into problems. The trick is anticipating them, and catching them before they become serious. Here, in no particular order, are some problems that have cropped up during recent seasons.

**Smoking on Stage**

We allow it — and so does Oregon’s new antismoking law — but more and more of our patrons wish we didn’t. In the past few seasons, on-stage smoking has become the No. 1 source of complaints.

**Directors** should carefully consider whether having a character smoke is worth the ill will it may generate. If smoking is truly integral to a character’s personality or the situation, think of ways to minimize the actual number of times the character lights up. And notify the **Publicity Coordinator** we will include a warning note in our pre-show publicity (see above).

There are several alternatives to using real cigarettes on stage. Prop cigarettes can be found in the prop room. Also, purchasing non tobacco cigarettes is also an option.

**Sets**

Many of our veteran set designers know the inner workings of the scene shop, the inventory of what we have on hand and where to get the best bargains on items such as lumber. If you are utilizing one or more of these designers, please ask use their knowledge!

Several different scale floor plan of the stage are available in the **Worksheets** section at the back of this manual for your design purposes; they may also be obtained from the **Production Coordinator**. Each designer is expected to draw a scale floor plan (preferably 1/2":1’), or build a scale model, of his/her set for approval by the **Production Coordinator** no later than the Board meeting prior to auditions. A copy of the floor plan should go to the lighting designer well before the light plot deadline.

Set construction must be supervised by someone familiar with our facility, our resources — and with power tools and safety procedures.

An inventory of flats is available from the set coordinator. If you want to build more, consult with the set coordinator first so that what you build will fit into our inventory. Wherever possible, use stock flats, platforms, etc.

Storage space is at a premium, so get the set coordinator’s permission before saving anything you build — otherwise, dismantle it, remove the hardware and salvage what materials you can. Lumber that is too small to re-use should be thrown out.

Get the set coordinator’s permission before you dismantle or permanently alter stock set pieces, and permission from the **Board** before you build anything that extends beyond the apron or reduces seating.

The grand curtain is to be left in place for all shows. If you wish to hide it, the set coordinator can show you how.

Teaser bars should generally be used in their accustomed positions. If you need to move them, make sure to return them to their places at set strike. Teasers may be pinned up, but please be careful — they are getting old and prone to rip.

Scrims and other stage curtains are expensive and fragile. Do not cut, paint or dye them. If you need help hanging a scrim, talk to the light or set **Manager**. Fold scrims neatly, and wrap in paper or cloth — not plastic, which promotes mildew. We do have some scrim scrap which may be painted, etc.

Never, never put nails, staples or safety pins through the black stage curtains — if you need to shorten them or tie them back, use the large, padded clamps you’ll find in the scene shop.

Seek donated lumber and other building materials — EXCEPT for paint. Donated paint tends to be the wrong kind, unusable and difficult to get rid of because of environmental laws. ACT uses theatrical paints; the **Production Coordinator** or shop **Manager** can tell you how to order paint if you can’t find what you need. Place orders at least a week before you plan to start painting. Also, make sure hat volunteers painting your set know the proper dilution ration. Theatrical paint is thinned with water; the
pigment is not brushed onto a surface in its undiluted state. Generally, this is four parts water to one part paint. Darker colors can take more water. If you are not sure, contact the Production Coordinator to learn the proper ratio prior to painting the set.

The stage floor is made of movable 4x8 and 4x4 platforms, which can be pulled to create traps giving access to the basement. They are heavy, snug to the floor and can be a real headache to move. When they are replaced, take extra care to make sure they go back in the way they came out. Please do not use sledge hammers to try to force the traps into position.

If you do choose to use a trap, talk to the Production Coordinator about safe entranceways and exits, and take precautions to keep people from falling into the opening. Be aware that the fire marshal requires a second exit from the basement if more than nine people are down there at any one time. Please contact the Production Coordinator regarding the where the second exit is traditionally located.

Construction usually begins at 2 p.m. the Sunday after the preceding show closes, once their set strike is over and the Production Coordinator gives the green light for your show to start building. In order to save the preceding show you’re your own from moving flats to and from the flat loft, ask your Set Designer to speak with whoever from the previous show who is leading set strike about leaving specific flats down. Lighting designers have the option of hanging lights before you begin your set building — coordinate your plans with the light designer and Director, and keep your crew off the stage while rigging is taking place.

Ultimately, it is the Director’s responsibility to make sure all aspects of the show is completed, all cast and crew are expected to help with construction and other technical aspects of the show, and set strike.

Try to assign people to duties in keeping with their skills, age and experience. Do not allow untrained people to use power tools unsupervised. Minors may not use power tools under any circumstances, and should not be allowed to climb ladders. Ask volunteers who are parents not to bring their children to a strike or a work party. ACT does not provide child care; it is up to the parents to contact their own sitters and NOT bring children to the theater when building is occurring. It is up to the Director to allow children in the building during set build or strike. Please remind the parents that they must supply someone to supervise the children and that they can not be anywhere backstage or onstage during this very busy time.

Emphasize safety during all work parties. Know the location and use of fire extinguishers, First Aid kits, safety goggles, ear plugs, etc., and make sure they are used. Caution people to be especially careful on ladders.

Before you cut lumber, close the scene shop door to keep sawdust out of the rest of the theater. Keep the doors closed whenever the shop is not occupied — the metal door is a fire door, ordered by the fire marshal, and does no good when it’s not closed.

The scene shop is used by others doing theater work projects. Clean up after every work party; return all tools to their proper place, wash paint brushes and rollers and put lids on paint cans. A dirty shop is a dangerous shop.

The Director or his/her assistant should be present at set construction and strike.

Special Note for Musicals

The area beneath our trappable stage doubles as an orchestra pit for musicals. Although this is handy, it does create sound and safety problems your Set Designer must be aware of. The Albany fire marshal has laid out strict requirements for putting an orchestra in the pit. If we do not follow these precautions, s/he can stop the show from going on. S/He does drop by, and has been known to get anonymous phone calls from people worried about safety.

The small doorway between the pit and the dirt-floor basement is not considered legal access. PLEASE NOTE: when nine or fewer musicians use the pit, we must install safe stairs leading out of the pit near an exit to the outside. A ladder will not suffice. If more than nine musicians are in the pit, there must be two legal exits.

In practice, that usually means having an opening at the stage left front of the stage (where the conductor is stationed), with adequate stairs that lead up and out to the auditorium and its fire door. The second opening may be at the stage right front, or at the back of the pit, with the stairs emerging near the freight door at the back of the stage. If you choose the latter option, you must make sure the freight door bolts are unlocked nightly (and relocked at the end of the evening).

Whichever route you choose, make sure to put a railing around the opening to prevent people from falling in. It has happened. We were lucky not to get sued. Besides the stage floor traps, the entire front of the stage can be opened to allow sound to escape. Consult with your show’s Music Director.
Publicity

Publicity is what brings us actors, audiences and volunteers. Without publicity, even a well-known show may suffer low audition and production turnout. You need to provide complete, accurate information about your show in a timely manner, so the responsible ACT volunteers can get the word out. Here are things you and your assistant need to take care of.

Publicity Forms

There are three of them, to be filled out and turned in to the Publicity Coordinator as your show progresses. It’s smart to:

- Make copies of the blank forms NOW and get cracking filling them out; give a set to your assistant in case you lose track of yours.
- Go ahead and fill out everything you can now. That will save you time later.
- Write your show’s deadlines on your forms now.
- Add the PR Form deadlines to your rehearsal calendar.
- Copy the PR Forms again after you fill them out, in case they get lost.

Note: The Publicity Coordinator definitely prefers that you use either the PDF or plain text electronic versions of these PR Forms from our website—as that will drastically speed things up. Besides, it also eliminates the possibility that typos will be made (on the PR team side, at least). Then, email each of your completed forms to the following people (their email addresses are at the front of this manual; you will be informed of any personnel changes, especially when the new Board is elected in the fall):

- Publicity Coordinator
- Press Release Editor
- Newsletter Editor
- Program Editor

We’ve set the deadlines as late as possible to give you time to gather the information you need but that means you’ve got to get your material in on time. You will be informed of all the actual deadlines, but below you can get an idea of how far in advance of your show’s opening your paperwork will begin. Please confirm deadlines with the Publicity Coordinator at least one month prior to the first deadline. Please make sure names are spelled correctly before adding them to any of your forms.

PR Form 1 (audition information) is due 88-109 days (12-15 weeks) before opening.

PR Form 2 (newsletter and press release information) is due 53-55 days (7 weeks) before you open. Copies of the audition forms go to the Volunteer Manager (or in the notebook in library designated for audition forms). Each member of your cast and designated crew (Assistant Director, Stage Manager, etc) should complete a bio form as soon after auditions as possible. These forms need to go to our Bios Manager so the lobby board bios can be created.

PR Form 3 (program information) is due 18-26 days (2-3 weeks) before opening. You will have an opportunity to add more names to the program before it is printed.

Posters and Program Art

Find a poster artist well ahead of auditions; give them the ACT poster guidelines (elsewhere in this manual) and deadlines as well as a copy of your production contract (contact the Director Relations Manager if you have not received a copy of this very important document!), which may include publicity requirements. While most Directors utilize the talents of our veteran poster designers, some choose to tap a new designer. The Director should try to get in contact with a veteran designer who might act as a mentor for a new designer. This helps insure that the correct information appears on the posters.
Poster art should go to the Publicity Coordinator early enough so that they are ready to distribute when your show takes stage. Proofread poster information carefully, especially dates, times and ticket prices. It’s no fun correcting posters by hand! And catching these mistakes is not the job of the Publicity Coordinator or the manager who prints the poster for you.

We generally print between 100 and 125 posters. If you think you need more, talk to the Publicity Coordinator. The Publicity Coordinator (or the manager who prints the poster) will keep 5 copies for our archives and will deliver the rest to you. Your cast and crew are responsible for getting the posters out. If you can bring some to a Board meeting, Board Members and Managers may also be available to help. Make sure plenty go up in Albany and Corvallis, and try to get some to outlying towns (Lebanon, Philomath, Salem, etc.) as well. We do have several people who are willing to distribute posters to specific locations. Please talk with the Publicity Coordinator to get their names.

It is especially important to get posters to Sid Stevens Jewelers and Rice’s Pharmacy, our ticket outlets. See the poster distribution list in the Handouts section of this manual for other places you should put posters.

**ACT Poster, Program and Newsletter Art Requirements**

This same information appears in the Handouts section, so you can copy and hand it to your production artists.

Questions? Contact the Publicity Coordinator.

We are currently printing our own posters, newsletter, programs & brochures, as well as paper props when needed.

**Delivering Artwork**

In all cases (all print jobs), please deliver the artwork to the Publicity Coordinator, completed and ready to go (including scaled to the proper size) via CD (notify him/her via email, then leave the CD in his/her box in the ACT Mail Room), or send the file to him/her via email (if you can send large files without a problem). S/He can also arrange to take the artwork on memory sticks ("thumb drives, etc.) and copy it directly onto the computer in the ACT Library.

**Acceptable File Formats**

- Preferred: TIFF files
- Acceptable: High-resolution JPEGs or PDFs. The quality of the resulting printed artwork will not be as high.
- **Not** acceptable at this time: Adobe .ai, .psd or other Adobe-specific file formats (except PDFs).

**Posters**

**Size.** Posters are printed on 11x17 paper. Artwork can be as large as 11x17 (with minimum 1/4 inch margin all round).

**Color Options.** Full color, B&W with spot color, straight B&W, or gray tones. Full color, B&W, or B&W with spot color produce the best posters on our printer. **BE FOREWARNED:** the finer the screen/gradation in gray tones, the harder it is for the printer to do a good job, may have to be printed in "color" in order to get the gradations to print well; that boosts the per-item cost to nearly eight times of regular B&W/grey tone.

**Content.** Required Poster Information:

- "Albany Civic Theater presents"
- Season information:
  - EITHER: The number of our season (for 2010-2011 season it's our 60th season: "our ## season")
  - OR: "Since 1950"
- Title of play/musical
- Author of play/Authors of book, lyrics & music of musical
- "Presented by special arrangement with [NameOfScriptService]" (this can be in very small type)
- Anything else specifically required by contract, including font sizes & placement for title, playwright's name, etc. If you
have not seen a copy of your play contract, contact the Treasurer.

- **Director** of play
- **Music Director** (as appropriate)
- Performance dates and times, **including year**.
  - **OPTION 1:** You can indicate matinees with a "(m)" after the date, thus:
    - April 1, 2, 7, 8, 9, 10(m) 14, 15, 16, 17(m), 21, 23, 2005, at 8pm, matinees (m) at 2:30pm
  - **OPTION 2:** OR, you can isolate the matinees entirely onto a separate line, thus:
    - April 1, 2, 7, 8, 9, 14, 15, 16, 21, 23, 2005, at 8pm
    - April 10, 17 at 2:30pm
- Special performances such as benefits or odd times (as in Rocky Horror's midnight performance on April 22) should also be denoted
- Ticket prices:
  - For plays: "$11 general admission, $8 under 18/over 60, may be purchased or reserved at"
  - For musicals: Ticket information, musicals: "$13 general admission, $10 under 18/over 60, may be purchased or reserved at"
  - For special events: please contact the **Publicity Coordinator** to verify BOTH costs and ticket outlet locations
- Ticket outlets:
  - Regular season shows: "Sid Stevens Jewelers (Albany) 967-8140, or Rice's Pharmacy (Corvallis) 752-7760, or at our theater 45 minutes before curtain"
  - Special events: please contact the **Publicity Coordinator** to verify the ticket outlet locations
- Theater address: 111 SW First Avenue in downtown Albany
- Web address: www.albanycivic.org
- Content warning, whenever applicable.

**Program Art**

All artwork must be B&W or gray tones. See warning, above, about gray tone printing quality issues. If you are using gray tones, please provide the **Publicity Coordinator** with the art early so s/he can do a test printing; s/he may have to ask that it be redone.

Here are CONTENT requirements:

- 5 5/8” (w) x 7 1/2” Must contain the following:
  - Artwork
  - Authors
  - **Director**
  - **Music Director** (if applicable)
  - "Albany Civic Theater presents"
  - The number of our season (for 2010-2011 it's our 60th season), if desired
  - Performance Dates (times are not necessary, but "(m)" matinee designations are)
  - YEAR of performance

**Newsletter Art**

**Artwork.** If artwork is provided for the newsletter (the **Publicity Coordinator** would be glad to have it), it must be B&W only. Gray tones will not work well unless the gradient is pretty "rough." Size is not really an issue (unless tiny detail will get lost or muddled in shrinking it to size).

**Font.** As with the brochure & window displays, below, the **Publicity Coordinator** will be using a different font for the TITLE of each play, and this font will be either what is used in the brochure & window displays, or one of your choosing. You should be able to get him/her the font you are using for your poster/program by the time the newsletter comes out, unless your designer has not been selected by that time.

**Cast and Production Photos**

All cast members are expected to have photos displayed. Charles Prince has graciously agreed to take lobby display photos for our productions. Please contact him in advance if you have a special request as to background, color, etc. He usually comes to
retreat to take the photos so please have cast and crew available at the beginning of your retreat. If you need to make a different arrangement with Charlie, please do not wait until the last minute. Contact Charles Prince or the Publicity Coordinator for more information.

As a rule, we do NOT take group photos, except for musical orchestras (and we’d be glad to have individual shots of musicians, too!). We use these photos for multiple purposes and group photos are not suitable. Although the prints are the property of ACT, they are sometimes included on the production photo CD that is made available for purchase. If someone in your cast and crew would like to purchase a copy of his/her photo, please speak with Charlie or contact the Publicity Coordinator.

In addition to all cast members, and for musicals, the orchestra, the following crew members should be photographed individually: Assistant Director, Stage Manager. A group photo of your designers and one of your crew (including Production Assistant) are optional but it is an option we hope you will choose. Except for their names in the program, this is the only recognition these dedicated volunteers receive. If you have an extremely large cast and/or crew, arrangements should be made with the Lobby Display Manager so additional space can be provided.

Generally, Charlie will drop the photos off in the lobby. The Lobby Display Manager will post them on the bulletin board with cast bios.

While we do not have a regular production photographer (as of this writing), several theater volunteers have experience taking show photos during the last week of rehearsals. Ask around to see who’s available, or feel free to find a photographer of your own. We do not pay photographers, but we will buy them film and order one set of prints for our displays and archives. Copies can be made available for purchase by your cast and crew, and some photographers who use digital cameras may make the images available on CD.

**News Media**

The theater will take care of news releases and calendar notices, but you need to contact Nancy Raskauskas from The Entertainer. Her e-mail is nancy.raskauskas@lee.net. Her phone numbers are 541-758-9542 (desk) and 541-602-0539 (cell). Amanda Robbins does most of the stories for The Entertainer. Her e-mail is Amanda.Robbins@lee.net. Phone number is (541) 812-6090 (office). Please contact them early to set up photo sessions and interviews for The Entertainer, which covers both Albany and Corvallis. Please contact one of them at least 3 weeks in advance of your opening!

If your show includes a large number of LBCC or OSU students, you may want to contact the campus papers as well.

Try to call or contact each paper at least three weeks before opening — sooner, if possible — to give them plenty of advance warning. Because of other events coinciding with our productions, and the fact that The Entertainer now hits the newsstands on Friday, it might be wise to try to get Nancy or Amanda to come a week earlier.

If your sets and costumes are not complete, try to set up photos that give the look and feel of your show. It is in your interest to provide the most interesting looking photo opportunity and the best possible information to the newspaper before you open. Perhaps you might position the actors in front of the most "complete"-looking portion of your set. The Entertainer photographer is more than happy to work with you on this and might even have ideas of his/her own.

Be aware that the newspaper is short-staffed, and may have trouble getting a reporter or photographer to cover your show. The ACT Publicity Coordinator may wish to provide the paper with a more extensive news release or even photos, and will talk to you if that is necessary.

**Programs**

ACT programs are designed with our audiences in mind, and are intended to be accurate, informative and consistent. They are valuable marketing tools, and help create a look and feel for our theater. The Program Editor is charged with making sure programs meet our standards, and has final say on program content.

We ask all Directors to provide brief production notes for their programs as part of their publicity forms. These notes are intended to enhance the audience’s understanding or enjoyment of the show. Try to tell them something they don’t already know: When/where was the play first produced? Does it have an unusual or interesting history? Why is it relevant to their lives? Some of the most effective production notes simply contain a quotation relevant to the show.

Programs for special events may be somewhat shorter than regular-season programs.
Advertising and Trade

There is advertising space in our programs and our windows. If you can work out a trade for the use of something like a very special set piece, then please offer the person or company ad space as a thank you (size of space is dependant upon perceived value of item borrowed or donation received, etc.). The person or company may choose to forego ad space, and that is fine; but do please include them in your acknowledgements (unless they want to be a silent partner). We like to keep our patrons informed of just how much help we get. We can’t do this alone.

Advertising brings us revenue to offset our printing and other costs.

Ad Sizes: We do not have a “business card” sized ad space. Nor do we have spaces easily defined in inches (such as a 2” by 2” space). Our ad sizes are defined by the divisions of our program page and are defined as follows (at this time), with “wide” and “tall” referring to the orientation of the ad on the page (wide and tall are equal to the “landscape” and “portrait” orientations you may be familiar with when printing from your computer.

Full Page (tall only), Half Page (wide or tall), Quarter Page (wide or tall), Eighth Page (wide only), Sixteenth Page (wide only), Thirty-Second Page (wide only).

Ad Copy. This must be delivered to the Publicity Coordinator camera-ready or there will be a $10.00 setup fee to help cover costs of time and labor to create someone’s ad for them. As an important note: business cards are not usually considered camera-ready since scanning them in will reveal anomalies and other issues that will require upwards of an hour to clean up before whatever can be used from the business card can be separated out for the ad. Often, only the company’s logo is usable from a business card, leaving all other text/information to be reset to fit our space requirements.

Displays

Our lobby display area is used for several purposes: To post cast photos and bios, to promote coming events, to solicit funds and thank donors and to show off our theater and its activities. These displays are put together by volunteers, and are as much their contribution to our theater as your show is yours. Please respect their efforts. If you have ideas for displays, or something you would like them to include, please contact the appropriate Manager well before your show takes the stage.

Under no circumstances should you or any of your cast or crew remove anything from the bulletin boards. Instead, contact the Publicity Coordinator if you have problems.

Other Promotion Opportunities

Don’t forget to take advantage of any publicity opportunities that come your way: radio talk shows, company newsletters, holiday or event tie-ins, opportunities to take clips to service clubs, festivals, etc. If you have ideas for unusual ways to promote your show, let the Publicity Coordinator know ASAP so things can be coordinated early on.

Content Notices

Because of concerns expressed by some ACT patrons and members, we have developed a set of standard content notices to alert our audiences to aspects of our productions that may disturb or offend them.

Directors need to alert the Publicity Coordinator well ahead of time when their shows contain material or activities that may warrant one of the following notices.

It is particularly important for you to tell the Publicity Coordinator if your show includes:

- Profanity or vulgarity, and to what extent.
- Nudity
- Sexual humor or situations
- Smoking
• Violence
• ... and to note whether it is suitable for families, for older children or for mature audiences only.

In addition, Directors may wish to post notices in the auditorium to alert audiences to startling effects such as gunshots or strobe lights (which can trigger seizures).

Tabbing

ACT saves a great deal of money by putting tabs on its newsletters so they can be addressed by the company who does this for us. Tabbing parties are held in advance of each shows’ opening night. Most parties are on Saturday at 10am in the theater’s lobby. The publicity coordinator regularly announces tabbing party dates via email. Directors are encouraged to have their casts and crews participate in tabbing the newsletter in which information about their show is contained. There are stacks of newsletters to be tabbed and this can be a burden if only a few people come in to do the work. If many people attend the tabbing party, the work can get done very quickly.
Auditions

ACT productions are open to everyone. No pre-casting is permitted. We strongly encourage Directors to give new actor an equal chance with those who have been on our stage before. When we give new people a fair shake and put them on our stage whenever we can it helps ensure a constant pool of fresh talent, something no community theater can survive long without.

The no pre-casting rule is one of our theater’s few hard rules, and we hope you will make an extra effort to make sure everyone who auditions for your show understands. Yes, it’s OK to audition someone privately if they can’t make it to tryouts, but please be sure to let the people who do show up know that you’ve done so. When you’re soliciting people to audition (and all good Directors do that), be clear that you aren’t promising anything. Few things are as damaging to a theater’s reputation as the notion that it’s a closed shop where shows are pre-cast and new people don’t stand a chance.

Traditionally, ACT runs three nights of open auditions, generally on a Monday, Tuesday and Wednesday. If you prefer a different schedule, or want to use the final night for callbacks, please notify the Board as soon as possible so that we can include that in the audition publicity. For large cast shows that include children, some Directors choose to have special auditions on Sunday specifically for them and then call back some to come and read on Wednesday with the adults they are considering for roles.

Audition checklist
(This is found in the Forms and Worksheets section of this manual.)

Welcoming New People
During auditions, make sure everyone trying out feels welcomed and comfortable, especially the newcomers. Many Directors like to ask a friend or crew member to be the official greeter, welcoming people as they come in the door, collecting audition forms, pointing the way to the restrooms, replenishing the refreshments, etc.

Emphasize to those trying out that they are part of a theater community as well as a community theater. They share the building with other shows, and are expected to treat each other with goodwill and courtesy.

As a Director, you are the first point of contact for many newcomers. If you and your crew are supportive and encouraging, it makes our theater more enjoyable for everyone.

After the third night of auditions the Director, and whatever constitutes his or her brain trust, usually stick around and hash out the casting decisions. If you aren’t ready to make a decision, you may want to sleep on it; some Directors, on the other hand, feel comfortable announcing the cast before dismissing those who audition. This is a decision reserved for the Director.

Audition Forms, Schedules and Bios: Who Gets Them?
As soon as possible after casting, make clear copies of all audition forms and give the copies and originals to Publicity Coordinator.

- When you have a rehearsal schedule and cast list, you should, and
  - Distribute them to cast and crew
  - Post in box office and on backstage bulletin boards (Stage Manager’s desk, makeup room)
  - Give copies to Volunteer Coordinator, the Director preceding you and your Liaison

Write your rehearsals (in pencil!) on the master calendar near the Act II restrooms so people who need to schedule activities in the theater will know when you need the space.

When you have bios for your key production crew (Director, assistant(s), Stage Manager, Choreographer, Music Director(s), give them to the Publicity Coordinator.
Rehearsing

When You’re Rehearsing in ACT II
Because we sometimes have tours and other activities during the day, it is a good idea to tidy up at the end of each rehearsal. Ask actors who eat a meal to put their throw-aways in the dumpster outside to avoid odor. On the last day of the week that you are rehearsing, please empty all trash receptacles located in your current rehearsal space and the restrooms before you leave for the week. If another show will be opening, make sure at the end of your rehearsal, that your furniture, props, etc. are out of the way before the cleaners arrive, and put all items away if your rehearsal is followed by a performance.

Protect the glass counters in ACT II during rehearsals by covering them with the plastic tablecloths provided.

Care of Act II Flooring
Our black-and-white tile floors require special care. Please do not drag furniture or other heavy items across the tile. Get enough people to safely carry what needs to be moved.

Musicals: Please do not dance on the tile floor if you are using tap shoes or other shoes that might scuff our floors.

If the tile floor gets dirty, please do not use chemicals or cleansers on it as they will mar the wax finish. Sweep, dust or damp-mop with plain water.

Rehearsing in a Shared Space
Please pass this info to your cast, crew and orchestra. It is essential that we do not disrupt others using the theater.

Because two and sometimes three shows share our cramped theater, courtesy and cooperation among casts is essential. Encourage your cast and crew to think of themselves as part of a theater community, and of this building as theirs. Ask them to clean up after themselves, take care of our mutual property and treat each other and others who use the building well.

Little things can cause a disproportionate amount of friction between shows. One of those little things is the question of who enters by which door. It drives some people crazy when strangers walk through their rehearsals. So be sure to remind your cast, crew and (for musicals) orchestra members whenever you change spaces:

If you’re rehearsing in the auditorium (the first week or so for some shows), then enter and leave by the auditorium doors, and use the restroom off the foyer. Make sure, too, not to interfere with the set or props of the show that’s on stage.

Once you take the stage, enter by the back (green room) door and use the backstage restroom.

Other Activities in Our Building
A growing variety of activities take place at our theater, and your show may not be the only thing happening in your rehearsal space.

Musicals generally schedule orchestra rehearsals in the building on weekend afternoons.

We periodically schedule classes and workshops on subjects ranging from stage lighting to how to audition.

We receive increasing requests for tours of our theater from various civic groups.

Work parties may be scheduled, especially on weekends, for maintenance or remodeling.

The Board generally meets the first Sunday of each month at a time determined by the current board. Please check the theater calendar and do not schedule a rehearsal or retreat for the night of a Board meeting.

ACT committees occasionally need theater space for meetings.
We try to make sure all these activities get listed on our master calendar, which hangs in the hallway near the Act II restrooms. You should check it often to see if anything new has been added. Likewise, make sure to mark your rehearsals, work parties and other space needs on the calendar.

**Early Rehearsals**

At read-through, plan to have your costumer in to measure the cast. The sooner measurements are taken, the sooner the costumer can get to work.

At that first rehearsal, you have several things to do besides read through the script:

Review with your cast the responsibilities and rules set out by the theater.

Let them know clearly what you expect from them, and what they can expect from you. Be especially clear about what time you plan to start (and end!) rehearsals. Double-check their conflicts so you can prepare a rehearsal schedule. Distribute the handy **ACT-or’s Handbook** (copies in mailroom), which contains most of the theater’s guidelines for actors.

Introduce your Liaison and let him or her explain what s/he will be doing. It’s also a good idea to invite your crew to the first rehearsal and introduce them.

If possible, arrange with the other Director in rehearsal to bring your cast over for brief introductions. If you have new people in the show, plan a quick backstage tour to familiarize them with the place. Again, check with the other Director first.

As soon as you can, hand out rehearsal schedules, telephone lists and other material you want your cast to have. Also distribute copies of your show’s contact list to your Liaison, the Publicity Coordinator, Volunteer Coordinator and Database Manager.

This is a good time to voice your expectations about bringing children and pets to rehearsals. You may decide whatever you choose, but remember ACT does not provide child care and that some cast members complain frequently about children who are not cast members and pets that are allowed to roam about. Feel free to set your own rules about who may or may not attend rehearsals (including children) and how rehearsals will be conducted. Just let everyone involved know what those rules are.

**Continuing Rehearsals**

Eight to twelve weeks may seem like a long rehearsal period, but once you subtract:

Weekends (although you may schedule some weekend rehearsals)

Holidays

Cast and crew conflicts

Dates when the theater is not available, including performances of other shows (Please do not schedule a rehearsal on another show’s opening night!).

You may be surprised at how little rehearsal time you actually have. Schedule as many rehearsals as you think you need (our experience is that 20 rehearsals is an absolute minimum, and probably not enough).

**Finding Alternate Rehearsal Space**

Some rehearsals will almost certainly have to be off site. Building projects, other shows’ performances and theater fund-raisers may all require you to find another place to rehearse.

In addition, we try to give every show and special event two days alone in the building (and a full week for musicals) before they open. Take that into account, and find other places to rehearse when you can’t be in the theater. Your Liaison can get a list of churches, schools and other locations which may be available, but you or someone on your staff need to schedule them yourself, as early as possible.
You may start rehearsals at whatever time works for you and your cast, but they must be over by 10 p.m., at least until the week before you open. This is not professional or academic theater. Cast members have families and jobs (or school), and keeping them late will only cause problems and complaints.

**Difficult People**

Sometimes (but fortunately, rather rarely), an actor or crewmember fails to live up to his or her responsibilities. You can head off such problems by being completely clear about your expectations. It also helps to be consistent: Treat all cast members equally and fairly. Try to work things out between the difficult person and yourself. If necessary, ask your Liaison to have a word with the offending person.

**Dismissing Cast Members**

On very rare occasions, an actor must be replaced. If you believe that is going to happen, contact your Liaison ahead of time and involve him or her in the process. That will protect you and the theater from accusations of unfairness. Be sure to tell the Publicity Coordinator about cast or crew changes so publicity can be changed accordingly.

Part of ACT’s role as a community theater is to provide opportunities for people with all levels of talent and experience. There is no guarantee that all of them will turn out to be great actors, nor should we expect them to be. Bad acting, by itself, is not sufficient grounds for dismissing a cast member.

Directors are urged to work with all cast members to encourage them to stretch and grow, and to reserve dismissal for those rare individuals who actively refuse to meet their commitments to the show. A Director who merely believes he or she has made a casting mistake is asked to live with that mistake as long as the person involved is trying his or her best. Who knows they may surprise you!

**No Sex in the Wings**

This used to be the stock phrase ACT Directors used to ask their casts to behave discreetly behind the scenes. It usually got a laugh. The fact remains that romance — and more — has been known to blossom in the intimacy of producing a play. In most cases, it’s nobody’s business but the parties involved.

Times have changed, though, and yesterday’s flirtation can be today’s accusation of sexual harassment. Although there’s a fine line between being nosy and looking out for your show, Directors should be alert to personal relationships developing among cast and crew, and should be especially careful not to put themselves in situations which might be misconstrued.

**A Note About Children**

ACT is proud to count many young people among its theater family. We’ve watched a lot of kids grow up right before our eyes and assume increasing positions of responsibility, on stage and off. Their presence, though, gives us a special responsibility to look out for their safety and well-being both for their own sakes, and to protect the theater from liability.

Again, it is up to each Director to decide whether to permit children to attend rehearsals or work parties. Directors should make their policies known early, even at auditions. If children are brought to the theater, they must be under direct adult supervision at all times.

If cast members need to bring their children to rehearsals or work parties, please ask them to recruit someone to keep an eye on them. Small children must not be allowed on or near the stage during construction or set strike; instead, set up a supervised play area for them in one of the safer parts of the theater (ACT III, for instance). **Please do not use the library as a children’s area**, as it contains computers, printers, and other equipment we would prefer was accessed by adults only.

Even older children must not be permitted to use power tools, climb ladders or take on other risky tasks. Older teens may take on some of these tasks, but only with proper training and supervision.
**Assorted Other Information**

**Taking Care of Our Building**

ACT is looking better all the time, thanks to the hard work of our volunteers and the generosity of our donors. That makes it more important than ever that we all do what we can to keep the place looking good and protect the considerable investment in money and volunteer effort that is continually being put into our theater.

Our public areas are cleaned before each show opens by a contractor and available volunteers. If you’d like to volunteer, contact the [Facilities Coordinator](#) or the [Volunteer Coordinator](#)!

Cleaning the backstage areas (including the auditorium) is the responsibility of the show that occupies those areas. It is recommended that the [Stage Manager](#) or his/her designate sweep and mop/wax the stage floor before each performance.

**No Matter Where You Are**

The simplest thing we can all do to keep ACT looking good is clean up our own messes. Don’t assume that somebody else will take care of it. If you spill something, mop it up right away. If you bring food into the theater, dispose of leftovers in the dumpster behind the building (the key for the dumpster’s lock is hanging up above the phone in the Green Room). Food left in wastebaskets attracts bugs and mice.

When wastebaskets get full, empty them in the dumpster, too. New liners can be found in the cabinets under the Act II refreshment counter.

If you use coffee cups, rinse them out when you’re done. (Try not to leave half-full coffee cups sitting around. The resulting science projects, or “counter cultures,” can be very scary!)

If you drink soda pop, drain the cans when you’re done and put them in the recycling container next to the pop machine.

Paper can be recycled in the bags in the mailroom or in the library.
Taking the stage

The previous show will strike its set the Sunday after they close, and should be off the stage by 2 p.m. Talk to the preceding Director sometime the week before you take stage to make sure everything is scheduled as you expect it to be, and to let them know what parts of their set, if any, should be left in place for your use. Make sure your cast stays out of the backstage area while the previous show is striking its set unless they have explicitly been asked to help.

Check with your lighting designer; he or she may wish to hang lights before you start construction.

When building begins — and all the time — emphasize safety, especially around power tools. If you have questions about safety, contact the Production Coordinator (who may also contact you if s/he notices anything that threatens people or property).

It’s especially important to keep the scene shop clean. A dirty shop is a dangerous shop. After every work party, crewmembers should be sure to sweep, put away tools, stow any loose building materials and deposit scrap wood in the wood-recycling bin.

If you’re painting, remember to wash out brushes and supplies and close paint containers tightly after each use. Also remember to dilute the paint—generally four parts water to one part paint—before you do your painting.

Please ask those gathering props, costumes or furniture to take the time to straighten up after themselves. Our storage spaces are tight, and a little mess can quickly turn them into utter chaos and a firetrap!

Cast members can help keep the backstage area tidy by returning all props to the prop shelf and making sure costumes are hung up after every use.

Once your show closes, a large part of your set strike should be devoted to making sure you leave the building cleaner than you found it. Your Stage Manager should post the set strike list in a visible location so cast/crew can check things off as they go.

Special Events

ACT schedules occasional special events, usually building in extra time between shows to allow them time to set up and rehearse.

If your show follows a special event, you can expect to wait until it is over to build your set and take the stage. Some special events are able to use (or conceal) part of the following show’s set, so we encourage Directors to communicate and be flexible where possible.

Negotiate with the show that follows yours to figure out who gets to rehearse in Act II and who finds alternate rehearsal space.

Special Note for Special Events

If you are directing a special event, we expect you to follow the same general guidelines we’ve laid out here for all Directors. Obviously, some things will be different: You probably won’t have a long rehearsal period, for instance, and your costume, set, etc. needs will probably be different.

Still, you need to:

- Attend the appropriate Board meetings and have a Liaison appointed.
- Present and get approval for a budget.
- Put together a crew appropriate to your needs.
- Meet the appropriate publicity requirements and deadlines.
- Make sure your cast and crew are aware of and abide by the theater policies laid out in this manual.

Schedule enough rehearsals to ensure a polished, high-quality show.

Please keep the shows on both sides of your event informed of your needs, and to try to coordinate rehearsal times and spaces with them. At the least, we will give you a week on stage to prepare for your event.
**Food and Beverages**

ACT provides free coffee and tea for cast and crew. Let the **Stage Manager** know when supplies run low.

Casts should not raid the house supplies for hot chocolate, cider, etc. Those items are for our audiences. If your show has a large number of young people, confer with the **House Manager** about getting extra supplies of these items for your cast. Volunteers working props should purchase tea for beverages they make to use onstage. The tea you purchase will be a lot cheaper than the specialty teas purchased for the patrons.

Ceramic coffee cups can be found in the cabinet in ACT II, and in the backstage restroom dish rack. Feel free to claim one for the duration of your show, but please rinse it out every evening. Please do not use the paper cups we buy for our audiences. (If you need paper cups for water during performances, ask the **Stage Manager** to make sure the cups are available.) Small cups are supplied for use with the water cooler. At the end of each rehearsal or work party, your **Stage Manager** should make sure all coffee makers are emptied, rinsed and turned off.

There is a pop machine in the makeup room for the cast and crew’s convenience. Please drain empty cans and deposit them in the bin next to the machine. The **House Manager** will refund those cans and use the money to buy more pop. If the machine breaks down, notify the **Stage Manager**, who will contact the **House Manager** about getting it fixed and refund any lost money.

During performances, house staff may bring leftover pop or cookies to the cast after intermission, but that is at the staff’s discretion, depending on supplies.

A microwave and refrigerator are located backstage for cast and crew convenience. Please keep them clean.

If you are working in the light booth, please be especially careful about food and beverages. Spills can destroy our expensive, electronic light and sound boards. Set your beverages where they cannot be knocked over onto the boards.

No food and drink is permitted in the costume storage room, or the dressing rooms. And please don’t set beverages on the prop shelf, **Stage Manager**’s desk or anywhere else where they might get in the way. For large cast shows, ask your **Stage Manager** to provide an area specifically for cast members’ water bottles.

Most shows hold a retreat that includes a potluck dinner in ACT II. After retreat, make sure all utensils are cleaned and taken home, and all leftover food is disposed of properly.

At set strike, make sure all coffee cups are washed and returned to the storage cabinet, and the refrigerator is cleaned and defrosted. If you bring leftover goodies from the cast party to set strike, make sure to take them with you when you leave (unless the next **Director** says it’s OK to leave them).

**Smoking**

State law no longer permits smoking anywhere inside our facility. If there are smokers in your cast, please try to provide them with sufficient break time to go outside. Smokers should pick up after themselves and dispose of butts appropriately.

The law *does* permit smoking on stage when the action of the play demands it, although we urge **Directors** to seek other options.

**Keys**

The **Facilities Coordinator** will issue each **Director** all necessary keys to the building and its equipment. Please do not lose them!

Before auditions, **Directors** will get enough keys to the building to distribute to their assistant(s) and costumer (who may need access to the costume room before you take stage). When you take stage, you will be issued additional keys for other personnel. If you need more keys, talk to the **Facilities Coordinator** — but please be judicious about who you give keys to. Sadly, we have experienced theft and security problems in recent seasons and we are trying to keep tighter control over building keys.

During performances, the **Stage Manager** is responsible for unlocking and locking the front-of-house closet for the house staff.
He/She should also make sure the House Manager knows where to find the pop machine key. For security reasons, Stage Managers should not give their keys to the house staff, or leave them lying around.

Please keep track of all keys issued to your show, and return them to the Production Coordinator at set strike.

Any time you or your crew enter the building, please check all doors before you leave to make sure they are securely locked. During performances, the Stage Manager is responsible for seeing that the buildings is unlocked before the show and secured again after the show.

If your keys are lost or stolen, please notify the Facilities Coordinator at once.

**Telephone**

The telephone is available for ACT business and for limited, necessary local calls (calling one’s ride after rehearsals, for instance). It is not intended for other personal calls. Cast and crew should keep their calls as short as possible, and ask family and friends not to call them at the theater unless it is an emergency.

No long distance calls are allowed on our phone. We discontinued long distance service several years ago.

Our answering machine is located near the back door in the green room.

The show rehearsing on stage should assign someone (Stage Manager, Assistant Director, Production Assistant) to check the messages when you come in each night. We try to keep a message pad near the phone; please write down the message and pass it on to the appropriate person. If you don’t know who the message should go to, put it in the President’s box in the mailroom or on the board in the mailroom.

Please erase all incoming messages after you have written them down.

Your show is responsible for recording a new message when you cast, and again when you take the stage, using the script available in the slots by the answering machine.

On performance nights, the Stage Manager should turn down the backstage telephone ringers and answering machine volume as soon as the house staff arrives, so the show won’t be disrupted by a ringing phone. It’s also important, though, to turn them back up after the performance so those in the building the next day can hear the phone ring!

**Tickets and Seating**

ACT has 160 seats with side aisles. If your set design would remove or change seating (with a thrust, for example), you must get permission from the Board no later than the month before tickets go on sale.

If anything about your show (i.e., signing for the hearing impaired) might appeal to audiences with special seating needs, confer with the Box Office Manager in advance.

ACT will reserve a seat for you and your assistant every night. Please leave a note in the box office indicating which two back-row seats you prefer. These are yours to sit in or give away. If your show is selling out, you may wish to tell the box office to sell your seats.

If you need more seats because of a large production staff (i.e., for musicals) let the Box Office Manager know no later than the Board meeting before you open so that the appropriate number of seats can be reserved.

The Director has no control over how unreserved tickets are distributed. If you receive requests from patrons or cast/crew, refer them to the outlets, or to the box office, which opens 45 minutes before the show.

If someone donates something extraordinary to your show, the Director may ask the President to send them a letter which they may exchange at the ticket outlets for two free tickets to the show. Please do so early enough so they can get their letter in time to reserve tickets!

Directors will receive six comp tickets for their production. These tickets can be used to barter advertising or anything that benefits the production. Please contact the current Board President for more information and to receive your tickets.
If your show sells out at the outlets, encourage patrons to stand in line at the box office. We keep the back row to sell at the door, and reserved tickets often go unclaimed and are resold 15 minutes before curtain. Box office sales are first-come, first-served, to whoever is standing in line. We don’t care if you or a crewmember gets in line ahead of time, but be prepared to pay for all tickets you are requesting at that time.

If you have a large cast with unusual ticket demands, tell them they may contact the **Box Office Manager** before tickets go to the outlets about buying blocks of eight or more tickets for a given show. Otherwise, cast members are responsible for getting their own tickets, in advance, just like other patrons. They should not wait till the last minute and expect to get seats for their families and friends.

When the house is full, it is full. We cannot seat overflow patrons (including house staff) in the doorways, the staircase leading up to the light booth or in the light booth — that violates the fire code. Seat P3 is designated as a seat for the **Head Usher**, who keeps an eye on the auditorium and seats late comers.

If it becomes clear during your opening weekend that the show is almost sold out and demand is high, it may very rarely be possible to add an extra weekday performance before you close. Contact the **Board President** immediately if you believe that to be the case. It is generally not possible to add more weekends, because our schedule is tight and another show is waiting to take the stage.

Prior to the opening date of the show,- first rehearsal after taking stage- **ALL Directors** need to inform **ALL cast and crew members** of these policies. Your knowledge of the protocol will prevent disappointment when a friend or family member may not be able to purchase tickets at the last moment. **Directors** should encourage the cast and crew to ask their friends and families to either purchase or reserve tickets at the outlets.

**Memberships and Season tickets**

ACT encourages cast and crew to stay involved with the theater by purchasing memberships or season tickets. The ACT bylaws require **Directors** and **Managers** to hold theater memberships.

Members have a vote in theater business, approve our season, elect our **Board of Directors**, serve on committees and vote for various awards each season. They may also serve as **Managers** and become eligible to run for the Board.

Ask your **Liaison** about membership costs and tickets. He or she can arrange to sell memberships or season tickets to your cast.

**Staying involved with ACT**

We hope the people involved in your show will want to remain part of our theater family.

Much of the work of running our theater is done by our all-volunteer **Board of Directors** and their appointed **Managers**. Dozens of tasks need to be done regularly, from caring for the planter box to keeping track of props and costumes.

If you are interested in helping, contact the ACCT **Volunteer Coordinator** (see **Managers** list) and ask to be put to work.

Cast members will be called once their shows have closed (as long as the **Volunteer Coordinator** has received copies of their tryout forms from you!) to ask if they would like to usher for an upcoming show. Working on the house staff together is a great way for casts to get together again after their shows close.

Most **Board** positions are up for reelection every summer, and nominations are open to any administrative member who has served as a **Manager** or had equivalent experience in ACT for at least two years.

Those who aren’t interested in, or ready to audition again right away may want to turn up at auditions anyway and find out of the next show needs any backstage help. Even if you only have one free weekend, you may be able to help build or paint a set, sew costumes or otherwise be involved.

If your time is limited, contact the **Volunteer Coordinator** about serving as an usher, ticket taker or refreshment server or working in the box office during a performance.

Our never-ending remodeling efforts may mean periodic work parties to tear out old stuff, install new stuff and generally spruce the place up. The **Production or Facilities Coordinator** can tell you if any work parties are coming up or check the ACT Web site at: [http://www.albanycivic.org](http://www.albanycivic.org).

The theater also has an electronic mailing list for informal, theater-related communication among our volunteers and supporters.
Taking Care of Our People

In recent years ACT has experienced burglaries, volunteers and patrons have had their cars broken into or been harassed in our parking lot, personal items have gone missing from the dressing rooms, tools and other theater property (and cash!) have vanished from the building and rapes have occurred (although, thankfully, not to any of our people) in the park along the riverfront. Add to that the risks of working with power tools, electrical equipment and other potentially dangerous items, and it’s clear that we all need to give extra attention to safety and security — our own, and those with whom we work.

The Stage Manager is responsible for learning and making others aware of the location of fire extinguishers, fire alarms and emergency exits, and should also make sure safety guidelines are observed backstage.

Fire doors between Act II and the scene shop, makeup area and Act III must be closed whenever the theater is unoccupied. Please make closing them part of your nightly ritual. Leave the door between the green room and front of Act II OPEN so the police can see into the building if need be, and leave the dimmable green room light on low when you leave the building.

Every show should have at least one cast or crewmember who is trained in CPR and first aid. If necessary, ACT will pay for training and certification.

Safe Sets

Safety must be the No. 1 concern during set construction.

Minors are not to use power tools under any circumstances (and should not be sent up ladders); untrained adults should use them only under supervision. Those who use tools must follow proper safety procedures (wearing goggles or respiration masks, using safety guards on saws, etc.).

Be especially careful when lifting or moving lumber, platforms, large set pieces, heavy furniture, etc., both to avoid back injuries and to keep from running into, or over, other volunteers.

Sets themselves must be designed with safety in mind. Among other things, that means adequate railings on stairs and platforms (on stage and backstage), appropriate fire exits from the pit, adequately braced platforms and sufficient blue light or glow tape behind sets so actors can see where they’re going. The Production Coordinator can help if you have questions about set safety.

Please discuss any safety concerns with your Set Designer and Head of Set Construction prior to taking stage. The Production Coordinator has the final word on safety issues.

Accidents

If an injury occurs, first see that it is treated either on site, with supplies that you will find in the scene shop and backstage restroom First Aid kits, or at the hospital emergency room, if the injury is serious. Don’t hesitate to call 911 for an ambulance if someone is bleeding, unconscious or appears to have broken a bone.

Then immediately report the injury to your Liaison, who will let the Board know what happened. Accident forms are in the mailroom. Please fill one out as soon as possible after the injured person has received whatever aid is needed. The accident forms are in the mailroom.

Stage Managers should check First Aid supplies periodically and make sure they are restocked (we will reimburse them).

The theater has limited insurance coverage for uninsured volunteers who are hurt on the job. Contact the Treasurer about filing claims.

Cast and Crew Security Guidelines

Lock your car, and make sure you don’t leave valuables visible inside.
Purses and valuables should be handed over to the Stage Manager, who can see that they are locked up in the props cabinet. At the very least, keep valuables in the dressing rooms, not in the Green Room. Better yet, leave them at home.

Use the buddy system when leaving the building at night. Always walk each other to cars. If someone (especially a minor) has to wait for a ride, someone else should wait with them. Do not allow people (including patrons) to wait for rides outside the building, alone, in the dark!

Stage Managers are usually responsible for locking up each night. Someone else should stay with them until they’re ready to leave. Please remind your Stage Manager to make sure all doors are locked even in areas you are not using.

At the end of the night, the door between the green room and Act II lobby should be left open, and safety lights on, so police can see clear through the building if necessary.

When rehearsing or performing on stage, the back door should be kept shut. Someone (the Stage Manager or a designee) should check periodically to make sure there’s nothing suspicious going on in the parking lot.

It's OK to yell, “Hey, you, what are you doing?” if you see a stranger messing with cars in the parking lot. That will often scare a thief away. However, do not attempt to physically confront suspected thieves, or to chase them down. Dial 911 and call the police instead.

If strangers attempt to enter the building, someone should ask (politely) who they are and what they need, and send them on their way if they don’t belong here. If they become belligerent, call the police immediately.

Report all crimes to the police, and to your Liaison. That will help us get better police patrols in this neighborhood, and alert the Board to problems. In the past, we’ve heard about thefts, etc. weeks after the fact, and been unable to do anything about them.

Assign someone to make sure all theater-owned tools are gathered up and accounted for at the end of every construction party. If tools go missing, report it immediately to the scene shop Manager. They may not be replaced.

Please make sure your Stage Manager is aware of the potential for transients to make their temporary home beside our building. We can not allow anyone to do so! The Stage Manager should politely ask (from a distance) that the transients leave the area. If they do not leave, or if it appears to the Stage Manager that it is too dangerous to approach them, call non-emergency number for the Albany Police Department and report the issue. The police will respond to our requests to have the transients removed from the area. This is for the protection of our volunteers and our patrons. It is our responsibility to keep the area safe for everyone.

**Protections Against Violence**

Albany Civic Theater, Inc., intends to promote a safe environment of its volunteers and patrons. Albany Civic Theater can best perform its mission of producing a year-round season of top-quality comedies, dramas and musicals when volunteers and patrons co-exist in a climate that supports the free exchange of ideas and utilizes constructive methods of conflict resolutions.

Albany Civic Theater commits itself to creating and maintaining an environment that is free from intimidation, threats and violent acts. Threats, intimidation and acts of violence shall not be ignored, condoned or tolerated.

**Backstage Communication**

ACT’s telephone service serves double duty as an intercom linking the light booth and backstage area. Headsets are available for three of the phone units. Stage Managers and booth crew should learn how to use them and treat them with care. The Stage Manager or light master should make sure there are sufficient headset batteries to get through a run. If a headset breaks, notify the Production Coordinator immediately so it can be repaired or replaced.

The headsets require batteries; the Stage Manager should make sure there are plenty in stock or risk losing communication. When you take stage, ask your Stage Manager to check the battery supply. If more are needed, please contact the Production Coordinator or purchase them and turn in receipt to our Treasurer.

All on-stage activity, including prop presets and performance light and sound checks, must be completed 45 minutes before curtain so the house can be opened to the public. If there is a problem (need to replace a lamp for example), please have your Stage Manager let the House Manager know so he/she can relay the information to house staff.
A microphone on the Stage Manager’s desk can be tied into the monitor system to allow the SM to alert everyone to “places,” etc.

Audio monitors are in the green room, makeup area, Act II lobby, and other key backstage locations. They switch on in the light and sound booth. The Stage Manager should make sure they are on and functioning each night, and shut down at the end of the night. While we do not currently have TV monitors in use, there are hookups for them in the scene shop and at the Stage Manager’s desk.

Because our Stage Manager’s desk and light booth are close to our audience, crewmembers need to be extra quiet when they are communicating via headsets or microphones.

During performances, the glass window to the light and sound booth should be closed, and blue work lights used to prevent light spills into the auditorium.

**Retreats**

Most ACT productions hold a daylong retreat on a Saturday or Sunday one or two weeks before opening. Although we have found retreats extremely useful for polishing the show and completing technical tasks, they are not mandatory. It is up to each Director to decide whether to hold one.

Check the ACT Calendar to make sure that your retreat does not coincide with an ACT Board meeting, which are generally held on the first Sunday of each month. The Board will need access to the ACT lobby during their meetings.

The week before you open, we expect you will need extra privacy to polish everything to perfection. Your show will have the theater to itself the two days before you open (all week for musicals or if agreed upon by the other Director, the entire week), except for cleaning and decorating crews who may come in to do their work while you are rehearsing. Once the public areas have been cleaned, please help keep them that way!

ACT does not routinely hold previews or what we lovingly call “Cheap Friends Night.” It is entirely up to you whether to close your final rehearsal or allow your cast to invite a few friends and relations. You may be asked to add a preview or performance for benefit or marketing purposes, but please do not invite large groups without asking the Board first (we may have to pay royalties). Remember: ACT relies on box office revenues; we would rather not give away more seats than we have to.

**Opening and Closing**

ACT does not routinely provide comp tickets to cast, crew or anyone else — although if someone provides extraordinary support to your show, you may ask the President (well in advance, please) to provide them with a letter they can exchange for one or two complimentary tickets. As Director, you are generally entitled to 2 seats each night (a few more for musicals) for yourself and key assistants; if you do not need them, let the box office know so they can be sold.

**Final Dress Rehearsal**

ACT does not routinely hold previews. It is entirely up to the Director whether to close final dress rehearsal or allow the cast to invite a few family members or friends. Directors should limit attendance of final dress rehearsals of ACT productions. It is not a time for patrons or members to drop in unannounced. Directors should make clear to their casts and crews that discretion is necessary. Attendance must be limited to some extent so that this cannot be misconstrued as a “performance” which is something ACT needs to pay royalties on.

The Director may approve attendance to a few people to give the cast an audience to prepare them for a live audience. It might include people who will have difficulty attending regular performances, or members of large families who may not be able to afford paying for everyone. It has become custom for our Volunteer Coordinator to send out an invite to your final rehearsal to House Managers for the run of your show since they are not able to watch during a regular performance. If you would prefer the House Managers not be invited, please let the Volunteer Coordinator know well in advance.

That said, everyone needs to be reminded that final dress is a rehearsal and attendance must be cleared through the director of that particular production. Everyone who wishes to attend these rehearsals must receive proper authorization.
Stage Manager’s Responsibilities
From opening on (and for some time before opening) your **Stage Manager** will be responsible for opening the building, securing it at the end of the night and many other tasks. He or she may delegate some of those responsibilities. Once the show is open, most of the **Director**’s official work is done, at least until set strike. Sit back, enjoy the show and be proud of what you and your team have accomplished!

Sometime the week before closing, contact the **Director** coming in after you to coordinate your set strike with their construction plans.

Remember that (usually) the week after you open, the whole cycle begins again as auditions are held for a new show. Before everyone goes home after opening weekend, your crew should audition-proof the stage and green room by clearing the downstage area of furniture, covering fragile or expensive furniture, returning props to the props shelf, covering or blocking any holes to the orchestra pit and making sure the incoming **Director** knows if there are any hazards.

A handout is included at the end of this manual for the **Stage Manager**.

Set Strike
Leave the theater in at least as good condition as you found it — or better! Make it clear from Day One that your entire cast and crew are expected to help.

Your strike goes beyond just taking down the set: It includes returning borrowed items immediately, cleaning the backstage area (and the auditorium restroom!), sending costumes to the cleaners and helping with other theater work parties if they are scheduled. Your strike is not finished — and your cast should not leave — until you have toured the building with the **Production Coordinator** and incoming **Director** and they agree that everything is OK. A checklist will be provided to help you make sure everything necessary gets done.

You must finish strike by 2 p.m., when the next show will begin construction. That generally means starting by 11 am, and certainly no later than noon. Most set strikes begin at 10am with some members coming in earlier to get a jump on taking the set down. Under unusual circumstances, other arrangements can be made with the incoming **Director**, but if you need to do that, please do so several weeks in advance.

Other Post-Show Responsibilities:
Collect all keys and turn them over to the **Production Coordinator**.

Collect (and erase) musical scores so they can be mailed back to the company that rented them to us. You (or your designee) are responsible for returning the scores the week after closing, using the packing labels provided by the rental company.

Turn in all receipts and attend the Board meeting after your show to give a final report.

Be sure your **costumer** picks up clothes from the cleaners and puts them away upstairs before turning his/her keys. Too many **costumers** fail to pick up the dry cleaning. Please make sure your **costumer** is not one of them!

One final note for **Directors** who also act: Please do not plan to try out for a show that overlaps with yours, unless you first get **Board** permission. This does not include the show that auditions after your show opens but please be courteous to that **Director** by telling them of conflicts involving your show. As **Director**, your show must be your first priority.

Handouts

ACT Drug and Alcohol Policies
Cast Responsibilities
Stage Manager’s Responsibilities
Costumes
Lights and Sound
Sets
Properties
Makeup and Hair
Artwork Requirements
Poster Distribution List

Please copy the following pages as needed and distribute them appropriately to your cast and crew.
**ACT Drug and Alcohol Policies (handout)**

These policies are designed to protect our image in the community, and our legal responsibilities. **Directors** will see that the policies are observed at all times.

No illegal substances will be brought into the theater or any theater-sponsored function at any time.

We no longer routinely serve champagne on opening nights because changes in Oregon liquor laws have made that cost-prohibitive. On occasion, we may obtain a liquor license and serve beer or wine at a special event. In those cases, minors may not be on the serving staff, and servers will ask for ID if there is any doubt about a person’s age.

Actors and production crew will arrive for rehearsals and performances free of the influence of intoxicants, legal or otherwise.

Cast parties are considered private, non-theater activities, and should be held off site. The law generally holds hosts responsible for the behavior of their guests, and they should make every effort to prevent minors from drinking, or other guests from driving under the influence.
Cast Responsibilities (handout)

Although Albany Civic Theater is an amateur group, we expect our actors and crew to behave in a professional manner and to put on a professional quality production. Those who fail to meet their responsibilities are subject to dismissal at the Director’s discretion. On the rare occasion when problems arise, we urge you to work them out with your Director. If that proves impossible, the Liaison is there to iron out difficulties.

During rehearsals, Cast members will

- Attend all rehearsals for which they are scheduled.
- Arrive on time, ready to work and free from the influence of intoxicants, legal or otherwise.
- Notify the Director or assistant immediately should unavoidable circumstances (illness, etc.) make you late or miss a rehearsal.
- Treat fellow theater volunteers with courtesy and respect.
- Refrain from interrupting or disturbing rehearsals going on in other parts of the building. For instance: If you are rehearsing on stage and need to get from the Green Room to the auditorium, you should go outside and walk around, or go via Act III, rather than walking through the rehearsal in Act II.
- Stay off the telephone, except for emergencies or to call your ride. All calls should be kept brief. No long distance calls can be made from our phone so plan accordingly. Ask friends and relatives not to call you at the theater, except for emergencies.
- Treat the theater as if it were your own. Clean up after yourself, rinse out your coffee cups and help keep rehearsal and backstage areas tidy.

For musicals (in addition to the above):

- Cast members are expected to return all scores, with all pencil markings erased, at set strike.
- Those who lose or fail to return scores will be charged to replace them.

During performances, all cast and crewmembers will:

- Make sure you have your costume, props and other necessary items in hand well before your entrance cue.
- Maintain absolute quiet backstage.
- Refrain from disturbing fellow actors who need quiet to get in character. Leave others’ props, costumes, etc. alone.
- Observe your Director’s orders concerning smoking. Smokers must use designated smoking areas.
- Stay backstage once you are in makeup or costume, and in any case, after 7:30 p.m. (1:45 for matinees).
- After each performance, hang up your costumes, return props to their designated places and close all makeup containers.
- Acknowledge the Stage Manager’s countdown to curtain.

When the show closes, cast and crewmembers will:

- Take part in set strike, cleanup and theater work parties the day after closing. Strike must be completed by 2 p.m. If you can not attend set strike, please let your Director know well in advance.
- Remove all personal belongings from the theater following the final performance. Items left after set strike are likely to wind up in the prop or costume rooms.
**ACT Bio Form (handout)**
Revised 2008

This information will be used to write your lobby bio, so please write legibly and fill it out as completely as you can. Please note, your bio is only meant to give the audience a little information about who you are.

Name (as you want it to appear on your bio):

Role in this production:

Phone number (in case of questions; will not be part of your bio):

Where do you live?

Occupation and place of employment (if employed):

School and grade/year (if you're a student):

If there are family members or significant others who live with you whom you want listed in your bio, indicate their names and relationships to you. (Please note, the format in which we can use this information is: “Bob lives in Albany with his wife Susie and their children, Bob Jr. and Susie Jr.” Please don’t list family members or significant others who don’t live with you.)

Previous credits (acting, directing, crew). If you need more space, you can use the back of this form. If you prefer, you can attach a resume.

What are your hobbies? What do you do in your spare time?
Stage Manager’s Responsibilities (handout)

As soon as your show takes stage, it’s time to assume your Stage Manager duties. Talk with the Director to see what he/she expects you to do well in advance of taking stage. Better yet, sit down before auditions to confirm what your role in the production is. It is important that you are on the same page as your Director.

Some Directors ask their Stage Managers to lend a hand- or take the lead- in set build. If you are not power tool savvy, don’t be afraid to let your Director know that so he/she can get someone else to lend a hand. There are plenty of other tasks to do during the time period between taking stage and opening night.

It’s expected that the Stage Manager be at retreat so please make sure you are available that day. If not, let your Director know as soon as possible. With so much to accomplish, it’s nice to give the Director one more person to rely on to “be in charge,” with the Director’s approval, of course. For musicals, please touch base with the conductor and include the orchestra in things such as tee shirt orders, retreat potluck, etc.

At retreat- or at the very latest, tech week- a sign in sheet will make your life much easier. Every cast member should be listed with space to the right for dates. Sometimes crewmembers aren’t set when you make up the sheet so you can list the positions instead of the crewmembers’ names. For a musical, also include the orchestra. It’s wise to announce to everyone (at the same time preferably) to begin signing in. Also, make sure they have a way to contact you if they are going to be late. And, make sure you have a cast and crew list handy in case you need to call them to see why they are late.

Get to know your actors! There is nothing that makes a Stage Manager look worse than not being able to call actors either by their own or their character’s name!

In most shows, musicals in particular, everyone has special things they do to warm up/prepare. Let the rest of the cast know to leave their cast mates alone if they see them off by themselves. If one of your actors goes somewhere other than green room, makeup room, shop, dressing room to warm up (some like to go onto the dock, others like to go to the flat loft) make sure you know where they are so you can give them the time calls during tech week and the run of the show.

Before tech week, make sure your cast knows what you expect- quiet backstage, no cell phones (unless it is work related and the person is on call.), etc. And, set a good example by following whatever rules you set for your cast and crew. Let your cast know that if they are unsure of what’s expected, to ask you. Then be prepared to explain it to them!

Get with the Director to set call times. Make sure everyone is aware when his or her call is. For some shows- large casts or shows with people who might not be on until after intermission- having staggered call times is not uncommon. If that is true for your show, make sure everyone is aware when his or her call time is. Our makeup room is small so having staggered times when you’re able to will make it easier on everyone.

A lot of times it falls to the Stage Manager to take orders for production photo cds and other items the cast might be ordering (tee shirts, etc). Just make a list and write paid next to each person’s name when they give you money. You can work with the show’s Production Assistant to get the orders taken care of.

The Stage Manager assumes responsibility for everything backstage during final rehearsals and through the run of the show. His/her word is second only to the Director’s. S/he may delegate some of these duties to others, but is responsible for seeing that they get done.

When there are set changes, make a list of those changes and who is doing what. Read through the list with your crew each night- it will make the changes run smoothly.

Some words of wisdom-
- Respect your cast, orchestra and crew and they will respect you!
- The Stage Manager isn’t “part” of any other group in a production. Don’t befriend anyone in particular. On the other hand, don’t be overly tough on an individual. In other words, treat everyone equal.
- Be approachable- if someone is having a problem, they need to know they can turn to the Stage Manager.

The Stage Manager assumes responsibility for everything backstage during final rehearsals and through the run of the show. His/her word is second only to the Director’s. S/he may delegate some of these duties to others, but is responsible for seeing that
they get done.

Typically, the **Stage Manager** might:

- Assemble the production crew and assign their duties, if the **Director** requests. Clear all assignments with the **Director** first!
- Learn the location and use of fire extinguisher, fuse boxes, heating and air conditioning controls, the fire alarm system, work lights, First Aid supplies, etc. The **Production Coordinator** can give instructions.
- Maintain order and quiet backstage.
- Coordinate set and scene changes, providing a written plot, where necessary, for the crew to follow (the dry erase board in the Green Room is handy for this purpose).
- Monitor the backstage headset.
- Cue/Warn places, the start of the show, curtains, act and scene openings, etc.
- Unlock and lock the building each night, including closing all fire doors.
- When weather warrants, make sure the heating or cooling systems are on.
- Meet with the **House Manager** before each performance to unlock supplies, make sure they know how long the first act is so they can prepare for intermission, tell them who will flick the lights to end intermission and alert them to the 10-minutes before intermission cue. Relocks all supply areas and pop dispenser at the end of each night.
- Contact the **Hospitality Manager** when paper towels, coffee, pop machine and other supplies get low. That information is located near the pop machine in the Act II lobby.
- Make sure backstage First Aid supplies are in stock.
- Know — or know someone on the crew who knows — CPR and First Aid techniques. ACT will pay for CPR training if notified in advance.
- Keep visitors (including friends and relatives) out of the backstage area before and during performances.

Additional duties will be found on the **Stage Manager’s Check List** that follows, and to which each **Stage Manager** should refer to nightly. This Checklist is also posted over the **Stage Manager’s** desk.
Stage Manager’s Check List (handout)

PRESHOW
- Doors open:
  - Act II (main lobby door & back door)
  - Act III (front)
  - On-stage Fire Door (if necessary)
- Do not unlock Act I lobby doors
- No Parking signs out
- Start coffee backstage if requested by cast/crew/orchestra
- Check answering machine
- Heating and cooling: Should be on and set. If necessary, hit occupied or unoccupied to turn heat/AC on or off temporarily

LIGHTS ON:
- Act II (include counter lights)
- Exterior/strip
- Auditorium
- Public restrooms
- Act III:
  - Lights

CAST/CREW CHECKS:
- Before 7:15/1:45
- All cast & crew present
- Light check
- Sound check
- Presets
- Check monitors
- Check paging
- Check headsets

FOR HOUSE MANAGER:
- Unlock closet
- Cues (curtain, intermission)
- Who will turn down heat, flick lights, etc.
- Act II monitor on

AFTER 7:15/1:45
- Quiet backstage
- Turn phone ringer & answering machine volume OFF
- Dim Green Room lights
- Cue actors beginning at least 30 minutes prior to places, then every 10 minutes until 5 minutes, 2 minutes, Places
- Audience seated
- Cue show start

INTERMISSION
- Cast/crew 5-minute cue
- Blink lobby lights at 5 minutes
- Audience seated
- Cue Act start

WHEN PIT IS IN USE:
- Monitors ON
- Heater ON
• Lights ON
• Fire exits free of obstructions

POSTSHOW:
• Headsets OFF
• Phones ON
• Answering machine turned UP
• Lock Stage Manager’s desk
• Lock House Manager cabinet

FINAL CHECK:
• ACT III/Makeup Area/Shop:
  o Act III (front) door LOCKED
  o Curling irons, irons, etc. UNPLUGGED
  o Coffee maker OFF
  o Trash emptied
  o Check supplies (paper towels, toilet tissue, etc.)
  o Tools UNPLUGGED
• Fire doors between ACT III & II CLOSED
• ACT II/Green Room/Lobby:
  o Costume Room & Utility Closet doors LOCKED
  o Coffee maker OFF
  o Act II door (front - main lobby door) LOCKED
• ACT I:
  o House lights OFF
  o Act I (wooden “crash” doors – make sure they are closed and LOCKED)
  o Fire door in Auditorium securely closed and LOCKED
• Ghost light ON and placed on stage

• Pit:
  o Lights OFF
  o Heater OFF
  o Air Purifier OFF
• Auditorium/front of building:
  o Debris picked up
  o No Parking signs IN
• Green Room:
  o Lights ON/OFF/set LOW as per usual
  o Hall door leading to lobby OPEN
  o Hall light ON
  o Act II (back) LOCKED
  o Stage door curtain raised and secured
**Costumes (handout)**

*Copy and give to your costumer.*

ACT has a large and growing stock of costumes, many of which may be appropriate for your show. Because it is important to maintain our costume inventory, we prefer to build or buy costumes rather than rent, except in unusual circumstances. The Costume Manager can help your costumer decide what we should acquire and what we can pull from stock.

Among the keys you will be issued is one that gives your costumer access to the costume room. If you need extras, contact the Production Coordinator.

Your costume plot must be approved by the Costume Manager by the Board meeting before auditions.

Costumers should remember:

- No costumes are to be worn outside the theater, except for promotional purposes supervised by the Director, Costume Manager or a Board Member.
- If you are new to costuming at ACT, please contact the Costume Manager as early as possible for an orientation to our costume room, and to be briefed about the care, handling and acquisition of costumes.
- Work with Directors and designers to develop a costume plot that details exactly what each character needs, from shoes to hats, and develop budget estimates.
- Check back regularly with the Director to make sure that what you are designing serves the play and the characters’ needs for movement, pockets, etc.
- Come to an early rehearsal, tape measure and measuring forms in hand, to measure cast members and discuss costume needs.
- If your show requires elaborate or period costumes, work should begin immediately to build or acquire them.
- Check with the Costume Manager before permanently altering any costume in stock. Alterations should generally be temporary, and the costumes returned to their original state after the show and before cleaning.
- Pull rehearsal costumes (skirts, jackets, shoes) from stock. Please do not use fragile or expensive costumes for rehearsals.
- Do not use authentic vintage clothing, expensive garments or anything that might be ruined by makeup or theatrical wear and tear. While we do have some vintage garments in our costume collection, they should be used as models for building reproductions, and should never be altered in any way.
- Directors should make sure costumers are aware of any action that might affect costuming — if a character needs to be able to move in unusual ways, crawl on the floor or needs pockets, for instance.
- Directors should impress upon cast members that they are expected to wear what they are given, and to take care of their garments by hanging them up, reporting damage to the costumer, etc.
- Cast members are expected to fill out costume needs by providing shoes, accessories, undergarments, etc., within reason. Please note that cast members are not to be sent to the costume room to find their own clothing, shoes, etc., and children in particular need to be kept out of that room.
- The costume rack at the top of the stairs is for pulled costumes for the next show before they take stage. The rack to the right of the stairs is CLEAN costumes from the last show that need to be put away by that show’s costumer/wardrobe person or the Costume Manager, or representative, if the costumer doesn’t know where they go.
- The Costume Manager, or a representative, MUST come in during each show’s strike or after each show to check the state of the costume room and /or assist the costumer/wardrobe person in putting things away.
- It is the duty of the Costume Designer to pick up items taken to the cleaners and return these costumes to the theater.
- The show Costumer must mate and band together any ACT shoes used in a production before returning them upstairs.

At set strike:

- Sort all costumes for cleaning and repairing
• Remove alterations, restore hem lengths, etc.
• Launder washable costumes immediately and return to storage. ACT has a washer-dryer you may use for this purpose.
• Take dry cleaning to the currently approved cleaners (ask the Costume Manager who it is). Some costumes, especially those with elaborate decoration, will require special handling.
• Complete cleaning and repair as soon as possible after closing and return all costumes to their proper storage areas. This important part of the job sometimes gets forgotten — please remember that your job is not finished until the last costume is put away.
• Return borrowed and rented costumes promptly.
• Return keys to the Facilities Coordinator after you have picked up costumes from the cleaners and returned them to the designated rack in the costume room.
Lights and Sound (handout)

Copy and give to your light and sound designers and masters.

Lighting and sound equipment are among ACT’s most costly investments. They should be handled only by knowledgeable, experienced people. Light and sound designers and masters must be approved by the Board of Directors. Novices and ACT newcomers will be required to undergo training by experienced people.

Only authorized people may run light and sound systems. Directors and Stage Managers, however, should learn how to turn the systems on and off.

Lights

The Light Room Manager will provide designers with the necessary forms for completing a light plot. This must be completed and approved by the Manager no later than the Board meeting before you take stage.

Lighting designers have the option of rigging first thing when the show takes stage, at 2 p.m. the day of the previous show’s strike, before set construction begins. Designers who wish to do so should coordinate with the Director and Head of Set Construction to make sure no one gets in anyone else’s way. Others should stay offstage and out of the way during rigging.

Do not assume that the lamps and gels you need are in stock. Check supplies before you take the stage, and place orders (through the Light Room Manager) as early as possible. If you wait until after you take the stage, you may not have what you need by opening.

If you must remove the light board from the booth, remember one thing: you break it, you will buy it (or repair it).

To save wear and tear on instruments, rehearsals should be lit with work lights until you are ready to start running light rehearsals.

Handle instruments with extreme care. Even a slight bump can break a lamp -and they are expensive.

Board approval is required before new lighting instruments are purchased. Never cut plugs or cords from instruments, cut the adapters off cords, etc. If you need adapters, ask the Light Room Manager.

Follow spots are generally operated from the small rooms (old restrooms) beneath the light booth. If you wish to operate a spot from another position, contact the Light Room Manager.

Do not move light bars or teasers without prior approval of the Production Coordinator. Teaser bars must be suspended from pulleys. Any bars which have been moved must be returned to their customary positions at set strike.

The Light Master and crew must learn the location and operation of fuse boxes and fire extinguishers, and should be briefed on electrical safety precautions.

For a list of all the instruments and dimming capabilities ACT currently owns, please see the ACT Lighting Instrument Inventory in the Forms and Worksheets section of this manual.

Sound

Directors and Stage Managers should know how to operate the backstage sound monitors on and off, and use them once you take the stage. Turn monitors off at the end of each evening.

When you start using the monitors, make sure the feed to the Act II monitors is turned OFF so you don’t disturb the show rehearsing there.

The theater’s standard sound system includes tape decks, CD players, a light board and speakers in standard positions. If your show needs a different arrangement contact the Sound Manager early. Thanks to a grant written by one of our volunteers, we have wireless mics available for use, usually for musicals only. Please contact the Sound Manager if your show will require their use.
We also have a library of sound effects on CD. These are kept (off-site) by our Sound Manager, who can also tell you how to find excellent sound effects on the Internet. Please make sure all CDs are returned to the Sound Manager after use. Consult with the Production Coordinator if you need a designer.

Effects

ACT owns a number of special effects items, including:

- Various sized scrims.
- A fog machine.
- A mirror ball.
- An effects projector.
- A strobe light.
- Chase units.

See also the ACT Lighting Instrument Inventory in the Forms and Worksheets section of this manual that includes some of these items as well as others. If you need any of these, contact the Production Coordinator or the Light Room Manager.
A scale floor plan of the stage can be found in this manual for your design purposes. Each designer is expected to draw a scale floor plan (preferably 1/2":1'), or build a scale model, of his/her set for approval by the set coordinator no later than the Board meeting before auditions. A copy of the floor plan should go to the lighting designer well before the light plot deadline.

Set construction must be supervised by someone familiar with our facility, our resources and with power tools and safety procedures.

An inventory of flats is available in the scene shop, or from the Set Manager. If you want to build more, consult with the Set Manager first so that what you build will fit into our inventory. Wherever possible, use stock flats, platforms, etc.

Storage space is at a premium, so get the Set Manager’s permission before saving anything you build. If he/she says there is no space dismantle it, remove the hardware and salvage what materials you can. Lumber that is too small to re-use should go into the dumpster behind the theater.

Get the Set Manager’s permission before you dismantle or permanently alter stock set pieces, and permission from the Board before you build anything that extends beyond the apron or reduces seating.

The grand curtain is to be left in place for all shows. There are boxes available on each side of the stage where the grand can be hidden during productions when it is not required.

Teaser bars should generally be used in their accustomed positions. If you need to move them, make sure to return them to their places at set strike. Teasers may be pinned up, but please be careful — they are getting old and prone to rip.

Scrims and other stage curtains are expensive and fragile. Do not cut, paint or dye them. If you need help hanging a scrim, talk to the Light or Set Manager. Fold scrims neatly, and wrap in paper or cloth — not plastic, which promotes mildew. We do have some scrim scrap that may be painted, etc.

Never, never put nails, staples or safety pins through the black stage curtains — if you need to shorten them or tie them back, use the large, padded clamps you’ll find in the scene shop.

Seek donated lumber and other building materials — EXCEPT for paint. Donated paint tends to be the wrong kind, unusable and difficult to get rid of because of environmental laws. ACT uses theatrical paints; the Production Coordinator or Paint Room Manager can tell you how to order paint if you can’t find what you need. Place orders at least a week before you plan to start painting.

The stage floor is made of movable 4x8 and 4x4 platforms, which can be pulled to create traps giving access to the basement. They are heavy, snug to the floor and can be a real headache to move. When they are replaced, take extra care to make sure they go back in the way they came out. Please do not use sledge hammers to try to force the traps into position.

If you do choose to use a trap, talk to the Production Coordinator about safe entranceways and exits, and take precautions to keep people from falling into the opening. Be aware that the fire marshal requires a second exit from the basement if more than nine people are down there at any one time.

Construction usually begins at 2 p.m. the Sunday after the preceding show closes, once their set strike is over and the Production Coordinator gives the green light for your show to start building. Light Designers have the option of hanging lights before you begin your set building — coordinate your plans with him/her and the Director, and keep your crew off the stage while rigging is taking place.

All cast and crew are expected to help with construction and other technical aspects of the show, and set strike.

Try to assign people to duties in keeping with their skills, age and experience. Do not allow untrained people to use power tools unsupervised. Minors may not use power tools under any circumstances, and should not be allowed to climb ladders.

Emphasize safety during all work parties. Know the location and use of fire extinguishers, First Aid kits, safety goggles, ear plugs, etc., and make sure they are used. Caution people to be especially careful on ladders.
Before you cut lumber, close the scene shop door to keep sawdust out of the rest of the theater. Keep the doors closed whenever the shop is not occupied — the metal door is a fire door, ordered by the fire marshal, and does no good when it’s not closed.

The scene shop is used by others doing theater work projects. Clean up after every work party; return all tools to their proper place, wash paint brushes and rollers and put lids on paint cans. A dirty shop is a dangerous shop.

The Director or his/her assistant should be present at set construction and strike.

**Hard Goods**

**Flats**

These are our most-used stock items, and we want them to last a long time.

*Always* ...  

- Use C-clamps to join flats wherever possible.  
- Pre-drill when screwing into the stiles (uprights) and rails (crosspieces)  
- Remove all staples, nails, screws and left over bits of masking tape before putting them away.  
- Patch holes (masking tape and paint, applied smoothly, will work for nail-holes. Report larger holes to Production Coordinator) and make other repairs before putting flats away.  
- Arrange flats neatly, by size, in the storage rack.

*Never* ...

- Cut holes in flats  
- Drop them from the flat loft  
- Use Magic Markers or other ink-based products to decorate flats  
- Use oil-based enamel paints on flats.  
- Walk on them  
- Glue anything to the face of the flat (including double-sided or foam tape).

Our storage racks cannot hold flats taller than 10 feet or wider than 4 feet; please do not build any. If you do, they will have to be dismantled at set strike.

In general, if you need to build flats or plugs, try to build them to our stock sizes, or in fractions or multiples of those sizes that work with what we already own.

We do not use traditional door or window flats, so please don’t build any. Instead, frame in doors (or use preframed doors) with flats on either side and a suitably sized plug overhead. Similarly, windows can be framed by flats and plugs (including tall flats laid horizontally below and/or above the window).

**Doors**

We have some matching, pre-hung hollow core doors (with doorjamb units), and many others in odd sizes (without).

Always remove all hinges and knobs (except hinges on the prehung units) before storing doors. This saves space and makes the hardware available for the next show to use on a different door.

**Platforms**

Platforms are expensive to build and maintain. Please don’t drill holes in them if you can use an existing hole. If you discover that a platform is becoming unsafe (split lumber, top coming loose, etc.) either repair it or notify the Production Coordinator. Do not use unsafe platforms!

**Wooden I-Beams**

We own three of them, for use in supporting large, multi-level sets. Do not cut under any circumstances!
**Lumber**

Talk to the Production Coordinator before cutting any lumber that is more than 8 feet long. Check lumber supplies before you take the stage so you can buy what you need (remember: Most of the hardware and lumber stores are closed on Sundays!)

**Hardware, Adhesives, etc.**

We stock a wide variety of hardware, from screws, nails and bolts to hinges, braces and all sorts of glue. Please use the right material or tool for the job; if in doubt, confer with the Production Coordinator.

**Paint**

We keep a large stock of paints. If you need a color mixed or need more of something we usually stock, contact the Paint Room Manager. Please mix color sparingly, and make sure paint is closed tightly when you are done. An awful lot of paint gets wasted after being left open to petrify!

*Rosco scenic paints.* Intensely pigmented, latex based paints in pure, artist’s colors. Excellent for mixing and blending — a very little goes a long way! These paints should rarely be used straight from the can — either mix small quantities into a white or neutral base to reach the desired shade, or pour a small amount into another container and dilute with water to the appropriate consistency and opacity. The pigment is so concentrated that these paints can be used to cover completely, or for transparent “water color” effects. The Paint Room Manager can order new colors if we run low. We have a bucket of dump paint for small quantities of mixed paints. This paint also makes a great base coat before painting your set.

**Black Rosco scenic paint.** We buy it by the drum and use it to paint the stage walls and ceiling, as well as for scenic work. Highly concentrated, do not use straight. Pour some into a can or bucket and add water to reach the desired consistency.

We try to keep black in stock at all times — if we appear to be running low, contact the Paint Room Manager. We have recently began using a specialized Rosco floor paint. Because it is very durable (and doesn’t track dust), we are not painting the floor for every production. Please let the Production Coordinator know if you will be painting the floor a color other than black so more black can be ordered to paint it for the next production.

*Rosco gloss.* A clear, glossy finish which — also diluted — makes a good top coat to make painted furniture look “real”. Use instead of enamel, please.

*Latex house paint.* We keep a certain amount around to use as base coats (to cover old scenic elements before you begin your own painting), or to mix grays, browns and “muddy” colors. True white house paint makes an acceptable base for Rosco scenic paints.

*Spray paint.* Useful for painting props, small furnishings, etc. Remember to paint outside or in scene shop, with adequate ventilation—fumes are toxic. Please do not use spray paint to “touch up” the black stage floor or walls — it always shows. When done spraying, turn can upside down and spray to clear nozzle. Spray paint is a fire hazard and should be stored in the gray metal lockers in the scene shop.

*Oil-based and enamel paints, stains.* Don’t use for on-stage purposes without consulting first with the Production Coordinator. A single layer of oil-based paint can ruin a flat for future painting purposes.

**Note:** Please remember to remove all furniture from the stage and completely mask curtains, etc. before you begin painting. Clean brushes thoroughly with soap and warm water when you are done.

**Soft goods**

**The Grand curtain**

The red front curtain (Grand) should never be removed — it is simply too hard on this very expensive curtain. It can be easily concealed behind the hinged wooden tormentors (curtain boxes, we tend to call them). When painting on stage, box the curtains in with the wooden tormentor, or cover them in plastic.

**The Grand Valance**

The red overhead curtain may be removed with permission from the Production Coordinator, but we would rather not.
The Black Traveler
The black traveler should be stored hanging on the traverse bar at the back of the stage when not in use, or neatly folded and put away in the curtain loft. When painting on stage, tie back the traveler and cover it with a drop cloth.

Scrims
Scrims are incredibly expensive. Please do not hang until all onstage painting is complete. To stretch the scrim use the handy spring clamps only. When you take the scrim down, lay it out carefully on a clean stage and fold as neatly as possible before returning it to storage.

Legs
We have a limited number of black and burgundy legs that are in relatively good condition. Never nail or staple or use safety pins on them — the weight of the fabric can result in rips. If you need to mask an odd-shaped area, consider using flats or cardboard, painted black. Legs should only be used as intended: Tied onto bars hung from the ceiling.

Teasers
Teasers are those horizontal curtains that are dead-hung from the ceiling and hang down between 2’ and 4’; they are designed to hide the ceiling and, especially, the lights behind them. Our teasers are in very bad shape. Please help us make them last a few more years. Rips which cannot be sewn may be carefully patched from behind with gaffer’s (not duct) tape.

Other Curtains
We have a variety of curtains and hangings for use in set dressing. Please do not cut them without conferring with the Production Coordinator — and do what you can to keep the curtain loft tidy.
Properties (handout)

Copy and give to your props person.

Stage properties purchased from the show budget are property of ACT. Please return them to the Prop Room in Act III.

Please do not use breakable glassware in early rehearsals. Wait until you are on stage then please remind your actors to use them very carefully. Plastic cups and paper plates work just as well.

During early rehearsals, you may wish to pull rehearsal props. Please make sure they get put away each night, in boxes or on the Prop Room cart.

The Prop Room draws children of all ages like flies. That’s why we have a lock on the door. Please keep youngsters and others from playing with props, and make sure the door is locked each night when you go home.

Please clean up after yourself. When you are done with props, put them back where they belong (dishes with dishes, radios with radios, phones with phones, etc.). If dishes have been used, make sure they are washed. At set strike, take some time to tidy any messes in the prop room, and make sure you empty the wastebasket.

The Prop Shop (tiny room between the two prop storage rooms) contains all kinds of materials for your prop building use. If you run out of something (hot glue, spray adhesive, etc.) replace it or leave a note on the bulletin board for the Properties Manager.

Check each night to make sure the lights are out and everything (hot glue gun, etc.) is unplugged.

If you borrow items for use as props, you are responsible for returning them immediately after set strike. If you have to wait until Monday (to return things to stores, for instance), make sure they are set somewhere out of the way, and clearly labeled so no one mistaking them for our own props and puts them away “out of kindness.”
Check supplies in the makeup cabinet well before your first dress rehearsal, and contact the theater’s Makeup Manager if you need to order more. Although we can get quick delivery, it’s smart to check supplies and place orders when you take the stage or earlier.

The Makeup Manager can also order individual makeup kits for actors who wish to purchase them.

Check with the cast to see if any member using makeup has allergy issues to the makeup intended for them.

To avoid the spread of infections, we do not order — and cast members should not share — mascara. Disinfecting makeup brushes, washing hands and assigning actors their own makeup for the run of the show will help prevent skin problems. Currently, we are asking all actors to use the provided Popsicle sticks to put their makeup onto their sponges (also provided). This eases the chances of a skin disease being passed from actor to actor. Please let the Makeup Manager know if you are running low on sticks or sponges.

Other single-use items, such as false eyelashes or false fingernails, are not usually kept in stock and should come out of your show budget.

Let the cast know that they should wash their hands and put their makeup on before donning their costumes.

They might want to bring an old shirt to wear while applying it.

Assign someone to make sure makeup containers are closed and the area cleaned up each night.

Wigs
Wigs and hairpieces are stored on the shelves beneath the makeup counter. You may have them styled, but not cut or colored. Do not use heat on synthetic wigs.

All wigs used in productions should be combed out, thoroughly washed and left to dry on wig heads at set strike.

One good way to wash synthetic wigs is to bag them individually in garment bags (or lengths of nylon stocking) and put them in the backstage washing machine on “delicate” cycle, with Woollite or baby shampoo as the detergent. Remove them from the bags while still wet, comb out carefully and place on wig heads to dry. Never run wigs through the dryer or use heat to dry them!

Hair Stylists/Designers
Many local hairstylists are willing to come in and show your cast members how to style their hair, or even style it for them. If you need a stylist and don’t know one, contact the Production Coordinator.

Styling supplies (hairspray, pins, etc.) are part of the normal theater stock and do not come out of your budget.
Artwork Requirements (handout)

Please provide this to your production artist. (This information is also posted on our web site.)

Questions? Contact the Publicity Coordinator.

We are currently printing our own posters, newsletter, programs & brochures, as well as paper props when needed.

Delivering artwork

In all cases (all print jobs), please deliver the artwork to the Publicity Coordinator, completed and ready to go (including scaled to the proper size) via CD (notify him/her via email, then leave the CD in his/her box in the ACT Mail Room), or send the file to him/her via email. S/He can also arrange to take the artwork on memory sticks ("thumb drives, etc.) and copy it directly onto the computer in the ACT Library.

Acceptable file formats

- Preferred: TIFF files
- Acceptable: High-resolution JPEGs or PDFs. The quality of the resulting printed artwork will not be as high.
- Not acceptable at this time: Adobe .ai, .psd or other Adobe-specific file formats (except PDFs).

Posters

Size. Posters are printed on 11x17 paper. Artwork can be as large as 11x17 (with minimum 1/4 inch margin all round).

Color Options. Full color, B&W with spot color, straight B&W, or gray tones. Full color, B&W, or B&W with spot color produce the best posters on our printer. BE FOREWARNED: the finer the screen/gradation in gray tones, the harder it is for the printer to do a good job, may have to be printed in "color" in order to get the gradations to print well; that boosts the per-item cost to nearly eight times of regular B&W/grey tone.

Content. Required Poster Information:

Note: To lessen typing errors, you may wish to copy and paste any text in quotes, below.

- "Albany Civic Theater presents"
- Season information:
  - EITHER: The number of our season (for 2010-2011 season it's our 60th season: "our ## season")
  - OR: "Since 1950"
- Title of play/musical
- Author of play/Authors of book, lyrics & music of musical
- "Presented by special arrangement with [NameOfScriptService]" (this can be in very small type)
- Anything else specifically required by contract, including font sizes & placement for title, playwright's name, etc. If you have not seen a copy of your play contract, contact the Treasurer.
- Director of play
- Music Director (as appropriate)
- Performance dates and times, including year.
  - OPTION 1: You can indicate matinees with a "(m)" after the date, thus:
    - April 1, 2, 7, 8, 9, 10(m) 14, 15, 16, 17(m), 21, 23, 2005, at 8pm, matinees (m) at 2:30pm
  - OPTION 2: OR, you can isolate the matinees entirely onto a separate line, thus:
    - April 1, 2, 7, 8, 9, 14, 15, 16, 21, 23, 2005, at 8pm
    - April 10, 17 at 2:30pm
- Special performances such as benefits or odd times (as in Rocky Horror's midnight performance on April 22) should also be denoted
- Ticket prices:
  - For plays: "$11 general admission, $8 under 18/over 60, may be purchased or reserved at"
  - For musicals: Ticket information, musicals: "$13 general admission, $10 under 18/over 60, may be purchased or reserved at"
  - For special events: please contact the Publicity Coordinator to verify BOTH costs and ticket outlet locations
- Ticket outlets:
- Regular season shows: "Sid Stevens Jewelers (Albany) 967-8140, or Rice's Pharmacy (Corvallis) 752-7760, or at our theater 45 minutes before curtain"
- Special events: please contact the Publicity Coordinator to verify the ticket outlet locations

- Theater address: 111 SW First Avenue in downtown Albany
- Web address: www.albanycivic.org
- Content warning, whenever applicable

Program Art

All artwork must be B&W or gray tones. See warning, above, about gray tone printing quality issues. If you are using gray tones, please provide the Publicity Coordinator with the art early so s/he can do a test printing; s/he may have to ask that it be redone.

Here are CONTENT requirements:

- 5 5/8” (w) x 7 1/2” Must contain the following:
  - Artwork
  - Authors
  - Director
  - Music Director (if applicable)
  - "Albany Civic Theater presents"
  - The number of our season (for 2010-2011 it's our 60th season), if desired
  - Performance Dates (times are not necessary, but "(m)" matinee designations are)
  - YEAR of performance

Newsletter art

Artwork. If artwork is provided for the newsletter (the Publicity Coordinator would be glad to have it), it must be B&W only. Gray tones will not work well unless the gradient is pretty "rough." Size is not really an issue (unless tiny detail will get lost or muddled in shrinking it to size).

Font. As with the brochure & window displays, below, the Publicity Coordinator will be using a different font for the TITLE of each play, and this font will be either what is used in the brochure & window displays, or one of your choosing. You should be able to get him/her the font you are using for your poster/program by the time the newsletter comes out, unless your designer has not been selected by that time.

Brochure and window displays

The Publicity Coordinator will use a different font for the title of each play when designing the season marketing brochure and for window displays, which go up long before most shows are in production. If you are able to plan that far ahead, feel free to provide the font of your choice. Otherwise, he'll choose one for you. You are not held to using those fonts; they are simply there in order to visually distinguish one play from another for our patrons.
Poster Distribution List (handout)

Our poster distribution list is always a work in progress. Please let the Publicity Coordinator know of any places you feel would be good to add to this list. And, if—while distributing posters—you get negative feedback about placing a poster in an establishment, please let the Publicity Coordinator know that as well; if you put posters in any place not on this list, please add that place to the list and give it to the Publicity Coordinator when you finish distributing posters.

Publicity Coordinator: Emmet Jones 541-231-9009 emmet.jones@eichdyn.com
Forms and Worksheets

Remove the following pages from this manual and photocopy as many as you need. Then either distribute them to the appropriate people, or use them to keep track of your deadlines, budget and publicity materials.

It’s always a good idea to keep a copy of completed forms in case they get lost or anyone has questions. This can be done on our copier/printer. The Publicity Coordinator will issue your show a code number for the machine so you can access it to make your copies.

Most of these forms and worksheets have been revised: some heavily.

Deadline Worksheet
Audition Checklist
Publicity Form 1 (also on web site)
Publicity Form 2 (also on web site)
Publicity Form 3 (also on web site)
Script Checkout Log (also on web site)
Audition Form 2005-6 (also on web site)
ACT Bio Form
Budget Worksheet
Stage Layout (3 views on one page) (also on web site)
Stage Floor Plan (simple) (also on web site)
Stage Floor & Lighting Pipes with Grid Layout and Door Opening Dimensions (also on web site)
House Seating Chart (also on web site)
Costume Measurement Worksheet (also on web site)

If form or handbook supplies run low in the mailroom, please have the Production or Publicity Coordinator make more. Never take the last one you can find!
**Deadline Worksheet**

Many of this coming season’s deadlines (2010-2011) are posted on the theater’s web site at [www.albanycivic.org/calendar/deadlines/](http://www.albanycivic.org/calendar/deadlines/).

Please fill in your own deadlines, give a copy to your Assistant Director and put this somewhere you’ll see it every day.

<table>
<thead>
<tr>
<th>Task</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meet with Production Coordinator:</td>
<td>(to discuss crew and tech needs, tentative budget, etc.)</td>
</tr>
<tr>
<td>Board meeting #1: Advance planning</td>
<td></td>
</tr>
<tr>
<td>Liaison assigned; special needs reported</td>
<td></td>
</tr>
<tr>
<td>Meet with production crew (at least once)</td>
<td></td>
</tr>
<tr>
<td>Prepare for auditions, lay out expectations</td>
<td></td>
</tr>
<tr>
<td>PR Form 1 (includes material for audition notices)</td>
<td></td>
</tr>
<tr>
<td>Board meeting #2: Pre-audition report</td>
<td>(submit budget for approval; submit names of key crew people, approval from Set, Lighting, Costume Designers due)</td>
</tr>
<tr>
<td>Auditions</td>
<td></td>
</tr>
<tr>
<td>Don’t forget to post cast list in windows and on answering machine; give copy to Publicity Coordinator</td>
<td></td>
</tr>
<tr>
<td>Board meeting #3: Progress report (Lighting Manager’s approval due)</td>
<td></td>
</tr>
<tr>
<td>(Additional Board meetings, if applicable):</td>
<td></td>
</tr>
<tr>
<td>PR Form 2 due (information about opening, for newsletter and releases)</td>
<td></td>
</tr>
<tr>
<td>Poster art to Publicity Coordinator</td>
<td></td>
</tr>
<tr>
<td>Take stage</td>
<td></td>
</tr>
<tr>
<td>Program art to Publicity Coordinator</td>
<td></td>
</tr>
<tr>
<td>Contact newspapers</td>
<td></td>
</tr>
<tr>
<td>T-shirt orders in</td>
<td></td>
</tr>
<tr>
<td>PR Form 3 due</td>
<td></td>
</tr>
<tr>
<td>Bio forms due</td>
<td></td>
</tr>
<tr>
<td>Final program changes due</td>
<td></td>
</tr>
<tr>
<td>Opening night!</td>
<td></td>
</tr>
<tr>
<td>Set strike</td>
<td></td>
</tr>
<tr>
<td>Final Board report</td>
<td></td>
</tr>
</tbody>
</table>

65
Budget Worksheet

Set:

Costumes:

Props:

Other:

Miscellaneous:

TOTAL:

Notes about unusual expenses:
# ACT Script Checkout Log

**Play:**

**Director’s Name:**

**Director’s Contact #:**

**Audition Dates:**

Please note: Scripts may be checked out for ___ days / weeks. If you check out the script after _____________, please see that it is returned by _____________ (which is the first day of auditions).

**Auditioners:** you must include your phone number and email address where we can track you down should the script not be returned in time, as others will be waiting to check it out also.

<table>
<thead>
<tr>
<th>Script #</th>
<th>Date Out</th>
<th>Date Returned</th>
<th>Your Name</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## ACT Script Checkout Log

**Directors**: fill in these fields.

<table>
<thead>
<tr>
<th>Play:</th>
<th>Director's Name:</th>
<th>Director's Contact #:</th>
</tr>
</thead>
</table>

**Audition Dates:**

Please note: Scripts may be checked out for _______ days / weeks. If you check out the script after __________, please see that it is returned by _____________ (which is the first day of auditions).

Auditioners: you must include your phone number and email address where we can track you down should the script not be returned in time, as others will be waiting to check it out also.

<table>
<thead>
<tr>
<th>Script #</th>
<th>Date Out</th>
<th>Date Returned</th>
<th>Your Name</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Audition checklist

For musicals, you must make your own arrangements for an audition pianist, and you will need to move the piano in and out of the auditorium as needed. If you need extra space for dance or vocal auditions, negotiate with the Director rehearsing in Act II well ahead of time (and remember to cover the tile floor with the portable chipboard panels for dance auditions, unless your dancers are barefoot!)

At auditions, you should:

- Post a sign on the auditorium door welcoming people to auditions, and one on the ACT II door directing people to come in the other way.
- Set up coffee and tea and make sure the restroom is stocked with paper supplies.
- Lay out audition forms and plenty of sharpened pencils (there is an electric pencil sharpener in either the Mail Room or the box office).
- Post or announce a tentative rehearsal schedule.
- Post and announce production dates.
- Post cast responsibilities and the theater’s alcohol policies.
- Introduce your crew and Liaison.
- Explain the commitment you expect from cast members, including arranging for their own transportation arriving on time and taking part in construction and set strike.
- Impress upon those auditioning that they need to completely fill out their tryout forms, which are used for publicity and other purposes, and to list all conflicts.
- Distribute and collect those forms.
- Solicit crew members as needed.
- Remind people of upcoming auditions.
- Mention memberships and season tickets.
- Mention current production on stage and encourage auditioners to come see the show.
- Announce where you will post or announce casting. Give out the phone number (928-4603) so people can check the answering machine to see if they have been cast.

Once you have cast your show, post the cast list:

- In the window by the front auditorium doors
- On the Green Room answering machine using the phone script provided with this manual (copies are also posted over the same for your convenience)
- E-mail a copy to the ACT Webmaster (kightp@peak.org) so it can be posted on our web site as soon as possible.
- Clean up after yourself, including returning the stage to the condition in which you found it.

It is up to you whether to announce casting personally or call those who have been cast.
Publicity Form 1

(Due by deadline provided by Publicity Coordinator, due 88-109 days before opening)

Director: _______________________________________________________________________________________________

Director’s E-Mail: _______________________________________________________________________________________

Director’s Phone: (Day: ________________________________ Evening: _________________________________________

Play Title: ______________________________________________________________________________________________

Playwright: _____________________________________________________________________________________________

(For musicals:) Book by: __________________________________________________________________________________

(For musicals:) Lyrics by: _______________________________________________________________________________

(For musicals:) Music by: _______________________________________________________________________________

Auditions
Dates: ________________________________________________ Time: ________________ Callbacks? __________________

Casting Needs: Men: __________ Women: ____________ Children: _____________

Special Information (separate auditions for kids, prepared audition pieces or songs, etc.): ________________________________
_______________________________________________________________________________________________________

About the play
This is designed to attract actors. What can you tell them that will make them want to audition? Keep it brief! Attach separate sheet or use the back of this form if necessary—but keep it short.

Characters: (Listing leads first, include a brief description (i.e., "angry father figure," "beautiful young kook") plus applicable age and (for musicals) vocal ranges. Make sure to note any special character requirements or skills (i.e.: jugglers, stage combat, dance, etc.). Attach separate sheet or use the back of this form if necessary.

Contact Name: ___________________________________________________________________________________________

Note: The following information is for publication, so don’t give out some private number or email address you don’t want the world to know!
Phone: ___________________________ Email: ___________________________
Publicity Form 2
Information for production publicity

(Due by deadline provided by Publicity Coordinator, 53-55 days before you open)

Your name: ___________________________ Phone number: ___________________________ Email address ___________________________

Play Title: ______________________________________________________________________________________________

Playwright (Lyricist, etc.): _________________________________________________________________________________

Script Service: __________________________________________________________________________________________

Director & Designers (as appropriate, and as they wish to be listed in the program):

- Director: ____________________________________________________________________________________________
- Set Design: _________________________________________________________________________________________
- Lighting Design: _____________________________________________________________________________________
- Costume Design: _____________________________________________________________________________________
- Poster and program art: __________________________ (phone:) _______________________
- Musical Director: ______________________________________________________________________________________
- Vocal Director: ________________________________________________________________________________________
- Choreographer: _______________________________________________________________________________________
- Original music composed by: ________________________________________________________________

Attachments (These are due now. Make sure the appropriate people get them turned in.)

- Production Art: Art for the program cover. See your Director’s manual for size & content requirements.
- Cast List: List in order they are to appear in program; please note where each actor lives (for publicity purposes)
- Audition Forms and completed bio forms: If you have not already done so, attach your audition forms and completed bio forms (elsewhere in this book) for your cast, Director, assistant(s), Stage Manager, musical Director, conductor and Choreographer.
- About the play: Information about your play for use in the newsletter and pre-production news releases. What will make people want to come see this play? (Attach or use the back of this form. Please type!)

Content notice:

- This play is (check any that apply):
  - □ Suitable for all ages
  - □ Suitable for older children
  - □ Not suitable for children

- This play contains (check any that apply):
  - □ Profanity
  - □ Vulgarity
  - □ Strong language
  - □ Extreme language
  - □ Bawdy or risqué humor
  - □ Sexual situations
  - □ Partial nudity/Nudity
  - □ Violence
  - □ Smoking
Production notes: A brief (no more than two paragraphs) note to go in the program; designed to add to the audience’s enjoyment or understanding of the show. Keep it short and sweet. Use back or attach to this form.
Publicity Form 3

(Due by deadline provided by Publicity Coordinator, usually 18 days before opening.)

Director: _______________________________________________________________________________________________

Phone: _________________________________  E-mail: _________________________________________________________

Play Title & Author: ______________________________________________________________________________________

Setting (optional): ________________________________________________________________________________________

Scenes (optional): ________________________________________________________________________________________

Intermission: _______minutes between ___________ and _________ (Standard: 15 minutes)

Crew List: Complete the crew list below. Fill out or add only those positions that apply to your show. Do not list your designers here — you gave them to us on PR Form 2. Only note changes to your design team here.

Regarding those who have filled multiple backstage roles during the course of your production (i.e.: set dressing, props construction and shift crew), the Program Editor may choose to list that person’s contributions on a single line if space constraints require.

Note: We do not expect you to have all crew and acknowledgments at this time. You will be able to add more when your program is brought to you for proofreading the week before you open.

And, for their continuing support…: The following acknowledgments appear in all ACT programs; please do not include these in your Special Thanks (above): Expertees, Steve Yutzie Floral Co., Sid Stevens Jewelers & Rice’s Pharmacy, the Albany Democrat-Herald & Corvallis Gazette-Times, KGAL, the families and friends of the cast and crew and, you, our audience.

Special Thanks for this production go to…: Please list all individuals, businesses and organizations who made a material contribution to your show. Please do not list anyone already noted in the crew list, or family members unless they actually worked on the show.

CREW LIST

Assistant Director: _______________________________________________________________________________________

Production Assistant(s): ___________________________________________________________________________________

Orchestra/vocal conductor (if different from listings submitted with PR Form 2): ______________________________________

Stage Manager: _________________________________________________________________________________________

Head of Set Construction (if different from Set Designer): ______________________________________________________

Set Construction (+cast and crew): __________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

Set dressing (if different from Set Designer): __________________________________________________________________

Scene painting (if different from Set Designer): __________________________________________________________________

Light master (if different from Light Designer): __________________________________________________________________
Lighting Assistant: ________________________________________________________________

Light riggers: ________________________________________________________________

Sound Design: ________________________________________________________________

Sound Master (if different from Sound Designer): ____________________________________

Sound recording (if different from Sound Designer): ________________________________

Live sound effects: ____________________________________________________________

Special effects (what kind?): __________________________________________________

Costume Assistant: ____________________________________________________________

Wardrobe mistress (if different from Costume Designer): __________________________

Additional costumes by (rented/borrowed): ______________________________________

Sewing (if different from Costume Designer): ____________________________________

Dresser(s): __________________________________________________________________

Props Master: __________________________________________________________________

Props construction (if different from Props Master): ________________________________

Makeup Designer: _____________________________________________________________

Makeup Assistant(s): __________________________________________________________

Hair stylist: __________________________________________________________________

Lobby Photos: __________________________________________________________________

Production Photos: __________________________________________________________________

Poster and Program Printing (if not done in-house): ________________________________

Piano Tuning: __________________________________________________________________

Other (list): __________________________________________________________________

Board Liaison: __________________________________________________________________
Audition Form 2010-2011
This form will be available very soon. We are currently recreating it in a friendlier format.

These forms are designed so that you write in your show’s name and performance dates on the top of one form and then make as many copies as you think you will need (get your show’s copier code from the Publicity Coordinator. 40-50 copies is usually the maximum needed, so don’t go overboard. You can always make more copies the second and third days of your auditions should you need them.
Phone Scripts

Note: the font on this form is intentionally larger than elsewhere in this manual to aid whoever records the phone message.

Please use the following scripts to update the answering machine when you cast your show, and when you take the stage. Instructions for taping are on the inside of the machine’s lid. Fill in the blanks with information from the newsletter or our season brochure. Speak clearly, quickly and don’t waste words — the machine has a limited capacity and filling it with an outgoing message may leave it impossible for people to leave messages for the theater.

[Message for casting:]

Thank you for calling Albany Civic Theater, producing live plays since 1951. Please stay on the line if you would like to leave a message.

Tickets are still available for the remaining performances of ________________________, which runs through ________________________. Tickets may be purchased or reserved from Sid Stevens Jewelers in Albany, 967-8140, or Rice’s Pharmacy in Corvallis, 752-7760. When seats remain, they go on sale at the ACT box office, first-come, first-served, 45 minutes before curtain time. Sorry, but we can’t take reservations over this phone.

ACT is pleased to announce casting for our __________ [month] show, ________________________. The following people have been cast:

[Read your cast list — fast!]

All Cast members should be at the theater at ____ p.m. on _________________ for first read-through. If you have questions, call _____________________________________________________.

If you would like to leave a message, please do so after the tone, and be sure to say how we can get back to you.

[Message when you take the stage:]

Thank you for calling Albany Civic Theater, producing quality live plays since 1951. Please stay on the line if you would like to leave a message.

Get your tickets now for ________________________, which opens __________ and runs through ______________. Tickets may be purchased or reserved from Sid Stevens Jewelers in Albany, 967-8140, or Rice’s Pharmacy in Corvallis, 752-7799. When seats remain, they go on sale at the ACT box office, first come, first served, 45 minutes before curtain time. Sorry, but we can’t take reservations over this phone.

Don’t miss auditions for ________________________________________, at 7:30 p.m. ________________________ (dates). For more information, call ________________________ [Director’s name and number, from newsletter].

If you would like to leave a message, please do so after the tone, and be sure to say how we can get back to you.
Stage Floor Plan (simple)

ACT Stage Floor Plan

25.5'  

32.5'  

Curtain line

1/4"=1' (approx)
Stage Layout (3 views on one page)

Traps, ceiling clearance and lighting pipe placement
### Costume Measurement Worksheet

**CHARACTER**

**ACTOR**

<table>
<thead>
<tr>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Over the arm</strong> (measure around shoulder with arms down)</td>
</tr>
<tr>
<td><strong>2. Chest</strong></td>
</tr>
<tr>
<td><strong>3. Waist</strong> (measured)</td>
</tr>
<tr>
<td><strong>4. Seat</strong> (measured)</td>
</tr>
<tr>
<td><strong>5. Thigh</strong></td>
</tr>
<tr>
<td><strong>6. Inseam</strong> (measure from crotch to bottom of heel)</td>
</tr>
<tr>
<td><strong>7. Overcoat/cloak</strong> (measure from bottom at shoulder to waist)</td>
</tr>
<tr>
<td><strong>8. Full length</strong> (measure from bottom at shoulder to ground)</td>
</tr>
<tr>
<td><strong>9. Back length</strong> (measure from collar at shoulder to waist)</td>
</tr>
<tr>
<td><strong>10. Back width</strong> (measure around back at widest part)</td>
</tr>
<tr>
<td><strong>11. Outside sleeve</strong> (measure from underarm to wrist)</td>
</tr>
<tr>
<td><strong>12. Inside sleeve</strong> (measure from underarm to wrist)</td>
</tr>
<tr>
<td><strong>13. Outseam</strong> (measure from waist to bottom)</td>
</tr>
<tr>
<td><strong>14. Abdomen</strong></td>
</tr>
<tr>
<td><strong>15. Rise</strong> (measure from back of waist to base of crotch)</td>
</tr>
<tr>
<td><strong>16. Knee</strong></td>
</tr>
<tr>
<td><strong>17. Bottom</strong> (measure from waist to ground)</td>
</tr>
</tbody>
</table>

**NEEDS:**

**HEAD MEASURE**

**HAT SIZE**

---

**Height**

**Weight**

**Neck size**
# ALBANY CIVIC THEATER MEASUREMENT

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ACTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEIGHT</td>
<td>WEIGHT</td>
</tr>
<tr>
<td>HEAD AROUND</td>
<td></td>
</tr>
<tr>
<td>NECK</td>
<td></td>
</tr>
<tr>
<td>CHEST</td>
<td></td>
</tr>
<tr>
<td>WAIST</td>
<td></td>
</tr>
<tr>
<td>BELT</td>
<td></td>
</tr>
<tr>
<td>(IF NOT WORN AT WAIST)</td>
<td></td>
</tr>
<tr>
<td>HIP</td>
<td></td>
</tr>
<tr>
<td>SHOULDER</td>
<td></td>
</tr>
<tr>
<td>NECK TO WAIST (BACK)</td>
<td></td>
</tr>
<tr>
<td>INSEAM</td>
<td></td>
</tr>
<tr>
<td>WAIST TO FLOOR</td>
<td></td>
</tr>
<tr>
<td>WAIST TO KNEE</td>
<td></td>
</tr>
<tr>
<td>UPPER ARM</td>
<td></td>
</tr>
<tr>
<td>WRIST</td>
<td></td>
</tr>
</tbody>
</table>

### AT SIZE
- JACKET
- SHOE
- DRESS
- BRA
- TIGHTS
**T-Shirt Options (Handout)**

**Expertees, 208 SW 2nd Avenue, Albany**  
(see next page for pricing)

Please copy and post on the Makeup Room bulleting board (at least that’s where people are used to seeing it) along side a sheet of paper set up for taking the cast & crew orders.
April 11, 2002

Albany Civic Theater

RE: 2002 Screen Printing Prices

At this time we would like to thank you for your continued business. Every few years Expertees reviews their contract pricing accounts, your account has not been reviewed since 1998. A lot of factors contribute to changes in the pricing, for example the price of the garment or the ink may go up and other factors. Here is a copy of the new contract pricing for your account. If you have any questions please call.

<table>
<thead>
<tr>
<th>Item</th>
<th>1 Color</th>
<th>2 Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% Cotton T-shirt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S-XL</td>
<td>7.00</td>
<td>7.50</td>
</tr>
<tr>
<td>XXL</td>
<td>9.00</td>
<td>9.50</td>
</tr>
<tr>
<td>XXXL</td>
<td>10.00</td>
<td>10.50</td>
</tr>
<tr>
<td>YOUTH</td>
<td>6.50</td>
<td>7.00</td>
</tr>
<tr>
<td>Sweatshirts Midweight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S-XL</td>
<td>11.50</td>
<td>12.00</td>
</tr>
<tr>
<td>XXL</td>
<td>14.50</td>
<td>15.00</td>
</tr>
<tr>
<td>XXXL</td>
<td>15.50</td>
<td>16.00</td>
</tr>
<tr>
<td>YOUTH</td>
<td>10.50</td>
<td>11.00</td>
</tr>
<tr>
<td>100% Cotton Polo Shirts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S-XL</td>
<td>10.50</td>
<td>11.00</td>
</tr>
<tr>
<td>XXL</td>
<td>12.50</td>
<td>13.00</td>
</tr>
<tr>
<td>XXXL</td>
<td>13.50</td>
<td>14.00</td>
</tr>
<tr>
<td>YOUTH</td>
<td>10.50</td>
<td>11.00</td>
</tr>
<tr>
<td>100% Long Sleeve Tees</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S-XL</td>
<td>11.00</td>
<td>11.50</td>
</tr>
<tr>
<td>XXL</td>
<td>13.00</td>
<td>13.50</td>
</tr>
<tr>
<td>XXXL</td>
<td>14.00</td>
<td>14.50</td>
</tr>
<tr>
<td>YOUTH</td>
<td>10.50</td>
<td>11.00</td>
</tr>
<tr>
<td>100% Tank Tops</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S-XL</td>
<td>7.00</td>
<td>7.50</td>
</tr>
<tr>
<td>XXL</td>
<td>9.00</td>
<td>9.50</td>
</tr>
<tr>
<td>XXXL</td>
<td>10.00</td>
<td>10.50</td>
</tr>
<tr>
<td>YOUTH</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Please note matching colors may not be available in all styles

Sincerely,

James Finch
Expertees
Phone/Fax (541) 924-9466
CafePress.com

The link to creating and selling t-shirts and other items through CafePress.com is (as of this writing) here: www.cafepress.com/cp/info/sell/ but as with all URLs, you should always start with the domain (www.cafepress.com/) because deeper links can change location and name. Using CafePress, your possibilities are far ranging, well beyond just a t-shirt, and for some plays may make more sense (i.e.: for The Underpants [2006], I am considering using CafePress because I can have our play’s artwork printed on various undergarments as well as t-shirts. –John Elliott, director).

With CafePress, there is no minimum purchase required, unlike local t-shirt shops. But then the money does not stay local, either. The apparel options alone, though, make CafePress at least worth considering for some shows (see below for a nearly complete screenshot of the apparel available at CafePress at this writing).