

Greene County Fine Arts Council Production Manual



This manual will also be available in PDF format on our website at <http://www.gcfac.org>

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Introduction

Whether or not you have directed, stage managed or otherwise been responsible for a GCFAC 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 <http://www.gcfac.org>

Congratulations on Being Selected as a Director

The council is happy to leave artistic decisions and interpretation in your hands, but GCFAC 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 GCFAC's success. The Greene County Fine Arts Council, 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 those people do their jobs.

The theater also needs to protect its assets, 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 GCFAC's long tradition of creating quality theater for NEA and SEMO audiences. Thank you for helping us build on that tradition.

GCFAC's Board of Directors

President: Suzanne Bushong

Vice President: Jeremiah Allen

Secretary: Crystal Taylor

Treasurer: Jana Gibbs

Music Chair: Jeremy Carter

Board Member: Kamron Taylor

Board Member: Lauria Baker

Board Member: Bruce Bryant

GCFAC's Board and Manager Contact Info

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

President: Suzanne Bushong

Director Relations:

Art Liaison Volunteer Manager:

Vice President: Jeremiah Allen

Community Outreach

Youth Theater: Crystal Aaronson

Treasurer: Jana Gibbs

Treasurer's assistant Box Office/Tickets: Crystal Taylor

Grant Writing: Lauria Baker

Secretary: Crystal Taylor

Database: Crystal Taylor

Library

Cheer & Condolence: Jana Gibbs, Crystal Taylor

Photo Archives

Publicity Chair: Jeremiah Allen, Crystal Taylor, Jana Gibbs

Print Manager

Bio Manager: Crystal Taylor

Web/Newsletter Editor: Jana Gibbs

Program Editor: Jana Gibbs

Production Chair

Set Manager: Kamron Taylor

Properties Manager

Costume Manager: Lauria Baker

Makeup Manager: Lauria Baker

Music/Drama Chair: Jeremy Carter

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. Start thinking now about how you want your show to be staged and how realistic your concepts are. If you have out-of-the-ordinary staging ideas, talk to our Production Chair 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 Chair for publicity deadlines and for any questions or suggestions about how to promote your show. Although GCFAC does not permit pre-casting, 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 NEA/SEMO 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 GCFAC 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 GCFAC. If you fill all your crew positions too early, you may miss out on some great new talent.

If you are a new GCFAC Director, on the other hand, we will require you to have veterans in at least some of your key positions, 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 GCFAC 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 GCFAC Director), selecting them from people who try out.

If you have trouble filling key crew positions, contact the Manager in charge of that area (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. 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

GCFAC's Board of Directors fills most of the roles a producer would fill in a 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 the 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 Board Producer is appointed. This is a veteran GCFAC 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 second Sunday of each month. (Check calendar or with the current Board President for exact dates and times). Either you, your assistant or your Board Producer 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 Chair 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 GCFAC 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 can meet him/her. Your liaison's responsibilities are explained below.

Producers

The GCFAC Board assigns a board member to serve as Producers for a show two board meetings before the show auditions. These should be members with significant GCFAC experience and the time to do the job well.

Directors are encouraged to meet with their Producer early and often and to use them as the valuable resources they are intended to be.

The Producer 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 GCFAC's Managers and skill bank, Producers can point Directors to the people they need to solve technical and other problems.

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

The Producer can answer or find the answer to questions Directors have about how GCFAC does things.

Cast and crew are encouraged to get to know their Producers 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 Producers:

- As the production'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 Producer can have is the ability and willingness to listen and communicate. It is also important that each Producer:

- Become familiar with GCFAC'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 Producers 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 Producer.
- 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, Producers 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 Producer should attend at least one Board meeting between casting and opening to give a progress report and answer questions the Board may have.
- Producers are not intended to take the place of Directors, Designers 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 Producers retain their objectivity by not being intimately involved with the show, or with a cast or crew member. Exceptions require Board approval.
- Producers should take care not to give unsolicited advice, unless human safety or theater property are at risk.
- Producers should particularly avoid intruding on the creative process unless Directors or designers ask their opinions.
- Producers 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 Chair 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. Many directors like to make their assistants responsible for keeping track of deadlines and reminding them when they're approaching.

Auditions:

- At least 6 weeks prior to opening for straight plays
- At least 8 weeks prior to opening for musicals

Scripts:

- At least 6 weeks prior to auditions drama chair should order enough scripts for show

Board Meetings:

- 2 meetings (months) prior to auditions – 1st show discussion
- 1 meeting (month) prior to auditions – Budget submission / approval
- 1 meeting (month) after show closing – Final show closing / all receipts due.

Publicity:

- 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).
- 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.
 - Poster Artwork – Poster artwork should be submitted to the publicity chair no later than 4 weeks prior to opening.
 - Program Artwork – Program artwork should be submitted to the Program Editor no later than 2 weeks prior to opening.
 - T-shirt artwork (optional) – If your cast is ordering show t-shirts, this artwork needs to be submitted to the selected t-shirt supplier no later than 4 weeks prior to opening to allow for adequate time for printing and delivery.

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 3 days/nights, or setting aside a special day/time for youngsters. 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.

Planning Your Production**Budgeting**

GCFAC derives virtually all of its income from ticket sales. Besides show costs, there are additional expenses such as theater rental, storage rental and various other miscellaneous monthly expenses. It is essential that each Director be as thrifty and creative as possible when determining what he/she 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 Chair 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.

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 responsible areas of the budget do not include royalties, posters and programs, First Aid supplies, lighting gels, photocopying, scripts, musical rental, security fees, stipends for rehearsal pianists, or ticket service fees as those are fixed costs and will be supplied by the Board of Directors.

If you don't know how much to budget in a category, talk to your Designers and/or our Managers (costumes, set, 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 he/she 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 use of the debit card for your costumer or others who will be spending money on the show.

Check with the Production Chair or set manager before buying hardware, paint, fabric, etc. We may already have what you need, or the Production Chair 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 costume collection in the climate-controlled storage. Please ask your costumer to talk with the council's Costume 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 Manager and the Board. While rental may seem like an easy option for your show, we also need to consider what is most cost-effective for the theater's long-term needs.

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 council maintains a few charge accounts which you may use to buy these things. The Treasurer 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 keep stock of commonly used items and/or previously used items in good condition. The Production Chair 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 together and deliver to 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 he/she 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 cost. Likewise, if someone donates an item of value to the council 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 GCFAC production are considered council income and should be given to the Treasurer. This includes any donations given directly to performers.

Selling an Entire House/Special Events

Occasionally, groups and organizations may request to buy all 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 or schools may request to have a special event for the school children in the area. In such a case, it is preferable to add an additional Thursday or daytime performance to your show's run rather than sell out an already-scheduled performance.

Copyright Matters

GCFAC 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 Drama Chair will order enough 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 as well. 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.) but please note copyright issues.

Photocopies

We are currently outsourcing all our photocopying needs. Should you need to make copies of your script (enlargements for the Stage Manager, for example), you should contact the Publicity Chair for instructions on how and where to have these copying needs taken care of.

Recording & Videotaping

GCFAC does not permit video or audio taping of performances or rehearsals. Certain productions do allow videotaping. 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, as it can lead to other issues.

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 & 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 order, are some problems that have cropped up during recent seasons.

Smoking on Stage

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. Also, notify the Publicity Chair we will include a warning note in our pre-show publicity (see above).

There are several alternatives to using real cigarettes on stage. Purchasing prop cigarettes or non-tobacco cigarettes are a couple of options.

Sets

Many of our veteran set designers know 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 to use their knowledge!

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

An inventory of flats is available 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 — 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 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. If you wish to hide it, the Set Manager 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.

Scrim 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.

NEVER put nails, staples or safety pins through the black stage curtains — if you need to shorten them or tie them back, use large, padded clamps.

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. GCFAC uses theatrical paints. The Production Chair or Set Manager can tell you where to buy paint if you can't find what you need. Also, make sure that 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 Chair to learn the proper ratio prior to painting the set.

Ultimately, it is the Director's responsibility to make sure all aspects of the show are 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. GCFAC does not provide child care. It is up to 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 cannot 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.

The stage and wings are 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 stage is a dangerous stage. The Director or his/her assistant should be present at set construction and strike.

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 GCFAC 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 Chair 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 Chair 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:

- Publicity Chair
- Website Manager
- 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 Chair 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).
- 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 GCFAC 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 Chair 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 Chair 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 Chair. The Publicity Chair (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 Paragould and Jonesboro and try to get some to outlying towns (Kennett, Marmaduke, Brookland etc.) as well. We do have several people who are willing to distribute posters to specific locations. Please talk with the Publicity Chair to get their names.

It is especially important to get posters to our ticket outlets. See the poster distribution list in the Handouts section of this manual for other places you should put posters

GCFAC Poster, Program and Art Requirements

This same information appears in the Handouts section, so you can copy and hand it to your production artists. If you have any questions, please contact the Publicity Chair.

Delivering Artwork

Please deliver the artwork to the Publicity Chair, completed and ready to go (including scaled to the proper size) via CD or Thumb drive.

Acceptable File Formats

- Preferred: TIFF or PNG
- Acceptable: High-resolution. JPEGs or. PDFs.
 - Please note the quality of the resulting printed artwork for JPEG or PDF will not be as high and may look grainy or pixelated.

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.

Content: Required Poster Information:

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

- "Greene County Fine Arts Council presents"
- 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 Drama Chair.

- 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, 2014, 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, 2014, at 8pm
 - April 10, 17 at 2:30pm
- Special performances such as benefits or odd times (ie Midnight Showing) should also be denoted
- Ticket prices:
 - For plays: "\$15 general admission, \$13 children 12 and under/over 65
 - For musicals: "\$17 general admission, \$15 children 12 and under/over 65
 - For special events: please contact the Publicity Chair to verify BOTH costs and ticket outlet locations
- Ticket outlets:
 - Regular season shows: www.gcfac.org , Ticket Chairs or at the door 45 minutes before curtain
 - Special events: please contact the Publicity Chair to verify the ticket outlet locations
- Performance address: See Publicity Chair to verify location address
- Web address: www.gcfac.org
- Content warning, whenever applicable.

Program Art

All artwork must be in color. Please provide the Publicity Chair and/or Program Editor with the art early so he/she can do a test printing. He/she 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)
 - "Greene County Fine Arts Council presents"
 - Performance Dates (times are not necessary, but "(m)" matinee designations are)

Programs

GCFAC 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. If you can work out a trade for the use of something like a very special set piece, then talk to the program editor and/or treasurer to see about offering the person

or company ad space as a thank you (size of space is dependent 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)

Ad Copy: This must be delivered to the Program Editor 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.

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 Chair know ASAP so things can be coordinated early on.

Content Notices

Because of concerns expressed by some GCFAC 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 Chair 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 Chair 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).

Auditions

GCFAC productions are open to everyone. No pre-casting is permitted. We strongly encourage Directors to give new actors 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 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, GCFAC runs two days of open auditions, generally on a Saturday and Sunday. If you prefer a different schedule, or want to use an additional 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 earlier in the day specifically for them and then call back some to come and read 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 final day 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 decide, 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 and Schedules: Who Gets Them?

As soon as possible after casting, make clear copies of all audition forms and give the copies and originals to the Board Producer and/or the Volunteer Manager.

When you have a rehearsal schedule and cast list, you should distribute them to the cast, crew and Board Producer

Rehearsing

When You Are Rehearsing in The Theatre

Because we do not own the buildings we perform in and are not always aware of what is going on during the times we are not there, it is a good idea to tidy up at the end of each rehearsal. Ask actors to throw away all garbage. 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 and/or rehearsing, make sure at the end of your rehearsal, that your furniture, props, etc. are out of the way before you leave.

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 the same 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 the 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.

Once you take the stage, enter by the back door and use the backstage restroom.

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 GCFAC.
- 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.
- Introduce your Assistant Director and Board Producer and let them explain what they will be doing. It's also a good idea to invite your crew to the first rehearsal and introduce them.
- If you have new people in the show, plan a quick backstage tour to familiarize them with the place.

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 Board Producer, Publicity Chair and Volunteer 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 GCFAC 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.

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 Board Producer 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 Board Producer 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 Board Producer 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 Chair about cast or crew changes so publicity can be changed accordingly.

Part of GCFAC'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 enough 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 if 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 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

GCFAC 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 always be under direct adult supervision.

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.

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 The Building

GCFAC considers itself fortunate to be able to use the theater space of other groups. 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 these theaters. 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 the stage floor before each performance.

No Matter Where You Are

The simplest thing we can all do to keep the theaters 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. When wastebaskets get full, empty them. New liners should be available on hand and provided by GCFAC.

Taking the Stage

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 Chair (who may also contact you if he/she notices anything that threatens people or property).

It's especially important to keep the stage area clean. A dirty stage is a dangerous stage. After every work party, crewmembers should be sure to sweep, put away tools, stow any loose building materials and throw out scrap wood.

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/table 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 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 Board Producer 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.

Keys

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

Before auditions, Directors will get one set of keys to the building. The Director will be responsible for this set of keys from the time they are issued until they are turned in after the show closes. If more than one set is required, please discuss this need with the Board Producer and they will talk to the theater to see if that is possible. If others will need access to the building before the Director arrives or the Director will not be there, it will be the responsibility of the Director to ensure that if they loan out their set of keys, that they are returned as well.

Please keep track of all keys issued to your show and return them to the Board Producer 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.

If your keys are lost or stolen, please notify the Board Producer at once.

Tickets & Seating

Each theater GCFAC performs in has their own separate seating capacity and arrangement. 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.

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, if ad space is not appropriate or desired the Director may request of the Board that complimentary tickets be provided. This may or may not be approved by the board but be sure such requests come in soon enough to be able to be accommodated. If your show sells out at the outlets, encourage patrons to stand in line at the box office. Box office sales are first-come, first-served, to whoever is standing in line.

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 or aisles as that violates the fire code.

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, ALL Directors need to inform ALL cast and crewmembers 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.

Membership & Season Tickets

GCFAC encourages cast and crew to stay involved with the council by purchasing memberships or season tickets. The GCFAC 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 Board Producers about membership costs and tickets. He or she can arrange to sell memberships or season tickets to your cast.

Staying Involved With GCFAC

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 coordinating volunteers to keeping track of props and costumes.

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

Most Board positions are up for reelection every fall, and nominations are open to any administrative member who has served as a Manager or had equivalent experience in GCFAC 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 if 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 Manager about serving as a ticket taker or working in the box office during a performance.

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) and 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 Chair 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 Chair 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 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 Board Producer, who will let the Board know what happened.

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

Cast & Crew Safety 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 in a secure location. 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) must 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.

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 Board Producer. 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 Production Manager. They may not be replaced.

Protections Against Violence

The Greene County Fine Arts Council intends to promote a safe environment of its volunteers and patrons. GCFAC 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.

GCFAC 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.

Retreats

Many GCFAC 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.

Have your Board Producer check to ensure there is not a conflict in the theater.

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 week before you open.

Opening & Closing

GCFAC 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 one or two complimentary tickets.

Stage Manager 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!

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. **THIS IS NOT OPTIONAL**

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 Chair and theater management and they agree that everything is OK. A checklist will be provided to help you make sure everything necessary gets done.

Most set strikes begin at the end of the final show. Under unusual circumstances, other arrangements can be made with the theater management, 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 Board Producer.

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 in the climate-controlled storage before turning in 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 priority.

Handouts

Please copy the following pages as needed and distribute them appropriately to your cast and crew.

GCFAC DRUG AND ALCOHOL POLICY (Handout)

These policies are designed to protect our image in the community, and our legal responsibilities.

Directors will see that the policies are always observed.

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

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 The Greene County Fine Arts Council 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 Board Producer 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 Director immediately should unavoidable circumstances (illness, etc.) make you late or miss a rehearsal.
- Treat fellow theater volunteers with courtesy and respect.
- Stay off the telephone, except for emergencies or to call your ride. Ask friends and relatives not to call you while you are at the theater, except for emergencies.
- Treat the theater as if it were your own. Clean up after yourself 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 & other necessary items in hand well before your entrance.
 - 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 after closing. If you cannot 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.

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 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, 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 or dressing room to warm up, 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 green room and dressing rooms are 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 Assistant Director 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. He/She 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. 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. He/She 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 Chair 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.
 - Make sure backstage First Aid supplies are in stock.
 - Know or know someone on the crew who knows CPR and First Aid techniques.
 - 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 CHECKLIST (Handout)

PRESHOW

- Doors open:
- Heating and cooling: Should be on and set LIGHTS ON:
- Exterior/strip
- Lobby
- Auditorium
- Public restrooms CAST/CREW CHECKS:
- Before 6:45/1:15
 - All cast & crew present ○ Light check ○ Sound check ○ Presets ○ Check monitors ○ Check headsets
- AFTER 6:45/1:15
 - Quiet backstage ○ 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 POSTSHOW:
 - Headsets OFF
 - Lights OFF
 - Monitors Off FINAL CHECK:
 - Curling irons, irons, etc. UNPLUGGED
 - Check supplies (paper towels, toilet tissue, etc.)
 - Tools UNPLUGGED
 - Front and Back Doors Locked
 - House, lobby, dressing room, green room lights OFF
 - Debris picked up

COSTUMER (Handout)

GCFAC has a 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.

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 GCFAC, please contact the Costume Manager as early as possible for an orientation to our costume storage, 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 storage to find their own clothing, shoes, etc., and children need to be kept out of that storage.
- 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 storage 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 and/or storage.
- The show Costumer must mate and band together any GCFAC shoes used in a production before returning them to storage.

At Set Strike:

- Sort all costumes for cleaning and/or repairing

- Remove alterations, restore hem lengths, etc.
- Launder washable costumes immediately and return to storage.
- 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.

LIGHTING AND SOUND (Handout)

GCFAC does not currently own any lighting or sound equipment. This is completely furnished and setup by the lighting and sound manager(s) of the resident facility. If your show has special lighting and/or sound needs, these will need to be coordinated with the lighting and/or sound manager prior to taking stage.

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

Although not necessary, it is often preferable to have your own light and sound board “operators” for your show. The light and sound managers may not always be available during your show times and having separate designated personnel for this ensures all performances can have a consistent operator who is not only familiar with the show and the queues, but with the equipment itself. If you are going to provide sound and/or lighting operators, please ensure they are available for all rehearsals once you take stage and are willing and able to work with the lighting and sound managers to learn the proper use and care of the equipment.

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

SETS (Handout)

Many of our veteran set designers know 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 to use their knowledge!

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

An inventory of flats is available 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 — 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 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. If you wish to hide it, the Set Manager 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.

Scrim 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.

NEVER put nails, staples or safety pins through the black stage curtains — if you need to shorten them or tie them back, use large, padded clamps.

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. GCFAC uses theatrical paints. The Production Chair or Set Manager can tell you where to buy paint if you can't find what you need. Also, make sure that 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 Chair to learn the proper ratio prior to painting the set.

Ultimately, it is the Director's responsibility to make sure all aspects of the show are 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. GCFAC does not provide child care. It is up to 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 cannot 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.

The stage and wings are 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 stage is a dangerous stage. 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 Chair) and make other repairs before putting flats away.
- Arrange flats neatly, by size, in the storage rack. Never ...
- Cut holes in flats
- 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 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 Chair. Do not use unsafe platforms!

Lumber

Talk to the Production Chair 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 Chair.

Paint

We don't keep a large stock of paints. 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. These are 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. This paint also makes a great base coat before painting your set.

Black Rosco scenic paint. Highly concentrated, do not use straight. Pour some into a can or bucket and add water to reach the desired consistency.

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 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 with adequate ventilation. These fumes are toxic and will also get pulled into the ventilation system. When done spraying, turn can upside down and spray to clear nozzle. Spray paint is a fire hazard and should be stored appropriately.

Oil-based and enamel paints, stains. Don't use for on-stage purposes without consulting first with the Production Chair. 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.

PROPERTIES (Handout)

Copy and give to your prop's person

Stage properties purchased from the show budget are property of GCFAC. Please return them to the Prop Storage.

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 a prop cart/table.

The Prop area draws children of all ages like flies. Please keep youngsters and others from playing with props.

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 storage.

The Prop storage also contains all kinds of materials for your prop building use. If you run out of something (hot glue, spray adhesive, etc.) replace it or contact 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 must 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 mistakes them for our own props and puts them away.

MAKEUP AND HAIR (Handout)

Copy and give to your Makeup and Hair Designers and Assistants

Check supplies in the makeup rack well before your first dress rehearsal and contact the Makeup Manager if you need to purchase more. Although we can get this quick, it's smart to check supplies and request this 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 purchase (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 in the climate-controlled storage. 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 a 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

Sometimes 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 Chair.

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.

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

- Deadline Worksheet
- Budget Worksheet
- Audition Checklist
- Publicity Form 1
- Publicity Form 2
- Publicity Form 3
- Audition Form
- Costume Measurement Worksheet

Deadline Worksheet

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

Meet with Production Chair: _____

(to discuss crew and tech needs, tentative budget, etc.)

Board meeting #1: Planning _____

Board Producer assigned; special needs reported _____

Meet with production crew (at least once) _____

Prepare for auditions, lay out expectations

PR Form 1 _____

(includes material for audition notices)

Board meeting #2: Pre-audition report _____

(submit budget for approval; submit names of key crew people, approval from Set, Lighting, Costume Designers due)

Auditions _____

Don't forget to email cast list to web master and give copy to Publicity Chair

Board meeting #3: Progress report _____

(Lighting Manager's approval due) (Additional Board meetings, if applicable):

PR Form 2 _____

(information about opening, for newsletter and releases)

Poster art to Publicity Chair _____

Take stage _____

Program art to Publicity Chair _____

Contact newspapers _____

T-shirt orders in _____

PR Form 3 _____

Final program changes due _____

Opening night! _____

Set strike _____

Final Board report _____

Budget Worksheet

Director Portion

SET:

COSTUMES:

PROPS:

HAIR/MAKEUP:

MISCELLANEOUS:

Notes about unusual expenses

Board Portion

ROYALTIES:

RENT:

MARKETING/PUBLICITY:

MISCELLANEOUS:

TOTAL BUDGET:

Audition Checklist

For musicals, you must contact the Musical Chair to decide for an audition pianist. If you need extra space for dance or vocal auditions, make sure to discuss this with the board to ensure the space is available at the audition location.

At auditions, you should:

- Post a sign on the front door welcoming people to auditions
- Lay out audition forms, clipboards and plenty of sharpened pencils.
- Post a list of all the characters and their description
- Post or announce a tentative rehearsal schedule.
- Post and announce production dates.
- Post cast responsibilities and the council's alcohol policies.
- Introduce your crew and Producer.
- 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 audition 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.
- If applicable, mention current production on stage and encourage auditioners to come see the show.
- Announce where you will post or announce casting. Give out the website so people can check to see if they have been cast (www.gcfac.org).

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

- E-mail a copy to the Publicity Chair
- E-mail a copy to the GCFAC Webmaster (iamjer76@hotmail.com) 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 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 (Due 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: _____

• 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: If you have not already done so, attach your audition forms 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 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 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 currently. You will be able to add more when your program is brought to you for proofreading the week before you open.

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

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: _____

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: _____

Production Photos: _____

Piano Tuning: _____

Other (list): _____

Board Producer: _____



GREENE COUNTY FINE ARTS COUNCIL AUDITION FORM

The fee for participating in the GCFAC is \$30.00 per person/\$50 per family
Please fill out as much of the requested information below as possible or circle the appropriate choice
where applicable.

First & Last Name: _____
Age: ____ Height: ____ Weight: ____ Eyes: _____ Hair: _____ Sex: MALE FEMALE

Preferred Contact Information:

Home Phone: _____ Cell Phone: _____
Mailing address: _____
E-mail address: _____ Facebook: _____

Notable Previous Performance Experience or Roles:

_____ COMPANY _____ YEAR _____
_____ COMPANY _____ YEAR _____
_____ COMPANY _____ YEAR _____

Music & Dance Training:

Can you read music? YES NO
Ability: NONE AMATEUR TRAINED (_____) YEARS)
Voice: BASS TENOR BARITONE ALTO SOPRANO
Skill: BEGINNER INTERMEDIATE ADVANCED
Instruments you play: _____
Skill: BEGINNER INTERMEDIATE ADVANCED

Dance/Movement:

Ability: NONE AMATEUR TRAINED (_____) YEARS)
Style: BALLET TAP JAZZ CONTEMP/MODERN HIP-HOP BALLROOM OTHER _____
Special Skills: STAGE COMBAT JUGGLING ACROBATICS CIRCUS CHEERLEADING GYMNASTICS
Other Skills to Note: _____

Additional Opportunities:

If not cast as a performer, would you be interested in working as crew or stage manager? YES NO

Applicable Skills:

Stage Management Light Board Spotlight Special Effects Puppetry Sewing/Costumes Set Building Set
Painting Front of House Public Relations Photography Choreography Orchestra Fundraising Printing

Auditioning for:

(1st Choice): _____ (2nd Choice): _____ (3rd Choice): _____

Would you:

Consider other roles? YES NO
Play a role of the opposite sex? YES NO
Accept an ensemble role? YES NO
Play an understudy? YES NO

**Thank you for your interest in our production! We appreciate your sharing your talent with us and
look forward to the opportunity to work with you!**



GREENE COUNTY FINE ARTS COUNCIL AUDITION FORM

PARENTS/GUARDIANS:

Due to the time consuming and complex nature of producing a major production, we must ask your careful consideration and cooperation in scheduling family trips and weekend events which conflict with rehearsal schedule. Please discuss your personal calendar with your child and list all conflicts on the contract.

THESE EVENTS MUST BE LISTED ON YOUR CHILD’S CONFLICT SHEET.

An unscheduled absence from rehearsal may result in his/her dismissal from a scene or from the cast.

PLEASE BE THOROUGH IN YOUR PLANNING. IT IS VERY IMPORTANT TO LIST ALL CONFLICT DATES AND TIMES ON THIS AUDITION FORM

Date/ Conflict

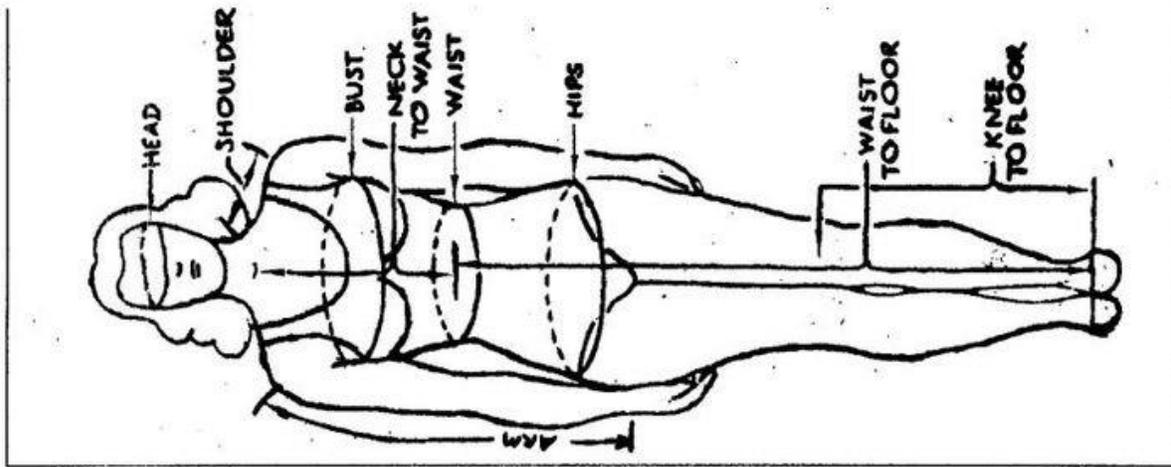
I UNDERSTAND THE LEVEL OF COMMITMENT REQUIRED TO PARTICIPATE IN THIS PRODUCTION AND THE CONSEQUENCES FOR LACK OF COOPERATION. I AGREE TO COMPLY WITH ALL OF THE REGULATIONS ESTABLISHED IN THIS CONTRACT.

Signature

Parent signature (if minor)

Thank you for your honesty and commitment!

COSTUME MEASUREMENT WORKSHEET



ACTOR: _____

CHARACTER: _____

HEAD _____ HEAD _____

NECK _____ NECK _____

CHEST _____ BUST _____

WAIST _____ WAIST _____

HIPS _____ HIPS _____

9" below _____ 9" below _____

THIGH _____ THIGH _____

NECK to SHOULDER _____ NECK to SHOULDER _____

NECK to WAIST _____ NECK to WAIST _____

BACK WIDTH _____ BACK WIDTH _____

ARM LENGTH _____ ARM LENGTH _____

WAIST to KNEE _____ WAIST to KNEE _____

WAIST to MIDCALF _____ WAIST to MIDCALF _____

OUTSEAM _____ WAIST to FLOOR _____

SHIRT SIZE _____ DRESS SIZE _____

HEIGHT _____ HEIGHT _____

WEIGHT _____ WEIGHT _____

The Costume & Craft Cottage 1 718 856 7559

