

Production Guidelines

(Updated 3-15-06)

Sun Lakes Community Theatre

PRODUCTION GUIDELINES
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BOARD OF DIRECTORS' PROCEDURES

The Board of Directors will:

1. Approve the director.
2. Provide the list of scripts in the SLCT Library for consideration by director and identify the currently approved shows.
3. Award a \$3,500 budget.
4. Set a meeting date with the director to select and approve the play.
 - a. If the director suggests a script that is currently approved, action will take place to proceed with the production.
 - b. If the director suggests a script that is not currently approved but is in the SLCT library, all members of the Play Reading Committee must read the play and recommend it for approval by the Board.
 - c. If the director selects a script that is not in the SLCT library, the director must first contact the Board's financial secretary to order a single copy of the script for the play reading committee to read and circulate.
 - d. If the director wants to direct an original production, it must be submitted to the play reading committee and approved by that committee prior to coming to the Board for approval.
5. Approve the script for production and take action so that production may proceed.

DIRECTOR

1. The director informs the board of potential audition dates. All efforts should be made to encourage SLCT members to audition. However, pre-casting is unacceptable and the director should carefully avoid any appearance of pre-casting in contacts with members.
2. Distributes script copies to interested persons and holds auditions.
3. Assures that all cast members are SLCT members or are willing to become members.
4. Selects the producer and then works with the producer to select the assistant director and crew chiefs.
5. Sets the rehearsal schedule in consultation with the Producer. Producer then schedules the space for rehearsals.
6. Works with the Producer and House Manager (s) making every effort to serve the Sun Lakes Community by adhering to all house rules and agreements between SLCT and the Cottonwood Country Club. Any changes proposed by the director must be brought to the Board at least 10 days prior to opening night.
7. Budgets expenses. Budget is to include all expenses except the dinners sold prior to performances. It would include: royalties, coffee/cookies, programs, costumes, paint supplies, lumber, cast party and any other costs required to present the production.
8. If the budget previously approved by the board is insufficient, the director is responsible for requesting additional funds at the next SLCT Board meeting. If it is a summer production, the director will contact the board president who will contact the other board members.
9. The cost of gifts for cast members shall remain the responsibility of the director. No reimbursement will be given.
- 10. The director is ultimately responsible for the overall look and presentation of the production.**

Updated: 2-7-06

PRODUCER

1. The producer will arrange audition and rehearsal space after consulting with the director regarding rehearsal dates and times. Will also make any alterations necessary due to changes in schedule. Prepares and distributes schedules if the director so requests.
2. Keeps in contact with management regarding rehearsal space changes.
3. Works with the director in selection of Crew Chiefs.
4. Works with the publicity chief to get promotion of both auditions and performances,
5. Advises the house manager of any special needs.
6. Arranges the cast party location and menu. Determines eligibility to attend.
7. Arranges for the menu for prior-show dinners and works with the ticket chair to notify catering.
8. Responsible for archival history of show (ie clippings, program copies, lists etc.)
9. **Assists the director in whatever capacity the director desires during the rehearsal process.**

ASSISTANT DIRECTOR, (A.D.)

1. The assistant director distributes scripts at the first rehearsal and collects them at the end of the production period if required.
2. Assists the director as needed at auditions.
3. Writes blocking and other notes into the script as requested by the director.
4. Serves as prompter during early rehearsals and obtains a regular prompter during later rehearsals if AD is fulfilling other show related responsibilities.
5. **Helps the director in whatever capacity the director wishes in the rehearsal period and for the run of the show.**

SETS

The director designs a set or appoints a scenic designer who develops the set design. This person is also responsible for providing a floor plan and elevation (to scale) if desired by the director. The director makes decisions regarding furniture and set pieces and meets with technical/prop crew chief to determine availability. Based upon the results of this research, the director will assign responsibilities accordingly.

A diagram of performance space is used to determine if the set design will accommodate the actors' movement, props, and furniture. These decisions must be made before the set building and the furniture search commences.

SET BUILDING:

1. The building crew chief meets with the director and/or set designer to go over plans as described above.
2. Takes an inventory of existing flats from storage then makes a list of additional supplies needed to create the proper scenery. The expenditures must be approved by the director, then supplies may be purchased.
3. Sets the dates for construction of needed items and recruits a building crew. Responsibility includes contacting the crew with dates and times when they can get into the Robson storage units (bldg 8, units 2,3, & 4) on Price Road.
4. Checks with the producer regarding the date and time of load-in and contacts crew members and provides proper vehicles for transfer of flats.
5. Schedules and directs the load in and the removal of flats, set pieces, lighting and sound equipment, legs and other items for the production. Check with the appropriate crew chiefs to identify items.
6. Determines which flats and set pieces are to be retained, repaired, or scrapped.

SET PAINTING:

1. The scene designer, or another individual appointed by the director, is responsible for painting and decorating the set appropriately.
2. This person sets the dates to paint and orders all necessary supplies. Must check with producer to see that supplies needed are within budget.
3. Schedules dates with set builder and gets together a paint crew for painting days and also for the load-in day when last minute adjustments are normally made.
4. The scene designer/painter must meet regularly with the director or producer to report progress.

RISERS:

1. A riser chief is appointed by the board to oversee all aspects of riser storage, maintenance, movement, and set up.
2. Meets with director/producer to learn of available dates for the house and the strike date and time.
3. Makes arrangements with the HOA#2 Facilities Manager to have the risers moved from storage to San Tan and returned.
4. Solicits volunteers from the membership to assist with set up and tear down.
5. Takes responsibility for the black legs to dress the house.

PROPS

1. The prop Crew Chief is selected by the director and the producer.
2. Meets with the director and obtains a script. Must go through the script and make a list of all needed props and go over list with the director.
3. Checks expenditures with the director to assure they are within budget.
4. Meets with SLCT master props coordinator to learn what is available in storage.
5. Gathers all needed props and meets with the director or producer periodically to see if any additional props are needed or if some have been eliminated.
6. Selects one or more crew members to assist with gathering props and working props during performances.
7. Must be backstage during final rehearsals and for run of the show to assure that props are in the correct place and accessible to actors.
8. Gathers props at the end of the run.
 - a. Meets with the master prop coordinator to determine how to handle storage/return.
 - b. Returns loaned props or rented props to appropriate individuals.
 - c. Returns items to storage that are to be kept.

COSTUMES

1. The costume crew chief is selected by the director and the producer.
2. Meets with the director to discuss "concept" of costumes for each character. The crew chief then makes a list of needed items, colors etc. Discuss costume needs with the actors. Often actors wish to use some of their own things. Presents list to the director for approval.
3. All expenditure for fabric, shoes, hats etc. or rental of costumes must be director approved.
4. Meet with the SLCT master props coordinator to review the costumes that are available in storage.
5. Select a crew of helpers to find costumes and to assist actors during the show.
6. As each item is obtained, consult with actor and director for approval.
7. Make sure that all costumes are available for tech rehearsal, dress rehearsal and for each performance and that someone is available backstage to assist with changing if needed.
8. Gather and return all costume materials at the end of the show to the appropriate source.

LIGHTING

1. The master lighting chief is appointed by the board of directors.
2. Responsible for all aspects of lighting the show according to the needs of the director.
3. Meets with the director, obtains a copy of the script and marks all existing light cues. Meets with the director to see if additional lighting is needed.
4. Takes an inventory of current supplies and determines any additional needs for lighting instruments, gels, lamps or accessories.
5. All expenditures for supplies unique to a particular show must be approved by the director. Any major expenditures for new equipment must be approved by the board.
6. Orders supplies and keeps back-ups for use in case of mid-production malfunction of a lighting instrument.
7. Selects one or more assistants to help set lights on load-in day or any time prior to tech rehearsal.
8. Selects one or more assistants to help run the board for performances.
9. Be present and in charge of all lighting for last week of rehearsals and all performances.
10. Take down and store all equipment that is not permanent to the facility.
11. Work with set builder as appropriate to get equipment moved to and from Robson storage.

SOUND

1. The master sound chief is appointed by the board.
2. Responsible for sound effects, music and all microphones needed for the production.
3. Meets with the director to get a script and discuss sound needs. Marks the script with all current sound cues. Checks with the director to see if additional sound cues are needed or have been added.
4. Determines any sound disks or supplies to be purchased and gets approval from the director. Major purchases for equipment must be approved by the board.
5. Finds appropriate sounds and records them for use during the show.
6. Works with director for music appropriate to the show: music used prior to show, intermission, during dinner and in the body of the show. Records that music and arranges for appropriate equipment for its use.
7. Selects one or more assistants to help with setting up mics, replacing batteries, cueing sound effects and running music.
8. Be present with sound cues ready for all rehearsals during the last week.
9. Provides mics for tech rehearsal, dress rehearsal and run of the show.
10. Conducts mic check before the house opens and without interfering with those having the pre-show dinner on designated nights ..
11. Strikes all equipment and takes to storage after the run of the show.
12. Works with set builder as appropriate to obtain and return equipment from Robson storage if needed.
13. Takes an inventory of all equipment after each rehearsal and show (especially mics, head sets, and assistive hearing devices). Arranges for any repair or replacement.

MAKE-UP

1. The make-up crew chief is appointed by the director and producer.
2. Responsible for providing make-up services as needed by the director during the last week of rehearsal and run of the show.
3. Takes inventory of supplies on hand, lists supplies needed and gets approval from the director to purchase supplies.
4. Obtains assistants as needed to apply make-up to actors and a stand-by person who will be present during each show for make-up refreshment as the run progresses.
5. Takes an inventory and stores supplies after the show.

STAGE MANAGER

1. The stage manager is appointed by the director and producer.
2. Responsible for running the show backstage.
 - a. Communicates with director or out-front person thru headsets.
 - b. Follows script to assure that actors are ready for cues.
 - c. Assists with mic changes/costume changes when needed.
 - d. Lets out-front person know when all props and actors are ready.
3. Must be present at all rehearsals during the last week and the run of the show.
4. Sets the black legs or stage as appropriate for the show.
5. Keeps actors and crew off of the stage and out of the house after it opens for the audience.

PUBLICITY

I. DESCRIPTION:

1. The publicity crew chief is appointed by the director and producer
2. The publicist is responsible for all aspects of promotion specific to a play, which includes, but is not limited to, the following:
 - a. Articles for area newspapers including the *Independent* and Robson's *Splash*
 - b. Newsletter articles and/or web sites for each of the three phases within Sun Lakes
 - c. Posters for bulletin boards throughout Sun Lakes, SunBird, Solera, and area businesses
 - d. Flyers for distribution via organizations, meetings, and ticket sales sites
 - e. Contacts with Sun Lakes' organizations to have speakers/announcements at their regular meetings and/or information in their newsletter
 - f Sun Lakes News on Western Broadband.
 - g. Scroll announcements Western Broadband ..
 - h. Billboards (2) for Glenburn/Riggs intersection
 - i. Pictures as needed to support all of the publicity efforts
3. Appoints or contacts various people to be responsible for above jobs. Normally, one person does the media, another the road signs, another the sales posters and another fliers. All report to the publicity crew chief Crew chief normally does media portion.
4. Back-schedules the deadlines so that when volunteers agree to do one of the above jobs, the crew chief is able to give them a deadline.
5. Take photos of cast and rehearsals for publicity (or obtain a photographer) and work with the program crew chief to obtain photos for the program.
6. Keep a file of all publicity items to pass on to the historian and to the next person handling publicity for upcoming productions.

HOW TO PROCEED WITH PRODUCTION PUBLICITY

(Step-by-step instructions.)

II. ACTIVITIES

- A. Meet with the director and the producer as soon as possible, but no later than three months prior to the play's scheduled opening. This is necessary for *Splash* deadlines on the 11th of each month i.e. December 11 for a January issue and August 11 for a September issue.
 1. Identify the playwright and other noted works.
 2. Determine the play dates, location, curtain times, and pre-dinner show dates.
 3. Establish the name and phone number of the ticket sales manager.
 4. Confirm ticket prices for the play only and for the pre-show dinner.
 5. Obtain a synopsis of the play, a few quotes from the director to be used in articles, and his/her perception of the play's appeal to Sun Lakers.
 6. Outline brief biographies of the director, the assistant director, and the producer.
 7. Obtain a listing of the actors and their character names.
 8. Copy the rehearsal schedule with locations.
 9. Exchange phone numbers and e-mail addresses.
- B. Develop a calendar of deadlines and appropriate action items.
 1. Note the article submission deadlines for all publications.
 2. List the meeting times and locations of service organizations.
 3. Identify the first and last days and locations of ticket sales.
- C. Outline and assign the set of tasks

1. Review skills needed to complete tasks.
 - a. Take pictures and have them developed.
 - b. Paint billboards.
 - c. Design and layout posters and flyers.
 - d. Write articles.
 - e. Speak to service organizations.
 - f. Conduct interviews.

2. Assign tasks with established deadlines per the calendar.
 - a. Identify tasks within publicist's own talents and time constraints.
 - b. Solicit the assistance of others as needed by conferring with the producer, director, friends, and by using sign-up sheets at meetings.

III. POSTER POLICIES and LOCATIONS

A. Policy

The use of bulletin boards within Sun Lakes is subject to very restrictive posting policies in all three phases. Essentially, full use of posters is permitted only in the phase in which the play is held. However, each phase has access to bulletin board space in the other two phases, so the activity directors must be encouraged to put posters at the other two phases. Although the food and beverage folks control publicity in and around the immediate area of the San Tan, it is best to work through the HOA#2 Recreation Manager. *Ideally, with three pre-show articles and one post-show article for each play, if there is a summer production, there will be an article in every issue of the Splash each year.*

B. Contacts

- | | | |
|----------------|----------------|-----------------|
| 1. Sun Lakes I | | 895-0415 |
| 2. Phase II | Linda Caton | 895-3550 ext 22 |
| 3. Phase III | | 802-0139 |
| 4. SunBird | Tisha Aldredge | 802-4901 |
| 5. Renaissance | Kathy | 883-2715 |

C. Locations

1. Within Sun Lakes Phases
 - a. Sun Lakes I (Give to SLHOAII Recreation Director)
 - b. Cottonwood (Give to SLHOAII Recreation Director)
 - c. Palo Verde (Give to SLHOAII Recreation Director)
 - d. Ironwood (Give to SLHOAII Recreation Director)
 - e. Oakwood (Give to SLHOAII Recreation Director)
 - f. Renaissance
2. Outside Sun Lakes Phases
 - a. Sunbird - one location in clubhouse
 - b. Sun Lakes Library - may not have ticket prices on it.
 - c. True Value
 - d. Bashas'
 - e. Gentry Barber Shop
 - f. Education Center
 - f. Springfield
 - g. Sclera

D. Types and Uses of Posters

1. Large - 20" x 30" (2) used with the easels (2)
 - a. Ticket sales

- b. Phase I Clubhouse lobby
- 2. Regular- 8 1/2" x 11 " (500)
 - a. Bulletin boards
 - b. Flyers for meetings and organization distributions
 - c. HOA#2 Recreation Dept. (450)
- 3. Reduced 4-ups for SLCT members, easels, and other locations (100 sheets x 4)
- 4. Billboard - 4' x 8' (2)
 - a. Storage with SLCT flats, building 8, unit 3
 - b. Placement at the northwest and southeast comers of the Riggs and Glenburn intersection
 - c. Set up should be done on weekend before start ofticket sales
- E. Easels
 - 1. Location in props storage, building 8, unit 2
 - 2. Special applications
 - a. Easel carrying case for ticket sales personnel.
 - b. Top cross piece to hold posters in place for outside or long-term use.
 - c. Bottom cross piece to hold 4-up TAKE ONE notices.

IV. REQUIRED INFORMATION FOR POSTERS AND ARTICLES

A. Posters

- 1. SLCT as sponsoring organization
- 2. Name ofplay
- 3. Playwright (letter size equal to 50% of the play letter size)
- 4. Dates
- 5. Time
- 6 Location
- 7. Tickets.
 - a. Sales locations, times, days/dates
 - b. Prices (pre show dinner includes tax and gratuity)
 - c. Phone number of ticket sales manager
- 8. Facilities
 - a. Accessibility
 - b. Assisitive hearing devices
- 9. Additional Note: "Produced by special arrangements with Samuel French, Inc" or the appropriate publisher ofthe play.

B. Article Content

- 1. All poster information (in IV. A. 1- 7)
- 2. Pictures
- 3. Picture captions
- 4. Information about play, cast, and crew as appropriate.
- 5. Brief bio s of director, producer(s), and assistant director.
- 6. Promotion ofSLCT - membership and donations.
- 7. Statement about not admitting latecomers until appropriate time.

V. PUBLICATION NAMES, CONTACTS, AND DEADLINES

A. Robson

Jennifer Schell, Assist. Editor

- 1. Sun Lakes *Splash* editorial @robson.com

Deadline 11 th-prev. month
895-4340

B. Sun Lakes Phases (Newsletters)

1. Phase I *SunLaker*

Art Gatts

895-0277

2. Phase II *Update* & web site

Gloria Combs

895-3550

21st

gcombs@sunlakes2.com (electronic pictures only)

1s

3. Phil:>C III www.IronOakConnection.org GM

C. Neighbors Who Care

t

895-7133

Submit play desc., dates, etc. 2 months before play for NWC newsletter.

D. Renaissance Kathy Meyer, Activities kathy.meyer@robson.com 1 wk.
Submit play desc., dates, etc. 2 months prior to production for newsletter

E .. General

1. *Independent* (at least 1 week ahead)

325 E Elliot #21 (east of Arizona avenue)

FAX 926-1019

Chandler AZ 85225-1127

chandlernews@newszap.com

Submit as text & pics as j-peg

2. *Tribune* 3871 S. Gilbert Rd., #106 (daily)

480-896-65

0

3. *Arizona Republic*

Kyle Lawson

602-444-8647

2 wks

kyle.lawson@arizonarepublic.com

Chandler/Ocotillo/Sun Lakes in *Republic*

3 wks

Art Sloane

artgbeard@aol.com

802-6810

23610 Desert Burst Court

4. *San Tan News*

laurie@santansun.com

480-732-0250

Laurie Fagan (send e-mail only, no attachment) www.santansun.com

2 wks

5. *The Dreamcatcher Solera* soleranews@yahoo.com

802-6996

Kim Price, 6360 S. Mountain Blvd., Chandler

month prior,

15th

6. *SunBird News*

tisha@sunbirdhoa.phxcoxmail.com

802-4901

13th

By 13th of the month prior to publication

D. Television

1. Sun Lakes Cable (scroll) (reference the form)

895-8084

2. Sun Lakes TV News

Barbara Carr

895-7982

sunlakesnews49@earthlink.com

E. Organizations and potential SLCT member liaisons

1. Rotary

2. Kiwanis

F. Red Hat Groups

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FLIER GUIDELINES

(Flier designer works through publicity coordinator for information)

To include in order: [italics indicate statement wording]

- SLCT Logo

production logo: includes name of show, the largest print

author's name 50% of title

[see copyright instructions printed on the inside of the script]

- dates of production [prominent, but not as large as title and author]
- optional: identify if show is a farce, comedy, etc.
location of production [e.g. San Tan Ballroom, Cottonwood CC]
- time of production
- *Show-only* \$[amount] (*indicate which evenings*)
- [days] *Dinner & Show Tickets* \$[amount] (*includes tax & gratuity*)
- *Ticket Sales Begin* [date]
- times of sales
- location(s) of sales
- *Show-only tickets available at door evening of performance IF A VA/LABLE*
- *Ticket Information:* [name of coordinator with phone number]
- somewhere: *Assistive Hearing Devices Available*
- *Produced by special arrangement with* [whichever company holding rights]. Small font at the bottom.
-

PROGRAM GUIDELINES

(Program designer works through the producer for information.)

COVER:

- SLCT logo, but not bigger than title of show or playwright's name.
- "presents" [optional]
- title of show, largest print
- playwright's name, half the size of title of show (see copyright guidelines on front cover of script)
- month, dates, year of production
- location of performance
- statement: For the safety of the actors, the use of electronic equipment and cameras is prohibited.
- in small letters at bottom: Produced in cooperation with [name publishing company holding rights]

INSIDE COVER:

- SLCT logo
- title of show
- playwright's name
- Director
- Producer
- Assistant Director [with Director's discretion, could be listed with production crew]
- cast of characters [indicate if listing in alphabetical or appearance order]
- time/location the show takes place [e. g. New York, the present]
- list number of acts/scenes
- intermission location and length

CAST INFORMATION: this is pretty much up to the style of the program designer. Usually it is:

- actor's name and the character being played.
- actor's bio, usually listed in alpha order rather than order of appearance [be sure to edit the bios to conform in style and length]
- production crew bios:
- Producer's then Director's bios follow cast [Director's bio is usually the last of the listings and can be the length the Director wishes]
- Assistant Director's optional at Director's discretion, usually before Producer, then Director

CREDITS: Be sure to list any "thank you" for anyone who has supplied or assisted in some way to the production that is not a member of SLCT [e.g. someone whose furniture, props, etc. are being used]; or a service [e.g. taxidermy].

PRODUCTION CREW: should include the following order [if being used]

stage manager	crew	
set:	costumes crew	ticket sellers
designer	props:	house manager
construction crew chief	gatherers	ushers
assistants	show runners	master prop & risers chief
load-in/out assistants	publicity:	list any mentees that may be
dressing coordinator	coordinator	used for any of the above;
assistants	logo design	listed under their mentor
lighting crew chief	flier design	list any position in its proper
assistants	posters design	location that may have been
sound crew chief	street signs	created for the production
assistants	program	
make-up crew chief		
	ticket sales manager	

e. SLCT INFORMATION: list as much as possible on the back cover:

- Board of Directors

the SLCT non-profit statement:

Sun Lakes Community Theatre, Inc. (SLCT) is a non-profit organization under the 501 (c) (3) corporation. SLCT's mission is to provide live theatre performed by residents of all phases of the Sun Lakes (including Sun Lakes I. Cottonwood. Palo Verde. Ironwood. and Oakwood) and SunBird communities as well as to seek opportunities to tap and stretch the talents of the residents.

Your help would be greatly appreciated as an annual donor to the SLCT organization as an Angel (\$500+), Patron (\$250+), Sponsoring (\$100+), Sustaining Member (\$50+, or Friend (\$20).

If you are interested in joining the club or becoming a patron, please contact any of the board members.

- A MUST: List all the contributors with their donor designation [e.g. angels, sponsors, etc.]:

A note of special "thanks" to the following contributors who have helped further the mission of the Sun Lakes Community Theatre. Get names from club treasurer.

- Try to get a sign up form on the bottom [to tear off] back page if possible. In any format your choose, it should include:

- *I wish to be: a member --'placed on the SLCT mailing list*

- name

- address [two lines if possible]

- city

- phone

- e-mail

- *Please leave this form with an usher or e-mail the information to Carolyn Bodensteiner at cbodie@robsoncom.net.*

CHECK WITH THE DIRECTOR

- to see s/he would like to add production comments
- for the paper color [usually only out/inside cover, inside pages are white]

IF ROOM:

MAKE IT AN EVENING OF FUN SLCT tickets make great gift certificates for family or friends ... or ... if you are a member of a Sun Lakes club, organize an outing and purchase group tickets to one of SLCT's productions. Group sales must be paid in full at the time of reservation. Contact [ticket manager name with phone number]for arrangements.

BE SURE TO CAREFULLY CHECK the copyright instructions to see if any other credits or instructions are listed.

BE SURE TO HAVE THE COPY PROOFED AND APPROVED by the Director and Producer.

f.

HOUSE MANAGER

1. House manager is appointed by the director and reports to the director or the producer.
2. Risers are set up by a special crew according to the seating chart provided by the ticket person. House manager verifies, prior to each performance, the correct placement of chairs. Makes sure rows are numbered and numbers chairs with masking tape or other identifying substance.
3. Contacts and schedules ushers and obtains programs.
4. Greets theatergoers at pre-show dinners, as they enter the performance space, and during intermission. House manager may appoint a substitute.
5. Works closely with ticket person, lighting person, and sound person during run of the show.
6. Takes responsibility for dispensing and retrieving the assistive hearing devices. Use a license or credit card as security. Reports to sound chief any problems with devices.
7. Sends names of ushers to program designer in time for printing.
8. Checks dinner tables for correct # of chairs and purchases candles if needed.
9. Places programs on the dinner tables for guests to look at while waiting.
10. Obtain and keep track of usher pins & plaques.
11. Send names of ushers & frequency to treasurer for April dinner award.
12. Works with director and stage manager to be certain no one walks on stage or in the house after it opens for audience members.

USHERS

1. Ushers will report for duty at the time designated by the house manager.
2. Each person will check out a "Usher" tag from the house manager.
3. Ushers show patrons to their seats using the section and row number from their tickets and make sure that each person gets a program.
4. After all patrons are seated and the house managers gives the go-ahead to begin the show, ushers may seat themselves if they have purchased tickets or may leave the premises.
5. Patrons arriving late will be seated at a time appropriate to the lighting and run of the play. If late arrivals come in, they may be asked to remain behind the curtains if entrances are to be made from the back.
6. All patrons will be treated with the utmost respect and restraint ... no matter how late or crotchety they may seem.

TICKET SALES GUIDELINES

1. The ticket crew chief is responsible for printing, marking, and selling tickets for the run of the show.
2. Keeps records of the income for both play tickets and dinner tickets.
3. After performance dates are determined, discusses with Producer where and when tickets will be sold.
4. Contacts associations for permission to sell.
 - a. Phase I & Phase III: Visit the front desk and have the dates and times entered on the master calendar.
 - b. Phase II: Discuss with food and beverage personnel the dates and times of sales.
5. Advises the director of seating floor plan with a house of 221 for fall and spring.
6. Makes up the master chart for seating and makes copies for each night and for the director, producer, and house manager.
7. Prepares ticket master sheets each performance date and one for each dinner date.
 - a. Proofread the master prior to having the tickets printed on card stock.
 - b. Tickets for each day are a different color. Alternate light and dark for each day for easy spotting.
 - c. Tickets for the dinner are the same color as the seat tickets for that night.
 - d. Normal printing order is for 240 admission tickets for each night (different colors) and 100 dinner tickets for the nights when dinners will be served corresponding in color to the play tickets for same night. Printing is usually done at Kinko's.
8. Numbers tickets using the approved seating chart.
 - a. Number each ticket as to row and seat number and rubber band each row number together.
 - b. Number dinner tickets by table number seating 10 at each table.
9. Assembles all tickets in groups by date and row. In the summer round set up, each of the three sections is placed in a separate box.
10. Dinner tickets are placed by date behind the performance tickets. (Each date should be a different color for easy identification).
11. Sales records: Sets up a ringed binder in which are kept the following:
 - a. Play seating chart (one for each date).
 - b. Dinner seating chart (one for each night when dinner will be served).
 - c. Sheet to record group attendance and date, name of group and seat numbers.
 - d. Daily sheet to record number of tickets and dinners sold.
 - e. Card stating "Make Checks Payable to SLCT"
 - f. Card stating "Will be right back."
 - f. Card stating "Tickets are non-refundable, but may be exchanged."
 - g. At least two sharp pencils with good erasers and two pens.
 - i. Copies of the menu

Mark a "P" on seat chart if special meal is requested (usually pasta primavera)

- J. Reference chart for dinner/show ticket sales.
 - e.g. 1=\$28
 - 2=\$56
 - 3=\$84 etc.
- k. Pad on which to record requests for hearing aid devices.
 - 1. ALL ENTRIES ON THE RECORD SHEETS & SEATING CHARTS DONE IN PENCIL!!!!!!!
- 2. Obtains ticket sellers to sit at ticket tables during sales periods and on nights of the show for last minute ticket buyers. As selling begins, calls each seller the evening before regarding the time and place they should report.
- 3. Is responsible for setting up the ticket sales table and posters on each date or arranges for someone else to do it.
 - a. Goes over sales procedure with each seller.
 - b. After close of sales each day, picks up money and tickets and audits that day's sales.
 - c. Cash and report sheets go to SLCT treasurer once or twice a week.
 - d. Keeps daily chart of sales for easy reference of # of tickets sold
- 14. Sets up an easel/poster in the Sun Lakes I lobby and in the ticket area at Phase II. Check with Phase III.
- 15. Notifies the catering department
 - a. Friday before of tentative dinner sales, and find out absolute deadline for sales.
 - b. Two days in advance regarding number of dinners purchased for each night.
 - c. Also keeps house manager abreast of sales.
- 16. Each evening give copy of the seating chart(s) to Food and Beverage and House Manager for reference.
- 17. Answers phone calls for tickets people wish to purchase on "will-call."
 - a. Mark the appropriate chart
 - b. Pull the tickets and place them in an envelope with the name of the purchaser and ticket numbers on the front. Request that check be mailed.
 - c. Label with amount due or prepaid.
 - d. Do not sell will-call tickets for the dinners.
 - e. dinners must be pre-paid.
- 18. Sorts "will-calls" by date of performance and alphabetically. Either the ticket chairperson or designee at the ticket table must collect the money and enter it on the daily cash sheet.
- 19. Obtains \$200.00 in change from the treasurer. \$100 in \$1.00 bills to be kept by Ticket Manager.
- 20. Keep separate count of each night's dinners for Treasurer to compare with charges from Food and Beverage.
- 21. Reports on sales at the cast party and at the first board meeting after the close of the show.

SCRIPT READING COMMITTEE

The following are Guidelines at which we should be looking when remanding a script to the Board for addition to their list of approved plays for prospective directors.

1. Subject matter should not contain anything that could be offensive to mature audiences unless it can be changed without losing the character or subject of the script.
 - a. Ethnic slurs
 - b. Profane language which cannot be changed
 - c. Explicitly sexual references
 - d. Any other the Board determines
2. Subject matter should be that to which Sun Lakes audiences can relate (i.e. retirement situations, grown children, second marriages, grandparents etc.)
3. Cast should be age appropriate (or could be made so without losing the focus of the play). Children, teens and young couples are difficult to cast.
4. Cast should be of a size that can be accommodated on our limited stage size, (i.e. not more than 8-10 people on stage at the same time. Also the cast should not be too small so that we can encourage more participation from club members who prefer smaller parts.
5. Set should be simple enough or may be modified to fit our limited space and should not require complicated changes.
6. Our objective is to select scripts to be sent to the Board for inclusion in the list of plays available to prospective directors. After each member of the committee has read a script and made their comments, there will be a meeting of the entire committee (not less than 4 to form a quorum), and the play will be discussed.