

Dignity Players

Production Manual

September - 2009

About This Manual

This manual documents the rules, guidelines, and standard operating procedures related to Dignity Players productions for persons directly associated with any such productions whether on or off stage.

The Artistic Director has the overall responsibility for maintaining the manual and ensuring that each production's director adheres to it.

This manual makes every effort to comply with the rules and guidelines established by the Unitarian Universalist Church of Annapolis in regard to space usage, finances, and marketing.

Dignity Players is a program of the Unitarian Universalist Church of Annapolis. As such, the UUCA serves as the executive producer on all productions, and all proceeds go to the church. The Dignity Players Artistic Director serves as a liaison between the director of each production and the UUCA Management Team , and the Artistic Director is authorized by the church Management Team to enforce its policies on all productions. Decisions made by the Artistic Director are binding on each production's director.

About Dignity Players

Dignity Players produces plays and musicals that promote the inherent self-worth and dignity of all people. Dignity Players seeks to involve members of the UUCA community and the greater Annapolis area community, and to inspire action on social issues pertaining to the rights of all people, regardless of race, gender, creed, religion, or sexual orientation. Theater can inspire and promote, as well as entertain. Dignity Players hopes to bring to light the need for action on many of the social issues we read about in the news every day.

Dignity Players was founded in 2004 by Mickey Handwerger, Sue Struve, and Bryan Barrett as a means of presenting plays on social issues of importance to the Unitarian Universalist Church of Annapolis. Its first production was Jessica Blank and Erik Jensen's *The Exonerated* about 6 death row inmates who were all exonerated anywhere from 2-22 years after their incarceration for crimes they did not commit. Subsequent productions include *The Laramie Project* by Moises Kauffman, *Dead Man Walking* by Tim Robbins, *The Vagina Monologues* by Eve Ensler, *Death and the Maiden* by Ariel Dorfman, *Triumph of Love* by Susan Birkenhead, *Permanent Collection* by Thomas Gibbons, *Antigone* by Lewis Galantieri, *Vanishing Point* by Rob Hartman and Liv Cummins, *Six Degrees of Separation* by John Guare, *Back of the Throat* by Yussef El Guindi, *The Diary of Anne Frank* by Wendy Kesselman, and *A Bicycle Country* by Nilo Cruz.

Dignity Players is an actor/director focused community theatre whose aim is produce plays and musicals in a minimalist style where the words in the script and the actor performances are the primary focus. Rehearsals and performances are almost entirely focused on character, line delivery, and the words/message in the script. All effort is made to limit the use of set, props, lighting, and sound unless they are critical to the actor's performance or the message of the play.

Policies and Procedures

1. Drugs – Illegal drugs are never permitted at the UUCA or at any UUCA function.
2. Alcohol – alcoholic beverages are never permitted on the stage during a performance by actors or audience members. Alcoholic beverages for receptions must be approved by the Artistic Director and, in turn, the Management Team.
3. Firearms – firearms are never permitted at the UUCA or at any UUCA function. Firearms for productions must be approved by the Artistic Director and, in turn, the Management Team.
4. Smoking – smoking is not permitted indoors at the UUCA or on the upper level deck. Smoking is also not permitted on stage at the UUCA. Smokers can smoke outside the front doors of the church or down below outside the back door of the church. Substitutions for smoking products required by a play must be approved by the Artistic Director.

Roles and Responsibilities

Director – Each show is assigned a director who is responsible for maintaining the artistic integrity of the script to which they are assigned. The director is responsible for interpreting the author’s words and strictly adhering to the author’s intent. He/she is also responsible for casting the show, designing all production elements in a minimalist style, communicating with the actors and production staff in a positive and constructive manner, and working with the actors cast to deliver the show’s message. No director will alter a single line within an assigned script without first communicating with the Artistic Director regarding the reasoning behind the requested change. All script changes MUST be approved by the Artistic Director. The director is responsible for working with the Dignity Players Organizational Team to maintain a positive working relationship with the UUCA and is responsible for adhering to all the rules and regulations laid out in the production manual.

Production Manager - Each director will be assigned a production manager by the Dignity Players Organizational Team and/or Artistic Director. Every effort will be made to match the director with an appropriate production manager with whom the director feels he/she is best able to work with. The production manager serves as a direct liaison between the director of the show and the Artistic Director of Dignity Players. The production manager is responsible for helping the director adhere to the rules and regulations laid in the in the production manual, maintaining the show’s budget, staffing the show with an appropriate technician, designing and building any/all set materials, collecting props, and facilitating scheduling/set-up/clean-up with the church. (See Appendix A for specific job responsibilities)

Technician – Each production will be assigned a technician or technicians for the run of the show. The technician serves as the stage manager at the performances they are assigned to. The technician is responsible for running all lights and sound, as well as communicating with the box office staff and Dignity Players staff on all issues related to start times, intermission times, house open and closing times, etc. All technicians for any given production are required to be in attendance at the first Sunday tech rehearsal for training. (See Appendix B for specific job responsibilities)

DP Organizational Team Member – For all tech rehearsals and for all performances, at least one DP Organizational Team Member will be on duty. The team member is responsible for working with the Technician to set up and strike the stage, maintain the cleanliness of the sanctuary and surrounding church facilities, set up and strike the DP materials in the lobby, and help facilitate the smooth running of the box office. (See Appendix C for specific job responsibilities)

Box Office Personnel – Every performance will be assigned at least ONE person to work as the Box Office representative. The Box Office personnel are responsible for collecting payment from patrons, maintaining a clean reservation list, and properly managing the evening’s finances. (See Appendix D for specific responsibilities)

Scheduling

1. The Artistic Director is responsible for scheduling each production's performance dates and tech week rehearsal dates with the UUCA receptionist. These dates are established a year in advance and cannot be altered once on the calendar. The UUCA and Dignity Players agree that there will be a production in March, May, August, and October of every year...each show running the first two weekends of their respective month. The sanctuary will be reserved for two Thursday evening performances, two Friday evening performances, two Saturday evening performances, and one Sunday matinee performance on the first weekend.
2. The sanctuary will be reserved for four consecutive evenings the week of each show's opening, starting on the Sunday evening prior to opening and extending through the invited dress rehearsal on Wednesday evening prior to Thursday's opening.
3. The John Henry room will also be reserved for each performance to serve as a green room and box office for Dignity Players. The Artistic Director will establish these dates a year in advance with the church receptionist.
4. Dignity Players will be assigned a single room on two evenings in mid-October of every year to hold open auditions for the following season.
5. Each production's director is responsible for scheduling rehearsals with their assigned Production Manager, who will, in turn, schedule those dates with the church receptionist and inform the Artistic Director of the schedule. Rehearsals should be limited to three days a week maximum (except for the final week before opening) beginning no earlier than 7 weeks prior the performance dates. Wherever possible, Wednesday evenings should be avoided as a rehearsal time...and no rehearsals can be held on any Sunday prior to 3:00pm.
6. No space will be assigned for any production rehearsal prior to the week of the production's opening. Rehearsals for Dignity Players productions will be placed on the weekly calendar with no room assignment. Any open room can be used for a rehearsal on any given night, and the Director is responsible for checking the weekly calendar each night to determine which rooms are open. On the rare occasion where no room is available, the Director is responsible for moving the rehearsal to an alternate location of their choice.
7. It is understood by Dignity Players and the Church Management Team that set, prop, and all other materials for each production can be left on stage in the sanctuary following the Sunday tech rehearsal and throughout the week (unless otherwise requested by the church receptionist for events taking place in the sanctuary during the week) and following performances. Dignity Players, the production Director/Production Manager, and production cast is responsible for re-setting the sanctuary for Sunday services following the Saturday evening performances, and ensuring that the sanctuary, narthex, and restrooms are all clean.

Finances

1. Dignity Players agrees to work with the church Management Team to establish a budget of expenses and an expected income line in October of every year. The expense budget will include all royalty fees, marketing and design fees, and a production budget for each show.
2. The Artistic Director and Dignity Players Organizational Team is responsible for managing the approved budget. Monies can be moved around from one category to another (ie: from marketing to production) so long as the overall expense line for each individual production is kept on budget.
3. The DP Organizational Team is responsible for paying all royalty and marketing/design fees prior to the opening performance of every show.
4. Each production will be provided a small budget for set, prop, lighting, costume, and sound expenses. Each production's director and Production Manager are responsible for managing the show budget, determining where to spend the money, and turning in all receipts for reimbursement to the Artistic Director.

Play Selection and Staffing

1. The season's slate of plays will be selected and announced by the end of June at the very latest for the following year.
2. It is the responsibility of the Artistic Director to select the directors for each individual production. The Artistic Director agrees to meet in person with all perspective directors before making any decisions. Directors are selected based on experience, an understanding of the actor/director relationship, and a clear vision for the show that represents the show's message in a truly minimalist style. All directors will be selected by late August at the latest.
3. It is the responsibility of the Artistic Director to select a season theme in coordination with the church's Management Team and Ministerial Team. Four plays/musicals related to that theme will be selected.
4. The Artistic Director is responsible for assigning each show a production manager who will assist the Director with design, staffing, and collecting all the necessary production elements.
5. It is the responsibility of the Director in coordination with the assigned Production Manager of each show to select a technician. The booth at the UUCA has room for only one technician.....so the technician will be required to run both sound and lights. The Technician will also serve as the Stage Manager. The Director and/or Production Manager of the show is welcome to also serve as the Technician, but it should be clear that the Technician is required to be at every performance. If the Technician's role is being split within a show's run, ALL technicians should be present at the Sunday tech rehearsal for training which is provided by the Production Manager.
6. The Artistic Director will purchase copies of the show's script for each actor, the director, and two additional copies. Scripts will be delivered to the Director no later than one month prior to auditions.

Design

1. It is the responsibility of the Director to work with the Production Manager to design the set, costumes, props, and sound for each show. Directors should do everything possible to minimize the amount of material on the stage to those items that are necessary for communicating the play's message.
2. All set, costume, prop, and sound designs MUST be approved by the Artistic Director at least one month prior to the start of rehearsals. The Artistic Director has the authority to alter the Director's design plans only as it pertains to communicating the show's message and maintaining the show's budget.
3. Any materials located in the Dignity Players storage closet are available to Directors and Production Managers for use during productions. Materials that need to be bought and/or built are the responsibility of the Director and/or Production Manager. All materials for any given show MUST be on hand for the first tech rehearsal on the Sunday prior to opening.
4. No alterations whatsoever can be made to the stage, stage walls, ceiling, or sanctuary. All production elements must be easily moveable and storable.
5. Unless otherwise approved by the Artistic Director, the back-drop for all productions will be the gray painting curtains and gray wall stage walls.
6. No alterations whatsoever can be made to the seating arrangement within the sanctuary unless approved by the Artistic Director and church Management Team.
7. Back-stage area can be created using curtains, screens, and/or newly built flats. All curtains, screens, and/or flats must be easily removable and storable.
8. Other than general area lighting and general up and down lighting, lighting design is not an option with Dignity Players. Directors should seriously limit their lighting cues to ups and downs to the best of their ability.
9. It is the responsibility of the Director/Production Manager to design all sound elements. Sound designers can work with the Artistic Director and/or church technical directors to do sound editing and learn the ins and outs of working the sound equipment. All sound designs must be approved by the Artistic Director and completed by the Sunday tech rehearsal.
10. No Director or Actor will move the piano or any items in the sanctuary without the approval of the Artistic Director. In many cases, the moving of these items will be prohibited without a member of the Dignity Players Organizational Team being present.
11. Directors are encouraged to costume their shows using clothing and shoes from each actor's own closet. Dignity Players can provide a costume designer for period shows if necessary.

Auditions

1. Dignity Players will hold ONE season wide audition for all shows the following year in October. Directors of each individual show are responsible for providing scripts to actors who wish to audition.
2. Directors are permitted to precast any individual role in their respective show prior to or after the open call audition. Auditions do NOT need to be held or need to be made public for those people directors are considering pre-casting.
3. Directors are encouraged but not required to leave a minimum of 50% of the roles in any given show open to open call attendees.
4. Auditions will consist of pre-scheduled monologues, and each director is responsible for scheduling call-back dates where individual scripts can be read from. The Artistic Director MUST approve all call-back schedules.
5. The open call auditions will be managed by the Artistic Director who is given the right to cut monologues short and alter the order of things should the open call need to be adjusted for time.
6. Directors are responsible for letting auditioners know which roles are open and which have been pre-cast. This information MUST be made available to all auditioners prior to the open call.
7. Roles not cast at the open auditions can be cast unilaterally by the director. All choices for these roles should be communicated with the Artistic Director, but do not need to be approved by the Artistic Director.
8. Directors will provide the Artistic Director a completed cast list with all actor names, addresses, and contact information no later than one week prior to the start of rehearsals.

Rehearsals

1. Rehearsals should be scheduled at the church for no more than three days a week up until opening week, and should begin no sooner than seven weeks prior to opening.
2. Every effort possible should be made to hold church rehearsals on Sunday afternoon/evenings, Tuesdays, and Thursdays. It is recommended that no rehearsals be held on Wednesdays due to space restrictions, and no rehearsals can be held on Sunday's prior to 2:00pm.
3. All rehearsals are OPEN to the Artistic Director, Church Management Team, and the Dignity Players Organization team.
4. It is the responsibility of the Director/Production Manager to check the weekly calendar at the church to determine what room is open for each rehearsal. Rarely is a room not available, but should that happen, the Director will need to move the rehearsal to an alternate location of their own choosing.
5. It is the responsibility of the Director/Production Manager to ensure that any room used for a rehearsal is left in the exact same condition in which it was found when departing for the evening.
6. It is the responsibility of the Director/Production Manager to ensure that all lights are properly turned off and the doors are secured when departing each evening. The Artistic Director and/or a member of the Dignity Players Organizational Team will meet with the directors to review these specific procedures prior to the start of rehearsals.
7. Rehearsals MUST be concluded by 10:00pm at the very latest except for opening week when they can extend to 11:00pm. (Exceptions can be made for plays that run longer than the standard two hours) All children of high school age and lower should be finished with rehearsal by 9:00pm on weekdays wherever possible.
8. Rehearsals should focus on blocking, character interpretation, and line delivery from as early on as possible. Directors are encouraged to start/stop scenes and acts as often as they wish to direct interpretation. Directors are also encouraged to run each scene/act/show without stopping regardless of mistakes at least twice prior to opening week.
9. Materials located in the Dignity Players storage closet at the church may be used during rehearsals, but should be returned at the end of all rehearsals. Actual props, costumes, and set pieces should be stored in the same closet, and MUST be present for the Sunday rehearsal prior to opening.
10. Directors are encouraged to give notes quickly and efficiently following each run-through, or to email notes to individual actors the following day.
11. Directors and actors should be mindful that other groups will be using the church facilities throughout the rehearsal process. Wherever possible, please close doors to the room you are rehearsing in and keep noise and movement to a minimum so as not to disturb other groups.

Marketing

1. The Artistic Director and/or Marketing Director will work with the Director to schedule a single photo shoot no later than one month prior to opening. Actors will need to wear clothing similar to their costumes for this photo shoot. Scenes that will be photographed will be determined by the Artistic Director and/or Marketing Director in conjunction with the Director.
2. Each actor will need to deliver a biography to the Artistic Director and/or Marketing Director for inclusion in the show's playbill no later than two week prior to opening. The Production Manager is responsible for ensuring that all bios are delivered in time and that the Director's notes are also delivered no later than one week prior to opening.
3. All publicity material will be provided to cast and crew for distribution by the Marketing Director and/or Artistic Director no later than four weeks prior to opening weekend. Marketing material includes season brochures, show posters, show flyers, show postcards, and show playbills.
4. Dignity Players will do one bulk show postcard mailing four weeks prior the show's opening to everyone on Dignity Players' mailing list and to other UU churches.
5. The Marketing Director is responsible for ensuring that all Dignity Players productions are included in the UUCA church bulletin and church newsletter for at least three weeks prior to each opening.
6. The Marketing Director is responsible for ensuring that all Dignity Players productions are included in newspaper calendar listings (Evening Capital, Baltimore Sun, Bay Times Weekly, What's Up Annapolis, Washington Post)
7. Wherever possible, reviewers will be invited to attend either the opening performance or the invited dress rehearsal of every show. Reviewers will receive complimentary tickets and press photos.
8. The Marketing Director is responsible for ensuring that all cast talk-backs and panel discussions are publicized both at the church and in the community.
9. The Artistic Director is responsible for ensuring that the Dignity Players website is up to date with the current show's information and is responsible for sending out at least two email blasts per show to the Dignity Players mailing list.
10. All actors and technicians will receive two complimentary tickets to any performance of the show in which they are performing, and each Director and Production Manager will receive four complimentary tickets for their friends and family.

Performances

1. All evening performances begin at 8:00pm, and all matinee performances begin at 3:00pm.
2. Actors should be present at the church one hour prior to every performance.
3. The sanctuary should be clear of all actors and technicians at least 30 minutes prior to performance time. The Artistic Director and Dignity Players Organizational Team members have the authority to clear the house of all actors and technicians 30 minutes prior to performance times regardless of rehearsals or tech work being done.
4. A live pre-show announcement is required for every performance. The Director is responsible for choosing who will make the announcement. The announcement must include a welcome message to Dignity Players and the Unitarian Universalist Church of Annapolis, a what's coming up segment, and a cell-phone and pager announcement.
5. Intermissions are suggested for all plays, although not required. Intermissions should be kept to no longer than 15 minutes. The Director and/or Production Manager of each production will work with the Dignity Players staff to re-seat people after intermission.
6. Curtain calls for all productions are suggested, but not required. The Director is responsible for determining if a curtain call will be staged, and for staging it. Curtain calls MUST be staged by the final tech rehearsal on the Tuesday night prior to opening so that it can be run at the invited dress rehearsal.
7. An invited dress rehearsal is recommended, although not required. The invited dress rehearsal should occur on the Wednesday night before opening and should be open to anyone the cast and crew wish to have attend. The Director is responsible for determining if an invited dress rehearsal will be held.
8. A minimum of three cast talk backs are required of all productions. It is suggested that these occur on the two Friday nights and the one Saturday night that the panel discussion is not being held. Actors are required to return to the stage in costume following the curtain call to speak with audience about their experience on the show and with the issues in the show. If audience members do not ask questions, the cast is permitted to change and depart. The Artistic Director or someone in his/her stead is responsible for leading each cast talk back.
9. One panel discussion is required for every production. It is suggested that this occur on the first Saturday evening of the production. The cast and director are requested to stay for the panel discussion, but are not required. It is the responsibility of the Artistic Director in coordination with the production's director to find panel members and lead the panel discussion. The panel discussion should present a variety of views on the issues presented in the play.
10. All actors can store their personal belongings in the John Henry room during performances, and it is the responsibility of the Director/Technician to ensure that both the John Henry room and the lower level restrooms are cleaned and left as they were found following each night's performance.
11. It is the responsibility of the Director/Technician to ensure that the sanctuary is straightened up after each performance, and to strike all production materials to the lower level storage closet following each Saturday evening performance. The Dignity Players Management Team will be on hand following each Saturday evening performance to ensure that the Sanctuary is reset for church services the following morning.

Contact Information

Unitarian Universalist Church of Annapolis

333 Dubois Road
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(410) 266-8044

Dignity Players Reservation Line

(410) 266-8044, ext. 127
www.dignityplayers.org

Artistic Director: Mickey Handwerger
mehpotter2@yahoo.com
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Marketing Director: Sue Struve
sueonstage@yahoo.com
(410) 991-6384

General Manager: Bryan Barrett
bryannb@comcast.net
(410) 263-9191

Box Office Manager: Mike Willis
mwtennis@aol.com
(410) 991-6256

Volunteer Coordinator: Mary Watko
mywatko@atlanticbb.net
(443) 994-3421

Appendix A

Production Manager Responsibilities

It is the primary role of the Production Manager to provide the show's director with whatever assistance he/she needs while simultaneously making sure that the rules and regulations as spelled out in the production manual are adhered to. It is imperative that the Production Manager have a solid working knowledge of the policies and practices established by the Unitarian Universalist Church of Annapolis in regard to how Dignity Players is permitted to function under its auspices as spelled out in the production manual.

Primary responsibilities include, but are not limited to:

- Scheduling church space with the church administrator for rehearsals in accordance with the rehearsal regulations spelled out in the production manual
- Getting set/prop/costume approval from the Artistic Director PRIOR to the start of rehearsals
- Assisting the director with his/her staffing needs inclusive of a stage manager and/or technician
- Scheduling the stage manager and/or technician for tech rehearsals and performances
- Assisting the director with set construction and prop collection – ensuring that all set, costume, and prop materials are properly stored in the Dignity Players storage closet at all times except when specified in the production manual
- Managing the production budget provided by the Artistic Director – submitting receipts and reimbursement requests to the Artistic Director
- Working with the DP Organizational Team Member on specific performance nights to ensure that set-up and strike are performed according to the policies laid out in the production manual
- Training the stage manager and/or technician on the operation of church lighting and sound equipment, the production's set and prop configuration, and set-up/strike/shut-down procedures
- Training the director in set-up/strike/shut-down procedures for both rehearsals and performances
- Distributing marketing materials and complimentary tickets provided by the Artistic Director to the cast and crew of the assigned production
- Working with the director and cast to collect cast, director, and staff bios for the playbill as well as collecting the director's notes at least one week prior to opening – delivering all bios to the Artistic Director
- Scheduling with the Artistic Director, show director, and cast a single photo shoot at least one month prior to opening
- Working with the Artistic Director during tech week and the DP Organizational Team Member during performances to ensure that chairs, the piano, and all podium materials are moved ONLY in the presence of a DP Organizational Team Member and only to the extent spelled out in the production manual

The Production Manager is granted the authority to limit the activities of the show's director in relation to church and production manual policy, and is considered the authority in all manners related to the church and Dignity Players.

Appendix B
Technician Job Responsibilities

- 1) Arrive one hour prior to show time and check in with the DP Team Member scheduled for the night.
- 2) Pick up the production script from the DP mailbox in the church office.
- 3) Pick up the tech booth key from the DP mailbox in the church office.
- 4) Turn on sanctuary house lights and left and right track lights....do NOT turn on the choir or water fountain track lights.
- 5) Open the booth and turn on the stage lights on the booth's back wall (powering the lights on will not bring them up on stage...they should remain off on stage until the show begins).
- 6) Using the key found in the booth by the booth window, disarm the front door of the church (be sure to replace the key to its original location).
- 7) At 30 minutes prior to show time....ask the actors to head downstairs and remain there until places.
- 8) At 20 minutes prior to show time....open the sanctuary doors and inform the box office personnel and the DP Team Member scheduled that the house is open for seating.
- 9) At 15 minutes and 5 minutes before show time....head downstairs and give the actors and 15 minute or 5 minute call.
- 10) At show time....check with the box office personnel and DP Team Member scheduled that the bathrooms are clear, and then close the sanctuary doors, turn off the lobby lights, and head downstairs to ask the actors to come upstairs with you for places.
- 11) When actors are in places....inform the DP Team Member scheduled that they should proceed with the pre-show announcement. Once the announcement is finished, slowly lower the house lights located on the back wall of the sanctuary (be sure to leave the left and right track lights at ¼ full throughout the show).
- 12) When the houselights are out....cue the actors to come in from the lobby and go to places at which time, enter the booth and begin running the lights for the show according to the production script.
- 13) After the lights are brought down on Act I and the actors have left the stage to head downstairs, leave the booth and bring up the houselights, open the sanctuary doors, and turn on the lobby lights.
- 14) After ten minutes of intermission....check with the box office personnel that the bathrooms are clear, and then close the sanctuary doors, turn off the lobby lights, and head downstairs to ask the actors to come upstairs with you for places.
- 15) When actors are in the lobby ready for Act II, bring down the houselights and cue the actors to head onto the stage at which time, enter the booth and run the lights for Act II according to the production script.
- 16) Upon the show's completion and when the actors have left the stage for the final time....leave the booth and bring up the houselights, open the sanctuary doors, and turn on the lobby lights.
- 17) When the house is clear of audience following the show, power down the stage lights.
- 18) When most of the audience has departed for the evening, using the key found in the booth by the booth window, arm the front door of the church and return the key to the booth.
- 19) Lock the booth door and return both the booth key and the production script to the DP mailbox in the church office.
- 20) Power down the house lights and track lights in the sanctuary and turn off the lobby lights as you depart for the evening.

Appendix C
Dignity Players Team Member Responsibilities

- 1) Arrive one hour prior to show time, and open the front door for the cast and crew as they arrive (the technician on duty will disarm the front door when he/she arrives).
- 2) On both Sunday's and the second Thursday, the sanctuary will need to be set up for the show:
 - The piano needs to be moved from up front to the side of the room on the left hand side by the window
 - The two chairs and the wood tables need to be removed from the stage and placed over by windows on the left hand side of the room
 - The Chalice and it's table need to be moved off the stage over by the water fountain
 - The podium needs to be removed from the stage (this takes several people) and rolled back to the same location as the piano
 - The paintings on the stage need to be moved out to the ends of their sliding rack and covered with the painting covers located in the closet at the back of the sanctuary (a ladder is located in the closet at the end of the hall which is needed to cover the paintings...put the ladder back when you are done)
 - The curtains need to be closed in the sanctuary on both sides
 - The chairs in the sanctuary need to be straightened into three sections with two aisles bordering the center section (the chair arrangement drawing is located on the back of the sanctuary closet door)
 - The large folding partition needs to be closed in the back of the sanctuary between the sanctuary and the narthex
 - The stage needs to be arranged for the production with props and set pieces located in the DP storage closet downstairs according to each director's specific notes (**work with each director to set up the stage**)
- 3) Arrange the lobby for the production (if not pre-set from the previous evening):
 - The membership table gets moved to in front of the stairs just opposite the front door
 - Several chairs should be in the lobby for patrons to sit on
 - The Dignity Players display boards for the past productions (located downstairs in the DP storage closet) should be put on display on the table right up against the right hand window in the front.
 - Playbills for the current production need to be placed on the membership table for the box office (playbills can be found in the DP drawers in the John Henry Room downstairs)
 - The small table in the DP storage closet should be brought upstairs and placed next to the membership table opposite the front door. The current show production display board should be placed on that table along with 2010 season brochures and subscription forms.
- 4) Walk through the building and make sure the bathrooms and narthax are all clean and that lights are on where they need to be throughout.
- 5) The box office personnel should arrive between 45 and 30 minutes prior to the production. Work with the box office personnel to gather the cash box, assign seats, and prepare for the audience's arrival.
- 6) At show time....the technician will let you and the box office personnel know when places have been called and the show is ready to go up. At this time, walk up the aisle of the sanctuary to the front of the house and present the pre-show announcement. When you are finished, walk back down the aisle at which point the technician will lower the houselights and begin the show.

Pre-Show Announcement

Good evening/afternoon, and my name is [XXXX] and I am a member of the Dignity Players Organizational Team. On behalf of all of us here at Dignity Players and the Unitarian Universalist Church of Annapolis, we want to welcome you to our production of [XXXX]. We hope you will take note of our upcoming productions. The season shows are listed on the back of your playbill and our season brochure is available in the lobby. Subscriptions are still available and Subscription forms can be found on line at our website, in the lobby, or at the back of the season brochure. Now, if I could remind you to turn off any cell phones and pages, we invite you to sit back and enjoy [XXXX].

- 7) During the first half hour of the production or intermission, work with the box office personnel to seat late comers, and close out the box office. Total the money and fill out the deposit slips. Sign the deposit slips and the deposit envelope as the second signature. (Box Office personnel should leave one deposit slip in the cash box and one goes into the deposit envelope which gets placed in the safe in the inner church office)
- 8) Make sure the box office personnel put the cash box back into the office in the file cabinet with the one signed deposit slip inside, and put the playbills back downstairs in the John Henry room from which they came.
- 9) At intermission....work with the technician to make sure everyone gets re-seated after ten minutes. Check the bathrooms when the technician is ready to make sure they are clear.
- 10) On both Saturday nights and both Sunday's, the lobby and sanctuary will need to be cleaned up for services or the following week:
 - All DP display materials such as the DP display boards, the 2010 season brochures, the survey basket and sign need to returned to the DP storage closet and John Henry room downstairs.
 - The membership table needs to be rolled back into the lobby corner by the plant and the small display table needs to be folded and put downstairs in the DP storage closet.
 - All set and prop materials on the stage need to taken downstairs to the DP storage closet.
 - The chalice, podium, round wood tables, chairs, and piano need to be replaced in their proper location either on stage or just in front of it.
 - Remove the coverings from the paintings, fold them, and place them in the closet at the back of the sanctuary. Roll the paintings back out into their positions.
 - Make the chairs are all straightened up in three sections with an aisle on either side of the center section.
 - Open the sanctuary curtains.
 - Open the partition at the back of the sanctuary.
- 11) Walk through the building to check that bathrooms are clean, lights are out throughout the building and the cast has straightened up downstairs in the John Henry room and the storage closet. (The technician will arm the front door and close down the booth and sanctuary)
- 12) Double check that the front door is armed and locked when you depart.

Appendix D

Box Office Personnel Responsibilities

Ticket Prices

Thursday and Sunday Performances - \$15

Friday and Saturday Performances - \$20

Senior Citizens receive a \$5 discount on all ticket prices. For Thursday and Sunday performances, pricing Senior Citizens is \$10, for Friday and Saturday performances it is \$15.

Comp tickets are provided to cast and crew of each show and to Dignity Players contributors of \$100 and up. Comp tickets for each show have the show name on them, whereas comp tickets provided to contributors say "2010 Season" on them. All comp tickets with "2010 Season" are welcome for any performance, while comp tickets with the show's name on them are only valid for that particular show.

Dignity Players accepts two forms of payment – cash and check. All checks should be made out to UUCA with Dignity Players in the memo line.

Notes

- Patrons should be encouraged to purchase subscriptions. Special subscription forms for those people attending this production are in the DP mailbox (see opening below). Prices on this form reflect a deduction based on the fact that this is the second show in a three show season. Prices on the subscription form located on the back of the season brochure do NOT reflect this price reduction, so encourage patrons to this show to fill out the special subscription form. Patrons can give you the completed forms or mail them in. Completed forms and checks should be left in the cash box at the end of the night and NOT included in your nightly balance.
- Patrons may also want to make a contribution to Dignity Players. Contribution envelopes with the donor level benefits are located in the DP mailbox (see opening below). Patrons can give you the sealed envelopes or mail them in. Completed envelopes and checks should be left in the cash box at the end of the night and NOT included in your nightly balance.

Opening

- Arrive at the church to set up at least 45 minutes prior to performance time.
- Use the membership table located to the right of the front door for the box office table. Move the table (it's on wheels) to directly inside the two front doors. Extend the two side panels on the table to provide more room.
- Pick up cash box from church office. When you walk in to the office enter the glass-enclosed office to the left. The cash box is in the bottom drawer of the metal filing cabinet on the right as you enter the office. The cash box will contain \$100 for providing change to patrons, deposit slips labeled with each show's date, deposit envelopes for each performance, and spare contribution envelopes.
- Pick up the cash box key, reservation form with listing of reservations for each performance including subscribers, blank reserved seating forms, contribution envelopes, special subscription forms, and mailing list sign-up sheets from the Dignity Players mailbox. This is a bottom level mailbox within the alphabetized mailboxes in the hallway at the rear of the main office.
- Playbills are used as tickets are stored in the John Henry Room downstairs. Place them on the shelf beneath the table to be distributed to patrons as they sign in.
- All people who make advance reservations and subscribers are guaranteed a reserved seat for that performance. Using the current evenings reservation sheet, fill in reserved seating forms

for each person on the list. If a person has two seats reserved, their name should go on two blank reserved seating forms. Place the forms on aisle and front two row seats in the sanctuary.

- Count the money in the cash box to make sure it is in fact \$100. This money will be your bank and should be left in the cash box at the end of the evening after all deposit money is placed in the deposit envelope.

Patrons with Reservations

- Check the patrons name off on the reservation sheet and confirm their address and email (also listed on the reservation sheet).
- The reservation sheet will indicate if they are prepaid or not. If prepaid, hand the patron a playbill (total number of playbills that they have reservations for) and inform them of their reserved seat inside the sanctuary.
- If a reserved patron or non-reserved patron has a comp ticket, ask them to write their name, address, and email on the back of the ticket. On the reservation sheet, when time allows, write the name of the patron, number of tickets, type of ticket (regular, student, senior) and mark them as comp. This is necessary for closing at the end of the evening. Hand the patron a playbill and inform them of their reserved seat if they had a reservation.

Patrons without Reservations

- Record the patron's name, number of tickets, type of ticket (regular, student, senior) and how much they paid on the reservation sheet.
- Hand each patron a playbill.
- Ask each non-reserved patron to sign up on the mailing list. Encourage them to do this so we can send them announcements on upcoming productions. We will NOT share the list if they are worried about this.

Please remain in the lobby for a few minutes after the performance starts to account for latecomers. Once everyone is seated, take the cash box with you and feel free to go in to watch the show. If you are not staying for the performance...please remain in the lobby for at least 10 minutes after the performance begins. You can proceed with close-out procedures if you'd like in that time.

Closing Up

- Balance the reservation sheet against the cash/checks in the cash box. Be sure to pull out the \$100 cash before you begin to balance things out. This \$100 will remain in the cash box for the next performance. Do NOT include contribution envelope money or subscription money in your balance. This cash and these checks will be left in the cash box at the end of the process to be picked up by a DP organizational team member.
- Once the bank and reservation sheet are in balance....separate the cash from the checks and total each up.
- Pull out the deposit envelope marked with that night's date from the cash box. Inside the envelope are TWO deposit slips. You will need to fill both out exactly the same....one will be left in with the deposit while the other will be kept by Dignity Players for its record. The deposit slip will require a total number of checks and the total amount of those checks, the total amount of cash, and a total for the deposit altogether. Both deposit slips and the deposit envelope need to

be signed by two people....there should always be a representative of Dignity Players on site for the second signature.

- Sign the deposit slips.....fold the cash and checks within one of the slips and place it in the deposit envelope. Seal the envelope and sign the front. The second deposit slip AND the reservation form should be stapled together and left folded inside the cash box along with any completed special subscription forms/checks and completed contribution envelopes/checks. (NOTE – both the deposit slips and deposit envelope MUST be co-signed by the DP representative)
- The signed deposit envelope should be put into the safe inside the same office where the cash box was located. If you have trouble finding the safe, ask the DP representative to put the envelope in the safe for you.
- Return the cash box, cash box key, clipboard with reservation sheets for upcoming shows, blank reserved seating forms, blank contribution envelopes, blank special subscription forms, and mailing list forms to the locations from which you got them (the file cabinet and DP mailbox).
- Return the playbills to the John Henry Room.
- Move the membership table back to its original position in the lobby.