

SOUTHSIDE THEATRE GUILD

STANDARD OPERATING PROCEDURES MANUAL

Effective September, 2002

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AUDITION GUIDELINES

1. Scenes for auditions should be selected from the script.
2. Character descriptions should be completed and provided to the actors at the auditions.
3. A rehearsal schedule should be completed and provided to the actors at the auditions.
4. The audition and rehearsal schedules should be coordinated with the VP of Productions.
5. The director should arrange for a person to meet the actors in the lobby of the theater when they arrive for auditions. This person will answer questions and provide audition forms for the actors.
6. Having a person to help the director run auditions can be very helpful. The director can pay more attention to the actors and less time setting up scenes.

DEFINITION OF MEMBERSHIP-RELATED TO ARTICLE III

Good Standing - have paid dues and have attended at least 51% of business meetings

Active - paid dues, attended 51% of business meetings, and serve on committees when appropriate.

DIRECTORS, DUTIES OF

1. The director is responsible for the overall production concept and design (including design of the set, costumes, posters, flyers and mail-out materials.)
2. Obtain director's packet from the VP of Production.
3. Selection of the technical crew (including assistant director, technical director, stage manager, set, lighting and costume designers) are done by the director. If any member of your crew is new to the theater, make certain that they are familiar with theater procedure. The VP of Production should be able to help you with this. (See Guidelines for Performers)
4. The rehearsal schedule and audition scenes must be completed before auditions. A copy of the audition and rehearsal schedule is to be given to the VP of Productions. There should be at least 18 – 20 rehearsals for a non-musical production (30 or more for a musical). Reference the suggested timeline document (Page 5 of the SOP).
5. The director must get any special instructions to the box office staff (who gets comp tickets, etc). The director may, but is not required to, give out ten (10) comp tickets to people who have provided support for the production.
6. Mailers should be sent out no earlier than three and no later than two weeks before opening.
7. Make certain that the theater is left clean, locked and that all lights are turned out after each use (pay particular attention to the rest rooms). Be particularly careful about food in the dressing rooms after the show is running. We have had bug problems in the past.
8. **No rehearsals are to be scheduled on the nights of our monthly guild meeting.** This does not mean just take your rehearsal somewhere else. **No rehearsals.** This is to allow those involved in the production to attend the meetings._

SUGGESTED TIME LINE

In order to help you have a successful production, the following time line is suggested. It is better to be early than late. (This list may not be inclusive. Please check with the VP of Productions if you have questions.)

1. Auditions should be held at least 7 weeks before production.

When the cast is selected, a read through should be held. At that time, a cast list should be produced and given to the cast, President and the VP of Productions. A mailing list including name, address, email address, & phone number should be given to the box office and the Parliamentarian. The VP of Productions should also receive a copy of the rehearsal schedule as soon as it is set in order to avoid conflicts with the theater. Please remember when setting your rehearsal schedule that the Guild meets every 3rd Tuesday and will need access to the theater on those nights. No rehearsals are to take place anywhere during meeting time.

2. Rehearsals should begin anywhere from 6 – 7 weeks before actual production.
3. Cast bios should be completed the first week of rehearsals and forwarded to the person who is completing the program information and publicity information to the Publicity Director.
4. Program information (crew, synopsis of scenes, special thanks, and cast of characters) should also be forwarded to the person completing program information.
5. Coordinate with previous production to save or reuse set pieces. Work calls should begin as soon as the previous show's set has been struck.
6. Headshots should be scheduled and taken 2 – 3 weeks before actual production.
7. The marquee in front of the theater should be completed two weeks prior to actual production.
8. Lights and Sound should be in place and ready to roll by tech rehearsal on Sunday prior to opening night. (Full dress rehearsal on Tuesday prior to opening night is set aside for an audience from Christian City.)

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HISTORIAN. DUTIES OF

As stated in the Constitution:

The Historian shall keep an accurate historical record of the organization, including photographs, news articles, and accomplishments in the field of dramatics by the individual members of the organization, and shall make sure it is available for display.

The Historian:

1. Takes pictures at all shows for the season.
2. Puts pictures in a scrapbook, along with any newspaper clippings of the show.
3. Calls the Director and arranges a picture-taking time (dress rehearsal or when cast is in full costume doing a complete run of the show.)
4. Provides their own camera.
5. Buys film and pays for developing (STG will reimburse for film, developing, scrapbook, and all related expenses with receipt to the Treasurer.)
6. Document special events.

SCRIPT COMMITTEE

This committee shall consist of six (6) members. Each member is to serve for a three-year (3) period. One half (1/2) of the members are to be elected to the committee at the June business meeting. One half (1/2) of the committee is appointed by the president. During the first year, the 2011-2012 season, the members of the current script committee will choose who wants to play a role as follows: 2 members to serve out the current year, 2 members to serve this year plus one more year, and 2 members to serve this year plus two more years.

HOUSE GUIDELINES

General

Arrive 1/2 hour (7:00 p.m.) prior to the opening of the house to:

- check restrooms for cleanliness and paper products
- clean the lobby
- obtain programs
- check the auditorium
- prepare concession area

House Managers

1. Responsible for scheduling house workers for each show of the season.
2. Responsible for stocking house supplies such as drinks, concession supplies, paper products.
3. Prepare a sign-in sheet for house workers, including the names of those signed up to work and their phone numbers (in case of a no-show.).
4. If they don't have someone working House who is trained, One of the House Managers should be there to oversee

House Workers

Before the show

1. Must be scheduled through the house manager ahead of time. Don't just show up.
2. Dress appropriately. STG shirts are being sold and would be the proper shirt to wear.
3. Once reporting, sign in on the clipboard located in the concession area.
4. Wear an STG Usher badge (located in concession area drawers) or an STG logo shirt.
5. Make sure side doors entering the theater are closed until the house is open.
6. Place barricades in the front two parking spaces. This is for emergency protection, and required by law.
7. Locate the programs to be given out.
8. Make sure restroom lights are on.
9. Someone should be stationed by the front doors to greet patrons as they arrive and be available to answer questions.
10. When the house opens (either the stage manager or someone from crew should let you know), help seat people and give out the programs.
11. Make sure that all patrons who require assistance are escorted to their seats.
12. Turn down lights and close theater side doors when the show starts – someone from crew should let you know when.
13. Have flashlights ready for latecomers, who are to be seated up the back steps and on the back row, if possible.
14. Find out when intermission is so you can be set up.
15. Two people, including at least one who is age 21 or older, are to remain in the lobby during the entire performance of each show.
16. One person is to be upstairs back to monitor for the following:
 - watch for cameras tell them cameras are not permitted during the show.
 - watch for anyone who may need assistance
 - watch for anyone speaking on a cell phone and ask them politely to leave

House Guidelines

Page Two

Concession Area

1. Money in the moneybox is to be totaled, according to denominations, at the beginning of the evening.
2. Obtain ice, if it is not there yet.
3. Anyone who handles the money should sign in.
4. Set up a nice display of what is available for sale.
5. Depending on the size of the house, 5 – 10 minutes before intermission put ice and drinks in cups.
6. If possible, assign two people to take and fill orders, and one person to handle the money and make change.
7. Suggest that any change can be donated to the theater by placing it in the blue jug.
8. After intermission, put all the food away, dump any leftover ice out at the curb, and make sure caps are securely on the soda bottles.
9. Count the money again and fill out the enclosed sheet.
10. Put moneybox back in the concession area cabinet.

Intermission

1. Work concession area and monitor doors. One person per side should be stationed to be sure no food or drinks are brought into the theater. Those working concession should warn patrons when intermission time is running short and they are just purchasing food and drink.
2. After intermission is over, close the side doors and make sure lobby and restroom areas are clean. Wipe down the sink area.
3. Empty trashcans and replace toilet paper and paper towels in men's and ladies' rooms.
4. Empty trash cans in lobby and concession areas.
5. If the trashcans cannot be emptied quietly while the show is running, wait until the end of the show.
6. Trash is to be taken around to the side of the theater and put in the big, blue BFI trash bins.

After the Show

1. Check the theater for trash and discarded programs. Clean whatever areas are necessary for the next night's show. (The backstage and dressing room areas are the responsibility of the performers and crew.)
2. Put the STG usher badge back in the drawer.
3. Remove the barricades from the street and put in the back hall.
4. Leave a note for the House Managers regarding supplies needed or problems encountered.

HOW TO KEEP TRACK OF ATTENDANCE

Article III, Section 8 of the Constitution states:

Sufficient reason for an absence from the business meetings is limited to work, school, work-related functions, school-related functions, vacations, sickness, death in the family, or artistic-related functions.

The Parliamentarian is responsible for keeping the membership/attendance records accurate and up to date.

At the business meetings, a notebook (preferably spiral-bound) will be passed around among the attendees. This keeps all of the attendance records in one place. A page in the notebook will be earmarked as the sign-in sheet for the meeting.

After the first meeting of the fiscal year, a new membership list will be created. This list will include: name, address, personal and/or work phone/cell numbers, email address, type of membership, and a column in which to record attendance at meetings. If new members join or old members renew after the first quarter, the beginning date of their membership is recorded. This is important to determine voting eligibility.

MEMBERS AT LARGE, DUTIES OF

As stated in the Constitution:

The Member-At-Large serve as the liaisons between the members and the Executive Committee. Each is responsible for informing new members of the goals and rules of this organization.

The Member-At-Large:

1. Should attend all auditions, greeting prospective members and giving membership guidelines.
2. Should attend an early rehearsal to greet cast members.

The Greeting of Newcomers should include:

1. Membership guidelines
 - a. what is expected of members
 - b. what are the benefits of being a member
 - c. date of the next meeting
 - d. opportunities for involvement (handout)
 - e. working house
 - f. work calls
2. A short history of STG
3. Rules and information – should be provided in a written format as well as verbally – and should include:
 - a. important phone numbers – box office and backstage
 - b. no smoking in building
 - c. no food or drink except in the lobby
 - d. rules about comp tickets

NOMINATING COMMITTEE (NC)

GUIDELINES/PROCEDURES

1. Must be a member in good standing.
2. Committee consists of 4 Members in Good Standing and 1 Associate member.
3. As per the Constitution, the NC will be selected at the March business meeting (See Section 2A)
4. At the business meeting before the NC meets, STG members are asked for suggestions to fill the positions on the Executive Committee and Officers. The suggestions can be given at that time or relayed via email or phone.
5. At the first committee meeting, the NC is to be provided with a list of active members and is to draw up a list of possible candidates for each position, taking into consideration the recommendations of the membership.
6. The list is divided up among the NC. Each member then contacts the candidates to see if he/she is interested in the position. No name is to be put on the ballot unless the candidate has agreed to serve.
7. At the next face-to-face committee meeting, the NC discusses the qualifications of the candidates who have shown an interest in serving. A recommended slate is drawn up, with one nominee for each office.
8. The slate is presented at the April business meeting. Discussion and additional nominations may be made at that time. (See Section X, Article 5.)
9. At the May STG business meeting, additional nominations may be made from the floor. The ballot is distributed to the voting membership. The NC chair prepares a paper ballot. The ballots are collected and tallied by the President and Parliamentarian, unless one of them is on the ballot. In that case, another member of the Executive Committee will do the tallying.
10. If no additional nominations are made from the floor, the slate may be accepted by acclamation.
11. The new Officers are sworn in at the June business meeting.

OPPORTUNITIES FOR INVOLVEMENT IN STG

(A Guide for New Members to Let Them Know Where They Can Contribute)

Attend Meetings – Your voice counts!

Work House – Taking tickets, showing patrons to their seats, selling refreshments during intermissions and cleaning up before and after the show are important jobs that need to be done for every show. The more people we have sharing in the work, the easier it is for everyone.

Set Construction/ "work call" – Building sets is a time-consuming job with which anyone can help. There are many jobs that must be completed, and many of them do not require the experience or expertise of a carpenter. There is always something that needs to be painted, moved, carried or something else where an extra pair of hands can make all the difference. You need not be a member of the cast to be welcome at a work call.

Working Backstage – There are many things going on backstage during a performance. There are props to be handled, light and sound equipment to be operated, assisting an experienced stage manager to cue actors and technicians, helping with costumes. There are lots of jobs other than acting needed for staging plays.

Acting – Audition for a play. Try it, you might like it! Help is needed during auditions as well to keep things moving smoothly.

O the r "Be hi nd the Sc e nes" H e l p

Promote the theater by handing out flyers, posting notices, fund raising, publicizing to the media, etc.

Volunteer to be on a committee

Offer to help clean up the costume/prop/etc. areas

Grab a hammer and help with the renovations

Help during the major clean up before each production run

Donating

Donation of money will have the option and must be decided at the time of the donation to receive complimentary tickets as list below. At any time during the year a monetary donation can be made and if this is a new donation or raises the level of donation then the patron would be eligible for the next level of complimentary tickets as listed below for the rest of the season. Donations of material goods are not eligible for complimentary ticket but will be listed at the giving levels posted below.

Golden Guilder Associate \$750 (ten complimentary tickets/per show)

Silver Guilder Associate \$ 375 (five complimentary tickets/per show)

Benefactor \$150 (two complimentary tickets/per show)

Being a Southside Theatre Guild member is a multi-faceted occupation. As a community theater, STG needs the support and strengths of the community. You, as a member, are that community.

PARLIAMENTARIAN, DUTIES OF

As stated in the Constitution:

The Parliamentarian shall see that all meetings are conducted according to The Standard Code of Parliamentary Procedure by Alice Sturgis, and shall serve as Chairman of the Constitution Committee. Additionally, the Parliamentarian is Chairman of the Membership Committee.

The Parliamentarian oversees all voting to ensure eligibility and, along with one other Executive Committee member, counts the yeas and nays for all business requiring such a vote.

The Parliamentarian will keep a receipt book to verify payment of dues.

The Parliamentarian keeps a notebook/record of membership attendance at each meeting and an updated address and phone list for all active members.

The Parliamentarian ensures that the rules of the organization's constitution are available to all members and that the organization is following these rules in its conduct.

PERFORMERS GUIDELINES

1. Do not break curtain. Ever. Before, during, or after the show. Once the house is open, you may not cross the proscenium opening. Actors backstage may not peek through the curtain.
2. Stay in the assigned area prior to the opening of the show (i.e., backstage)
3. Make-up must be removed before leaving the theater.
4. Change into street clothes before greeting audience members (at the discretion of the Director.)
 - a. Cast members in costume and staying in character could greet the audience and thank them for attending.
5. Let the show end, allow a reasonable time for the patrons to leave who wish to do so. At that point, the curtain may be opened.
6. No alcoholic beverages prior to or during the show.
7. No food backstage.
8. Keep quiet during the show – assign a monitor if needed.
9. Do not disturb other performers.
10. Comp tickets – 2 for each member of the cast and crew, to be used the first weekend of the show.

PROPERTIES MANAGER JOB DESCRIPTION

1. Shall be in charge of cleaning and organizing the props loft -making sure that only props are stored in the loft above the stage (no costume or furniture).
2. Shall be responsible for repairing broken props with the authority to throw away props that are beyond repair.
3. Shall be at set strike on all shows to make sure that all STG props are returned to the proper place.
4. Shall be notified if anyone, guild member or not, needs to borrow a prop from the Guild. A sign-out sheet with who took what and when would need to be filled out, and initialed by the Properties Manager or a member of the Executive Committee?
5. Shall be contacted by the props person assigned to each show and assist them in locating props needed. The Guild already owns numerous props and this would avoid spending money unnecessarily.
6. Shall **not** be required to attend an Executive Committee Meeting, unless requested to do so by the committee.
7. Shall be in charge of cleaning, organizing, and stocking the props closet with the basic needs such as safety pins, tape, etc. The props person for the show would arrange the closet in the most convenient way for their own particular show.
8. Shall determine what is considered a prop and what is not considered a prop. (For example: the wooden crates above the loft could be considered a stage prop and would suffer less damage in the prop loft than they would in the building next door with the furniture, but the wallpaper could be put in the paint room on the now empty shelves.)

PUBLICITY DIRECTOR, DUTIES OF

As stated in the Constitution:

The Publicity Director shall chair the Promotions Committee and coordinate all publicity for the organization and its productions.

In a timely manner, the Publicity Director:

1. Coordinates the creation of the season brochures.
2. Coordinates mailing and labeling of season brochures.
3. Coordinates notices for auditions/shows (check the time line) including but not limited to:
 - a. Mailers
 - b. Print media
 - c. Posters
 - d. Web site
 - e. Electronic media
4. Handles promotional opportunities including, but not limited to, comp tickets (for door prizes, raffles, etc.).
5. Maintains a list of all media contacts.
6. Handles program advertisements
7. Coordinates creation and printing of all show programs with the show director.
8. Other duties that may arise.

SECRETARY, DUTIES OF

As stated in the Constitution:

The Secretary shall keep an accurate record of the proceedings of meetings and shall read a report of the minutes at each business meeting.

1. The Secretary is to type up the minutes of the meetings and forward same to the President and Parliamentarian for review as soon as possible after the meeting, and no later than one week before the next meeting. The President and Parliamentarian will review for accuracy and then the minutes will be forwarded to the rest of the Executive Committee.
2. It is important that any motions that are made are recorded exactly as stated, include the maker of the motion, and reflect the result of the vote on the motion. If there is any dissention, the number of yeas and nays are to be recorded.
3. Minutes are to be kept in such a way that anyone reading the minutes will know what transpired at the meeting.
4. The minutes of Executive Committee and General membership meetings are to be kept in separate binders, in date order with the most current minutes on top.

STAGE MANAGER, DUTIES OF

The stage manager is the director's right-hand man. Their job is to assist the director whenever possible. The following is a suggested list of duties. Each director is different in what they want or need from a stage manager so this is mainly a list of possible jobs.

Auditions/Pre-rehearsal

1. Assist director in setting up audition scenes
2. Provide opinions, observations and suggestions during the audition process if the director is open to it.
3. Run miscellaneous errands for the director during the auditions which may include: gathering information from actors & actresses, retrieving groups in the lobby reading, finding scenes in the scripts for the directors, etc.
4. If the director prefers (once the show is cast), take the audition forms and create a cast and crew list with address, email addresses and phone numbers.

Rehearsal

1. Attend all rehearsals.
2. Record all blocking for all actors in the stage managers' scripts.
3. Help the director keep up with which actors may not be present for a rehearsal – call them if they are missing/late.
4. If an actor is missing, either read from the audience or physically fill in for that character.
5. Follow in the script and bring attention to missing blocking (either during the running of the act or during notes – this is based on the director's preference).
6. When books are dropped, follow along and be ready when actors call for lines and/or to stop them if a large amount is skipped.
7. Once the "no calling for lines" stage is reached – make notes on missed blocking and/or lines to give with director's notes.
8. Once the majority of props are in, make a list of missing props for the director to give the props person.
9. Once running the play as if a show (i.e., all technical people and actors are backstage), the following is done or should be done:
 - a. Identify all sound queues. If the sound is done from the sound booth, note a warning time to give the sound technician. If you are doing it backstage, get in ready position and listen for queue.
 - b. Identify light queues and work out with the director/lighting technician who is responsible for the queues (involving sound when needed) and give warnings for light queues and the specific light queue when needed.
 - c. Identify when you need to check that an actor is in place for an entrance.
 - d. Identify when actors are on stage at the beginning of scenes and their locations.
 - e. Coordinate with Props person where props should be stored for easy access and what props must be set and cleared for each scene/act.
 - f. Coordinate with the actors if they need assistance in anyway. This may be anything from checking to see if they have a certain prop to helping them with a costume change.

Performances

Once the show has opened, it belongs to the stage manager, as it is their responsibility to ensure a smooth running performance.

1. Create and maintain a sign-in sheet of cast and crew, to be used to identify if you need to make some phone calls.
2. Create a cleanup sign-up sheet. This is done to ensure that the backstage area is clean for the actors and we don't invite "critters" in. (NOTE: It is a good idea to NOT allow food that will leave stains on clothes, such as chocolate. Also, only allow clear liquids to be consumed to dissuade staining.)
3. Verify that all cast and crew members are at the theater by 7:10ish and make any needed phone calls. Keep director posted.
4. Provide the actors with fresh water and cups during the run of the performance.

Pre-show

1. Preset stage & wings—props (working with Props person), furniture, set (if pieces are movable).
2. Verify with Props person that all props are ready for the show including food.
3. Verify that any special effects are set and ready to go; i.e., guns with blanks, explosions using flash powder, etc.
4. If mikes are used for sound, work with the sound technician to do mike checks.
5. Keep cast apprised of time including, but not limited to, 30 minutes (house open), 10 minutes, 5 minutes, 2 minutes, places. (Also, if there is a hold.)
6. Work with a representative to determine if the curtain is to go up on time. (They check with the box office to make the call.)

During the show:

1. Give light and sound queues as needed.
2. Ensure that the actors are ready to go on stage and queue their entrances, when needed.
3. Assist with any special effects (fog, noise off stage) or sound effects (phone, bells, etc.)
4. Coordinate all scene changes. This includes lights and music.
5. Again, work with representative in lobby to determine when intermission is over and the next act may begin.
6. Be ready to handle any situations that may arise during the performance – everyone is looking to you. This may include communicating with actors on stage without the audience knowing it (sending an actor on early with a missing prop, etc.)
7. Work with the lighting tech on curtain call. (Notification that all actors have cleared the stage, etc.)

After the show:

1. Clean the stage and help preset for next performance.
2. Ensure that the backstage area is cleaned up, costumes hung up, etc.
3. If the director wants you to, close up and lock the theater once everyone is gone.

Closing night

Work with the cast and crew to help strike the set, return props, furniture, and costumes to their appropriate storage space.

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HELPFUL HINTS FOR THE STAGE MANAGER

1. ORGANIZATION! ORGANIZATION! ORGANIZATION! You will be responsible for the production once it is running so the more organized you are, the more prepared you and your cast and crew will be (and the more everyone will appreciate what you are doing because everything will go do smoothly!)
2. Photocopy the play and bind it in a three-ring binder.
3. Separate the acts or the sections for easy reference.
4. Invest in some form of flagging to color code your cues (actor cues, lights, sound, cues for your assistant stage manager, etc.)
5. Make a list of props that should be set at the beginning of each act/curtain break.
6. Wear black EVERYTHING. If you are going out on stage, you will be seen even if you have white socks on. So, to make sure that you will not be noticed, wear black.
7. You are the director's right hand man when this production is running. Once the play is going, you are in charge, so pay attention to the director's wants and needs. You will be responsible for keeping the actors in check, making sure everyone has their props (although the actors themselves should be responsible for keeping track of those since they are the ones who will look silly when they go on stage without them!) and the cues for ALL facets of the production.
8. You will have some prima donnas at some point, so remember to take everything with a grain of salt. Take nothing personally and say nothing that will be taken personally. Remember that this is a volunteer organization and everyone is doing this out of the kindness of their hearts and to have fun. So try to keep it fun!
9. Prepare a cooler full of water for the actors during the production. No food or drink is allowed backstage due to stains and their attraction to costumes.
10. Get batteries for the headsets.
11. Keep all receipts associated with the play because you will be reimbursed.
12. Depending on the size of the production and the amount of things that need to be done for it, you might want to find yourself an assistant. Usually, the assistant covers the side of the opposite side of the stage from you.
13. Encourage your assistant to come to you with problems so that you can handle them professionally.
14. Keep in close contact with the director so that you can follow their every whim as a director. This is their show so don't change anything without checking with the director first.

Above all, though ----- HAVE FUN!!!!!!!

COMP TICKET PROCEDURES

1. Cast & Crew receive two (2) complimentary passes for use the first weekend of the show in which they are participating. Crew is defined as anyone participating in a design position or working behind the scenes during a performance. This does not include people who simply attend a work call.
2. The director will receive ten (10) complimentary passes for use during any performance. The director should use the passes as a thank you to people who have helped with the production, at the directors discretion (i.e. set volunteer, donate props). The director may, but is not required to, use all 10 tickets.
3. When a show is cast, the director, or a person they designate, is responsible for sending the Box Office Committee Chairman the list of people eligible for comp passes.
4. The director is responsible for letting the Box Office Chairman know who they designate as the responsible person, if it is not the director. The director should give the responsible person a copy of these procedures.
5. Before box office opens for a production, a member of the box office committee will attend a rehearsal to explain the process to the cast and to distribute the complimentary passes.
6. The remaining comp passes will be left with the director unless another individual is designated. It is then that person's responsibility to distribute the remaining passes to people not at that rehearsal.
7. The director, or other designated person, is responsible for keeping the Box Office up to date on any cast or crew changes or additions in order to provide more passes if necessary and to keep the records current.
8. The cast/crew member is to give the pass to whomever they want to use it and that person is to make a reservation. Note: Box Office will begin accepting reservations three (3) weeks prior to opening night.
9. If a production is sold out, a person paying cash for a ticket will be sold a seat before a person using a complimentary pass if no advance reservation has been made.
10. The pass is the same as cash. It is not transferable and will not be replaced.
11. When a pass is used it is cross-referenced to the cast/crew list to verify accuracy. Comp passes are tallied separately from other comp tickets so that we can better track their use and impact on attendance.

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Sample Complimentary Pass

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Southside Theatre Guild

Complimentary Pass

**Redeemable for 1 ticket to
“Camelot”**

Reservations are required at least 24 hours in advance www.stgplays.com or call 770-969-0956

Valid Performance dates: **March 20, 21, 22** Performance Time: 8:00 p.m.

When making reservations, notify the Box Office that you will be redeeming a Complimentary Pass.

This pass must be turned in when the ticket is picked up at the Box Office.

VOTING PROCEDURES BY ASSOCIATE MEMBERS

One associate member-at-large will be elected by a majority of the associate members to present concerns of the associate membership to a member of the Executive Committee. Additionally, the associate member-at-large will cast the 'Associate vote' for each motion made at the business meetings or special meetings after conferring with the associate members, as provided in STG Constitution Article VIII.

Voting by associate members, members under 18 years of age, is made as a collective group. Each eligible associate member shall make the Associate at Large aware of their vote. The Associate at Large is responsible for casting the vote whichever way the majority of the associate decides.

It is important for the associates to let the Parliamentarian and/or President know who will be casting the votes during the business meeting.

The collective votes by the associate carry the weight of one active member.

In the case of a paper ballot, the associates will still make only one collective vote. It is suggested that they have their own paper vote to decide how the majority wishes the vote to be cast. Or the associate group may sit together and decide their majority by discussion.