

# BAY CITY PLAYERS PLAYREADING COMMITTEE Policy

## Adopted March 11, 2019

**BAY CITY PLAYERS**  
**IS A VOLUNTEER-BASED COMMUNITY THEATRE**  
**DEDICATED TO PROVIDING HIGH QUALITY THEATRICAL EXPERIENCES**  
**FOR THE ENTERTAINMENT, EDUCATION, AND ENRICHMENT**  
**OF THE COMMUNITY.**

### **BAY CITY PLAYERS PLAYREADING COMMITTEE GUIDELINES 2019**

#### **PURPOSE**

The purpose of Bay City Players Playreading Committee is to select a Season of Shows that satisfies Players' needs, which are to:

- Maintain Players reputation for theatrical quality in play selection and production.
- Maintain Players "Mission Statement" to "entertain, educate and enhance" within every season.
- Make a profit after paying all show related expenses.

#### **PROCESSES**

- A Facebook group site will be used for discussions regarding play selection.
- All committee members will have read plays given serious consideration before voting on a season slate. People unable to read all selections before the vote will be welcome to make suggestions before the vote but will not cast a vote.
- A strong effort will be made to prepare a slate for the following season as well as the slate being worked on. Those shows might serve as backup choices should the Board request changes from the presented slate.
- Playreading is welcome to execute surveys from audiences which will seek play suggestions, changes, and/or improvements for the committee.
- In order to accommodate a knowledgeable response from the Board, the committee chairman in co-ordination with committee members will prepare a report to the Board containing detailed background regarding each play and a brief statement suggesting how the season fulfills the Mission Statement to accommodate a knowledgeable response from the Board. The ultimate decision regarding season selection lies with the Board.

#### **PLAY SELECTION CONSIDERATIONS**

##### **Quality**

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- Is it a well-written play? Are characters interesting and well-drawn?
- Will the play be interesting enough to attract actors and directors?
- Does the play provide an element of interest and variety to support a thoughtful and balanced level of entertainment?

### **Actors/Directors/Crew**

- Does Players have access to a competent pool of volunteers that can fulfill the requirements of the show both on stage and behind the scenes, for example: cast size, ages, genders, ethnicities, skill levels?
- Will the pool of potential talent understand thoroughly all production requirements to create a successful show for a Players audience?

### **GUIDELINES FOR SEASON SELECTIONS**

Each Season should follow this format. Any desired change in format should come before the Board for consideration well in advance of the season slate being presented.

**Show #1** – The Fall show needs to be capable of drawing large numbers of patrons. Large attendance brings people who will purchase Flex Passes when they like the show. Small-scale musicals and popular comedies are excellent choices.

**Show #2** – The Board determined the December/holiday show will be a recognizable family oriented show. It may or may not have a Christmas theme. Selections should insure adult members of families will be entertained as well as children.

**Show #3** – The January/February selection should consider this show usually has the lightest attendance of the year. A show to encourage people to come out of the house in cold weather is a possibility. And a show with unusual staging or an adult theme could fit well into this slot. Of course, a drama, comedy, mystery, or revival would be a comfortable choice as well.

**Show #4** – The March selection is an ideal place to balance the season. Working with Show #3, this is an opportunity to aim at Players' Mission Statement seeking to educate and enhance the community and Players' reputation as well. The coming of spring also suggests possible selections.

**Show #5** – The final show of the season not only completes the season but also serves to sell the most Flex Passes for the coming season. It should be recognizable to

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Players' patrons and able to draw large numbers of audience members outside those subscribing. Big scale musicals are often an excellent choice for this slot.

### **Play Reading Selection Committee**

The Play Reading Chairperson(s) and an external board member will solicit applications no later than two months prior to the New Year, will review them and choose the most qualified applicants to fill the open positions. In no way shall the Chairperson(s)'s and the external board member's decision on selection be swayed by personal preference of one applicant over the other. Once the open slots are filled by the chairperson(s) and the external board member, and prior to the first meeting in January, a complete list of new members for the coming year will be presented to the existing members of the Play Reading Committee.

### **Terms**

It is important to encourage fresh perspectives into the play reading process. While we appreciate the insightful input play reading has received over the years from our play reading veterans, we also need to bring new ideas and different viewpoints into the mix. For this reason we are recommending that members of the Play Reading Committee serve 3-year terms. Members who leave after their term has expired must remain off the committee for at least 1 year. Play Reading Chairperson will serve a 3-year term

### **Committee Size**

The Committee is not to exceed 9 members. This does not include the Chairperson and/or the Co Chairperson

### **Expectations**

#### **Committee Member Expectations**

- Attend Play Reading meetings. Members are allowed 2 absences. More than 2 and they are off the committee. Attendance at the meetings is critical to allow for a thorough and complete understanding of the play selection process. If a members' attendance is spotty or irregular they miss the benefit and insight of committee discussions, research and background information. Extenuating circumstances for additional absence will be explained in writing and given to the chairperson for consideration.
- Members will participate faithfully in Facebook Group discussions regarding play-reading activities. If unable to participate online then the member will provide Play Reading Chairperson with their input in writing. Any committee member not on-line is responsible to acquire the on-line materials.
- Members will fill out completely the Play Reading Review Forms, one for each play they wish to be considered by the committee.

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- Each member will read all Play Reading Review Forms and be prepared to discuss and ask questions.
- Each member will read the FULL PLAY that is being seriously considered for a season.

**Play Reading Committee Chairperson Expectations**

- Keep the committee on task during the meetings.
- Provide members with equal opportunity for input.
- Order necessary materials, i.e. Sample scripts, well in advance.
- Seek out persons or groups with particular expertise in theater production to help answer questions or concerns the committee may have regarding plays under review. For example, people with expertise in set design, costuming, sound, stage management, direction, lighting, props etc.
- Set the agenda for each meeting that will foster open discussions, set time limits when necessary, follows the Play Reading Calendar.
- Provide Bay City Players Board with a monthly report that includes the nature of discussions, issues being considered, timeline updates.
- The Play Reading Committee Chairperson must implement the Play Reading Guidelines with vigorous intent at every opportunity and every meeting.

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FORM FOR PLAY READING EVALUATIONS

TITLE: TYPE OF SHOW: comedy, drama, musical, dramedy, play with music,  
PLAYWRIGT: holiday, by children, for children, unique

TIME PERIOD

THEME

PLOT (6 Sentences)

SUBPLOT (6 Sentences)

MALES: number ages special characteristics  
FEMALES: number ages special characteristics  
BOYS: number ages special characteristics  
GIRLS: number ages special characteristics  
OTHERS: (monsters, ghosts, animals. etc.)

MULTICASTING POSSIBILITIES.

MULTICASTING REQUIRED:

GENDER-BLIND CASTING POSSIBILITIES:

MUSICALS

Number of musicians Maximum Minimum

NUMBER OF DANCE NUMBERS

TYPE of dance numbers

Number of Songs with

Dance

number of Songs without Dance

Minimum Number of Dancers

Possible

COSTUMING

Approximate number from script

Expense of costuming

Period of costuming

SPECIAL EFFECTS

SETTING

BOX SET

NUMBER OF ACTS

LIGHTING

UNIVERSAL W/PLATFORMS

GENERIC WITH PROJECTIONS

NUMBER OF SCENES IN EACH ACT

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General                      Complex                      Follow                      Area solo spots  
SOUND                      spots

Incidental                      Pre/post show  
   Interlude Effects (horns, bells,  
animals, explosions, etc.)Body Mics?  
   Area Mics?

HAS THE SHOW BEEN PERFORMED AT PLAYERS:

WHEN?

HAS THE SHOW RECENTLY PERFORMED IN THE AREA?

WHEN AND WHERE?

ANYTHING QUESTIONABLE IN THE SHOW LIKE LANGUAGE, NUDITY, CONTENT?

WOULD THIS MAKE A GOOD SUMMER SELECTION?

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**Play Reading Committee Calendar**

**January**

- Begin researching plays for next season beginning with the Fall and Spring shows.
- These anchor shows could set the theme and balance for the season
- Fall show – small scale musical, popular comedy
- Spring show – big scale musical

**February**

- Review, discuss, possible selections for Fall and Spring Shows
- Consider adding selected shows to following seasons. Create more than 1 slate of shows to be considered for future seasons and perhaps alternates to next season.

**March**

- Begin to narrow selections for Fall and Spring Shows with identified titles under consideration

**April**

- Finalize Fall and Spring Show selections and begin working on selecting shows for other show slots.
- Dec – family/holiday show
- Jan/Feb – straight drama, edgy, chestnut, mystery
- March – comedy, farce
- Summer production???

**May**

- Finalize Fall and Spring Shows
- Work on remaining season

**June**

- Continue to work on open slots reviewing shows with these considerations:
  - Do the selections provide balance to the season
  - Are the selected plays well written
  - Are characters interesting and well drawn
  - Is the play interesting enough to attract actors and directors

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- Is there an accessible pool of talent to meet plays' requirements i.e.. Cast size, ages, genders, ethnicities, skill levels

**July**

Annual Meeting

**August**

- Begin to narrow selections for remaining shows with identified titles under consideration

**September**

- Begin to finalize a season of shows.
- Begin working on Board presentation for slate of shows approval with consideration for how the shows might satisfy Players' needs to:
  - Make a profit
  - Maintain Players reputation for theatrical quality
  - Maintain Players "Mission Statement" to entertain, educate and enhance

**October**

- Present a slate of shows for next season with a special Board Presentation
- Provide sufficient background for each play selected including:
  - Play requirements – set, costume, music, technical, directing/acting talent pools
  - Marketing – how potential marketing strategies will be implemented, usual cards, posters, logos etc., special tie-ins to sponsors or events
  - Budget - What are the budget requirements for each show, production costs orchestra, costume, sets etc.
  - Audience Favorability – How will each show satisfy and entertain the typical Players audience or draw in a new audience?

**November**



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Board votes on Play Reading recommendations or makes suggestions

**December**

A final Board vote on season if necessary.