



# Annapolis Summer Garden Theatre Organization Manual

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**Version 2.5; 5/11/2017**

Annapolis Summer Garden Theatre

<https://summergarden.com>

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# Introduction

## Purpose and Organization of the Manual

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This manual documents all standard operating procedures related to Annapolis Summer Garden Theatre, Inc. (ASGT), its productions, and its Board, artistic teams, and volunteers. Every attempt has been made to be consistent with the organization's [By-Laws](#) and any current [Resolutions](#). Both of these documents are contained within this manual.

The manual is organized primarily according to staffing responsibilities. Any information too cumbersome to include within a specific staff section or which relates to more than one staff member is placed in a separate section or added as an appendix.

Operating Policies support and expand the Bylaws. They detail and define the Board of Directors and its operation. They provide similar information for the Committee structure. They define the procedures for the selection of each annual production season. They define the process for establishing an annual budget and maintaining a sound financial operation.

## Responsibility for the Manual

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The Governance Committee, chaired by ASGT President, has overall responsibility for maintaining the manual. Individuals who wish to submit suggestions for changes should contact the Committee at [president@sumnergarden.com](mailto:president@sumnergarden.com) or by mailing to the Governance Committee at 143 Compromise Street, Annapolis, MD 21401.

Each Board member is charged with monitoring sections that pertain to their area(s) of responsibility and with suggesting changes to the Governance Committee by December 31.

The updated Manual will be approved by the Board at the February Board meeting each year and posted on the website.

The ASGT Board is aware that this is a living document. Additional information, formatting, and editing will be done periodically to make this document more useful to all persons involved with an ASGT production.

## Document Revision History

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- a. 03/16/2011      Version 2.0    Initial 2011 Season Version
- b. 03/16/2011      Version 2.1    Added this Revision History; also changes to Actors' Agreement, Understudy Policy, Audition Policy, and Director duties.
- c. 04/12/2011      Version 2.2    Changes to Actors' Agreement
- d. 01/09/2013      Version 2.3    Changes to Bylaw Article V
- e. 02/16/2016      Version 2.4    Changes to Introduction, History of the Theatre Logo, Bylaw Article III, Section 1, Listing of Performances, Executive Staff Job Descriptions, Production Manager Job Description, Stage Manager Job Description, Lighting Designer Job Description, Sound Designer Job Description, General Policies (including Audition Policy), Theatre Operating Policies, Technical Operations Checklist, Actor-Theatre Agreement
- f. 05/11/2017      Version 2.5    Changes throughout the document from the word "theater" to "theatre" to keep it consistent. Changes to job descriptions for Secretary, Volunteer Coordinator (now Volunteer Director), Public Relations Director, Communications Director, Box Office Director, Buildings and Grounds Director, and Development Director. Changes to Committees and Production Staff Job Descriptions (including Director, Music Director, Choreographer, Costumer, Production Manager, Stage Manager, title change from Technicians and Crew to Technical and Backstage Crew). Addition of Production Manager to Production Staff Appointment and Reporting Chart and abolishment of Rehearsal Pianist. Changes to Actor-Theatre Agreement, Introduction, Mission Statement, By-Laws, Production History, and General Policies (including Rehearsal, Performance, Education, Operating Policy, and Scheduling). Added a new policy to General Policies entitled "Age to Volunteer Policy" and also added Production Disclaimers under Theatre Operating Procedures. Changes to Inclement Weather Procedures, Box Office Procedures, Reservation Procedures, Buildings and Grounds Procedures, updated dates for Hazardous Material Disposal Procedures. Changes to Appendices (Info Sheet for Performers and Actor-Theatre Agreement) and Resource Lists. Abolishment of Five-Year Plan, Makeup Designer, Vocal Coach, Contract, Calendar (living document), and Biography Form for Performers. Moved Information Sheet for Concessionaires before the Scaled Floor Plan page.

## Theatre Organization

### Mission Statement

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Annapolis Summer Garden Theatre, Inc. (ASGT) provides opportunities for the community to learn about and experience live theatre under the stars. As a community theatre, ASGT produces musicals at its unique and historic outdoor setting, formerly known as Shaw's Blacksmith Shop, located at 143 Compromise Street in Annapolis, Maryland.

### Charter

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The ASGT Board of Directors is the Executive Producer for all productions. Individual Board members have the responsibility to oversee certain aspects of each production, but the Board as a whole has ultimate authority over all production aspects and is responsible for ensuring the quality of all productions.

### History

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Annapolis Summer Garden Theatre was founded in 1966 by a dedicated group of arts enthusiasts. Its mission was not only to bring fine summer entertainment to Annapolis but also to play a role in the rejuvenation of the downtown area. The founders had been active with other local theatre and arts organizations and wanted to form a group that would perform in the summer when other groups were, generally, on hiatus. One important benefit of this plan was to give college students at home for the summer an opportunity to perform alongside seasoned actors or ply their production skills.

In 1965, "Olde Town" Annapolis had been designated a Registered National Historic District, and restoration of many of its historic buildings was just beginning. The following year, a group of arts enthusiasts, led by Joan Baldwin, incorporated Annapolis Summer Garden Theatre and staged its first productions under the stars behind the Carvel Hall Hotel. That was when the Paca House was still encased by the hotel building and the gardens had not been excavated. The first two productions were *You Can't Take It With You* and *Brigadoon*.

Joan had been active in Colonial Players and had been a founder of the Chesapeake Appreciation Days and the Annapolis Fine Arts Festival. She was aided by a few friends and co-founders: Tony Maggio as the technical expert; Al Tyler as artistic director; and, Ed Hartman as attorney.

By 1967, demolition of the hotel and site work for the Paca Gardens was continuing and the group began searching for a more permanent home. In a 1990 interview in "Annapolitan" magazine, Joan credited Ted and Marion Martens with identifying the abandoned Shaw Blacksmith Shop as a possible site for the new theatre group. Joan was the visionary, however, who led the effort to give the site a new identity and a new life. The building had been vacant



since the early 1960s when the Board of Education acquired the site to build their new headquarters. The Board's plan was stalled by concerns from the historic preservation community, and so they rented the property to ASGT for \$1 a year. The monumental work to turn the property into an outdoor theatre began, and ASGT's second season was staged at the Compromise Street site that we still occupy.

Joan recruited board members and sponsors from many sectors of the community. At the time, many felt that bringing new life to the historic district was almost a civic duty. Joan was the first president and served on the Board until 1969. By then, however, ASGT was firmly established and had presented four seasons of "theatre under the stars".

Readying the site for the first season took not only imagination, but a lot of labor. The building had been vacant and had been inhabited by more than a few critters. Many truckloads of dirt, old horseshoe nails and other debris were carted away. When they were readying the theatre for the first performance, the volunteers were dismayed by the dirt and mud in the house area where the audience would sit. Local business man Paul Pearson donated sod, and suddenly the theatre looked like a garden. The sod did not hold up to the foot traffic and the folding chairs, so a few years later the sod was replaced with gravel.

The fledgling group realized almost immediately that staging theatre outdoors presents many challenges. Rain is but one of those. Street noise from cars and motorcycles has always been a nuisance, but one that our actors can surmount. Noise from boat engines and boat horns is probably unique to ASGT, but we are, after all, across from the City Dock. And then there are the bugs. Mosquitoes are no longer the problem that they were in the early years, but many of us witnessed the event when a moth, probably attracted by the lights, flew right into the open mouth of an actor in mid-song. We also remember the opossum who wandered across the stage during intermission. It was early in the season and she moved on when our noise did not subside. The summer heat is harder on the actors than the audience, but it is summer. That's what we expect.

Ellen Moyer followed Joan as the second president of ASGT, and by 1971, the theatre had hired Roland Chambers as the artistic director. He had toured nationally and performed in the Washington-Baltimore region. He was an accomplished actor, director, artist, set designer and set builder. At ASGT, he directed the bicentennial production of 1776 which was critically-acclaimed and which ran all of 1975 and half of 1976. His abilities and his exacting standards are still well-known in the artistic community. Several of the actors who performed in our 2006 40th Anniversary production credit Roland with instilling the spark that led to their love for performing.

We could never name all of the people who had a significant impact on the ASGT organization. There are many and we would, undoubtedly miss some. In the years since 1966, there have

been more than 5,000 board members, directors, actors, and other volunteers who have left their mark on ASGT.

Over the years, the organization faced a number of challenges. In 1973, we feared losing our lease on the Shaw Blacksmith Shop. The Board of Education finally decided that they could not build their headquarters on the site and they were disposing of the property. The disposal was handled by the State of Maryland, and Anne Arundel County acquired the property. The County had no immediate plans for the site and allowed ASGT to remain. We signed a new lease for \$1 a year. By the mid-1980s, the property needed many repairs that could not be funded with seasonal revenues. We could not borrow money to fund the repairs because we did not own the building. County Council member Maureen Lamb intervened on our behalf and introduced a bill to transfer the property to ASGT. It was supported by the Anne Arundel County administration. After several years of negotiations with groups interested in our maintaining the historic integrity of the building and property, a County Council bill was passed and we became the owners of 143 Compromise Street in 1990.

We have tinkered with the formula for designing a successful summer season. In 1985, 1986 and 1987, we staged adult productions with many roles for young people. Some of the adults became interested in doing something to keep the young people involved in ASGT. Over a period of months, they developed the idea for a separate youth production that was ultimately named The Talent Machine. Mike Gilles and Steve Evans wrote the first script with ideas contributed by Sue Centurelli, Jill Compton and Bobbi Smith. Bobbi took the script and developed it further and the first production of The Talent Machine was staged at ASGT in the summer of 1988. The shows ran Monday through Wednesday, when the adult shows were dark. Variations of the original script were produced by ASGT for six summers, until 1993. Bobbi then moved the production to St. John's College and The Talent Machine Company became an independent group. We staged four more weeknight youth productions from 1994 through 1997, before deciding that staging shows seven nights a week took too great a toll on our volunteers and our facility.

In 1998 we again changed our season formula, adding a third weekend show and shortening all the runs to five weeks. For the next eight years, our middle show was a play by William Shakespeare. Since 2006, all three shows have been musicals. We will continuously assess the interests of our audience and schedule seasons with the widest appeal.

The ASGT organization continues to evolve. We add and delete names to the roster of volunteers each year. In December, 2008, ASGT revised its organizational structure by adopting a new Bylaws document and creating a new supplemental document, Operating Policies. Those documents are included in this manual.

## History of the Theatre Logo

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### History of the original logo designed by Martha Wright and Roland Chambers

Seven stars are used at the top of the seal to signify that Maryland is the seventh of the original thirteen colonies, and because the Annapolis Summer Garden Theatre presents outdoor “theatre under the stars”. The Tudor rose, Annapolis’ city flower, was Queen Anne’s personal symbol and is used to symbolize the garden. The two rampant lions which support the seal stand for uprightness and are symbolic of the Mother Country. The masks are used traditionally in the theatre to denote comedy and tragedy, and the ribbons form the treble clef as ASGT presents musical theatre. The theme is carried out in black and white, the colors of the piano keyboard.



### Story of the refreshed 2016 logo

In 2016, we refreshed and simplified our organization logo to celebrate our 50<sup>th</sup> anniversary and to more accurately represent ASGT’s present identity. The black-and-white color scheme gave way to bold colors that reflect our personality: twilight blue, colorful splashes of confetti, and gold for our 50<sup>th</sup> anniversary. The seven stars remain at the top of the shield to represent our outdoor “theatre under the stars”. Two lions continue to support our seal and symbolize passion and integrity. Finally, our organization name was removed from the shield to make room for “1966-2016” and “50 years”, which replace the other symbols (drama masks, treble clef, Tudor rose). Our name now appears below the seal, anchoring the image.

## History of the Theatre Property

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The Annapolis Summer Garden Theatre property is both a cultural and historic landmark. A 1963 archeological survey by H. T. Wright, III for Historic Annapolis said that the building is “certainly the anchor at the base of the entire dock-side façade, and is important as the first element in the authentic scale and appearance of the old harbor and its environs.” A 1983 architectural survey by Russell Wright for the Maryland Historical Trust described the building as a “vernacular utilitarian structure of great importance to the streetscape and the role of the waterfront in the development of Annapolis.”

The property on which our building sits appears in land records dating back to 1696 when it was designated as wharfage. The wharfage designation allowed the owner of the land abutting the water to create property by filling in the water to construct a business to aid in the development of the port of Annapolis. The brick side of the current structure dates from about 1800 and sits over the ruins of an earlier warehouse owned by members of the Charles Carroll family. The frame portion was built later. The historic brick wall on the western edge of the property (house left) is built to support what was once a promenade along the waterfront. The site served many functions over time, and was Shaw’s Blacksmith Shop until the early 1960s when the Shaw family moved their business to the suburbs and sold the property. It was owned by the Board of Education from 1962 until 1973, and by Anne Arundel County from 1973 until 1990. The theatre rented the property from 1967 to 1990. In 1990, the County very generously sold the property to us for \$1 with the stipulation that it continue to be a community theatre engaged in cultural and educational activities.

The hours of hard work required to turn the site into an outdoor theatre and maintain it as such began the day we became tenants. Initial conversion was followed by a spate of improvements in the early eighties and nineties. Essentially, however, the efforts over the years have been patchwork. Today, ASGT is focused on completing its first full-scale makeover since it converted the old Shaw Blacksmith Shop into a theatre forty-four years ago. We have worked – largely with volunteer effort -- to bring the building and grounds up to current building codes; try to keep up with the ravages of time, recover from nature’s cruelty in sending Hurricane Isabel and maintain historical integrity. The **Stage/2** will address these issues.

## STAGE/2

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At the beginning of 2006, our 40th Anniversary year, the Board of Directors decided to take decisive action. We opted for a top-to-bottom makeover. **STAGE/2** is designed not to compromise but rather to enhance our core concept of “theatre under the stars.”

The Mission:

- **RESTORATION** of our building, preserving its historical integrity and protecting our landmark.
- **RENOVATION** of both the building and the theatre to provide us with a modern environment conducive to the best productions we can possibly stage.
- **REJUVENATION** of the spirit of our actors, our musicians, our production teams, our house staff, and our wonderful members, supporters and audiences from the Annapolis area and beyond who have consistently supported us since the beginning.

The overall scope of **STAGE/2** is a major undertaking, one which extends even beyond the building and theatre to other major decisions -- equipment, furniture, lighting and sound enhancements, and staging advances, to name a few. It will also allow us to put the site to year-round use. We won't be staging productions beyond our current summer schedule, but the theatre will become the center for most of our activities. (Large scale auditions and rehearsals in cold weather will still take place off-site.) Having a full-time presence in the heart of Annapolis will serve to increase our recognition and public participation.

**STAGE/2** is, above all, a challenge. It is a bold attempt to set our sights high and raise the funds necessary to reach them. We managed to raise our seed money fund by providing little more than the basic scope and direction of our plan. We are bolstered by this evidence of public confidence, and now that the project is underway, we have every reason to believe that we can meet its goals.

**By-Laws**

**ANNAPOLIS SUMMER GARDEN THEATRE, INC.**

**BYLAWS**

**(Amended May 11, 2017)**

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## **ARTICLE I**

### **NAME AND PURPOSE**

The name of the organization shall be Annapolis Summer Garden Theatre, Inc., and shown in these bylaws as ASGT.

The purpose of ASGT shall be to provide opportunities for the community to learn about and experience live theatre under the stars. As a community theatre, ASGT shall produce plays and musicals at its unique and historic outdoor setting, formerly known as Shaw's Blacksmith Shop, located at 143 Compromise Street in Annapolis, Maryland.

## **ARTICLE II**

### **SCOPE AND MANNER OF OPERATION**

ASGT shall be operated as a non-profit organization, and is so recognized by the appropriate government entities. No officer of the corporation shall receive any remuneration for services as an officer. ASGT shall not engage in any substantial way in any activities which in themselves are not in furtherance of its tax exempt purposes.

ASGT shall have and continuously maintain within the State of Maryland a registered agent and a registered office. The registered agent shall be the President of the Board of ASGT, and the registered office shall be 143 Compromise Street, Annapolis, Maryland 21401.

ASGT shall be operated in an open, honest, and non-discriminatory manner. The corporation shall keep correct and complete books and records, as well as minutes of the proceedings of the meetings of its Board. Copies of all tax returns shall be made available to interested parties upon request, as required by law.

## **ARTICLE III**

### **MANAGEMENT AND ADMINISTRATION**

#### **SECTION 1. BOARD OF DIRECTORS/OFFICERS/DUTIES**

The activities of ASGT shall be determined and managed by the Board of Directors. The Board shall constitute the voting membership of ASGT, and it is empowered to pass any regulation and make any decision necessary for the conduct of business.

The Board of Directors shall be composed of up to fifteen directors, each elected for a term of two years. The President and the Secretary shall be elected in even-numbered years; the Vice President in odd-numbered years. The Treasurer shall be appointed by the President with the approval of the Board of Directors. The remaining directors shall be elected as outlined in the ASGT Operating Policies.

The President, Vice President, Secretary, and Treasurer shall be the Executive Officers of

the corporation. Their duties summarized below are covered in detail in ASGT Operating Policies, which also contain details of the duties of the remaining directors.

The **President** shall be the principal executive officer of ASGT. It shall be the duty of the President to lead the organization, to enforce observance of the Bylaws, and to preside at all meetings of the Board of Directors.

The **Vice President** supports the President, as requested, and performs all duties of the President in that person's absence. If the office of President becomes vacant, the Vice President shall assume the office of President for the balance of that office's term.

The **Secretary** shall record the minutes of all meetings, maintain all files and manage the routine correspondence of ASGT.

The **Treasurer** shall receive all funds and make all disbursements. The Treasurer also shall keep all financial records and make such reports to the Board and others as required, including closing fiscal year data.

Any vacancy on the Board of Directors shall be filled by appointment by the President, subject to Board approval. Directors so appointed shall serve the remainder of the term.

All resignations must be submitted in writing to the Board of Directors. A Director shall be removed from the Board automatically for poor attendance, as defined in the ASGT Operating Procedures, or by a majority of the Board for actions not in the best interests of ASGT.

## SECTION 2. COMMITTEES

The Board of Directors may designate as many committees as it deems appropriate for the conduct of ASGT business. Committees are appointed for a term of one year. Each committee chairperson shall be appointed by the President, subject to the approval of the Board; committee members shall be appointed by the chairperson, subject to the approval of the Board.

ASGT has seven standing committees, as shown below. Details on the committees' operating procedures are contained in ASGT Operating Policies.

- Artistic
- Facility Operations
- Facility Planning
- Financial
- Governance
- Marketing
- Development

The Board may establish *ad hoc* committees for specific purposes and for a defined time period.



The President or the President's designee shall be an ex officio member of all committees.

### **SECTION 3. FINANCES**

Sound financial management is essential to the continued success of ASGT, and all Board and Committee members are expected to be aware of the financial implications of their decisions and to be stewards of its financial resources.

The Board of Directors may authorize any two Directors, one of which must be an Executive Officer, to enter into any contract or to execute and deliver any instrument in the name and on behalf of ASGT. Such authority may be general or specific, as determined by the Board.

The Board shall not incur any indebtedness, nor authorize any instrument or contract resulting in any indebtedness, for ASGT in excess of the funds in the hands of the Treasurer, unless such action is approved in advance by a two-thirds vote of the entire Board of Directors.

All ASGT funds shall be deposited to the credit of ASGT in such banks or other financial institutions as the Board may select.

The Board of Directors may accept on behalf of ASGT any gift, donation, or bequest for any general or specific purpose of ASGT. Gifts accepted for special purposes shall be used only for those purposes. All gifts shall be acknowledged in writing.

## **ARTICLE IV**

### **MEETINGS**

The Board of Directors shall hold such regularly-scheduled meetings as are necessary for the efficient and effective conduct of ASGT business. There shall be no fewer than twelve such meetings a year. The Board members present at such meetings shall constitute a quorum for all purposes requiring Board action under these Bylaws. The Board shall be given seven days advance notice of the agenda for a regular meeting. The Board may vote only on items listed on the agenda. Any member who cannot attend the meeting may vote by proxy.

Additional, special meetings of the Board may be called by, or at the request of, the President or any three Directors. A special meeting shall address only the topic for which it is called. The Board shall be given three days advance notice of a special meeting.

All regular and special and meetings shall be held within a fifteen-mile radius of the City of Annapolis.

## **ARTICLE V**

### **NOMINATIONS AND ELECTIONS**

The term of office of ASGT directors shall run from October 1 to September 30.

By June 1 of each year, the President shall issue a call for candidates for the positions whose terms are expiring in September of that year. A specific application procedure will be outlined, providing the opportunity for anyone to identify a position of choice and present credentials and reasons why the Nominating Committee should approve them as a candidate for inclusion in the proposed slate. The June 1 announcement shall specify a closing date for submissions.

Also by June 1 of each year, the President shall appoint, subject to the approval of the Board, a Nominating Committee consisting of three members of the existing Board whose terms are not expiring in that year and three other individuals from the active ASGT community. Members of the Nominating Committee may not run for any position in the year that they serve on the Committee. The Nominating Committee shall consider all applications. Where appropriate, they shall conduct in-person interviews with potential candidates or request supplemental information in writing.

At the regular August Board meeting, the Nominating Committee shall present a slate of at least one and no more than three persons for each expiring term. For each person so presented, the Nominating Committee must present a statement, not to exceed one typewritten page, outlining the nominee's credentials, perceived benefits to the Board and the office, and an expressed willingness to serve his/her term. The statement may be prepared either by the candidate or by the Nominating Committee.

The agenda for the regularly scheduled September meeting of the Board of Directors shall include the election of directors for those positions whose terms are expiring September 30. Candidates will be elected if they receive the majority of total votes of Board members present and Board members voting by proxy.

## **ARTICLE VI**

### **AMENDMENTS TO BYLAWS**

These Bylaws may be changed or repealed by a two-thirds vote of the ASGT Board of Directors after a thirty day review of any written recommendation by a director for such change or repeal.

## **ARTICLE VII**

### **DISSOLUTION**

If ASGT should dissolve, the Board shall determine that the provisions of the incorporating charter have been met and then decide the disposition of the remaining assets and properties. Preference shall be given to local entities engaged in theatre activities.

## Resolutions

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As of the date of this document, ASGT has no current resolutions.

## Production History

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### ASGT – 50 SEASONS OF “THEATRE UNDER THE STARS”

(Youth productions in parentheses)

<b><u>1966 (in the Paca Gardens)</u></b> You Can't Take It with You Brigadoon	<b><u>1976</u></b> 1776 South Pacific	<b><u>1987</u></b> Evita Little Mary Sunshine
<b><u>1967 (at Compromise Street)</u></b> Carnival! The Night of the Iguana Hamlet	<b><u>1977</u></b> Annie Get Your Gun Godspell Gypsy	<b><u>1988</u></b> 42nd Street (Talent Machine) The Odd Couple
<b><u>1968</u></b> Oh, Kay! The Odd Couple Camelot	<b><u>1978</u></b> Mame Once Upon a Mattress	<b><u>1989</u></b> Singin' in the Rain (Talent Machine II) Come Blow Your Horn
<b><u>1969</u></b> Luv Who's Afraid of Virginia Woolf? The Sound of Music	<b><u>1979</u></b> Bye Bye Birdie The King and I	<b><u>1990</u></b> Oliver! (Talent Machine III) Can-Can
<b><u>1970</u></b> Mame How to Succeed in Business Without Really Trying	<b><u>1980</u></b> Kiss Me Kate Guys and Dolls	<b><u>1991</u></b> Carnival! (Talent Machine IV) Pajama Game (Grease)
<b><u>1971</u></b> I Do! I Do! The King and I	<b><u>1981</u></b> Man of La Mancha The Music Man	<b><u>1992</u></b> You're a Good Man, Charlie Brown (Talent Machine V) Chicago (Do Black Patent Leather Shoes Really Reflect Up?)
<b><u>1972</u></b> Destry Rides Again Cabaret	<b><u>1982</u></b> Oklahoma Grease	<b><u>1983</u></b> Brigadoon Anything Goes
<b><u>1973</u></b> Company My Fair Lady	<b><u>1984</u></b> Hello, Dolly! Carousel	<b><u>1993</u></b> The Music Man (Talent Machine) Godspell (42nd Street)
<b><u>1974</u></b> Showboat Fiddler on the Roof	<b><u>1985</u></b> Annie	<b><u>1994</u></b> Guys and Dolls (45 Minutes from Broadway) Little Shop of Horrors
<b><u>1975</u></b> 1776	<b><u>1986</u></b> The Sound of Music Pippin	

**1995**

Nunsense  
(Bye Bye Birdie)  
Annie

**2004**

Gypsy  
The Taming of the Shrew  
Crazy for You

**2012**

Anything Goes  
Avenue Q  
Xanadu

**1996**

Side by Side by Sondheim  
(The Pirates of Penzance)  
The Wizard of Oz

**2005**

Nunsense  
The Tempest  
A Chorus Line

**2013**

Swing!  
[title of show] (clean version)  
Into the Woods

**1997**

Leader of the Pack  
(Li'l Abner)  
Anything Goes

**2006**

Rodgers & Hammerstein's  
Cinderella  
Urinetown: the Musical  
Cabaret  
40 Years Under the Stars

**2014**

42nd Street  
SHOUT! The Mod Musical  
Monty Python's Spamalot

**1998**

Joseph and the Amazing  
Technicolor Dreamcoat  
A Midsummer Night's Dream  
Kiss Me Kate

**2007**

Godspell  
Sweeney Todd  
Thoroughly Modern Millie

**2015**

The Mystery of Edwin Drood  
Catch Me If You Can  
The Addams Family

**1999**

West Side Story  
As You Like It  
Me and My Girl

**2008**

On the Town  
Forever Plaid  
All Shook Up

**2016**

Brigadoon  
The Wedding Singer  
Rent  
The Producers  
50 Years Under the Stars

**2000**

Jesus Christ Superstar  
The Comedy of Errors  
Once Upon a Mattress

**2009**

Smokey Joe's Café  
Quilters: The Musical  
Copacabana

**2017**

Sister Act  
The Full Monty  
In the Heights

**2001**

Into the Woods  
Much Ado about Nothing  
Good News!

**2010**

Forever Plaid (Reprise)  
The 25th Annual Putnam  
County Spelling Bee  
Buddy: The Buddy Holly  
Story

**2002**

Rock around the Dock  
Twelfth Night  
Promises, Promises  
Rock around the Dock, Take II

**2011**

Chicago  
The Marvelous Wonderettes  
Hairspray

**2003**

Evita  
The Merry Wives of Windsor  
My Fair Lady

## Executive Staff Job Descriptions

### Board of Directors: Composition and Duties

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The Board of Directors shall be composed of up to fifteen directors, each elected for a term of two years. No more than one Director may be from the same household. The Directors shall be elected on a rotating basis as indicated in their job descriptions below.

It shall be the duty of each Board position to write and/or maintain a detailed operating manual for the position, including specific duties and deadline dates where appropriate.

#### President

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The President (elected in even-numbered years) has the following duties and responsibilities:

1. Lead and act as the voice of the organization.
2. Enforce observance of the Bylaws.
3. Develop the agenda for all meetings of the Board of Directors.
4. Preside at all meetings of the Board of Directors.
5. Serve as an ex-officio member of all committees.
6. Appoint the chairpersons of all committees.
7. Determine who is entitled to complimentary tickets.
8. Give final approval for the season brochure, the program for each show, and any other ASGT document for dissemination to the public.

#### Vice President

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The Vice President (elected in odd-numbered years) has the following duties and responsibilities:

1. Assist the President in the management and administration of the organization, as requested.
2. Preside at all meetings and perform all duties of the President in the absence of the President.
3. Assume the office of President and serve until expiration of the President's term in the event the office of the President becomes vacant.
4. Organize special events for the public in conjunction with the Development Director and Public Relations Director.

## Secretary

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The Secretary (elected in even-numbered years) has the following duties and responsibilities:

1. Provide notice of each Board meeting at least five days before next meeting.
2. Collect Director Reports up to four days before each Board meeting.
3. Record the minutes of any and all Board meetings.
4. Email copy of Board meeting minutes to Board members no later than one week after each meeting.
5. Maintain and organize all files on the shared drive and maintain a comprehensive organization schedule (see [Scheduling Policy](#) page 54), as requested by the Board.
6. Maintain and keep current the Board of Directors contact list.

## Treasurer

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The Treasurer (appointed by the President with the approval of the Board of Directors) has the following duties and responsibilities:

1. Receive all funds and make all disbursements under the direction of the Board of Directors
2. Keep all financial records and prepare and submit monthly reports to the Board.
3. Prepare an annual statement for presentation at the January Board meeting reflecting all financial transactions in the previous fiscal year.
4. Arrange for an annual review of ASGT financial records and a review upon the completion of his/her term as treasurer.
5. Keep ASGT within the limits of the budget approved by the Board.
6. Maintain insurance on the ASGT building and property.
7. Arrange to have annual income tax and personal property tax returns and other forms necessary to maintain the non-profit status of ASGT completed and filed.
8. Maintain records for all ASGT contracts.

## Box Office Director

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The Box Office Director (elected in even-numbered years) manages the box office operations for all ASGT productions, has the following duties and responsibilities:

1. Arrange for the printing of all show tickets, ticket envelopes and ticket gift certificates.
2. Maintain and update information on the telephone answering system.
3. In cooperation with the Volunteer Director, recruit and train personnel to operate the Box Office during the hours specified by the Board.
4. Receive and answer ticket reservation requests.
5. Maintain a secure ticket sales operation including the deposit of all monies received through ticket sales transactions.

6. Maintain accurate records of ticket transactions and attendance at all ASGT performances.
7. Coordinate tickets/seating for group sales and benefit functions involving all ASGT performances.

## Buildings and Grounds Director

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The Buildings and Grounds Director (elected in odd-numbered years) manages the activities to maintain the ASGT building, grounds, and non-production property/equipment to be kept functional, operational, presentable, and safe for all uses of the theatre. The position has the following duties and responsibilities:

1. If any problem arises with structural and/or operational aspects of the theatre, determine how best to fix it and either fix it or have it fixed by an appropriate party or contractor.
2. Maintain a list of all yearly maintenance and inspection items required by property, board, city, and state and arrange to have them completed by an appropriately licensed party. This currently includes the annual fire marshal inspection, electrical inspections (when appropriate), annual inspections (separately) of fire alarms, sprinklers and extinguishers, and an annual check for termites.
3. Ensure that all systems necessary for occupancy (i.e. plumbing, electrical, and emergency) retain ongoing certification and remain in working order while the theatre is in use.
4. Ensure that a clean and clear working space is maintained inside the building during general occupancy. All methods of passage and egress must remain clear and well-lit at all times in case of an emergency.
5. Coordinate and oversee a biannual (spring and fall) general clean-up of the exterior spaces and the repair of any damage to the building.
6. Ensure that all spaces are clean and winterized following the working season, that the house space is clear of debris, and that all non-production property is properly stowed out of the weather.
7. Arrange for property care during foul-weather circumstances, including (but not limited to) snow removal and deicing of the sidewalks during the winter and handling high water preparation (sandbags, etc.) and cleanup resulting from hurricanes and storm surges.
8. Consult with the Technical Director, Production Director, and House Director to determine if any alterations to the theatre space are needed before the opening of a season and arrange for those modifications to be completed in a timely manner.
9. Maintain a clear and concise inventory of all equipment and tools owned or used by ASGT that are considered non-production items (excluding general-use consumables).
10. Make recommendations to the Board in October for the acquisition of furniture, fixtures, and equipment needed for the efficient operation of the property, any repairs to the building and grounds, and any long-term improvements that are needed for the continued operations at ASGT.



11. Lead the Facility Operations Committee for oversight of the continued use of the theatre and to make suggestions for areas of potential improvement. Work with the Facility Planning Committee to develop plans for improvement to the property.

## Communications Director

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The Communications Director (elected in odd-numbered years) manages all activities involving communication with ASGT constituencies. The position has the following duties and responsibilities:

1. Manage ASGT's official communications to all constituencies: patrons, donors, volunteers, artistic staff, participants in educational programs, community partners, and others following or interested in ASGT. Ensure all parties' adherence to the organization's Communications Operating Policy and Communication & Style Guide.
2. Ensure that the theatre's official communication channels are accessible and available to carry out the business of ASGT. These channels include the organization's website, e-mail marketing platform, social media accounts, online survey accounts, printed season brochure, other print circulation (as needed), etc.
3. Administer the ASGT website to ensure it is up-to-date, easy to navigate, informative, and engaging. Continually improve the site to keep up with the latest technologies and innovations.
4. Write copy for use in print and electronic communications, including show synopses, talking points, director bios and quotes, etc.
5. Manage the design, production, and mailing of the season brochure and any promotional mailers. Collaborate with the graphic designer and printing/production vendors to produce the season brochure, promotional postcards, and other print publications targeted to ASGT's constituencies.
6. Identify and work with photographers to capture images of the theatre, rehearsals, performances, and special events for use across all communication channels. Identify and work with videographers to produce promotional videos. Maintain ASGT's digital library of images and videos. Implement and manage photo sharing initiatives.
7. Through regular online surveys and other methods, research the attitudes, opinions, needs, and interests of ASGT's existing constituents and collect feedback about our opportunities for improvement. When appropriate, make strategic recommendations to the relevant Board members and/or committees about show selection, procedural changes, opportunities for improvement, etc.
8. With the Public Relations Director, collaborate with marketing consultants on ad hoc projects, as needed.
9. Collaborate with other Board members to ensure available contact information for ASGT constituents is added to, and kept current, in any centralized databases.

10. Serve on the Marketing Committee to help promote the organization, auditions, events, performances, and opportunities at ASGT.
11. Serve on the Development Committee to help promote special fundraising events and deploy digital fundraising campaigns.
12. Serve as a consultant to the Artistic Committee in regards to play reading and show selection.

## Development Director

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The Development Director (elected in even-numbered years) manages activities involving the cultivation, solicitation, and stewardship of charitable gifts to ASGT. The position has the following duties and responsibilities:

1. Create and maintain a list of ASGT donors that includes their contact information and an up-to-date donation history to facilitate the solicitation of future gifts. Provide current donor lists to the designated staffer for publication in show programs.
2. Prepare for the President's signature acknowledgment letters for all donations received.
3. Identify and research donor prospects for cultivation.
4. Develop and implement a strategic solicitation plan for individuals and businesses through direct fundraising, proposals, crowdfunding, and other methods.
5. Find creative ways to steward individual and business donors. Ensure business donors receive the promised sponsor benefits.
6. Identify new public and private grant opportunities for which ASGT can apply. Work to increase awareness ASGT in the philanthropic community.
7. Develop plans for, and oversee the implementation of, special fundraising events with assistance from the Public Relations Director, Communications Director, and other key staff.
8. Nurture a culture of philanthropy at ASGT, including 100% giving by ASGT's Board of Directors.
9. Chair the Development Committee.
10. Serve on the Facility Planning Committee to provide fundraising support for the Stage/2 capital campaign.

## House Director

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The House Director (elected in odd-numbered years) manages all front-of-house operations of the theatre except Box Office, and has the following duties and responsibilities:

1. Recruit and train ushers/house managers and assure that each performance is staffed.
2. Assure that household supplies (soap, paper towels, etc.) are available for each rehearsal and performance.

3. Arrange for concessions to be available at each performance and keep financial records on concessions, as required by the Treasurer.
4. Arrange to have the interior of the building cleaned before the season opens, between productions, and at the conclusion of the season.
5. Arrange for the cleaning of bathrooms and public spaces before each performance.
6. Assure that all chairs are clean and in place in the house at the beginning of the season and before each production.

## Production Director

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The Production Director (elected in odd-numbered years) manages the functions necessary to mount productions. This includes hiring and coordinating with the staff of all scheduled productions to assure the smooth transition from rehearsal to the stage and the smooth transition from one production to the next. This position has the following duties and responsibilities:

1. Submit to Secretary the contact information of artistic and non-technical production personnel.
2. Make contacts with the appropriate companies and obtain quotes for royalties and rentals.
3. Order, distribute, collect and return all leased, rented and contracted materials.
4. Secure audition and rehearsal space for all productions.
5. Hire an accompanist for all rehearsals.
6. Execute contracts with all artistic staff hired by the Board.
7. Select, in conjunction with the Artistic Committee, a Production staff for each show.
8. Develop a final production budget.
9. Assist the Stage Manager in the development of the program for each show.
10. Act as liaison between Show Directors and the Board, and make reports to the Board on the progress of the productions.
11. Define the need for, organize, and manage workshops dealing with the various aspects of staging live theatrical productions.
12. Be present during Tech week of each production to assist with any concerns.

## Public Relations Director

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The Public Relations Director (elected in even-numbered years) manages all activities promoting ASGT and its productions to the general public, developing methods to extend the reach of ASGT's message to a wider audience and build our constituent base. The position has the following duties and responsibilities:

1. Serve as ASGT's point-of-contact for media inquiries. Write and distribute press releases. Pitch ideas for articles promoting the theatre, season, auditions, workshops, productions, special events, etc. Maintain a current list of media contacts (print, digital, radio, TV). Forward photos, photo credits, and captions to the media for publicity purposes. Coordinate comp tickets for reviewers. Explore opportunities for promotion on radio and TV (recorded, live, or streaming).
2. Coordinate and oversee promotional photo shoots.
3. Oversee all paid advertising. Manage the print and digital advertising schedules and budget. Collaborate with the graphic designer to produce advertisements. Submit ads to publications.
4. Collaborate with the graphic designer and printing/production vendors to produce building signage, marquees, program covers, banners (as needed), and other promotional materials.
5. Manage ASGT profiles on public websites related to travel/tourism, regional performing arts, and news and lifestyle publications. Post performances and other events on online event calendars. Conduct online reputation management, responding to reviews, questions, feedback, and inaccuracies. Post available opportunities on career and theatre resource sites.
6. Develop and manage cooperative programs with local merchants for the benefit of ASGT's patrons. Identify opportunities for cross-promotion that will benefit ASGT and its sponsors and community partners.
7. As needed, research the attitudes, opinions, needs, and interests of ASGT's target market (patrons, donors, and volunteers) as they relate to the organization and the programs we offer. Conduct regular research into programs and prices offered by other local performing arts groups. When appropriate, make strategic recommendations to the relevant Board members and/or committees about show selection, ticket pricing, and other market-based decisions.
8. With the Communications Director, collaborate with marketing consultants on ad hoc projects, as needed.
9. Maintain archives of all publications, press releases, press clippings, advertising, reviews, radio recordings, etc. for the organization's records.
10. Ensure all parties' adherence to the organization's Communications Operating Policy. Adhere to ASGT's Communication & Style Guide.
11. Chair the Marketing Committee.
12. Serve on the Fundraising Committee to help promote special fundraising events and provide materials in support of sponsor development.
13. Serve as a consultant to the Artistic Committee in regards to play reading and show selection.

## Technical Director

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The Technical Director (elected in even-numbered years) manages all aspects of the technical requirements of ASGT, and has the following duties and responsibilities:

1. Delegate and oversee Assistant Tech Directors.
2. Recruit, train and manage the [Lighting Designer](#) , [Sound Designer, and technicians](#).
3. As a member of the Artistic Committee, select the Stage Manager, Set Designer and Scenic Artist for each production.
4. Maintain an inventory of all technical equipment.
5. Maintain up-to-date documentation describing the configuration of lighting and sound systems.
6. Prepare annual budget for repairs to existing equipment, replacements or improvements
7. Maintain a budget for long-term purchases and equipment upgrades.
8. Coordinate with Production Manager to ensure all technical needs are accounted for in each show's budget.
9. Determine that all technical equipment of the theatre is in good working order and that it is installed and in place for the first production.
10. Coordinate with the [Buildings and Grounds Director](#) if building or power modifications become necessary to meet ASGT's technical needs.
11. Provide Lighting, Sound, and Set Designers with an inventory of available equipment.
12. Advise and make recommendations to the Show Director on all matters concerning the technical capabilities of ASGT.
13. Maintain a talent bank of [Technical and Backstage Crew](#), and provide copies to the Communications Director and to the show Production Manager.
14. Ensure that all technical equipment is in good working order during the production season, and coordinate and supervise repairs if they become necessary.
15. Ensure that all technical equipment is cleaned, repaired, if necessary, and stored properly at the end of the season.
16. Be responsible for safety of the set, all technical equipment and safety training for all technicians.
17. Maintain overall authority over Tech Booth and Tech Room spaces in the theatre.
18. Be present at tech week for all shows.

## Volunteer Director

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The Volunteer Director (elected in even-numbered years) manages the volunteer recruitment and retention efforts of ASGT, and has the following duties and responsibilities:

1. Represent ASGT in order to solicit new volunteers.
2. Coordinate with the Public Relations Director to promote volunteer opportunities in the local media.
3. Respond to inquiries from potential volunteers and refer potential volunteers to the appropriate Board members.
4. Coordinate a Volunteer Workshop for people interested in assisting at the theatre prior to the beginning of the season.
5. Maintain a contact list of volunteers and provide access to the Communications Director and to the appropriate Board members.
6. Ensure that there is a job description for each position in the theatre that requires volunteers and ensure that this information is published and available for workshop day and potential volunteers.
7. Follow up with volunteers to see that they are matched with suitable volunteer opportunities.
8. Ensure that each volunteer understands the reporting and communications structure of the theatre.
9. Plan and carry out periodic volunteer appreciation activities as approved by the Board.
10. Work with other members of the board to determine each director's volunteer needs in order to help fill those needs.

## Removal of Directors

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A Director may be removed from the Board automatically if he/she fails to attend three consecutive meetings without contacting the President to report an unavoidable conflict. A Director may also be removed from the Board by a majority vote of the Board for actions not in the best interests of ASGT. In either case, the Board member affected will receive a written notification of the action.

## Committees

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The following committees are established by the Bylaws and their duties are outlined below. Each committee is established on a one-year basis and shall be reestablished, amended or abolished in October of each year. The committee chair shall be appointed by the President with the approval of the Board. The committee members shall be selected by the chairman with the approval of the Board. *Ad hoc* committees may be established by the Board of Directors as the need arises.

The President or the President's designee shall be an *ex officio* member of each committee.

Board members serving as a committee "Consultant" participate in committee meetings and discussions *as needed* to guide the committee's decision-making only in regards to their area of responsibility.

Committees exist to advise the Board of Directors. They may not commit the theatre's funds without Board approval.

Committees shall appoint a member to take minutes at each meeting and the minutes shall be submitted to the Secretary for inclusion in the agenda and minutes of the subsequent meeting of the Board of Directors.

### **Artistic**

Vice President – Chair  
 Production Director  
 Technical Director  
 Buildings & Grounds Director – Consultant  
 Communications Director – Consultant  
 Public Relations Director – Consultant  
*Annual Show Selection, Technical,  
 Long Range Artistic Vision, Education,  
 Artistic Contracts*

### **Facility Operations**

Buildings & Grounds Director – Chair  
 House Director  
 Volunteer Director  
 Tech Director - Consultant  
*Year-Round Maintenance, Garden,  
 Housekeeping, Performance Support  
 (Ushers & Concessions), B/G Contracts*

### **Facility Planning**

President – Chair  
 Buildings & Grounds Director  
 Production Director  
 Tech Director  
 Development Director – Consultant  
*Building Renovations, Stage/2,  
 Long-Term Renovation Planning*

### **Financial**

Treasurer – Chair  
 Box Office  
*Box Office, Financial Procedures  
 Insurance, Contracts for Services*

### **Governance**

President – Chair  
 Secretary  
*Organization Manual, Bylaws, Board  
 Development, Long-range, Organizational  
 Planning*

**Marketing**

Public Relations Director – Chair  
Communications Director  
Vice President – Consultant  
*Marketing, Publicity, Promotion, Public  
Relations, Advertising, Photography,  
Videography*

**Development**

Development Director – Chair  
Treasurer  
Secretary  
Communications Director  
*Fundraising, Outreach, Friend Building*



## Production Staff Job Descriptions

### Production Staff Appointment and Reporting

The following chart lists the standard staff for an ASGT production and indicates who appoints each position and to whom each reports. In following sections of this document, you'll find job descriptions, policies, and procedures that will help each staff member to understand their responsibilities and provide quality productions at Annapolis Summer Garden Theatre.

Board members may not assume any of the production staff jobs marked with an asterisk\*, except under special circumstances and with approval from the full Board.

Please note that every staff member below:

1. will be presented with an accurate job description while in discussions about the job;
2. will have that job description reviewed in detail at their contract signing;
3. must initial the job description to confirm their understanding before they begin work;
4. will be provided up front with their production budget, if applicable.

Position	Appointed By	Reports To
Director*	Artistic Committee	<u>During rehearsals</u> : Production Director <u>During performances</u> : Tech Director(s)
Music Director*	Artistic Committee	Director
Choreographer*	Artistic Committee	Director
Stage Manager*	Artistic Committee	<u>During rehearsals</u> : Production Director <u>During performances</u> : Tech Director(s)
Assistant Stage Manager	Production Director	Stage Manager
Set Designer*	Artistic Committee	Production Director
Set Builder	Tech Director	Tech Director
Scenic Artist	Artistic Committee	Production Director
Lighting Designer	Tech Director(s)	Tech Director(s)
Sound Designer	Tech Director(s)	Tech Director(s)
Costume Designer*	Artistic Committee	Production Director
Props Master*	Artistic Committee	Production Director
Conductor	Artistic Committee	Music Director

Band	Conductor	Conductor
Technical Crew	Tech Director(s)	<u>For training:</u> Tech Director(s) <u>During performances:</u> Stage Manager
Backstage Crew	Production Director	Stage Manager
Actors	Director	<u>During rehearsals:</u> Director <u>During performances:</u> Stage Manager
Production Manager	Artistic Committee	Production Director

## Director

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The Director bears the overall artistic responsibility for the production, including the coordination of the activities of all design team members and is responsible for all aspects of the production.

Duties are as follows:

1. Scheduling and directing such rehearsals as are necessary for the preparation of all elements of the production. Designing a rehearsal schedule that includes an invited dress rehearsal to be conducted at least one night prior to the scheduled Opening Night (usually Wednesday or night before Opening). This schedule should be complete no later than two weeks after cast members have been notified and accepted their roles.
2. He or she shall give periodic updates on the progress of the production to the Production Director.
3. Must be present at periodic production meetings with Artistic Committee, artistic and production staff to discuss progress of rehearsals, develop the vision of the show with all designers, as well as keep all parties updated as to current status of production and work out any issues that may arise. Production meetings are generally once per month initially and increase to bi-weekly as Opening Night approaches.
4. The Director shall report to the [Production Director](#) (Board member) concerning the progress of the production prior to Opening Night on the following milestones:
  - **Six weeks prior to Opening** - the completion of lighting, set and costume designs.
  - **Four weeks prior to Opening** - rough blocking for all scenes completed, all chorus numbers learned, and all dance numbers choreographed.
  - **Two weeks prior to Opening** - all cast off book, entire show in rough running condition, first technical run completed, so that only polishing of music, dance, acting and technical aspects remain to be accomplished.

5. Attend all tech week rehearsals starting with Dry Tech and Sitz Probe and continuing through invited dress rehearsal.
6. Attend all tech week rehearsals starting with Dry Tech and Sitz Probe and continuing through invited dress rehearsal.
7. The Director is responsible for attending such performances after the production has opened as are necessary to ensure the maintenance of high quality performances.
8. Assign “covers” for certain roles in the event an actor is unable to fulfill their obligation for any performance(s). These “covers” will be approved by the Production Director.

The Director furthermore agrees to perform all work continuously and diligently, and to meet, to the satisfaction of the Artistic Committee, any other requirements that may arise during the course of the production. The Director shall be responsible for the supervision of all work pursuant to the Agreement, and shall produce a product meeting standards of quality deemed acceptable by the Board of Directors.

Directors may give “notes” to the actors all throughout the rehearsal process, during tech week and up to and including opening weekend of the show.

After the last show of opening weekend (Sunday night), Director shall relinquish control of the show to the Stage Manager, thereby discontinuing his or her ability to give “notes” to the actors and may only to do so from this point on through the Stage Manager for the production. Directors are no longer permitted backstage or in the dressing room areas after opening weekend.

## Music Director

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The Music Director is responsible for all aspects of the production associated with singing and vocal performance and as assigned by the Director.

Duties are as follows:

1. Attend all Production Meetings.
2. Meet with the choreographer prior to any dance rehearsals to discuss music cuts. It is important that the choreographer know musically what recordings match or don't match the score. Rehearsing with a CD that matches the music in the show is **imperative**.
3. Be **fully prepared** to teach vocal solos and ensemble numbers at start of rehearsals, no later than 8 weeks prior to opening. Many directors ask that songs be "front-loaded" in the rehearsal process prior to staging and blocking, so early preparation is a must.
4. Fixes should be addressed 2 weeks prior to show opening.
5. Work with the director and stage manager to schedule enough rehearsals (in advance) to complete all vocals for the show. Each rehearsal should include what songs will be covered. Music Director will, at all times, be respectful of everyone's time. He/she will schedule staggered rehearsal times with the cast if necessary for the purposes of efficiency.
6. Coordinate with Sound Designer for special effects and sound cues.
7. Schedule time to clean/polish all vocal numbers.
8. Keep the orchestra conductor informed throughout the rehearsal process about all changes/cuts from the printed score.
9. Attend ALL tech week rehearsals to ensure proper transition from rehearsal space to stage.
10. Attend any additional rehearsals as required by the Director.
11. Ensure that all songs have been taught no later than FOUR (4) weeks prior to opening night.
12. Ensure that all vocals are at "performance-level quality" no later than TWO (2) weeks prior to opening night.

The Director bears the overall artistic responsibility for the production, including the coordination of the activities of the Music Director. The Music Director, while responsible to the Artistic Committee, shall report to and take artistic direction from the Director.

## Choreographer

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The Choreographer is responsible for all aspects of the production associated with dance and group movement, and as assigned by the Director.

Duties are as follows:

1. Attend all Production Meetings.
2. Meet with the music director prior to any dance rehearsals to discuss music cuts. It is important that the choreographer know musically what recordings match or don't match the score. Rehearsing with a CD that matches the music in the show is imperative.
3. Be fully prepared with choreography complete and ready for each rehearsal. In addition, the choreographer will bring a sound system and music adequate for the rehearsal.
4. Fixes should be addressed 2 weeks prior to show opening.
5. When possible, schedule one rehearsal, prior to tech week, ON THE ASGT STAGE to be devoted to dance spacing and fixes.
6. Choreographer will select a Dance Captain from the cast early in the process. However, the Dance Captain is not responsible for choreographing in the absence of the choreographer. The Dance Captain is fully familiar with the choreography and runs the rehearsals in the absence of the choreographer. The Dance Captain also serves as an ideal messenger between the cast and choreographer.
7. Work with the director and stage manager to schedule enough rehearsals (in advance) to complete the choreography for the show. Each rehearsal should include what dances will be covered. Choreographer will always be respectful of everyone's time. He/she will schedule staggered rehearsal times with the cast if necessary for the purposes of efficiency.
8. Schedule time to clean/polish all choreographed musical numbers.
9. Attend ALL tech week rehearsals to ensure proper transition from rehearsal space to stage.
10. Attend any additional rehearsals as required by the Director.
11. Ensure that all choreography has been taught no later than (4) weeks prior to opening night.
12. Ensure that all choreography is at "performance-level quality" no later than TWO (2) weeks prior to opening night.

The Director bears the overall artistic responsibility for the production, including the coordination of the activities of the Choreographer. The Choreographer, while responsible to the Artistic Committee, shall report to and take artistic direction from the Director.

## Stage Manager

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The Stage Manager is a key member of the artistic team from early planning stages through the closing night performance.

### Overview

The Stage Manager maintains the quality, artistic integrity, and smooth operation of the production through the run of the show as established by the Director during the show development. He/she is responsible for maintaining the show as it was directed during the rehearsal process.

The Stage Manager will arrange for a “transitional/orientation meeting” with the Stage Manager of the previous show for an introduction to the theatre space and to ensure a smooth transition of duties.

Once the show opens, the Stage Manager acts as a liaison between the Director and the cast regarding any further instructions or suggestions that the Director may wish to present to the cast. **Directors may give notes during the run only through the Stage Manager.**

The Stage Manager calls the show from the Tech Booth and works closely with the technical staff regarding any problems with technical cues. The Assistant Stage Manager works with the Stage Manager to coordinate backstage activity.

If weather or any other problematic situation arises, the Stage Manager is responsible for consulting with others in authority, including the dance captain, technical and backstage management, Board Liaison, and Board Member on Duty and has the authority to cancel, postpone, or delay a performance if he/she believes that an adequate solution cannot be found to remedy the situation and maintain the quality and safe operation of the production. The Board Member on Duty retains the right to overrule the Stage Manager’s decision to continue the performance if he/she is convinced that a safety issue exists for staff and/or audience members.

The Stage Manager is responsible for limiting access to backstage, the upper deck, and the tech booth to only those cast and crew members needed for the operation of the production. The Stage Manager will work with the Technical Director to allow for the as-needed training of volunteers in a way that does not interfere with the proper operation of the show.

To ensure the protection of costumes, props, and the theatre itself – and to ensure the comfort of the actors and crew – the Stage Manager will strictly enforce food, smoking, drug, and alcohol regulations as they pertain to backstage, tech booth, dressing rooms, and other areas of the premises.

The Stage Manager will create a cast “clean-up” schedule for each performance and hold the cast responsible for their duties.

### Audition Duties

1. Attend auditions, sit at the casting table and, if asked by the Director, provide feedback.
2. Notify all auditioners as to the outcome of the auditions. It is ASGT policy to call or email everyone back personally (no mass emails). No one will be notified during the public process of the auditions. Encourage those not cast to work on the show in some other capacity (tech, backstage, costumes, etc.).
3. If an auditioner does not wish to accept the role that they have been offered, contact the Director.

### Initial Production Duties

1. Receive scripts from the Production Manager and distribute to the cast. Collect a check (made out to ASGT) or cash in the amount of \$25 as a deposit before each script is distributed. Arrange for cash and checks to be held securely offsite and return as scripts are turned in at the end of the run with all markings erased. The deposit is forfeited for any script not returned in acceptable condition.
2. Work with the Director to develop a rehearsal calendar and distribute it to cast, staff, and board members.
3. To avoid unnecessary expense, notify the Production Manager as soon as possible if any scheduled rehearsal is cancelled or rescheduled, so that he/she can cancel and recoup the rental fee for the scheduled time at the rehearsal location.

### Ongoing Production Duties

1. Attend all rehearsals and become familiar with the show, scene changes, props, cast, etc. Assist the Director throughout the rehearsal process and troubleshoot any problems, questions, or concerns that the cast may have.
2. Take blocking notes as given by the Director. Keep these notes in a script dedicated solely to this purpose.
3. Work with the Director to keep the length of the show within these maximum guidelines: (Act 1: 60-75 Minutes; Act 2: 45-60 Minutes). Because we are an outdoor theatre with a late start time and the potential of summer heat, all shows, including intermission, should be let out no later than 11:00 P.M.
4. Coordinate with the costumer, props, photographer to schedule time with the cast.
5. Coordinate with the Director and Assistant Stage Manager to choreograph set changes to be performed by cast and crew.
6. Keep track of props, set pieces, and costumes as they are made available.
7. Keep attendance at rehearsals.
8. Develop and submit rehearsal and show reports to the Production Staff.

9. Work with Assistant Stage Manager to determine the number of stage crew required for the smooth operation of the show. Coordinate with the Volunteer Director to identify stage crew volunteers.
10. Keep in constant contact with the Production Manager and Board Liaison assigned to the production and notify both immediately if any problems arise.
11. Alert the Director and Board Liaison immediately to any potential safety concerns.
12. Solicit and collect cast/crew bios and submit them, in a timely fashion, to the person responsible for creating the show program.

### During Tech Week

1. Assume responsibility for the smooth operation of the show. From Tech Week through Closing Night, the Stage Manager assumes responsibility for running the show.
2. Work closely with the Director to make sure that all of his/her comments and concerns are addressed during Tech Week.
3. Ensure that the cast is aware of theatre rules and proper dressing room etiquette.
4. Make the cast aware of the special parking arrangements available to them during Tech Week and performance nights and the requirements for their use. If parking passes are necessary, ensure that the passes are distributed to all cast and crew members.
5. Organize props, set pieces, etc. Be sure that the prop room is neat and organized.
6. Assist with the move into the dressing rooms and the organization of costumes, etc.
7. Organize any fast changes that must be done.
8. Write all set changes, lighting cues, sound cues, pre-sets for each act, quick costume changes, etc. in the Stage Manager's copy of the script. This becomes the "Show Bible."
  - a. Ensure there is a matching copy of the "Show Bible" backstage for Assistant Stage Manager/cast/crew.
9. Assist all members of the Production Staff and cast as needed.
10. Coordinate with the Technical Director and technical staff as needed.
11. Create theatre sign-in sheet for all personnel and ensure them on the need to sign-in each and every time they are in the theatre (for insurance liability purposes).
12. After rehearsal each night, gather production team to debrief and plan for the next night's rehearsal.

### During the Production Run

1. Notify the responsible board member of any cast and crew needs in the theatre space or any urgent issues (e.g. Technical Director, Buildings & Grounds Director).
2. Ensure that any remaining forms for stipend positions and reimbursements not previously handled by the Production Manager are properly filled out and submitted.

**See also Opening the House Procedures and Closing the House Procedures, Pages 76-77**



## Set Designer

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The set designer is responsible for the design and construction of sets used for the production or each show.

1. Sets must be designed and constructed to minimize the possibility of blocking the view of audience members. No item may stand higher than 12 feet on the main stage without the express permission of the Production Director.
2. The set design must be submitted to the Production Director and/or Set Design Consultant for approval one week prior to the beginning of rehearsals. If any changes are required, the Designer and Director will be notified.
3. The use of open flames is prohibited. If necessary for the production, permission must be obtained via the Production Director from the Board of Directors at a regular meeting of the Board.
4. If any special effects, which will produce any substantial quantity of smoke, are necessary for the production, permission must be obtained in the same manner.
5. Set pieces and construction should be limited to the main stage and the ramp areas. Access to the fire doors at the main entrance and rear emergency exit may not be blocked or limited under any circumstances.
6. Set pieces may not be placed in aisles or ramps, even temporarily, before, during or after the show. (Fire regulations require three-foot aisles). No modifications to the exit signs, fire pulls, or fire extinguishers may be made. Fire extinguishers may not be moved from their normal mounted positions.
7. No changes may be made to the permanent structure of the theatre, including the main stage area.
8. The Set Designer shall ensure that set design complies with all information in the Fire Policy and Procedures, the Layout/Restrictions Diagram, and the [Scaled Floor Plan](#).

## Lighting Designer

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The Lighting Designer is the person in charge of determining the lighting needs for a show and planning a lighting plot that will produce the desired looks and effects.

### Pre-Production

1. Read the script to become familiar with the show and its lighting needs.
2. Meet with the director to discuss the artistic vision and desired “look” for the show.
3. Meet with the set designer to gain an understanding of the set and obtain a floor-plan to base lighting plot on.
4. Obtain from the Tech Director an inventory of lighting instruments available. Get a clear understanding of the capability of the lighting system (capacity of dimmers, number of dimmers available, etc.) Ask about the theatre schedule for the week prior to Tech Week and the week following the performance to discuss the possibility of hanging early or the necessity of planning the design to incorporate lights for other performances.
5. Create a Light Plot, Instrument Schedule, Channel Hookup, Circuit Hookup and a Dimmer Hookup.

### Rehearsal Period

1. Obtain a rehearsal schedule from the Stage Manager. Make plans to attend some early run-throughs to get an idea of the playing areas used in the show and the actors’ blocking. Discuss with director all special requests.
2. Prepare and provide to the Technical Director:
3. A stage plot showing the location of lighting battens, location of instruments, types of instruments, gel color, channels, circuiting and details on *practicals* and other specials.
4. Include gel colors and channels on the plot or in another easily read format.
5. A breakdown of areas and purposes for the lights included in the show.
6. Provide a list of cues and their purposes to the Director and ME.
7. Arrange for crew members from list provided by Production Manager or your own source.
8. Set up schedule for light hang, circuiting, focus, and Cue-in with Technical Director and inform crew members when to report. Advise crew members to bring with them adjustable wrenches and work gloves.
9. Inventory with Technical Director available gel and bulbs. Coordinate with Technical Director to order additional gel or supplies, if necessary, well in advance.
10. Obtain budget figure and production forms from the Production Manager. Determine light rental fee from Operations Manager to determine balance of budget figure available for purchases. Itemize expenses on the form provided by the Production Manager. Attach receipts.

11. Submit to Stage Manager your bio for the Show Program.

### At the Theatre

1. Oversee light hang with the Master Electrician (if there is one), Technical Director and crew members. Work from light plot to hang, circuit, gel and rough focus all instruments needed for the show. Make sure all instruments are appropriately safety-chained and cable is secured with tie lines. Clearly indicate on light plot or supporting documents all circuiting notes, changes, etc.
2. Oversee focus with Master Electrician and/or Tech Director and crew members.
3. Determine the lighting cues for the show and prepare a prompt book or cue sheets for the light board operator.
4. Review cues with Stage Manager, who should mark all cues in his or her prompt book.

### Post-Production

1. Discuss with Tech Director before final performance to what extent the strike is to be performed. For example, does the Technical Director want all instruments removed from battens or just un-cabled, gel removed, etc.? Should the circuiting be pulled from the dimmer packs?
2. Make sure any equipment rented or loaned to ASGT is struck and prepared for return to the owner.
3. Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.

### Master Electrician

The Master Electrician is responsible for the realization of the lighting design. In the absence of a separate Master Electrician, the Technical Director will assume responsibilities of the Master Electrician and may delegate as he/she sees fit.

The Master Electrician will provide the following to the Lighting Designer as soon as possible:

1. An accurate inventory of lamps, including wattages
2. An accurate plot of the stage and a plot of all hanging positions
3. Any necessary photometric data for the lighting design
4. Dimming and circuiting information
5. Information on the light board (channels, cues, etc.)

The Master Electrician will accomplish the following tasks according to a schedule worked out with the Lighting Designer, Tech Director, and Director:

1. Organize power needs (cable runs)
2. Ensure that all equipment is in working order for the hang
3. Supervise crews at prep, hang, focus, and other work calls

## Sound Designer

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The Sound Designer plans and provides the audio and sound effects in the play. All the audio and/or sound effects in a play considered as a whole make up the "soundscape."

Sound Designers begin their work by studying the script, gathering as much information as they can about any sound or music it calls for. As in all other aspects of design, an early meeting with the Director and the Production Manager is essential to get a clear understanding of the production concept.

Some Directors will already have very clear ideas about what the sound effects and/or music should sound like, while others may request that the Sound Designer sit in on rehearsals to assist with developing effects and music to fit the specific contexts in which they will be used. Once there is a precise sense of what the production needs out of the sound, the Sound Designer begins to gather and create the necessary sounds.

The Sound Designer will meet with the director, music director, and the design team (set, costume, and lighting designers), to discuss the details of the set and the director's interpretation of the play. A lively exchange of initial ideas and first impressions helps clarify the steps that each person needs to take in this intensely collaborative process.

Once the show opens, the designer's work is essentially complete. Now it's normally the job of the stage manager and sound crew to make sure that every aspect of the production runs just as the designer intended, time after time, until the production closes.

### Pre-Production

1. Read the script to become familiar with the show and its soundscape needs
2. Meet with the Director and Music Director to discuss the artistic vision and desired soundscape for the show.
3. Obtain from the Tech Director an inventory of sound equipment available. Get a clear understanding of the capability of the audio system (number of channels, effects, ability to patch, etc.). Ask about the theatre schedule for the week prior to Tech Week and the week following the performance to discuss the possibility of working early.
4. Work with the Director and Music Director to develop a mic plot for both the actors and the band. The mic plot should include channel and microphone assignments for each actor and band member.
5. Create a list of mic cues to be programmed into the board to facilitate line-by-line mixing of the show. Work with the Technical Director to ensure the mic cue list is in the proper format.

### Rehearsal Period

1. Obtain a rehearsal schedule from the Stage Manager. Make plans to attend some early run-throughs to get an idea of the playing areas used in the show and the actors' blocking. Discuss with director all special requests.
2. Submit to Stage Manager your bio for the Show Program.

### At the Theatre

1. Oversee sound equipment preparation with the Technical Director. Ensure that all audio equipment is working properly.
2. Determine the sound (effects, fade-ins, fade-outs) cues for the show and program all cues into QLab. Work with the Technical Director, Lighting Designer, and Stage Manager to link any appropriate cues between the lights and sound.
3. Review cues with Stage Manager, who should mark all cues in his or her prompt book.
4. Determine with Stage Manager whether the sound board operator will cue show on their own or take cues from the Stage Manager.
5. Submit to the Stage Manager a list of all volunteers working with you on the Sound Crew. The deadline for this generally is the Sunday of load-in weekend.

### Post-Production

1. Discuss with Tech Director before final performance to what extent the strike is to be performed. For example, does the Technical Director want all microphones removed and stored or just un-cabled? Should the patch cables be pulled from the sound board?
2. Oversee strike duties. Make sure all audio equipment is struck per the Tech Director.
3. Ensure that any audio equipment rented or loaned to ASGT is struck and prepared for return to the owner.
4. Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.

## Costume Designer (“Costumer”)

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The Costumer assumes the responsibility of costuming all performers in the show. The Costumer will also work closely with the Production Manager and keep him or her updated on the status of the costumes for the production, and has the following duties and responsibilities:

1. Attend all Production Meetings.
2. Meet with the Director to determine and gather a clear understanding of his or her overall vision for the show.
3. Coordinate with the Production Manager and schedule a time to measure the cast.
4. Rent, borrow or built all of the costumes needed to express the vision of the show. Note: Performers are responsible for providing their own shoes, tights, socks and undergarments as specified by the Costumer for the show. **NOTE: ASGT has a good sized costume inventory. Costumers will survey the ASGT costume storage unit BEFORE any costumes are borrowed or purchased.**
5. The Costumer **will constantly** be mindful of the budget and keep all receipts. All receipts and a reimbursement form must be submitted to the Production Manager or Board Production Director for approval. Note: the Costumer is not expected to use their personal funds to purchase costume items. Incremental draws may be requested. Please be advised however, that **NO MONIES WILL BE REIMBURSED WITHOUT PROPER RECEIPTS AND A COMPLETED REIMBURSEMENT FORM. Keeping a running total of monies spent (preferably on an Excel spread sheet) is required.** Any additional expenditures over budget must be approved beforehand by the Production Director.
6. The Costumer is responsible for discussing any specialized or Period makeup with the Director and making the cast aware of what is appropriate for the production.
7. Coordinate with the Production Manager for all fitting times. **Additionally, the costumer will schedule with the Director and Production Manager an agreed upon time for a “Costume Parade”, two weeks prior to opening. Cast will be appropriately notified of the day and time of the Costume Parade.**
8. All costumes must be ready **prior** of tech week, unless there are extenuating circumstances.
9. The costumer will instruct the cast as to proper care of their costumes. There is no eating or drinking (except for water) while in costume. **NO EXCEPTIONS.** Additionally, their costumes must be organized and hung up in the dressing room after each show in preparation for the next performance.
10. The Costumer is responsible for collecting, cleaning/washing and returning of all costumes to the theatre **mid-way** during of the show.
11. Be present at the theatre each evening during tech week for alterations, adjustments, etc.

12. Be present at the theatre on closing night or soonest available time to collect all costumes for dry cleaning and laundering. Within two (2) weeks after closing night, costumes MUST be cleaned/launched as appropriate and returned to their original source. NOTE: Delicate/beaded/sequined items should be taken to a regular dry cleaner. All other items in need of dry cleaning must be taken to ZIPS dry cleaning facility.
- 13. As per the contract, costumer will be paid the remaining half of their stipend when all costumes have been cleaned and returned to their appropriate location.**
14. Costumers will be on call and available for repairs during the run of the show.

## Props Master

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The Props Master is responsible for obtaining and returning all props necessary for the show.

1. Every effort should be made to use props belonging to the theatre or to obtain them from other sources without expending funds. The use of borrowed or donated props must be properly acknowledged in the program for the show; give the resource name to the Production Manager.
2. The combination for the Properties Cabinet (if being used) is given to the Production Manager and Stage Manager of the current show. The Prop Cabinet is always kept locked. The combination must not be given to anyone else without the permission of the Props Master and/or the Production Director.
3. Props taken from the Prop Cabinet must be entered into the Prop Log showing the items removed, show name and expected date of return.
4. At the close of a show, all props must be removed from the backstage area by noon of the day following the show's closing. If absolutely necessary props may be temporarily stored in the lobby theatre for up to three days. The return of props must be coordinated with the Prop Consultant for proper storage.
5. If a prop is donated or purchased from the show budget, it becomes the property of the theatre. For purchased props, all receipts must be signed by the purchaser and the show name indicated. The receipts must be submitted to the Production Manager no later than one week after the show closes. Permission to spend money over the prop budget must be approved by the Production Manager.
6. The use of open flames, oil lamps, candles and/or tobacco products on stage must be approved by the Board via the Production Director to be sure they are in compliance with Fire Department Regulations. The Production Director must also consult the Alarm Company. Use of these items should be avoided when possible without affecting the productions. Be sure to be familiar with the Fire Policy and Procedures in the appendices.



All weapons must be appropriately stored and cleaned by the Stage Manager under the guidance of the Weapons Consultant. The Production Manager with the approval of the Production Director will arrange the proper training for the use of weapons.

## Technical and Backstage Crew

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The Technical and Backstage Crew are responsible for helping run the lighting, sound, and backstage needs of the show during production. The **Light Board Operator** works with the Stage Manager to ensure that the lighting and follow-spot queues are executed consistently and in a timely manner. The **Follow-Spot Operator** is responsible for the proper operation of the follow-spot lights. The **Sound Board Operator** works with the Stage Manager to ensure that the audio queues and microphone levels are executed consistently and in a timely manner.

**Backstage Crew** assist the Stage Manager with issues that may arise during a production (for example, providing a fresh set of batteries to an actor for his body pack), and also assist in set changes, getting props ready, helping an actor get into or out of costume, or various other tasks needing prompt and precise attention during a production.

The [Technical Director](#) maintains a list of all Technical and Backstage Crew, and is also responsible for ensuring that they are trained to properly operate the theatre lighting and sound equipment. During the run of a show, the Technical and Backstage Crew report to the Stage Manager.

Technical and Backstage Crew are also often part of the production team that does setup and strike for the season, a show, or even a specific production date.

## Actors

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The actor is the role-player, or Theatrical Performer. An actor's performance is enhanced by:

- an ability to put personal skills like imagination, emotional honesty and empathy at the service of a creative process
- an ability to focus and listen
- vocal training for greater power, expressiveness and clarity
- physical training stressing general fitness, flexibility and grace
- insight into the psychology of human behavior
- a ready understanding of and love for language
- high-level reading, research and text-analysis skills

The responsibilities for the actor include:

1. Study and rehearse roles from scripts in order to interpret, learn and memorize lines, stunts, and cues as directed.
2. Work closely with directors, other actors, and playwrights to find the interpretation most suited to the role.
3. Learn about characters in scripts and their relationships to each other in order to develop role interpretations.
4. Collaborate with other actors as part of an ensemble.
5. Perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures.
6. Attend auditions and casting calls in order to audition for roles.
7. Portray and interpret roles, using speech, gestures, and body movements in order to entertain, inform, or instruct radio, film, television, or live audiences.
8. Work with other crewmembers responsible for lighting, costumes, makeup, and props.
9. Sing and/or dance during dramatic or comedic performances.
10. Read from scripts or books to narrate action or to inform or entertain audiences, utilizing few or no stage props.
11. Promote productions using means such as interviews about plays or movies.
12. Prepare and perform action stunts for stage productions.
13. Tell jokes, perform comic dances, songs and skits, impersonate mannerisms and voices of others, contort face, and use other devices to amuse audiences.
14. Introduce performances and performers in order to stimulate excitement and coordinate smooth transition of acts during events.

## Production Manager

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### Overview

The Production Manager is the Administrator of all aspects of a production from the time of his/her assignment until opening night of the show. His/her primary function is to assist the Director by performing all administrative and detail tasks required so that the Director can apply his/her full time and attention to the artistic process of creating a final production. While the Director retains all of the decision making authority, the Production Manager may be called upon to provide suggestions and act as a sounding board during auditions and rehearsals throughout the show's development. The Production Manager is expected to allow the Director to freely pursue his/her artistic vision without external input unless specifically requested or if there is an inherent conflict of interest between the theatre and the Director.

The Production Manager serves as the production's primary interface to the producers of the show: ASGT's Board of Directors. This coordination involves working directly with the Board Liaison assigned to the show. Frequent status reports and consultation with the Board Liaison will ensure that the Board has every opportunity to assist the production team, that any questions of ASGT operational procedures are resolved, and that the budget is maintained.

### Meetings

The Production Manager is responsible for scheduling all Production Meetings on dates defined by the Director, the first of which will be set prior to auditions. The following personnel are to be invited to ALL Production Meetings:

Director	President (or Vice President)	Set Designer
Production Manager	Board Liaison	Set Builder
Stage Manager	Musical Director	Set Decorator
Choreographer	Technical Director	Property Manager
Costumer	Production Director	Lighting Designer

### Initial Production Duties

- Create a complete list of production staff and cast members with names, addresses, phone numbers, and email addresses. Provide this in a spreadsheet format to the Director, Stage Manager, and ASGT's Communications Director. The Communications Director will add this list to the organization's database. (Note: A complete list, not just people new to ASGT, must be created and forwarded.)
- Set up a reliable communications protocol with input of the Director and advise all staff and crew of its details. Include the ASGT President, Vice President, Board Liaison, Communications Director, Public Relations Director, and Technical Director in the distribution.
- Prepare scripts to be delivered by the Stage Manager to the cast members.

### Ongoing Production Duties

- Develop and maintain a production calendar for the purpose of scheduling all administrative and artistic events related to the show leading up to opening night, inclusive of production meetings, auditions, rehearsals, and tech week.
- Collect and organize all receipts.
- Maintain the budget. Work with members of the Production Staff to make sure that all budget expenditures stay within the allotted budget for each category by approving and signing off on every one. Reimbursement will not take place unless expenses are approved by the Production Manager and proper receipts and forms are submitted.
- Consult with the Board on any unbudgeted expenses that may arise and get authorization from the theatre to purchase any necessary items. Over-budget expenses will NOT be reimbursed unless specifically approved by the Board and proper receipts and forms are submitted.
- Ensure that any forms for stipend positions and reimbursements are properly filled out and submitted.
- Working with the Director and Technical Director, establish deadlines and coordinate the activities of the Set Designer, Set Builder, Lighting Designer, Costumer, Prop Manager, and other staff members to keep the production running smoothly and on schedule. Keep the Stage Manager in this loop.
- Keep in close contact with members of the Production Staff to make sure that all needs are being met.
- Monitor the progress of the various operations of production such as set construction, costumes, props, lighting design, sound design, etc. and ensure that the requirements needed from these areas are being fulfilled within the established time frame.
- Supply scripts to the technical crew for all blocking, light and sound cues, and set changes. Involve the Stage Manager in all of these discussions.
- Immediately inform the theatre of any problems of an extreme nature.

### During Tech Week

- Attend all tech week rehearsals and be available to help out wherever necessary. Be in constant touch with the Stage Manager to ensure a smooth transition and make certain that all pertinent information is transferred in writing.

## Board Liaison

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The Board of Directors Liaison is a critical role to ensure communication between all the stakeholders during a production. The position has the following responsibilities and duties:

### Responsibilities:

- Explain and interpret ASGT policies for the staff, cast and crews
- Provide a Board of Directors presence during the production process
- Keep the Board informed about developments during the production process

### Duties:

- Attend the first rehearsal and give an overview of ASGT and the Board's role in the production
- During the production process, resolve any issues regarding policy with staff, cast and crews
- As needed, address issues with the Vice President, and then with the entire Board and/or executive officers, if necessary
- Attend all production meetings
- Attend at least one rehearsal each week during the rehearsal period
- At the beginning of tech week, explain ASGT rules pertaining to use and care of the theatre, dressing rooms and other portions of the ASGT property to all staff, cast, and crews
- Attend all tech week rehearsals
- Represent the Board during "green room" on opening night and closing night of the production
- Organize the Board-sponsored cast party on closing weekend

# General Policies

## Operating Policies

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These Operating Policies are written to complement the ASGT Bylaws. They may be modified by a majority vote of the Board of Directors at any meeting, regular or special, as long as the modification is an announced agenda item. The Board of Directors shall review the Operating Policies annually in January, and take positive action to readopt, amend or abolish each section. Exceptions to these Operating Policies may not be granted by individual members of the Board of Directors except on matters affecting the safety of persons or property. Please consult with the Secretary for the latest version.

### Administration

Any proposed activity under the aegis of Annapolis Summer Garden Theatre, Inc., must be specifically approved by the Board of Directors, both for concept and schedule, prior to any general announcement of the activity. At the time the activity is approved, a member of the Board of Directors shall be assigned to oversee the activity.

The Board shall annually review and approve the mission statement and goals of the organization.

Any Board member may submit an item for the agenda of an upcoming meeting of the Board of Directors. The item must be submitted in writing to the President at least five days before the meeting.

### Communications

The Board of Directors is responsible for marketing the theatre and its activities and productions, and will manage all official promotion, publicity, public relations, and advertising efforts. The Communications Director and Public Relations Director will coordinate with other Board members to collect information needed for these marketing efforts, and will utilize the Marketing Committee to manage ongoing marketing activities and deploy campaigns. Other Board members, volunteers, and production team members are encouraged to promote the theatre and its activities and productions to their friends and family. However, if another Board member, volunteer, or production team member wishes to supplement ASGT's official marketing to the public or media, they must get prior approval from the Communications Director and Public Relations Director.

### Production

The July Board of Directors meeting shall be designated for discussion of plays to be produced for the following season.

The decision on a season shall be by a majority vote at a regularly scheduled meeting of the Board of Directors or a legally called special meeting of the Board of Directors. In either case, the selection of the season must be an announced agenda item.

Once the season is selected, it may only be changed by a majority vote at a regularly scheduled meeting of the Board of Directors or a legally called special meeting of the Board of Directors. In either case, the change in the season must be an announced agenda item.

The selection of a show director shall be by a majority vote of the Board present at the meeting where the selection is an announced agenda item.

The Board shall approve the ASGT Organization Manual on an annual basis in February.

### Financial

The Financial Committee shall develop a budget for the upcoming calendar/fiscal year and present it to the Board of Directors at the November meeting. The Board of Directors shall adopt a budget for the upcoming calendar/fiscal year in December.

All checks must be signed by the Treasurer. If the Treasurer is not able to sign checks, the President, Vice President or Secretary shall be authorized to sign.

Checks will be written upon receipt of a valid invoice or a properly-approved request for reimbursement. A valid invoice may be for a recurring expense, such as utilities, for which there is a budgeted line item. For expenditures for which there is not a specific budget, a valid invoice shall be one that is approved in writing by the Board member responsible for the function it supports. A properly-approved request for reimbursement shall be signed by the Board member responsible for the purchase or, in the case of production-related expenses, by the show's Production Manager and the Production Director

All notes or other evidence of indebtedness shall be signed by the President or Vice President and the Treasurer.

The Board of Directors shall designate a person other than the Treasurer to receive financial statements from the bank(s) in which ASGT has deposits. That person shall reconcile the statements with the records kept by the Treasurer.

All books and records shall be available for inspection by any Board member for any proper purpose at any reasonable time.

The books and records of ASGT shall be reviewed by the Financial Committee at the end of each fiscal year. The Financial Committee shall make recommendations for new or revised financial policies as they see the need.

At the completion of each fiscal year, the books and records of ASGT shall be reviewed by an independent person or firm hired by the Board.



## Drugs/Alcohol/Firearms/Smoking Policies

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### Drugs

Illegal drugs are never permitted in any ASGT facility or at any ASGT function.

### Alcohol

Alcoholic beverages are not permitted at the theatre or any ASGT-sanctioned function unless pre-approved by the Board of Directors.

### Firearms

Firearms are never permitted at the theatre or at any ASGT functions with the exception of Board pre-approved use for a production.

### Smoking

Smoking of tobacco products within the theatre is prohibited with the one exception noted below ([Smoking Required by the Production](#)).

There is a smoke-free zone in front of the entrance doors to the theatre. Actors and staff are permitted to smoke away from the front doors of the theatre (a butt receptacle will be placed away from the doors). However, actors who smoke must either not be in costume or must wear a protective non-costume item over their costumes.

Smoking is not allowed on the catwalks to- and from- the Tech Booth.

### Smoking Required by the Production

Smoking on stage during the run of a production is permitted if all of the following conditions are met:

1. When it is essential to the execution of the play and has been approved by the Board of Directors by vote at a formal meeting and recorded in the minutes;
2. Signs are displayed on both the inside and the outside of the theatre doors, so that the signs are readable whether the door is closed or open. The signs are worded: ***“Lighted Tobacco Products Will Be Used on Stage During This Performance.”***
3. This same wording is noted in a prominent location in the program for the show.

## Budgets, Finances and Procurement Policies

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ASGT provides two complimentary ticket vouchers to actors and production staff working on a show. The vouchers may be used to reserve tickets via the Box Office.

The Production Manager handles all funds for a show, and no items may be purchased without approval of the Production Manager. Anyone spending money for a show must arrange to receive an advance from the Production Manager or must obtain the Production Manager's authorization to pay for the items and be reimbursed. Receipts for all purchases must be submitted with proper category identification and the name of the authorized purchaser to the Production Manager using the [Expense Reimbursement Form](#).

Annapolis Summer Garden Theatre, Inc. is a tax-exempt corporation and does not pay Maryland sales tax. When purchasing any items for the theatre, notify the cashier that the theatre has a tax-exempt number. The Treasurer issues tax exemption identification cards to necessary staff as needed for each show.

## Scheduling Policy

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The Board Secretary is responsible for maintaining a comprehensive ASGT calendar of events to include Board meetings, auditions, rehearsals, performances, workshops, volunteer events, cleanup days, camps, special events, etc. Events are scheduled in the following order of priority. If the Secretary is unable to resolve a scheduling conflict, (s)he will contact the appropriate Board members for a decision.

1. Performance – whether regular, extra, or special – of all productions.
2. Tech week for all productions.
3. Events published by ASGT in its brochure, in e-mail marketing, on the website, or in local publications. This can include meetings, workshops, auditions, volunteer events, special events, etc.
4. Rehearsals and production meetings for upcoming productions. Priority is given according to the chronological order of the opening date for each production. The Production Director must approve any exceptions.
5. Other/special Board meetings and auditions.
6. Other/special ASGT activities, including changes or additions to a published calendar.
7. All other activities.

## Audition Policy

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During auditions, call backs, and rehearsals, all those present must also abide by Board of Education policies (if at a public school) or the policies of the host. This includes a prohibition against smoking anywhere on public school grounds.

- There shall be no pre-casting of actors. All potential cast members must audition.
- A minimum of two audition dates will be scheduled for each show.
- In exceptional circumstances only, if an actor has a valid conflict with scheduled auditions the Director may accept a recorded audition or conduct an initial audition at the beginning of call backs.
- All auditions are made public and open to all who wish to participate. Auditions are announced on ASGT’s website, social media, and in our e-mail newsletter. A press release announcing auditions is sent to the media.
- Actors of all shapes, sizes, ethnicities, and experience levels are encouraged to audition.
- Auditions are open to anyone 18 years or older, which is defined as anyone who will reach the age of 18 by opening night of the production for which they’re auditioning. Individuals who will not reach the age of 18 by opening night of the production may not audition.
- Age restrictions may be waived for particular roles depending on the needs of each show. Any such waiver of age restrictions will be published in the official audition notice.
- It is ASGT policy to cast “age appropriate” actors in all roles when possible.
- ASGT does not accept audition forms, resumés, or headshots prior to the scheduled auditions.
- Auditions are open or closed at the discretion of the Director and Board Production Director. Only those invited may come to call backs. No one may observe call backs without prior permission.
- The Director, Music Director, and Choreographer for a production may not audition for, be cast in, or appear in that production except under special circumstances and with approval of the Board. Also, no one auditioning may sit at the casting table.
- The following people must be present for the duration of auditions and call backs: Director, Music Director, Choreographer, Stage Manager, and two members of the Board.
- The Director should be efficient in the use of the auditioners’ time and respectful of their efforts.
- The Director has final say on all casting decisions. ASGT leadership will provide input only if the Director asks for their input and/or if prior personnel issues (quitting a show, being fired, failure to show for rehearsals, etc.) are unknown to the Director and might affect casting decisions.
- Individuals are expected to come to auditions and call backs dressed appropriately and professionally, with proper footwear for dancing/movement and legible music that is marked for the accompanist. They should bring a current headshot or a photo will be taken for them, and may bring a resumé (optional).
- No one will be notified of casting deliberations or decisions during the public audition/call back process.

- All who audition will be thanked by phone or e-mail for their participation by the designated production staffer. Individuals in consideration for a role but not ultimately cast will not be notified until those who were cast have accepted the roles offered.
- Additional auditions (outside of the initial two nights and call backs), if necessary, will be publicly announced.
- Performers are encouraged to audition for more than one ASGT show per season. ASGT and the Directors will make every effort to accommodate conflicting rehearsal schedules, with the earlier show taking precedence over the later show.
- The use of illegal drugs or alcohol is never permitted during any ASGT audition or call back, or before/during any rehearsal or performance. Firearms/weapons are never permitted with the exception of Board-approved use for a production.

## Rehearsal Policy

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Those scheduled to participate in any rehearsal, costume fitting, photo shoot, sitzprobe, dress rehearsal, tech week rehearsal, performance, or drop-in rehearsal are expected to be present and to arrive on time, unless excused by the Director or Stage Manager.

All performers are expected to memorize/learn lines, music, blocking, choreography, or cues by the deadlines set by the Director, and to accept direction as appropriate.

Rehearsals are generally held in public places, including schools. Everyone present must abide by Board of Education policies or the policies of the host. This includes a prohibition against smoking anywhere on public school grounds. Smoking on school property will cause us to lose our privilege to use the space and is not permitted.

Also, there is *zero tolerance* for alcohol/drug use before or during rehearsals.

To ensure all rehearsals are focused and efficient, everyone present will keep side conversations to a minimum and refrain from using their cell phones for any reason (excluding emergencies).

### Closed Rehearsals

Under special circumstances and with prior approval from the Board Production Director, family members may attend rehearsals. Otherwise, rehearsals are closed and family member and/or friends may not attend regardless of the rehearsal location.

No rehearsals are ever closed to Board Members.

Members of the Board of Directors will not be excused from regular monthly Board meetings and/or General Membership meetings to attend rehearsals. Every effort must be made to work rehearsal schedules around these events.

### Scheduling of Rehearsal Spaces

The Production Director is responsible for securing rehearsal space for all productions.

## Performance Policy

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- Intermissions are scheduled for fifteen (15) minutes.
- Shows may be performed without an intermission with prior approval from ASGT's Board of Director.
- All performances have a curtain call. It is standard for principal performers to have individual curtain calls.
- At the end of the curtain call, the full cast gestures toward the tech booth and orchestra/band to acknowledge the work of the show's technicians and musicians.
- Under extraordinary circumstances such as an accident or severe illness of an actor, a scheduled performance may be cancelled with the authorization of the President and Stage Manager, in consultation with the Director. Rescheduled performances are authorized in the same way, in consultation with the cast, crew, and band.
- Please refer to ASGT's Inclement Weather Procedures for information about cancelling a performance due to inclement weather.
- ASGT encourages Directors to assign "covers" for certain roles, with approval from the Production Director. Approved covers will be guaranteed no more than two (2) performances unless the primary performer has show conflicts. Guaranteed cover dates must be approved by the Production Director. If one of the two guaranteed performances is rained out or cancelled, that performance date will not be re-scheduled. If both guaranteed performances are rained out or cancelled, one performance date will be re-scheduled.
- A "put-in" rehearsal will be scheduled prior to a cover's performance.

## Education Policy

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ASGT is recognized by the IRS as a 501(c)(3) nonprofit, charitable/educational organization. People of all ages who wish to explore the art of live theatre, grow their theatrical resume, or practice their craft are given the chance to learn through hands-on experience with our summertime productions.

ASGT also offers an annual musical theatre camp and occasional educational workshops, seminars, and training days to offer participants the opportunity to learn theory, skills, or practical application of the theatrical craft including performance, technical theatre, and more.

The goals of ASGT's educational programs are:

1. Provide focused, hands-on-training so participants gain practical knowledge and increased confidence while having fun;
2. Develop a trained, enthusiastic, and engaged team of theatre artists who will benefit ASGT and our area's greater arts community; and
3. Continually improve the quality of ASGT performances for the benefit of our patrons.

## Renovation and Maintenance

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As of the date of this document, ASGT's current renovation efforts are focused on the [STAGE/2](#) top to bottom makeover.

ASGT's maintenance policies and procedures can be found in the [Preventive Maintenance](#) section of this document.



## Consultants Policy

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### Design Consultants

The Production Director appoints to the Production Team a number of other persons to assist the various designers or other staff of a show as requested. These consultants have expertise and experience in the areas of costumes and makeup, lighting, properties, set design, set construction, and sound.

### Other Consultants

If a show has need of unique consultants, such as a weapons consultant or science consultant, the Production Director, in consultation with the Production Manager and Director, arranges for the appropriate person to assist the production staff.

## Age to Volunteer Policy

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Certain technical and backstage crew positions require a level of maturity for success. ASGT prefers to work with volunteers who are age 16+. Individuals under age 16 who have prior theatre experience will be considered on a case-by-case basis. Those individuals may contact ASGT's Volunteer Director to inquire. An adult chaperone may be required.

# Theatre Operating Procedures

## Production Disclaimers

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Annapolis Summer Garden Theatre is a unique, outdoor, community theatre led by volunteers in downtown Annapolis MD. The following points represent years of hard earned learning of what ASGT can and cannot do.

### General

1. Due to backstage and dressing room space, as well as costuming costs, the maximum cast size is 26.
2. Due to physical space on the stage and nightly costs for musicians, the maximum band size is 7 musicians.
3. The ASGT Board of Directors reserves the right to alter choreography, lines, and / or staging where it concerns profanity, vulgar gestures, or nudity.

### Sound

1. ASGT owns a total of 24 wireless microphone receivers and body pack transmitters and has no immediate plans to purchase any additional. One receiver is strictly dedicated for handheld preshow and safety announcements. Swapping transmitters between actors during a show is permitted.
2. The sound console at ASGT can accommodate up to 32 different inputs, which must be split between actors and the band. Each additional microphone for an actor potentially removes one microphone from the band. The band typically uses 10 inputs.
3. ASGT owns over 30 different lavalier microphones in various colors and styles. ASGT will make every attempt to match the color and style of microphone to the actor's makeup and hair but makes no guarantees for all circumstances.

### Set

1. The ASGT stage space, 48' x 24', must contain all set piece storage and maintain enough room for the band. Hand-held props may be stored in the designated backstage area inside the building; however, there are no other storage areas. Storage in the emergency exit walkway on stage right or the alleyway to the rear of the stage is not permitted.
2. None of the permanent stage walls or truss may be moved or modified in any way.
3. Aside from temporary set pieces (built specifically for the show), paint will only be allowed on the permanent wooden walls upstage and stage right and on the stage floor. Stage floor paint must be chosen to provide reasonable traction when damp (in general, must have a matte finish). Absolutely no paint is allowed on brick, truss, or the building.
4. The Technical Director has final say in the set design. Many times, the overall set will need to be simplified to meet the time constraints or altered to address safety concerns. ASGT has no offsite building facilities and any offsite construction must be approved by the Technical Director.

## Lighting

1. ASGT owns two follow spots and has no plans to acquire any additional.
2. Lighting positions need to be taken into account when designing the set. The Technical Director will work with the Set Designer and Lighting Designer to ensure the best possible designs.
3. ASGT owns a fog machine with various different fog fluid options but does not guarantee any results using the machine outdoors.

## Costuming

The Production Director has final say in costuming decisions. Costume pieces may be altered or cut due to cost, timeline, or weather concerns.

## Inclement Weather Procedures

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All cast and crew are expected to arrive at 7:00pm regardless of the weather forecast. Since weather systems can move through quickly, ASGT generally waits until show time (8:30pm) to evaluate weather conditions *at the theatre* before making a call. The start time may be held slightly, if needed.

ASGT makes every effort to go on with the show.

If it begins to rain or lightning during a performance, be alert and patient. The Stage Manager will monitor the conditions. If a decision is made to put the performance on hold, the stage lights will go out and house lights will come up. At that time, exit the stage and return to the dressing room. An announcement will follow immediately. It's ASGT's policy to hold the show for approximately 15 minutes to evaluate the situation. Await instructions from the Stage Manager, and be prepared to restart the show, if appropriate.

Ultimately, responsibility for deciding to end a performance due to weather lies with the Board President or, if he/she is not present, the Board member present in place of the President.

When *severe* weather events, such as hurricanes, are forecasted for a performance night, a judgment call may be made in advance to cancel a performance for everyone's safety. Responsibility for deciding to cancel a performance in advance lies with the Board President.

## Reservation Procedures

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### Ticket Reservation Information

<b>All single show tickets</b>	<b>\$25</b>
<b>Groups of 10+ if purchased in one transaction</b>	<b>\$23</b>
<b>Season Ticket (one ticket each for three shows)</b>	<b>\$60</b>

Tickets may be purchased online in advance of the performance or in person at the Box Office on the evening of the performance. Tickets purchased online, including season tickets, are held at Will Call until picked up by the patron.

Cash, checks and credit cards are accepted at the Box Office.

Children ages 5 and older are welcome as patrons, but there is no discounted ticket price for children. Parents/guardians should determine beforehand if the subject matter of the show is appropriate for them. Children under age 5 cannot be admitted to the theatre.

### Gift Certificates

A Gift Certificate is good for one ticket to any production. They are \$25 each and make wonderful presents. Information is online at [www.summergarden.com](http://www.summergarden.com).

### Rain Out Policy

Options available to patrons with tickets for rained out performances are:

1. Reschedule for a later performance of the current show or any future show. They must make a new seat reservation by calling the Box Office and exchange the rain out ticket when picking up the "new" tickets.
2. Request a refund. Mail rain out tickets together with a self-addressed envelope to ASGT Box Office, 143 Compromise Street, Annapolis, MD 21401. Refunds cannot be made at the Box Office.
3. Return the rain out tickets as a donation to the theatre. A donation receipt will be provided.

## Box Office Procedures

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1. The box office is typically open from 7pm until 9pm on performance evenings. Volunteers are asked to arrive at 6:45pm.
2. Before opening the Box Office, review the log book to see if there is anything outstanding from the previous evening.
3. Open the safe
  - The safe requires both a combination and key to unlock
  - The combination must be entered first, then the key
  - The key is kept in the cashbox. The combination will be provided by a board member or their designee
4. Retrieve the \$50 *bank* from the safe and place it in the cash drawer.
5. Remove tickets from the safe and place on counter.
6. Open all ticket boxes. Key to the ticket boxes is kept in the cabinet.
7. Verify that all reserved tickets have been pulled, using the ticket manifest report. Pull any tickets that have not already been processed, place in envelope and in storage box.
8. If there is sufficient time, retrieve messages from the telephone voicemail and record them in the phone log. Please use the forms and not other paper. Instructions for retrieving message from voicemail are posted on the bulletin board in the box office.
9. Ticket prices:
  - Single show tickets = \$25
  - Groups of 10 or more = \$23 (if purchased in a single transaction. If group members want to pay individually, single show prices of \$25 per ticket apply)
  - Season Tickets = \$60 (\$20 per ticket for each of 3 shows)
  - Gift Certificates = \$25
  - Complimentary tickets = require a certificate specific to the show or notation on the ticket envelope.
10. For Complimentary and Group tickets, circle the appropriate type of purchase and price on the ticket. This will let us know how much to refund should it be necessary.
11. The ticket refund policy and rain out policy are in the season brochure and in the logbook. **WE DO NOT GIVE REFUNDS THROUGH THE BOX OFFICE.** If patrons ask for a refund, provide them with information to mail the tickets to the theatre with a note including their name and address where a refund check can be mailed.
12. If you receive donations with ticket money, ask the guest to fill out a donation form in the season brochure and place the form with the donation money in the blue zipper bag in the safe. Donations are logged and deposited separately from performance receipts. If the donation is included with a check for tickets, deposit the money but note that and the date on the donation form.

**13. CLOSING PROCEDURE:**

- After the show starts, close at least one blind and count the cash. Prepare a *bank* of \$50 and place it in the envelope in the zipper bag and place in the safe. The total of the *bank* and the change in the safe should always be \$300. Ideally, there should be mostly one dollar (\$1) bills in the \$50 *bank* (2 @ fives, 1 @ tens, and 30 @ ones is good). Cash received that evening in excess of the \$50 *bank* is included in the deposit.
- Prepare deposit to BB&T
  - Stamp the back of all checks “for deposit only” and list on the deposit slip, with the patron’s last name and dollar amount of check.
  - Complete deposit slip by listing cash and totaling the cash and check amounts.
  - Person preparing the deposit must sign the deposit slip.
  - Deposit should be verified by the other box office volunteer.
  - Place cash and white copy of deposit slip in an envelope and seal.
  - Place deposit envelope in safe.
- Complete the activity sheet in the logbook. This sheet can be completed throughout the evening or as you separate the items kept in the cash drawer at the end of the evening.
  - Count the unsold tickets. Subtract from 194 and record under attendance on the performance activity sheet
  - Count gift certificates redeemed and comp tickets used and list on the performance activity sheet.
  - Run an adding machine tape for all credit card sales for the evening. Balance credit card sales by pulling the settlement report from the credit card machine and matching the machine total to the adding machine tape. Note the total on the activity sheet.
  - Place the yellow copy of the deposit slip, gift certificates redeemed, comp certificates, credit card slips and ALL REMAINING TICKETS in the manila envelope for the show date. Prepaid tickets that were not picked up should also be placed in the manila envelope. Manila envelopes are on the top shelf in the cabinet.

14. Lock safe and place key in the coin till of the cash drawer.

*Procedures are revised as the need arises. If you have a suggestion, please write it in the logbook.*

Thank you very much for working as a Box Office volunteer. ASGT runs on the efforts of many volunteers on stage and behind the scenes.



## Fire Policies and Procedures

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### Fire Exits

There is one fire exit at the front of the theatre on the left side of the stage, one fire exit back stage in the work room, two doors in the lobby, two double doors in the theatre, one steel door at the back of the large dressing room and one second floor door at the back of the theatre.

- THEATRE AREA: There is one front fire exit to the left of the stage. There are two fire exits through the main doors at the right of the theatre.
- TECH BOOTH: The fire exit for those in the tech. booth is through the door at right, at the end of the walk way, and down the stairs.
- CAST AND CREW ON STAGE: The fire exit for cast and crew on stage is through the back stage door in the work room.
- CAST DRESSING ROOM: The fire exit for the cast in the two small dressing rooms is the back stage exit in the work room. The fire exit for the cast in the large room is the steel door at the back of the room, then using the second floor door at the back of the theatre.

(See diagram)

No obstacles (set pieces, platforms, seats, or other) shall be permitted to block any fire exit, the aisle leading to any fire exit, or at the end of any row of seats.

Exit Signs shall be lighted at all times that the theatre is occupied. No obstructions shall be placed in such a manner as to block the normal view of these signs by the audience.

All aisles leading to any fire exit shall be marked as a "fire aisle".

### Fire Prevention - Alterations

The structure of the building shall not be altered in any way without the approval of the Annapolis Fire Marshall, re: Fire Safety Questions on the following page.

Fire exit doors and fireproof doors shall not be altered in any way without the written approval of the Annapolis Fire Marshall, re: Fire Safety Questions on the following page.

### Fire Prevention - Electrical

No extension cords shall be longer than 100 feet.

Multiple sockets shall not be used in any outlet that allows the current draw of all plugged in units to exceed the rating of the source outlet.

No tools or battery chargers shall be left plugged in when the building is unoccupied.

### Fire Preparation - Doors

At all times when the theatre is in use for shows, rehearsals, or any other public events, the following doors shall remain open

- 1 The outside back door to the left of the stage
1. The outside back stage door in the work room
2. The lobby door to the court yard

### Fire Safety Questions

If any time any questions or disagreements arise about any aspect of fire safety or regulations or if advice is desired, the ASGT President or the President's designated authorized representative shall request assistance of the Fire Marshall at the Bureau of Fire Prevention (Forest Drive Station 2 (&7977)).

In cases of doubt or conflict, the Fire Marshall's decision will be final.

### Fireproof Doors

There are no fireproof doors installed at ASGT.

### Hazardous Materials

Any normally flammable material used in sets or in any other manner in the stage and audience area must be treated with an approved fire retardant solution in accordance with standard theatre practice.

No flammable material will be stored anywhere in ASGT except in the fire-safe cabinet backstage.

Any deviations from this policy for special circumstances shall be accomplished only with the written consent and directions of the Director of Building and Grounds.

### Housekeeping

All areas of the building must be kept clean, neat, and free of trash and scraps at all times.

### Inspections

Annapolis Summer Garden Theatre is subject to inspection by the Annapolis Fire Marshall or his representative at any time.

### Smoking

There will be no smoking at all throughout the theatre buildings and grounds, except Compromise Street and beyond.

## Fire Extinguishers

Approved fire extinguishers shall be fully charged, operable, unobstructed, and visible in the following locations:

1. Top of interior stairwell
2. Large dressing room, theatre exit door
3. Large dressing room, by air conditioner

All fire extinguishers shall be inspected in accordance with the following schedule to determine that they are maintaining a full charge and are not out of date:

1. Spring opening of the theatre
2. Prior to the opening performance of each show
3. After the closing of the last show

Any fire extinguisher that is not fully charged or is out of date shall be replaced.

**The location of each extinguisher shall be plainly marked.**

## Training

The Stage Manager shall be advised of all ASGT Fire Emergency Policies and Procedures as it applies to the cast, crew and technical support personnel. The Stage Manager will be responsible for their enforcement during the rehearsal and run of the show.

All ushers shall be made aware of the Fire Emergency Procedures as it applies to each performance of the show and their responsibilities in the event of a fire.

All Board members shall be provided with a written copy of the Fire Emergency Policies and Procedures document and be responsible for their knowledge of them.

All other volunteers working in the ASGT building and grounds shall be aware of the Fire Emergency Procedures as it applies to them and their assignments.

All cast and crew members will be given a verbal presentation of the ASGT evacuation plan. A hard copy of the Fire Emergency Policies and Procedures will be provided to any member of the cast and crew requesting one.

## Fire Evacuation

The following represents a normal evacuation plan for the theatre building in the event of a fire or fire alarm. These procedures may vary dependent on the location of a fire.

1. If any evidence of a fire is discovered in any part of the theatre building during a performance the first response is to designate one person to call 911 immediately, ask for the Fire Department and report the emergency.

2. Designate someone to pass the word in the most expeditious manner to the Technical Booth then to the staff, ushers those in the lobby.
3. Switch on House Lights and instruct audience, cast and crew to slowly and calmly evacuate the theatre, moving outside to Compromise Street.
4. Two of the ushers will immediately open the main theatre doors and help with an orderly exit.
5. One usher, or staff member, will be stationed near the left stage fire exit to help with an orderly exit.
  - a. Audience members in the front odd numbered seats (house left) will be directed to exit the theatre by the front fire exit to the left of the stage, down the alley and out the door to the passageway.
  - b. Audience members in the even numbered seats (house right), and the entire "K" row, will be directed to exit the theatre through the main doors at the right of the theatre.
  - c. Those in the Tech Booth area will exit the theatre undirected through the door at right, at the end of the walk way, and down the stairs.
  - d. The cast and crew on stage will exit the theatre undirected through the back stage door in the work room.
  - e. Any cast and crew members in the two small dressing rooms upstairs will exit the theatre undirected down the stairs and out through the back stage door in the work room.
  - f. Any cast and crew members in the large room dressing room upstairs will exit the theatre undirected through the steel door at the back of the room, then out the second floor door at the back of the theatre.
  - g. Those in the lobby will exit straight out the door to Compromise Street.
6. Staff and/or volunteers in the lobby will help in the extension of the evacuation.
  - a. One person will help direct those exiting the front of the building down the alleyway to not cross Compromise Street but continue on to Main Street.
  - b. One person will help direct those exiting the building through the main doors to not cross Compromise Street but continue on to the parking lot next door.
7. At the same time the evacuation is started someone should attempt to douse any flame with a fire extinguisher.
8. Even if the fire is extinguished by using the fire extinguisher, the Fire Department has the final word on the safety of the building.

## Medical Emergency Procedures

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### Life Threatening

#### **Call 911 Immediately**

Our address is 143 Compromise Street, Annapolis, MD 21401

## Buildings and Grounds Procedures

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### Pre-Show

Within approximately 24 hours before the first show of the week (normally on Thursday) the following tasks shall be performed in addition to regular maintenance tasks:

1. Make sure all the lights in the building are operating correctly (excluding the overhead set light and technical booth lights).
2. Double check that all the bathrooms have been sufficiently stocked.
3. Verify that all open spaces are clean and clear. Sweep areas as needed and leave the performers' things untouched.
4. Clear the stage area of any debris and items not used by the production.
5. Remove loose objects from the seating area and adjust the chairs if necessary.
6. Address any additional miscellaneous issues or repairs.

### Inspections

Regular inspections should be conducted (and repairs made) to items in the following non-exhaustive list:

1. All lights, excluding theatrical lights – Function, Bulbs
2. Emergency exit lights – Function, Bulbs, Batteries, Damage
3. Toilets – Operation, Leaks, Damage
4. Plumbing – Leaks, Valves
5. Doors and locks – Operation, Lubrication, Damage
6. Structure – Damage, Water leaks
7. Electrical – Damage, Power failure, Circuit breakers
8. Floor space – Walkways clear, No debris
9. Stage – Floor, Walls, Paint, Exposed wood edges & splinters, Sliding door
10. Tech booth/walkway – Support posts, Roof, Windows, Carpet
11. Fire lanes – Clear, Well marked

### Preventive Maintenance

In the spring, before the theatre is occupied for the season, the following tasks (but not limited to these tasks) must be performed:

1. De-Winterize following last frost (Winterize in Fall)
2. Schedule all routine annual inspections and maintenance
3. Clean (replace if necessary) the air filters in all the air conditioners. Air conditioners are located in the following places:
  - a. Large dressing room, second floor
  - b. Small dressing room, second floor, street side
  - c. Small dressing room, second floor, interior
  - d. Attic, Main Street side

- e. Clean the heat exchanger plates in all the air conditioners as much as possible without damaging the plates themselves.
4. Check the operation of all air conditioners for proper operation.
5. Remove, clean, and replace the bathroom exhaust vent covers.
6. Check the operation of all bathroom vents, making sure they are sufficiently drawing air.
7. Check all doors and windows for smooth of operation, effective locking, and absence of any damage or possible water leaks.
8. Clean and re-plumb the water cooler. Replace filters as needed.
9. Lubricate all door and combination locks.

### **Main Theatre Preparation**

Ensure that the appropriate parties are responsible for and taking care of the following pre-show tasks:

1. Police the area for any debris and discard in the trash can.
2. Set up and/or check the house chairs for proper spacing and sequencing.
3. Clear any stones form the passage ways (areas not covered in gravel), handicap entrance, back row, and stage.

While it is not the explicit responsibility of the Buildings & Grounds Director to participate in theatre preparations prior to every show, it is his/her job to make sure that the theatre is safe and ready for occupancy and must fill in to complete the above tasks as needed.

## Set Construction Procedures

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1. All construction and painting must be done offsite or on the stage. If there is a need to saw or paint in the audience area, a tarp or drop cloth shall be placed to capture sawdust or paint.
2. Before buying lumber, paint or hardware, check with the Technical Director to see what is stored at the theatre. This is a savings to your budget and also a form of inventory control.
3. Fire Department regulations prohibit the use of particleboard or pressed board on stage. Use plywood instead. Do not use heavier or more expensive lumber than necessary (for example: 1x3's instead of 2x4's for platforms).
4. Clean up and put away lumber and tools after each use. Sweep up all sawdust and debris and bag it. Re-cover paint cans tightly, clean brushes and rollers and keep the construction area straight and clean as construction progresses.
5. Note that on stage area there is a "slop sink" for paint cleanup and the like.
6. Fire regulations require that all oil base stains, paints, paint thinners, spray cans and brushes used with oil based materials must be locked in the metal cabinet when not in use. Used rags must be removed from the building or may be sealed in empty paint cans or a "safety can." Be mindful of the very real hazards of spontaneous combustion!
7. Before Invited Dress Rehearsal, pick up all construction debris and store all ladders and tools.



## Opening the House Procedures

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(Note: all times below are based on the traditional 8:30PM curtain)

### Stage Manager Procedures - Prior to each show

#### 6:00 PM

- Ensure that theatre sign-in sheets are posted and ready to be utilized upon personnel arrival.
- Turn on dressing room air conditioners.
- Check bathrooms, trash cans, and brick walkway into theatre to be sure previous night ushers have done their duties.
- Be sure water cooler is filled and cups are available.
- Check cast bathroom for adequate supplies.

#### 6:30 PM

- Check all backstage areas for trash or other “stuff” that could impede actors.
- Sweep/clean the stage before each performance for the safety of all.
- Make sure all doors are unlocked.

#### 7:00 PM

- Check all props.
- Do Act I pre-set of all props, costumes, set pieces, etc.
- Meet with cast to give any notes from previous performances

#### 7:30 PM

- Meet ushers for the night to be sure they know their responsibilities.
- Check with box office to see what the audience size will be and if there is a waiting list.
- Check cast sign-in sheet to be sure everyone has arrived and immediately call those who have not arrived.
- Give any notes to the cast either from the director or on procedural matters.
- Check in with tech. staff.
- Call vocal warm-ups and microphone checks – off stage by 7:50

#### 7:45 PM

- Alert ushers and crews that house will open promptly at 8:00 PM

#### 8:00 PM

- Call 30 minutes
- Notify ushers to open house

**8:15 PM**

- Let cast know the house is open
- Call 15 minutes

**8:20 PM**

- Coordinate with box office and tech. staff before calling “places.”
- Call 10 minutes

**8:25 PM**

- Call 5 minutes

**8:30 PM**

- Order house lights out
- Call curtain

**Stage Manager Procedures - During the Show**

- Coordinate as needed with tech. crew for smooth running of show.
- Keep script open on desk to follow progress of show.
- Oversee set changes.
- Assist actors as needed with costume changes, etc.
- Troubleshoot any problems that may arise.
- Advise concessions workers 15 minutes prior to intermission.

**Stage Manager Procedures - At Intermission**

- Keep track of time; bathroom lines usually dictate duration of intermission. Call 10 and 5 minutes for cast, then “places.”
- Coordinate end of intermission with concessions staff and tech. crew.
- Be sure actors are ready for Act 2.
- Do Act 2 pre-set.
- Collect any props and set pieces on or behind stage that are not needed in Act 2.
- Re-fill water cooler, if necessary.

**Closing the House Procedures**

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**Stage Manager Procedures – After Each Show**

- Ensure that the cast “clean-up” schedule is strictly adhered to.
- Be sure all props, set pieces, etc. are properly stored.
- Clean prop room.
- Re-fill water cooler and stack more clean cups, if necessary.
- Hang up any costumes left in prop room.
- Turn off air conditioners and lights in dressing rooms.

- Lock all back stage doors and gates.
- Coordinate with tech. crew prior to securing the theatre for the night.
- Each show night, place at the courtyard entrance all trash cans, trash bags, and/or the Allied Waste “Toter” for next morning’s pickup. See [Trash Disposal Procedures](#) for the schedule of trash pick-ups.

## End of Run Procedures

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### Stage Manager Procedures – End of Run

During the run of the show, the Stage Manager in conjunction with the Production Manager will be responsible for collecting all rented materials from the cast, including scripts, chorus books, etc. and returning them to the Production Director.

On closing night – the Stage Manager will collect and turn in ALL keys to the theatre to the Board Member on Duty OR any Board member present.

## Technical Operations Checklist

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### Before the Show

1. Dimmer rack power ON in Tech Room
2. Box fan ON in Tech Room
3. Power supplies ON in audio rack
4. Sound board ON
5. Light board ON
6. CCTVs on (dressing room, backstage, and lobby)
7. Wireless mics checked for adequate battery reserve (change batteries every 2 shows)
8. Deliver wireless mics in crate to dressing room
9. Unlock catwalk door to street
10. Sound check with individuals
11. Ensemble sound check with band
12. Check and deliver microphone to Carolyn for opening announcement
13. House lights ON (switch in Tech Booth below light board monitor)
14. Check wired intercom for proper operation
15. Tech Booth lights OFF (use Littlights during run of show)

### During the Show

1. Backstage, audio, lights, spot operators
2. Monitor weather (PC has Weather Channel desktop)
3. Assist stage manager as directed
4. House lights OFF and ON as needed

5. NO food in Tech Booth
6. NO Drinks allowed in Tech Booth unless on the floor
7. Observe proper intercom etiquette
8. Keep foot noise in Tech Booth to a minimum (distracts audience below)

### After the Show

1. Retrieve and store microphones
2. Retrieve and store Carolyn's microphone
3. Sound board OFF
4. Light board OFF
5. CCTV and video amp OFF (switch in Tech Booth below light board monitor)
6. Power supplies OFF in audio rack
7. CCTVs OFF (dressing room, backstage, and lobby)
8. Remove Tech Booth trash
9. Tidy up Tech Booth
10. Close the Tech Booth curtains
11. Make sure air conditioner is on LOW
12. All Tech Booth lights are OFF
13. Tech Booth locked
14. Catwalk door to street locked
15. Box fan OFF in Tech Room
16. Dimmer rack power OFF in Tech Room
17. Tech Room locked
18. Report ANY issues to Stage Manager AND Tech Director

18.

## Beginning of Season Procedures

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The following procedures should be followed as part of opening the theatre at the beginning of the performance season:

### General

1. Open Tech Booth; check and note any damage
2. Turn off thermostat in Tech Booth
3. Plug in air conditioner in Tech Booth; check for proper operation
4. Uncover sound console and lighting console; check for proper operation
5. Uncover exterior camera; check for proper operation
6. Setup video monitors in dressing rooms
7. Report any issues or repair needs to the Technical Director

### Sound

1. Install wireless antennas
2. Check body packs and ensure proper operation
3. Check Lavalier/Countryman microphones for proper operation
4. Patch the sound console as necessary for the first production
5. Setup speakers and monitors; check for full operation of the sound system
6. Setup intercom headsets, body packs, and cables. Check for proper operation
7. Report any issues or repair needs to the Technical Director

### Lighting

1. Check all lighting cables with cable tester
2. Check all lighting instruments for proper operation
3. Install Tech Booth roof lights
4. Check Inventory of extra light bulbs
5. Check inventory of gels, frames, and brads
6. Check proper operation of Spotlights
7. Power up dimmer rack and check operation of each dimmer circuit
8. Report any issues or repair needs to the Technical Director

## End of Season Procedures

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The following procedures should be followed prior to closing the theatre at the end of the performance season:

### Lighting

1. Strike and wrap all cables
  - a. Remove all labels and coil them correctly
  - b. Make sure they are secured with Tie line
  - c. Put broken cables in repair bin
  - d. Store cables on brackets in Tech Room
  - e. Cap the cable chase on wall with threaded plug
2. Take all lights down
  - a. Including Tech Booth roof lights
  - b. Push shutters in on ellipsoidal fixtures
  - c. Tag broken fixtures and log problems
  - d. Sort lights and store on hanging pipes in Tech Room
3. Inventory extra light bulbs
4. Remove gels from frames
  - a. Sort gel by number and file
  - b. Take brads out of frames and save them
  - c. Bundle frames together by size and tie line together in groups of five
5. Put extra tie line into buckets
6. Store Spotlights in Dressing Room
7. Inventory and tag all lighting instruments that need maintenance
8. File electric papers in a folder in the bottom of the gel cabinet
9. Remove all extra circuits from dimmers, restore original patch

### Sound

1. Disassemble all body packs; remove batteries and set aside
2. Store Lavalier/Countryman microphones in the “dry jar”
3. Wash and store neoprene body pack belts
4. Un-patch the sound console
5. Strike all speakers and store in Tech Room
6. Strike all intercom headsets, body packs, and cables. Store in milk crate.
7. Remove and store wireless receiver antennas
8. Use anti-rust electrical gel on antenna connectors; wrap each connector in plastic bag
9. Note any sound equipment that needs repair

## General

1. Vacuum and clean up Tech Booth
2. Remove any food items from Tech Booth and Tech Room
3. Cover sound console and lighting console
4. Cover exterior camera
5. Strike all video monitors and store in Tech Room
6. Clean up Tech Room; sweep up any debris
7. Unplug air conditioner in Tech Booth
8. Turn on thermostat in Tech Booth; set for 55 degrees

## Trash Disposal Procedures

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During the performance season, our contractor (Bay Area Disposal) picks up trash on Tuesdays and Fridays. All trash is to be placed in the large green toter under the stairs going to the tech booth. If there is too much trash for the toter, additional bags (tied securely) may be placed in front of the toter. Leave the toter under the stairs.

The contractor for the City picks up recycles on Monday mornings. Put the recycle bins in the courtyard entrance (on the sidewalk) on Sunday night.

## Hazardous Material Disposal Procedures

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### Hazardous Materials

Disposal of hazardous material may be accomplished at the County landfills only on certain, designated days of the year. The vehicle registration must have an Anne Arundel County address.

1. Northern Recycling Center
  - 100 Dover Road, Glen Burnie, 410-222-6118
  - DAYS: 6/10/2017 and 10/21/2017
  - TIME: 8 AM to 2 PM
2. Millersville Landfill and Resource Recovery Facility,
  - 389 Burns Crossing-Road, Severn, 410-222-6177
  - DAYS: 4/1/2017 and 7/22/2017
  - TIME: 8 AM to 2 PM
3. Southern Recycling Center
  1. 5400 Nutwell Sudley Road, Deale, 410-222-1946
  2. DAYS: 5/23/2017 and 9/16/2017
  3. TIME: 8 AM to 2 PM

It is the responsibility of the one(s) using flammable material to see to its proper disposal.

### Latex Paint

Latex paint is not hazardous and can be easily handled. Whenever using latex paint, after each use carefully clean the top of the paint can then close lids and caps.

At the end of each show, the latex paint used for the sets must be disposed of properly. Empty cans may be put in the regular trash. Partial cans for which there is no future use may be dropped off at a recycling center. (See below for additional instructions.)



1. Northern Recycling Center
  - 100 Dover Road, Glen Burnie, 410-222-6118
  - DAY: Monday through Saturday, Specified Sundays
  - TIME: 8 AM to 4 PM
2. Millersville Landfill and Resource Recovery Facility
  - 389 Burns Crossing-Road, Severn, 410-222-6177
  - DAY: Monday through Saturday, Specified Sundays
  - TIME: 8 AM to 4 PM
3. Southern Recycling Center
  - 5400 Nutwell Sudley Road, Deale, 410-222-1946
  - DAY: Tuesday through Saturday, Closed Sunday and Monday
  - TIME: 8 AM to 5 PM

Latex paint may also be discarded by following these four simple steps to stabilize the liquid and avoid a mess at your location and ours:

1. Open the lid carefully and stir in kitty litter (any cheap brand will do), sawdust, sand, or dry dirt.
2. Close the lid tightly, place cans in a plastic garbage bag.
3. Seal the bag and place it inside a regular trash bag or can
4. Then bring to a convenience center or place at the curb on trash day.

Paint should never be placed separately at the curb for collection. It must be bagged, and placed within your regular trash. The collection contractor will not collect it separately.

**Annapolis Summer Garden Theatre  
Organizational Manual  
Appendices**

## Information Sheet for Performers

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### Annapolis Summer Garden Theatre, Inc. (ASGT)

143 Compromise Street  
 Annapolis, Maryland 21401 USA  
 410-268-9212  
[summergarden.com](http://summergarden.com)

ASGT is on Facebook, Twitter, Instagram, Google+, YouTube, and LinkedIn. Please like/follow us!

### Mission

The mission of ASGT is to provide opportunities for the community to learn about and experience live “theatre under the stars.”

**Important Reminder:** While ASGT is a community theatre, you are asked to behave in a professional manner while having fun. Please collaborate with your fellow actors as an ensemble, and treat them, the production staff, tech crew, backstage crew, theatre volunteers, and the Board of Directors with respect. “Please” and “thank you” go a long way. Let’s never forget that we are all on the same team.

### Production Call Times

- ★ 7:00pm – cast call time
- ★ 7:30pm sharp – mic check on stage
- ★ 8:00pm sharp – house opens for patrons
- ★ 8:28pm – places
- ★ 8:30pm – show time

Please note:

1. If you’re running late, you must contact the Stage Manager by phone or text.
2. Upon arrival, all actors must sign in on the sign-in sheet posted backstage. This is required by our insurance company for liability purposes.
3. Intermissions are scheduled for fifteen (15) minutes. Shows may be performed without an intermission with prior approval from ASGT’s Board of Directors.

### General Theatre Policies

#### Point of Contact for Concerns

During the run of the show, your first point of contact for all concerns, including questions of safety and security, is the Stage Manager. Please report issues immediately so they can be resolved in a timely fashion by the Stage Manager or Board of Directors. Should your question or concern not be addressed by the Stage Manager, an ASGT Board member will hear your issues and see that your concerns are addressed.

### Sign-in

Upon arrival, all actors must sign in on the sign-in sheet posted backstage. This is required by our insurance company for liability purposes. If you're running late, you must contact the Stage Manager by phone or text.

### No Access Areas

The tech booth and third floor attic of the ASGT building are off limits to actors at all times. The catwalk is off limits to actors once the house is open and during the performance. If you need to get a message to the Stage Manager, please speak with the backstage crew member on headset.

Friends and family members are not allowed backstage or in the dressing rooms at any time.

### Alcohol/Tobacco/Firearms/Illegal Drugs

ASGT policy prohibits the presence or use of alcoholic beverages and firearms/weapons at the theatre or any ASGT function unless pre-approved by the Board of Directors, either for use in a production or at a special event.

Illegal drugs are never permitted at the theatre or any ASGT function.

Smoking of lit tobacco products is prohibited inside the building and theatre space unless pre-approved for use in a production. There is a smoke-free zone in front of all theatre entrance doors. Actors and staff are permitted to smoke away from the entrance. Please use the butt receptacles provided. Smoking is prohibited while you are in costume, unless a protective non-costume item is placed over your garments.

### Sets/Costumes/Props

All set pieces, costumes, and props are either the property of ASGT or borrowed/rented for use in the production. They are to remain at ASGT for use during rehearsals and performances only and must be left at ASGT on closing night.

### Reimbursement of Expenses

ASGT is a nonprofit community theatre led by volunteers and works on a very lean budget. Actors are expected to supply their own undergarments, makeup, and—in most cases—shoes. Exceptions may be made for extensive makeup treatment, period costumes, etc.; in those cases, a designated member of the production team will purchase the item(s). ASGT cannot reimburse actors for personal purchases or expenses incurred for costumes, props, or makeup.

### Tickets

An "invited dress rehearsal" is generally held on the Wednesday of tech week. You may invite your friends and family to attend this open rehearsal. Please check with the Director and/or Stage Manager for any specific instructions regarding invited dress.

ASGT provides you with a voucher good for two complimentary show tickets. The voucher will be accepted during the run of your show or the other shows in the same performance season. Seating is assigned at ASGT, so please check with the Ticket Office during normal operating hours to make a

reservation to use your comp tickets. Additional tickets are available for purchase at [summergarden.com](http://summergarden.com). Please encourage friends and family to buy tickets early to guarantee seating.

If a friend or family member wishes to attend a performance that is sold out, you may invite them to arrive in person as early as 7pm to add their name to that evening's standby list. Any tickets that are returned will be sold 30 minutes prior to performance on a first-come, first-served basis.

Latecomers are seated at the discretion of management. Please encourage your guests to leave plenty of time for parking and plan to be seated by 8:30pm.

### **Parking**

Free parking is available for cast and crew only at St. Mary's Church. Reserved parking is not available for cast and crew in any of the city-operated or private lots adjacent to the theatre building.

### **Rain Policy**

All cast and crew are expected to arrive at 7:00pm regardless of the weather forecast. Since weather systems can move through quickly, ASGT generally waits until show time (8:30pm) to evaluate weather conditions at the theatre before making a call. The start time may be held slightly, if needed.

If it begins to rain or lightning during a performance, be alert and patient. The Stage Manager will monitor the conditions. If a decision is made to put the performance on hold, the stage lights will go out and house lights will come up. At that time, exit the stage and return to the dressing room. An announcement will follow immediately. It's ASGT's policy to hold the show for approximately 15 minutes to evaluate the situation. Await instructions from the Stage Manager, and be prepared to restart the show, if appropriate.

### **Curtain Calls**

All performances have a curtain call. It is standard for principal performers to have individual curtain calls. At the end of the curtain call, the full cast gestures toward the tech booth and orchestra/band to acknowledge the work of the show's technicians and musicians.

### **Publicizing ASGT Productions**

ASGT's Board of Directors is responsible for marketing the theatre and its activities and productions, and will manage all official promotion, publicity, public relations, and advertising efforts. You are encouraged to promote the theatre and its activities and productions to friends and family. If you wish to supplement ASGT's official marketing to the public or media, prior approval is required from the Communications Director and Public Relations Director.

### **Dressing Room & Backstage Etiquette**

#### **Costumes**

You are responsible for pre-setting, putting away, and hanging up all of your costume pieces unless told otherwise by the Stage Manager. Please be respectful of your garments and alert the Stage Manager to any issues.

### Props

All props have a designated storage area. Please return your props to their assigned place after use.

### Microphone (mic) Check and Silence

Labeled microphone packs are delivered to the dressing room by 7:15pm each night. You are responsible for turning your mic pack on and off. Mic check is held onstage at 7:30pm sharp each night. Please have your mic on your person as it will be for the show, so we can check volume and placement. During your personal mic check, please sing/speak exactly as you do during the show so we can make accurate settings. After the show, please turn your mic off and return it to the designated basket in the dressing room.

Your mic is turned on about 30 seconds before your cue and left on for about 30 seconds after you exit the stage. Please be aware of this and limit extraneous chatter/noise.

### Food & Beverages

While you are in costume, you are prohibited from smoking, eating, or drinking anything but water.

To ensure a clean environment and reduce the presence of pests, open containers of food or snacks are not to be left anywhere on the ASGT property.

### Dressing Tables

You are responsible for keeping your station clean and tidy. Throughout tech week and the show's run, please clean/organize your station as needed to ensure a comfortable environment for everyone.

### Trash

Your help is needed to keep the dressing rooms and backstage area clean. Please dispose of/recycle personal refuse on a regular basis. Trash cans in the dressing rooms are emptied on Fridays and Sundays by members of the cast, who rotate responsibility for the task throughout the run.

### Bathrooms

Unless it is an emergency, please use the restroom located in the dressing room during the run of the show. Kindly reserve the restrooms on the main level for patrons.

### Cast Notes

Any written notes for the cast will be posted on the cork board in the main dressing room.

### Parties

ASGT sponsors a party for the cast, crew, and production staff during closing weekend. And please ask us about our post-season volunteer thank you party in September. We hope you will join us for both!

**Your participation is deeply appreciated, and we hope you have fun!  
Thank you for being a part of ASGT, and break a leg!**

## **Information Sheet on Costumes and Makeup**

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## **Information Sheet for Musicians**

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## **Information Sheet for Backstage Volunteers**

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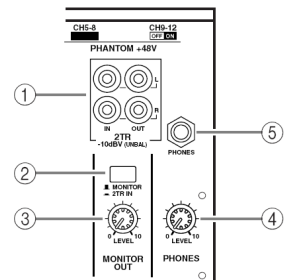
## Information Sheet for Tech Volunteers

# ASGT Tech Ops Methods and Procedures - video monitors and lobby audio system

### In the Tech Booth

1. Camera and Video Amp switches are both ON (switches are located below light board monitor on multi-outlet strip, and are illuminated when ON)
  
2. The Lobby Speaker Amplifier is powered on (Equipment Rack, Power Supply 3, BiAmp amplifier)
  
3. On Yamaha mixing console (see diagram):
  - Monitor Out (2) selector button is raised to select monitoring of Stereo Out.
  - Monitor Level Control (3) is set to Level 5.

Monitor Out & Headphones Section



### At each Video Monitor

- The Power Button (which is right-most button when looking at the Monitor) is ON

### In the Tech Room

- The Lobby Speaker Volume Control (rotary dial on wall above the light switch) is set to Level 6.



## Information Sheet for Box Office Volunteers

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Please see [Box Office Procedures](#) section of the [Theatre Operating Procedures](#).

## Information Sheet for Ushers

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The House Director may have additional instructions for ushers. Please check with the Box office for copies.

1. Check with box office when you arrive at 7:30. Familiarize yourself with the seating chart. The first usher to arrive should determine the number of people expected for the performance and obtain a sufficient supply of programs from the box in the lobby closet. Determine ticket color for the evening.
2. Retrieve flashlights from the closet in the lobby; make sure they work.
3. Check to see that each restroom has sufficient supplies of toilet paper, paper towels, and soap. Additional supplies are in the lobby closet. Check trash cans to see if a new bag should be in place. Put full bags in the toter under the stairs in the courtyard. Additional bags are in the closet.
4. Check theatre to see that all the chairs are in place and in order and that there is no trash on the ground or in the chairs. K 1 and 2 should be the middle seats on the back row.
5. Clean chairs of bird droppings, etc. and wipe dry if they are wet.
6. Check trash cans in the courtyard and theatre areas. Replace bags if they are full. Put bags in the toter under the stairs in the courtyard.
7. Follow directions of Stage Manager for opening the theatre to patrons. When the Stage Manager opens the theatre, open the house and invite the audience in.
8. With three ushers, it works best if one hands out programs and gives general seating information (even seats on the right, odd on the left), one tears tickets, and one stands at the center aisle to direct people. Pass out programs to patrons waiting in the courtyard. Engage in conversation, hype the theatre and answer questions.
9. Check tickets to make sure they are for the correct date. We do not tear tickets. Give the patrons programs and encourage them to proceed to the center aisle where the second usher can direct them to their seats. Even numbered seats are on the right; odd, on the left. Numbers start at the center aisle. If there are three ushers, one can distribute programs and give general seating information—odd numbers on the left, even numbers on the right, a second can tear tickets and the third can stand at the center aisle and direct patrons to their seats.
10. Close the doors when the Stage Manager gives the word. The tech personnel in the booth will turn off the house lights.
11. During the show, sit in the back row (K) near the entrance doors in the unnumbered chairs.
12. If patrons arrive late, have them wait until the scene changes to be seated, or seat them in the back. Do not let them interrupt a song or scene.

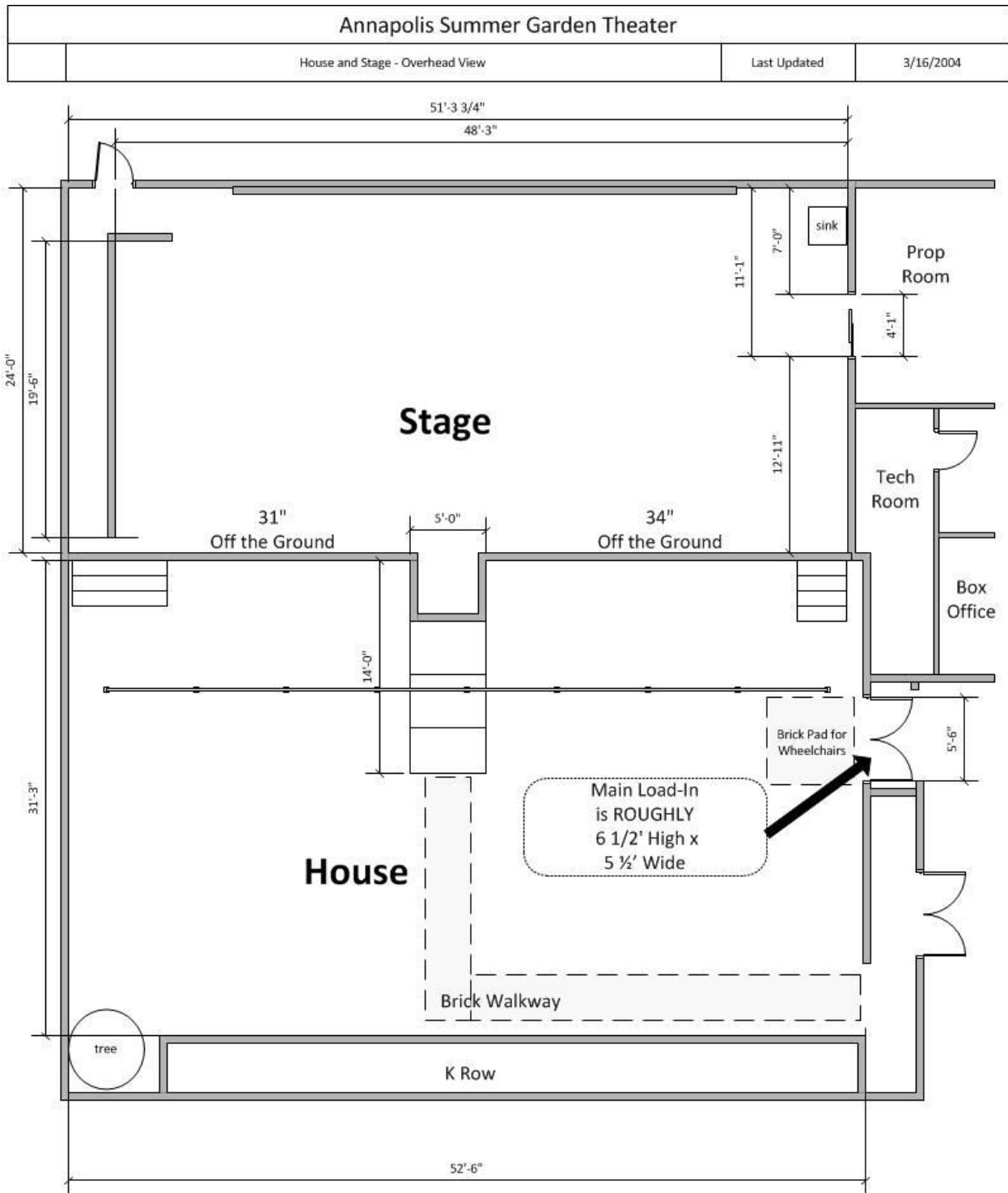
13. Keep in mind that some scenes have actors entering from the theatre doors; therefore, keep entrances clear for entry and exit of actors.
14. At intermission, direct people to rest rooms. Monitor audience and top of retaining wall for "incidents". Open the doors and close them when the intermission is over.
15. At the end of the show, open the doors.
16. After the show, pick up trash in the theatre and straighten the chairs.

**THANK YOU FOR YOUR HELP!**

## Information Sheet for Concessionaires

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Scaled Floor Plan



**Expense Reimbursement Form**

**ANNAPOLIS SUMMER GARDEN THEATER  
REQUEST FOR REIMBURSEMENT/STIPEND**

To expedite payment, please complete the following information for our records and submit it to the treasurer. **Requests cannot be honored until all the necessary information is supplied.**

Check one:

Reimbursement (**Attach receipts**)

Stipend (**Social security number if \$600 or over cumulative for the year**)  
( \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ )

Check payable to \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Amount \_\_\_\_\_

For \_\_\_\_\_

Title of Show \_\_\_\_\_

Requested by \_\_\_\_\_

Date \_\_\_\_\_

Production/Stage Manager Signature \_\_\_\_\_



Date received \_\_\_\_\_

Check # \_\_\_\_\_

Date \_\_\_\_\_

Initials \_\_\_\_\_

## Actor-Theatre Agreement

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### **Annapolis Summer Garden Theatre Actor-Theatre Agreement**

Annapolis Summer Garden Theatre's (ASGT) Board of Directors welcomes you to the organization.

ASGT is a community theatre led by volunteers that engages volunteer actors. The theatre's mission is to provide opportunities for the community to learn about and experience live theatre under the stars. We aim to provide an actor experience that is fun, educational, and as professional as possible.

#### **WHAT YOU CAN EXPECT FROM ASGT**

ASGT is the Executive Producer of each show, assuming the financial risk and working year-round to present the best shows possible for the benefit of the organization and all involved. The artistic vision for the show rests with the Director. ASGT will support the Director and other artistic staff (Music Director, Choreographer, Stage Manager) and production staff (designers, crew, etc.) in realizing that artistic vision.

ASGT will abide by its own policies/procedures (outlined in our Bylaws and Operations Manual) at all times. These documents are available at all times on ASGT's website.

The show's Director and Stage Manager are your first point of contact for questions or concerns. Should your question or concern not be addressed by the Director or Stage Manager, the Board Production Director and/or other Board members will hear your issues and see that your concerns are addressed.

ASGT will provide a safe, secure environment in which to rehearse and perform. Your safety and the safety of the show's staff and crew are a priority. Any safety concerns should be presented to the Director, Stage Manager, Board Production Director, or any ASGT Board member and will be addressed immediately.

Actors will be treated with respect by all artistic and production staff and the Board of Directors.

ASGT will ensure all artistic staff and production staff perform the functions of their jobs in support of the show. For the enjoyment of all involved, and for the benefit of the organization, we reserve the right to dismiss any artistic staffer for failure to perform their duties.

ASGT will promote the show through the media, print ads, web, e-mail, social media, and other marketing channels in order to sell tickets and fill seats for the run of the show. ASGT will provide you with a voucher good for two complimentary show tickets. The voucher will be accepted during the run of your show or the other shows in the same performance season.

ASGT provides for photographs of the cast, crew, and production staff for use in show programs and graphic design (print ads, theatre marquee, etc.). ASGT also arranges photography/videography of rehearsals and performances for use in print and online media and in season brochures. For compliance with copyright laws and consistency of style, only photos/videos taken by the ASGT-designated photographer will be used for the purpose of marketing the show. If you prefer photos of yourself not appear online (on our website, social media, or other digital marketing) please indicate that at the bottom of this agreement and ASGT will respect your preference.

ASGT is transparent in its financial practices. A copy of our financial statement will be made available to you upon request. Our annual IRS Form 990 is available online at [Guidestar.org](http://Guidestar.org).

Your suggestions on administrative and artistic matters, when presented respectfully, will be welcomed by ASGT. Your involvement in other areas of production and/or organizational operations is encouraged.

**WHAT ASGT EXPECTS FROM YOU**

While ASGT is a community theatre, performers are asked to behave in a professional manner.

We expect that you collaborate with your fellow actors as an ensemble, and treat them, the production staff, tech crew, backstage crew, theatre volunteers, and the Board of Directors with respect.

You are expected to be present when required for rehearsals, costume fittings, photo shoots, sitzprobe, dress rehearsals, tech week, performances, and any drop-in rehearsals. Some productions may include a Wednesday evening performance; check with the Stage Manager to be certain. Please arrive on time for all rehearsals and performances unless excused by the Director or Stage Manager.

ASGT expects you to memorize lines, music, blocking, and choreography by the deadlines set by the Director, and to accept direction throughout the rehearsal process.

Rehearsals are generally held in public places, including schools. Everyone present must abide by Board of Education policies or the policies of the host. This includes a prohibition against smoking anywhere on public school grounds. Smoking on school property will cause us to lose our privilege to use the space and is not permitted. Also, there is *zero tolerance* for alcohol/drug use before or during rehearsals and performances.

Under special circumstances and with prior approval from the Board Production Director, family members may attend rehearsals. Otherwise, rehearsals are closed and family members and/or friends may not attend regardless of the rehearsal location. Our insurance does not permit anyone other than actors and staff to be at rehearsals, backstage, or in the dressing room or tech areas of the theatre.

To ensure all rehearsals are focused and efficient, please keep side conversations to a minimum and refrain from using your cell phones for any reason (excluding emergencies).

You will be required to submit a \$25 deposit (cash or check) to the Stage Manager for use of the script/libretto. The deposit will be held by ASGT until the materials are returned with all markings erased. If you do not return the materials when requested, ASGT will retain the deposit.

For the enjoyment of all involved, and for the benefit of the organization, we reserve the right to dismiss any actor for failure to perform their duties.

**I have read and understand the Actor-Theatre Agreement and agree to the terms described.**

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Actor Printed Name	Actor Signature	Date
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Vice President on behalf of ASGT	Vice President Signature	Date
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**I give ASGT permission to use photos of me online for marketing purposes.**  Yes  No

*Thank you for lending your time and talent to ASGT this summer as a volunteer actor!*



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**I have read and understand the Actor-Theatre Agreement and agree to the terms described.**

---

Actor Printed Name

Actor Signature

Date

---

Vice President on behalf of ASGT

Vice President Signature

Date

**I give ASGT permission to use photos of me online for marketing purposes.**  Yes  No

*Thank you for lending your time and talent to ASGT this summer as a volunteer actor!*

## Resource Lists

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Contact the Technical Director for a current inventory list.