



## **ANNAPOLIS SUMMER GARDEN THEATRE**

### **CALL FOR DIRECTOR/SHOW PROPOSALS**

Annapolis Summer Garden Theatre (ASGT), a volunteer-led outdoor community theatre in downtown Annapolis, is seeking proposals from potential directors who have a passion to direct a musical at ASGT in 2025. Proposals must illustrate that the show embraces the mission of ASGT to engage and entertain audiences while providing opportunities for the community to participate in and experience the joy of live theatre.

Proposals should be fully developed with suggested staffing for key roles, if possible, and will be accepted on a rolling basis until February 29, 2024, for consideration for the 2025 season. All proposals will be acknowledged. After review by the Artistic Committee, we may ask for references. In addition, ASGT will be soliciting proposals from directors for theatre-selected shows.

ASGT is committed to nurturing a diverse and vibrant community of artists, volunteers and patrons that actively supports our presence in the community. We strive for professional quality in our community theatre productions and strive to cultivate a welcoming, fun and respectful atmosphere for all. We offer small stipends for key artistic staff positions.

Please review the document below and complete the Director Proposal if you are interested in making 2025 a banner year for Annapolis Summer Garden Theatre.

If you would like to review the listing of shows that ASGT has produced for the last 56 years, please see the about us/history section on our website [summergarden.com](http://summergarden.com).

## Information for Potential Directors

### Production Timelines

The production timelines below are considered generic outlines for the production process to give a basic expectation of workloads and deadlines. Each show is unique, and we expect to tailor the specific dates of meetings and deadlines to meet the needs of the show.

#### *First Show*

January	Auditions & Casting First Production Meeting
February	Initial Designs Shared Budget Requests Due Designs Revised
March	1 <sup>st</sup> Week: Rehearsals begin/First read-through Set Design Locked In Designs Revised Rehearsal props & costumes provided
April	Rehearsals Designs locked in
May	1 <sup>st</sup> Week: Start Build, Design Run, & Paper Tech 2 <sup>nd</sup> Week: Tech Load-in 3 <sup>rd</sup> Week: Dry Tech, Cue-to-Cue & Sitzprobe 4 <sup>th</sup> Week: Tech Rehearsals & Invited Dress Thursday of Memorial Day Weekend: Opening Night

#### *Second Show*

January	Auditions & Casting
February	First Production Meeting Initial Designs Shared
March	Budget Requests Due Designs Revised
April	1 <sup>st</sup> Week: Rehearsals begin/First read-through Set Design Locked In Designs Revised Rehearsal props & costumes provided
May	Rehearsals Designs locked in Last Week: Design Run, & Paper Tech
June	3 <sup>rd</sup> Week: Build Starts, Tech Load-in, Dry Tech, Cue-to-Cue & Sitzprobe 4 <sup>th</sup> Week: Tech Rehearsals, Invited Dress, & Opening Night

### *Third Show*

January	Auditions & Casting
March	First Production Meeting Initial Designs Shared Budget Requests Due
May	Rehearsals begin/First read-through Set Design Locked In Rehearsal props & costumes provided Designs revised
June	Rehearsals Designs locked in
July-August	1 <sup>st</sup> Week: Design Run & Paper Tech 4 <sup>th</sup> Week: Build Starts, Tech Load-in, Dry Tech, Cue-to-Cue & Sitzprobe 5 <sup>th</sup> Week: Tech Rehearsals, Invited Dress, & Opening Night

### Production Parameters

Annapolis Summer Garden Theatre is a unique, outdoor, community theatre led by volunteers in downtown Annapolis MD. The following points represent years of experience, including recognition of both the theatre's limitations and the challenges of outdoor theatre.

#### General

1. Due to backstage and dressing room space, as well as costuming costs, the maximum cast size is 23.
2. Due to physical space on the stage and nightly costs for musicians, the maximum band size is 9 musicians. The number of band members should be discussed with the Production Director and Technical Director.
3. The band must be under cover and located on the stage, not up above the stage. Submit a rough drawing of your intended set design, that includes the band's location on the stage.
4. The ASGT Board of Directors reserves the right to alter choreography and/or staging where it concerns safety, vulgar gestures, or nudity to maintain a safe environment and uphold the theatre's charter, business, and image in the community.
5. Weather is unpredictable. Plan for heat and rain. It is important to be flexible to accommodate changing needs and schedules due to weather.

#### Sound

1. ASGT owns a total of 24 wireless microphone receivers and 24 body pack transmitters. One receiver is strictly dedicated for handheld preshow and safety announcements. Swapping transmitters between actors during a show is permitted. ASGT prefers to keep one transmitter as a spare.
2. 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 on 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. We will not remove any seats from the theater and nothing is allowed on the downstage edge of the stage, that would block the audience's view of the show.
5. No obstructing the side aisles, because these are the fire exits.
6. 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 and can support two follow spots and has no plans to increase the number.
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 one fog machine with various different fog fluid options but does not guarantee any results using the machine outdoors.
4. There are a finite number of hours that it is both dry and dark. It gets dark around 8:30 PM, which means much of the lighting work gets done late at night through the early hours of the morning.

## Costuming

1. The Production Director has the final say in costuming decisions.
2. Costume pieces may be altered or eliminated due to cost, timeline, or weather concerns.
3. If the band members are seen on the stage, they will need to be costumed.

## Director Job Description

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. The Director understands that the ASGT Board of Directors is the Executive Producer of the show and has the responsibility to maintain a safe environment and uphold the theatre's charter, business, and image in the community. The Director shall be consulted in the hiring of all production team members, though final hiring decisions are made by ASGT.

Duties are as follows:

### **Production Team and Design Process**

- Become familiar with the script.
- Communicate production team member preferences to the Production Director.
- Consult with the Production Director and Technical Director regarding production team hiring decisions.
- Communicate your artistic vision to all members of the production team and consult with each member before the first production meeting.
- Collaborate with production team members throughout the design process, ensure each designer has the information needed to complete his/her design, and approve all submitted final designs.

### **Production Meetings**

- Report production updates to the Production Director on the following schedule:
  - **Six weeks prior to Tech** - the completion of lighting, sound, set and costume designs.
  - **Four weeks prior to Tech** - rough blocking for all scenes completed, all chorus numbers learned, and all dance numbers choreographed.
  - **Two weeks prior to Tech** - all cast off book, entire show in reasonably good running condition so that Tech Rehearsals can focus on technical elements of the show and polishing of music, dance, acting can be accomplished through notes.
- Collaborate with production leadership (Production Director, Production Manager, and Tech Director) to develop a production meeting schedule prior to the first production meeting.
- Be present at all production meetings to discuss the progress of rehearsals, develop the vision of the show with all designers, as well as keep all parties updated as to the 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.
  - Schedule additional production meetings as required for the success of the production.

### **Auditions & Casting**

- Work with the Production Director to schedule auditions for the production.
- Create a casting call description to be included in audition advertisements.
- Communicate specific audition location needs to the Production Director.
- Attend all auditions and call-backs.

- Make casting decisions in a timely manner.
- Communicate casting decisions to the Production Manager for auditionee notification.
- 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.

### **Rehearsals**

- Schedule and direct rehearsals, as are necessary for the preparation of all elements of the production.
  - Design 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).
  - Complete the rehearsal schedule no later than two weeks after cast members have been notified and accepted their roles.
  - Rehearsals typically begin approximately 8 weeks before opening and include two weeknight rehearsals and one weekend rehearsal.
- Communicate rehearsal space needs to the Stage Manager (or Production Manager in the absence of a Stage Manager).
- Ensure transitions, set changes, and spacing are addressed and coordinated at rehearsals prior to tech week.

### **Tech Rehearsals**

- Attend all tech week rehearsals.
  - Paper Tech
  - Dry Tech (generally Thursday before Opening)
  - Cue-to-Cue (generally Friday before Opening)
  - Sitzprobe (generally Saturday before Opening)
  - Tech Rehearsals (generally Friday-Tuesday before Opening)
  - Invited Dress Rehearsal (generally Wednesday before Opening)
- Understand that tech rehearsals are to ensure tech elements run smoothly. Tech rehearsals are run by the Stage Manager and focus on lights, sound, and set changes. Artistic notes to the cast must be given in down-time or through notes at the end of rehearsal.

### **After Opening Weekend**

- All formal duties are complete at the end of the final dress rehearsal. The Director may attend as many or as few performances as he or she wishes. The Director may take an unsold seat for any performance.
- Give notes to actors through the end of opening night of the show.
- Relinquish control of the show to the Stage Manager. All notes to actors and tech crew must go through the Stage Manager for the remainder of the performance.
- Dressing room, stage, and backstage access is limited after opening. Visits to the cast, band, and crew can be coordinated with the Stage Manager.

The Director furthermore agrees to perform all work continuously and diligently, and to meet, to the satisfaction of the ASGT Board of Directors, 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 this Contract and shall produce a product meeting standards of quality deemed acceptable by the Board of Directors.

### **Accountability**

- The Director reports to the Production Director.
- The Production Director oversees contract compliance on behalf of ASGT.
- The Production Director ensures the Director's work meets ASGT standards on behalf of the ASGT Board of Directors.

## **Casting Process**

- Auditions are generally held in January or February each year. Audition dates are set by the Production Director, in coordination with the Production Manager, Director, Music Director, and Choreographer of each show.
- We are committed to diversity, equity, and inclusion. All roles are open to all people. Actors of all sizes, body types, races, ethnicities, gender identities, abilities and experience levels are encouraged to audition. We will only cast for any of these characteristics if the story requires it and such requirements will be listed in audition notices.