

Community Players of Salisbury

Monthly Meeting Agenda

July 2, 2025

Call to Order

Approval of June 2025 Meeting Minutes

Treasurer's Report

President's Report

Committee Reports

- Concessions: Brenda Allen
- Facilities Management: Ken Johnson
- Fundraising: Matt Bogdan-See Submitted Report
- Grants: Matt Bogdan-See Submitted Report
- Historical: Bonnie Bosies
- Hospitality: Rusty Mumford
- House: Betsy Metzger-See Submitted Report
- Lifetime Achievement Award: Sharon Benchhoff-Nothing to Report
- Marketing: Rusty Mumford
- Membership: Melissa Dasher-See Submitted Report
- Nominating: Sharon Benchhoff-See Submitted Report
- Patrons: Kel Nagel
- Performance Space: Kel Nagel
- Production: Darrell Mullins-See Submitted Report
- Program/Program Advertising
- Publicity: Pete Cuesta
- Scholarship: Lynne Bratten
- Tickets/Season Tickets/Box Office: Rusty Mumford
- Social Media: Shelbie Thompson-See Submitted Report

Old Business

- Possum Point Radio Show Update-Matt BogdanYouth Workshops Update-Cass Dasher
- Pride Parade Participation-Cass Dasher
- Capital Campaign Update-Kel Nagel

- Other Old Business

New Business

- Guest Bartending Fundraiser-Shelbie Thompson
- Membership Application Form-Darrell Mullins (for Melissa Dasher)
- Incident Report Form-Betsy Metzger
- Production Committee “Philosophical Issues”-Darrell Mullins on behalf of the Production Committee
- Possum Point Players Season-Selection Process-Darrell Mullins
- CPOS Committee Structure-Darrell Mullins
- Other New Business

Players' Committee Reports for July 2, 2025

Concessions - Brenda Allen

Facilities Management - Ken Johnson

Fundraising - Matt Bogdan

1. 50/50 raffles were held at the performances of The Importance of Being Earnest. We raised \$802.
2. The Lighter Side of Aging has been postponed. No new date has been set.
3. A Guest Bartending fundraiser, coordinated by Shelbie Thompson, is scheduled for July 10 at Brew River. Shelbie Thompson is the coordinator.
4. A Music Revue, directed by Rusty Mumford, is scheduled for August 15-17 at our theater.
5. Promotion of the Fall Craft and Vendor event, to be held Saturday, October 4, from 10 a.m. to 3 p.m., has begun. Contact Wendy Stever, coordinator, for more information at 443-365-1225 or wendysteve@gmail.com.
6. The radio show to be performed by Possum Point Players on November 23 at 2 p.m. at our theater has been approved by the board via electronic vote.

Grants - Matt Bogdan

1. I applied for a \$1000 grant from the Coastal Association of Realtors, specifically to help with expenses of the November 2025 production of Annie.
2. I applied for a \$2000 grant from the American Legion in Ocean City, specifically to help with general operating costs of the theater.
3. I applied for a \$500 grant from Choptank Electric Cooperative, specifically to help with general operating costs of the theater.
4. I applied for \$5000 grant from Delmarva Power, specifically to help with expenses of the June 2026 production of 1776.
5. I completed an interim report for the Salisbury Wicomico Arts Council (SWAC).
6. I attended a SWAC luncheon in June which was a grant requirement.
7. I will be attending five workshops at the Community Foundation of the Eastern Shore that addresses annual giving and other aspects of fundraising. The board approved this via electronic vote. The first workshop is in September.

Historical - Bonnie Bosies

Hospitality - Rusty Mumford

House - Betsy Metzger

The ushering for Ernest went reasonably well, despite the glitches in the internet coverage. I'd like to propose we look into an internet booster for the lobby area. The ushers trying to scan the codes are not the only ones with the problem. Our customers are also unable to bring up their email/QR code properly without going back outside. Consequently, the ushers scanning the codes have to stand close to the door to get a decent signal and lines form outside. Also, we had a fall incident on the risers after one of the performances. I've submitted an agenda item to discuss additional safety concerns i.e., more half risers, possible banister type

things in the aisle, and the implementation of the Incident Report to document any incidents/accidents, whether they result in injury or not.

Lifetime Achievement Awards – Sharon Benchoff

Nothing to report.

Marketing - Rusty Mumford

Membership - Melissa Dasher

Membership form (draft attached) for the 25-26 season needs Board approval. I am not proposing any dollar amount changes.

Nominating - Sharon Benchoff

Ballots will be counted at the July meeting and the new Board and Officers will begin their terms.

Patrons - Kel Nagel

Performance Space - Kel Nagel

Production - Darrell Mullins

See the two documents about Production Committee concerns and the season-selection process at Possum Point Players.

Program - Tom Robinson

Program Advertising - Tom Robinson

Publicity – Pete Cuesta

Scholarship - Lynne Bratten

Season Tickets & Box Office - Rusty Mumford

Social Media – Shelbie Thompson

June was a busy social media month with promotions for Earnest, youth workshop, season announcement, and more. I was able to post more photos this month that had actual people in them, and they performed well. Typically, photos perform better than graphics. Highest views were on Opening Night for Earnest Post, highest interactions were on the 25-26 Season Announcement.

I would like to pull back on social media - if anyone is interested in taking over or assisting, please let me know. I would like to not be the SM Manager for next season.

In general the season-selection process at Possum Point Players is as follows:

A “Reading Committee” reads scripts in search of potential shows for the season. Anyone can submit script ideas to the committee.

The committee ultimately submits a recommendation for a season to the Board. The Board can accept the full recommendation, or parts of it. For example, the Board might accept two of the recommended shows but reject the other two. If that should happen, the Reading Committee reconvenes and proposes additional plays. This process continues until the Board has accepted a show for each production slot.

Once a full season has been approved, a “Director Selection Committee” holds a “Director’s Interest Meeting” during which each show is discussed. The committee then schedules interviews with Directors interested in directing a show in the approved season. This would be similar to our “Director’s Pitch” meeting.

Once the interviews have been completed, the committee recommends specific directors. That recommendation then goes to the Board for consideration.

The advantage to a process like this is that we would not be at the mercy of what potential directors submit to determine a season. Consider, for example, the possibility that no potential director submits a drama, or the dramas submitted are problematic in some way. The process described above might have more potential to achieve a balanced season.

The potential disadvantages are as follows:

We could end up with a show that no one volunteers to direct. I suspect if that were to happen, the Reading Committee could be asked to provide another option.

Someone who submits to direct might not be chosen. Or, there might be more than one applicant to direct a show. In either case, we run the risk of hurt feelings. That said, we already face that challenge with our current process.

If we were to move in the direction suggested herein, our process would have to begin much earlier than when we currently do.

Community Players of Salisbury Production Committee Guidelines
Established August 2021
Modified June 2025

The Production Committee bylaws are as follows:

The Production Committee shall be chaired by the Vice-President and be comprised of members appointed by the Vice President. Members of this committee should represent as many facets of theatrical experience as possible. The committee shall be comprised of nine members, including the committee chairperson. No member of the committee shall be a potential director submitting a show for consideration, nor a close relative of the director. This committee shall receive the titles of shows from potential directors, members and non-members. The committee shall read the shows and discuss the merits of producing each (considerations to include the type of show, cost of the show, cast size, cast type, show availability, etc.) The committee shall list all the shows they feel should be considered to the Board of Directors at the March meeting. There should be at least two (2) or more selections for each of the musical and drama categories. The committee will also recommend a slate of shows for the upcoming season (shows that the committee feels would make a well rounded season). The committee shall be responsible for distributing copies of all the scripts to each member of the Board of Directors (allowing ample time for reading prior to the April Board of Directors meeting).

The following procedures and guidelines are recommended to streamline the processes of Community Players Production Committee year over year.

The Production Committee is to read musicals and plays submitted by anyone and evaluate each show based on specific criteria provided in these policies (and any other criteria thought pertinent by the group). Each show will be ranked and a four show season will be recommended to the Board of Directors at the March Board Meeting. A vote will be held at the April Board Meeting.

***The Production Committee is only to review and select shows for mainstage performances. All other shows for consideration of outdoor, partnership shows, other venue, or otherwise are to be reviewed and voted on by a 'Special Productions Committee' which currently falls under the Fundraising Committee.*

Schedule of Production Committee processes is as follows:

Production Committee to be formed ~~by~~in October by Chairperson

Show Submissions open: ~~November 1~~October 1

Show Submission close: ~~December 31~~ November 30

Have all directors by: January 31

Directors Pitch Meeting: Middle of February

Season Recommendation to Board: March Board Meeting

Board Vote on Season: April Board Meeting

Show Submissions to Production Committee:

Any person can submit a show for consideration to the Production Committee by filling out the attached ~~submission form and expense forms~~ (Article A). Shows may be submitted with or without a director interested and ~~forms should contain be filled out with~~ as much information as possible at the time of submission. Forms are to be returned to the Production Committee Chairperson ~~by before December November 304~~.

~~It is recommended that one person not submit more than two shows in the same season.~~

*An individual **may not** submit more than two shows in the same season.*

After submissions close, the Board will receive an email listing all submissions and their directors (if applicable). Scripts will be available to the Board of Directors to read ~~as soon as all are available. between this time and the April vote.~~

Shows submitted without directors will have an 'open call' for interested directors to apply. Those interested should fill out a submission form and return it to the Production Committee Chair. If multiple directors express interest in the same show, the Production Committee will hold one on one interviews with each potential director, allowing them to present ideas and any other pertinent information they have at the time (production team, set designs, vision, budgets, etc). Using this information, the Production Committee will select who they believe is the best fit director for each show.

If a member of the production committee expresses interest and is selected to be a director for a submitted show, that person will recuse themselves from discussions surrounding the 'type of show' they are directing (musical or play). The Production Committee will remain with as many members as possible that have not recused themselves to become potential directors.

Show Evaluation:

The Production Committee will begin reading and evaluating potential shows as soon as submissions come in. The Chairperson will create and distribute a schedule to the committee, detailing which shows to read and discuss at a certain times. This will ease workload and keep committee members on the same page during their evaluations.

The Production Committee will discuss each submission in detail and rate it based on the following criteria. Criteria is subject to additions and/or changes at any time.

- Can Community Players physically do the show?
- Technical Demands
 - Set
 - Special effects
 - Lighting
 - Props
 - Rentals
 - Costumes
- Financial Demands
 - Royalties

- Technical Purchases
- Orchestra
- Rentals (Specific Costumes/Props)
- Audience Appeal and Name Recognition
- Content
- Cast Size & Diversity
 - Diversity within cast - Age, Gender, Race, etc
 - Diversity within season
 - A balanced slate of comedy, drama, play, musical, with casting options for variety of people and appeal to variety of audience members
- Acting, Singing, and Dance requirements
- Survey results from cast, crew, and/or audience surveys.

The Production Committee will have a ratings sheet (Article B) to track each show based on these criteria. Committee Members will rank each show, then a median total of ratings will be assigned to the show. This is to ensure total fairness and transparency in the committee members' opinions of each submission.

Directors Pitch Meeting:

A Director's Pitch Meeting will be held in Mid February. By this time, all submitted shows will be assigned a director. ~~Prior to this meeting, Directors should fill out as much information about the show as possible, including a budget sheet (Article C) to the best of their ability.~~ Each director will present their show to the Board and Production Committee, conveying their visions, why they want to direct their selected show for Community Players, and any other information they choose to share. It is recommended that all first time directors with Community Players have an experienced CPOS Director on their team as a mentor.

The Production Committee will ask directors any questions that have come up in discussions regarding their show. ~~The Pitch Meeting shall serve as the sole place for discussion, questions and comments among the Board of Directors and potential directors. Board Attendance is highly recommended heavily encouraged~~ at this meeting. If a Board Member is unable to attend, they may field any questions to the Production Committee Chair to ask on their behalf. All discussion that takes place at the Pitch Meeting will be considered in the recommendation put forth by the Production Committee.

Board Members are expected to read all scripts prior to the Pitch Meeting.

Selection Process and Board Recommendation:

The Production Committee will take into consideration: discussions and ratings of each show, preferences of slot and venue, directors pitches, and more to recommend a well rounded season to present to the Board of Directors at the March Meeting.

The Chairperson will prepare a formal memo (Article D) listing the recommended season and all other submissions. Season recommendations should be as follows, with the recommended

show bolded on top, and all other options for that slot listed underneath in descending rank order.

Example:

November	January	April	June
Option 1	Option 1	Option 1	Option 1
Option 2	Option 2	Option 2	Option 2
Option 3	Option 3	Option 3	Option 3
Option 4	Option 4	Option 4	Option 4

~~Scripts of all show submissions will be available for the Board of Directors to read and review prior to the April Vote. Board Members are expected encouraged to read all scripts prior to voting.~~

Board Vote:

The Board of Directors will cast their vote for the upcoming season at the April Board Meeting. Votes will be cast on a paper ballot (Article E) or in advance, electronically, if a board member is unable to attend. Votes will be tallied by the Production Committee chair, one additional member of the committee, and one Board Member NOT on the committee. In the event of a tie for any slot, a runoff election will be held between the two selections.

The four shows with the most votes will pass as the upcoming year's season of shows.

¶

~~****Special Projects Committee¶**~~

~~All performances that fall outside of the Mainstage performances are to be reviewed by a sub-committee. This Special Productions Committee will review all shows that are not submitted for consideration to be a mainstage show in one of the four 'typical' slots. This includes: Weekends on the Lawn, partnership shows with venues like Furnace Town, Christmas Shows, Dinner Theaters, Fundraisers, etc.¶~~

~~It is recommended that this committee be chaired by the Vice President, or whoever is the current Production Committee chair to ensure a well rounded season of performances for Community Players. Members of this committee can be the same, entirely different, or a combination of that year's Production Committee members.¶~~

~~**Should this be removed??**~~

Article A
**Community Players of Salisbury 20xx-20xx Season Submission Form and
Expense Sheet**

Return to Production Committee Chairperson by November 30.

Your Name: _____

Title of show you are submitting: _____

Type of show: ☐ Musical ☐ Play ☐ Comedy ☐ Drama

Provide a brief summary of the show:

Are you submitting as a director?: ☐ Yes ☐ No (*skip to last question)

If you are submitting multiple shows, please indicate which one you would prefer to direct

Preferred slot: (Select only one option) ☐ November ☐ January/February

☐ April ☐ June

Time slots you are willing to direct in: (Select all that apply) ☐ November ☐ January

☐ April ☐ June

Preferred Venue: ☐ Community Players Theater ☐ WiHi ☐ WiHi Bennett ☐ Parkside

☐ WorWic Bennett ☐ Other (Please List) _____

Cast Size: _____

PRODUCTION STAFF

Musical Director: _____

Assistant Director: _____

Producer: _____

Choreographer: _____

Stage Manager: _____

Costumes: _____

Sound: _____

Lighting: _____ Cast: _____

Orchestra Size (if applicable): _____

Any Technical Demands: _____

Production Team (if known): _____

*Why do you think this would be a good show for CPOS to consider?

Article A

PROPOSED PRODUCTION EXPENSE WORKSHEET — PITCH FORM

Show Director _____

Director Show _____

Set Description: _____

Technical Demands: _____

Orchestra Size (if applicable): _____

(Costs for previous productions)

Royalties, Script Cost	\$ _____	(Musicals \$3,500 -5,500 - Plays \$500-\$800)
Facility Rental	\$ _____	(High Schools \$4,700-7,300)
Custodian & Security	\$ _____	(High Schools \$500-\$1000)
Orchestra	\$ _____	(\$3,500 - \$9,000)*
Set	\$ _____	(Musical \$2,500-\$3,500 Play \$500-\$1,000)
Costumes	\$ _____	(\$250 - \$1,500)
Props	\$ _____	(\$150 - \$1,000)
Lighting	\$ _____	(\$60 - \$500)
Sound	\$ _____	(\$50 - \$500)
Make-up	\$ _____	(\$50 - \$100)
Special Effects	\$ _____	(\$0 - \$5,000)**
Cast Party	\$ _____	(\$350 - \$700)
Gifts	\$ _____	(\$120 - \$360)

TOTAL EXPENSES \$ _____

PRODUCTION STAFF

Musical Director: _____

Producer: _____

Choreographer: _____

Stage Manager: _____

Costumes: _____

Sound: _____

Lighting: _____

Cast (size and make up): _____

Set Description: _____

Technical Demands: _____

Preferred Venue: _____

*Based on size at \$300 per orchestra member plus rehearsal pianist

**Flying, fog, projections, etc.

Article B
Production Committee Show Rating Sheet

Title of show: _____

Style: ☐ Musical ☐ Play ☐ Comedy ☐ Drama ☐ Other: _____

Director: _____

Directors Preferred Venue and Slot: _____

Overall Thoughts / Questions for Directors:

Technical Demands: (Light, Sound, Special Effects, Set)

Financial Demands: (Rights, Rentals, Orchestra, Props, Costumes)

Audience Appeal & Name Recognition:

Cast Size & Diversity (age, gender, race, etc):

Content Concerns:

Demands of Acting / Singing / Dance and Movement:

Survey Results:

Show Rating based on information above:

1: Not Preferred for CPOS to produce

10 - Preferred for CPOS to produce

1	2	3	4	5	6	7	8	9	10
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PROPOSED PRODUCTION EXPENSE WORKSHEET – PITCH FORM

Show _____ Director _____

~~(Costs for previous productions)~~

Royalties, Script Cost \$ _____ (Musicals \$3,500 – 5,500 – Plays \$500 – \$800)

Facility Rental \$ _____ (High Schools \$4,700 – 7,300)

Custodian & Security \$ _____ (High Schools \$500 – \$1000)

Orchestra \$ _____ (\$3,500 – \$9,000)*

Set \$ _____ (Musical \$2,500 – \$3,500 Play \$500 – \$1,000)

Costumes \$ _____ (\$250 – \$1,500)

Props \$ _____ (\$150 – \$1,000)

Lighting \$ _____ (\$60 – \$500)

Sound \$ _____ (\$50 – \$500)

Make-up \$ _____ (\$50 – \$100)

Special Effects \$ _____ (\$0 – \$5,000)**

Cast Party \$ _____ (\$350 – \$700)

Gifts \$ _____ (\$120 – \$360)

TOTAL EXPENSES \$ _____

PRODUCTION STAFF

Musical Director: _____

Producer: _____

Choreographer: _____

Stage Manager: _____

Costumes: _____

Sound: _____

Lighting: _____

Cast (size and make-up): _____

Set Description: _____

Technical Demands: _____

Preferred Venue: _____

*Based on size at \$300 per orchestra member plus rehearsal pianist

**Flying, fog, projections, etc.

Article D
Memo Template to present to Board

Memo

To: Board of Directors, Community Players of Salisbury
From: [Name], Chair, Production Committee
CC: Members of the Production Committee: [List member names]
Date: March [date, year]
Re: Recommendation for 20xx-20xx Season

The Production Committee reviewed a total of [#] submissions for possible inclusion in next year's season. Those submissions were as follows:

Musicals:

Plays:

~~Dramas:~~

~~Comedies:~~

The Production Committee used the following criteria for determining a well rounded and effective season:

- Technical Demands
- Financial Demands
- Audience Appeal and Name Recognition
- Content of show
- Acting, Singing, and Dance abilities
- Diversity in casting opportunities

- Survey Results

Based on those criteria, the Production Committee recommends the following slate for the next season:

November [Show] —directed by [Name]
~~January~~ February [Show] —directed by [Name]
April [Show] —directed by [Name]
June [Show] —directed by [Name]

[Personal Message from Committee Chairperson]

We recommend that the Board of Directors, at the April [year] meeting, conduct a vote that includes the following options. The recommended season is listed first in bold, followed by all other possible choices for each time slot in descending rank order. Rank order was decided by averaging individual committee members' ratings of each show. These show ratings were based on criteria listed above, discussions by the Committee, and various other factors to create a cohesive season.

At the April Board Meeting, board members can select one show per time slot.

November	January	April	June

[Personalized closing message from committee chair]

Article E

Board of Directors Vote for 20xx-20xx Season

Presented at April Board Meeting

Select one show per column

--	November	--	January	--	April	--	June
	Recommended		Recommended		Recommended		Recommended
	Option #2		Option #2		Option #2		Option #2
	Option #3		Option #3		Option #3		Option #3
	Option #4		Option #4		Option #4		Option #4