

Community Players of Salisbury

Monthly Meeting Agenda

February 4, 2026

Call to Order

Approval of January 7, 2026 Meeting Minutes

Treasurer's Report

President's Report

Committee Reports

- Concessions: Brenda Allen
- Costume Committee\*: Lynne Bratten
  - \*Needs to be approved as a formal committee
- Facilities Management: Ken Johnson
- Fundraising: Matt Bogdan
- Grants: Matt Bogdan
- Historical: Bonnie Bosies
- Hospitality: Rusty Mumford
- House: Betsy Metzger
- Lifetime Achievement Award: Sharon Benchoff
- Marketing: Rusty Mumford
- Membership: Melissa Dasher
- Nominating: Sharon Benchoff
- Patrons: Kel Nagel
- Performance Space: Kel Nagel
- Production: Kyle Hayes
- Program/Program Advertising
- Publicity: Pete Cuesta
- Scholarship: Lynne Bratten
- Tickets/Season Tickets/Box Office: Rusty Mumford
- Social Media: Cass Dasher/Mary Cathell

Old Business

- Code of Conduct-Sharon Benchoff
- Website Update-Darrell Mullins

- Production Committee Guidelines

New Business

Adjournment

## Committee Reports for February 4, 2026

### Concessions - Brenda Allen No Report

\***Costumes – Lynne Bratten** Accepted one donation of brand-new contemporary wedding dress, most of ours are more 50s to 70s styles.

### Facilities Management - Ken Johnson No Report

#### Fundraising - Matt Bogdan

1. 50/50 raffle was held at Misery performances on January 30 to Feb. 1. 50/50 raffle will be held this coming weekend.

2. A Spring Craft and Vendor Fair will be held on March 28 from 10 a.m. to 3 p.m. at Players. For an application or more information contact Wendy Stever at 443-365-1225 or wendystever@gmail.com.

#### Grants - Matt Bogdan

1. Suzy Moore, a panelist from the Maryland State Arts Council, attended this past Sunday's performance of Misery as part of the requirements for FY27 Grants for Operations application process. The Artistic Activity Visit is not scored. It is intended to show evidence of programming that is open to the public and aligns with the written application and the organization's mission/vision/goals.

Artistic quality or excellence is not evaluated during the Artistic Activity Visit. The role of the Panelist is to experience the assigned organization's programming similar to the experience as a member of the general public. Below is what the panelist will be reporting on:

-Based on the experience during the Artistic Activity Visit, the assigned panelist will be reporting on the following 'yes' or 'no' questions:

Does the organization offer (and did you attend) artistic programming?

Was the activity you experienced open to the public?

Did the Artistic Activity you attended align with the organization's mission statement?

Was there evidence of accessibility efforts at your Artistic Activity? Examples might include, but are not limited to, large print programs, braille signage, bathrooms/other facilities or spaces outfitted for wheelchairs, ASL interpretation, sensory-friendly events, printed materials in multiple languages, etc. (If efforts are not evident, please ask a staff member for examples that you may not be aware of).

-The panelist will also be asked to provide brief response to the following questions:

Briefly describe the Artistic Activity you attended (Include factual details such as what the activity was, when it occurred, where it occurred, approximately how many others attended, etc. Do not include an artistic assessment or critique of the activity).

Share a brief summary of any additional details regarding your experience with the organization. This may include details about interactions with staff/volunteers, community engagement or educational events that you may have participated in related to the programming (such as artist talks/networking events/lectures or panel discussions/etc), evidence of evaluation efforts (such as post-event surveys or other feedback efforts, etc.), or any other observations concerning the organization.(Do not include an artistic assessment or critique of the activity).

Based on your experience and the above responses, can you confirm eligibility of the organization in connection to the GFO application?

Optional - based on your experience, is there anything else you feel the staff at MSAC should know, or any concerns or challenges that arose.

2. An application for the FY26 Community Needs Letter of Inquiry was submitted to and has been received by the Community Foundation of the Eastern Shore. The letter of inquiry asked for \$6000 to help fund the orchestra for the June performance of 1776. We received \$6300 last year for the door to the green room.

3. An application has been submitted to The Coastal Association of Realtors (CAR) for a grant of \$1000 to help fund the Children's Theater Workshop in July. We have received grants supporting the Children's Theater in previous years.

4. An application will be made for a mini grant of \$5000 from Beach to Bay Heritage Area (BBHA) on May

5. Previous grants were awarded to Players from BBHA for Paths to Freedom (\$2500) and WWII: Heroes of the Eastern Shore (\$5000). If anyone has an idea for a show that would fit the criteria for this grant, let Matt Bogdan know by May 1. The criteria can be found at the BBHA website. Matt's idea is to develop a show around Eastern Shore folklore.

5. An exploration of the Maryland Department of Housing and Community Development Community Investment Tax Credit Awards is being made. Thanks to Lynne Bratten for letting Matt know about this potential source of funds.

**Historical - Bonnie Bosies** No Report

**Hospitality - Rusty Mumford** No Report

**House - Betsy Metzger** No Report

**Lifetime Achievement Awards – Sharon Benchoff** No Report

**Marketing - Rusty Mumford** No Report

**Membership - Melissa Dasher**

- 191 Total Membership
  - 175 Voting Members
    - 104 Patrons
    - 36 Family
    - 35 Individual
  - 16 Student Members

**Nominating - Sharon Benchoff** No report

**Patrons - Kel Nagel** No Report

**Performance Space - Kel Nagel** No Report

**Production – Kyle Hayes** A reminder that the pitch meeting is Thursday 2/12 at 6pm. Each show will be allocated 5 minutes to be pitched. This will be followed by questions from the production committee and will conclude with questions from the board.

A note about the Snoopy submission: if you haven't read this one yet it might be wise to prioritize because the perusal is only available for so long. Matt can confirm the exact date.

**Program / Program Advertising - Tom Robinson** No Report

**Publicity – Pete Cuesta** No Report

**Scholarship - Lynne Bratten** Waiting for scholarship applications .

**Season Tickets & Box Office - Rusty Mumford** No Report

**Social Media – Cass Dasher & Mary Cathell** No Report

## **Community Players of Salisbury Production Committee Guidelines** **Established August 2021**

### **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'*

### **Schedule of Production Committee processes is as follows:**

Production Committee to be formed in October by Chairperson

Show Submissions open: November 1

Show Submission close: December 31

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 form (Article A). Shows may be submitted with or without a director interested and should be filled out with as much information as possible at the time of submission. Forms are to be returned to the Production Committee Chairperson before December 31.

*It is recommended that one person 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 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 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 recommend 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

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. *Board Attendance is heavily encouraged at this 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
<b>Option 1</b>	<b>Option 1</b>	<b>Option 1</b>	<b>Option 1</b>
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 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.

*Article A*  
**Community Players of Salisbury 20xx-20xx Season Submission Form**  
Return to Production Committee Chairperson

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)

Preferred slot:             November                       January             April  June

Preferred Venue:         WiHi             Bennett             Parkside             WorWic             Other

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 \_\_\_\_\_

(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)
<b>TOTAL EXPENSES</b>	<b>\$ _____</b>	

**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:

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
---	---	---	---	---	---	---	---	---	----

Article C

**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)
<b>TOTAL EXPENSES</b>	<b>\$ _____</b>	

**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:  
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

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

November [Show] —directed by [Name]  
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

--	<b>November</b>	--	<b>January</b>	--	<b>April</b>	--	<b>June</b>
	<b>Recommended</b>		<b>Recommended</b>		<b>Recommended</b>		<b>Recommended</b>
	Option #2		Option #2		Option #2		Option #2
	Option #3		Option #3		Option #3		Option #3
	Option #4		Option #4		Option #4		Option #4

## Revision of Community Players of Salisbury Production Committee Guidelines

### 1. Already approved the Schedule of Production Processes (page 1)

### 2. Already approved the Articles: Forms for Submission and Expenses and forms used by the Committee (pages 5-13)

(page 3) ~~Survey results from cast, crew, and/or audience surveys.~~

(page 3) ~~. 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. (Also a part of Point #4 below)~~

### 3. Special Productions

(page 1) ~~\*\*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.~~

(page 4) ~~\*\*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??~~

### 4. All forms filled out at Submission/ Article A and C combined

(page 2) 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 ~~before December 31~~ ~~by November 30.~~

(page 3) ~~. 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.~~

### 5. Number of submissions per person

(page 2) ~~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.**

## 6. Board receives scripts asap so they can be read prior to the Pitch Meeting

(page 2) 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.~~

(page 3) ***Board Members are expected to read all scripts prior to the Pitch Meeting.***

(page 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.*~~

## 7. Pitch Meeting

(page 3) 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.**