



Actorsingers Policies and Procedures

Revised June 2003
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PRODUCTIONS

1. Actorsingers will produce two major productions each year, one in the spring and one in the fall. If feasible and desired, a summer show will be produced as well as a competition entry for the New Hampshire Community Theater Association.
2. Each production will strive for equal audience and membership appeal. The budgets for the major productions should be equitable for each. The summer show budget should be appropriate for its revenue potential.
3. Auditions for all adult shows should take place ten to twelve weeks prior to the show dates.
4. A rehearsal schedule for each production will run approximately ten weeks.
5. Director applications will be sent out at a minimum of twelve weeks prior to auditions. See separate policy on selection of directors.
6. Actorsingers will produce one children's (Junior Actorsingers) musical per year. Auditions will be held in late January or early February for show dates in mid to late March, based on venue availability. Directors will be selected in keeping with the Actorsingers policies. See separate policy on Junior Actorsingers.
7. A rehearsal schedule for the children's production will run 6-8 weeks.
8. Cast members for the adult shows will be age 16 or older unless there are specific parts for younger actors.
9. See separate Junior Actorsingers policy for age requirements for Junior Actorsingers productions.
10. Auditions for the adult productions are open to Actorsingers members as well as to the general public who must become members upon being cast in the show.
11. The last two weeks of any production must be free of conflict for resources from other Actorsingers shows which may be under production so that it may receive the full resources of the organization during this critical time.

PLAY SELECTION—ADULT PRODUCTION

1. The ultimate responsibility for deciding which plays Actorsingers will produce each year rests with the Board of Directors.
2. A play-reading committee whose members are nominated and approved by the Board of Directors will do the research and perusal work.
3. The Play Reading Committee should consist of the following: a dramatics director, a music director, a former stage manager or some which backstage expertise, a member of the Board of Directors and two people from the general membership who have demonstrated serious interest and work experience within the Actorsingers organization.
4. The members of that committee will select the chair of the Play Reading Committee.
5. Membership on the committee will be on a rotating basis as follows: Initially, three members will serve for two years, three members will serve for one year, These terms will be decided among the members themselves. Thereafter, incoming members will serve two-year terms.
6. The committee will decide upon a list of plays to be ordered for perusal. Suggestions can be submitted to the committee from the Board of Directors or any interested member. The number of plays to be read is left to the discretion of the committee.
7. The committee will present three recommendations for plays to the Board of Directors by the December board meeting. The recommendations will be one play each for the spring and fall productions and on alternate selection if either of the selected plays is not available.
8. The Board of Directors will decide the plays for the coming season by the January board meeting.
9. In considering plays for possible selections, the committee will consider the following: casting, salability, budget, orchestration, technical difficulty and any other aspect of serious magnitude. Opinions may be solicited on these issues from outside the committee
10. A record should be kept of what plays have been read along with the committee's decision for or against their use. This record will be kept as part of the Actorsingers general filing system and should be presented to the next years play reading chair.
11. If there is interest in producing a summer show, the interested director will come to the Board to present the show, directing staff, producer and budget as well as a possible venue. The Board will determine the feasibility of the show proposal and approve or deny the entire proposal or make recommendations for change(s).

SELECTION OF DIRECTORS

1. Applications for Director, Music Director and Choreographer (collectively called the Directors) for Actorsingers productions will be sent out by the Corresponding Secretary before the end of March for both shows for the upcoming season. Interviews will be held before the June Board meeting.
2. Decisions to hire directors should be made by the June board meeting.
3. The Board of Directors will interview all applicants.
4. A general format of questions to be asked during the interviews will be drawn up in advance. However, additional questions may be presented as they arise in discussion.

DIRECTOR

1. The Director will be selected by the Board of Directors from qualified applicants. Upon selection, the Corresponding Secretary will send a letter of acceptance, a contract and a copy of this document
2. The Director will be ineligible to audition for any cast part.
3. The Director will attend Information Night to answer questions regarding the production and casting.
4. The Director must be present at all auditions and casting.
5. The Director is expected to attend all scheduled rehearsals up to and including the final week of production unless prior arrangements have been made with the Board of Directors.
6. Should the Director need to be replaced for any reason after the show has been cast, the new Director will work with the established cast.
7. The Director is responsible for the style, mood, characterization and stage movement in regard to the overall development of the play. The Director:
 - Should establish one specific style to be used in the production
 - Is responsible for tying the music and choreography to the dramatics for a unified effect
 - Has final say in all blocking, giving consideration to the effect of the blocking on the musical numbers and choreography.
8. The Director will establish schedules for rehearsals with the Music Director and the Choreographer for best use of the cast's time at rehearsals.

General guidelines:

 - Sunday and Wednesday evenings are the usual rehearsal nights
 - Another rehearsal night for dramatics can be scheduled with the agreement of the Director and the principals.
 - No cast member should expect to attend more than three rehearsals in any week except for the final week of production or in case of serious emergency.
9. The Director will meet with the Chairs of the following committees to discuss ideas for unified interpretation of the production: Stage Manager, Set Design, Lighting, Sound, Properties, Costumes, Make-up and Hair Styling.
10. The Director is responsible for the final artistic interpretation of the entire production.

MUSIC DIRECTOR

1. The Music Director will be selected by the Board of Directors from qualified applicants. Upon selection, the Corresponding Secretary will send a letter of acceptance, a contract and a copy of this document.
2. The Music Director is ineligible to audition for any cast part.
3. The Music Director will attend Information Night to answer questions regarding the musical portion of the production.
4. The Music Director must be present at all auditions and casting.
5. The Music Director is expected to attend all scheduled rehearsals up to and including the final week of production unless prior arrangements have been made with the Board of Directors.
6. The Music Director will select the accompanist. If necessary, the Board of Directors will assist in the search.
7. Should the Music Director need to be replaced for any reason after the show has been cast, the new Music Director will work with the established cast.
8. The Music Director directs the chorus in all musical numbers.
9. The Music Director directs the leads for music separately.
10. Interpretation of the musical score is the responsibility of the Music Director in conjunction with the Choreographer for the dance sequences. The Music Director will work with the Director for the overall continuity of the artistic content of the production.
11. The Music Director will recommend to the Board of Directors a budget for the orchestra based on the type of orchestra and the number of musicians needed.

Note: Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

ACCOMPANIST

1. The Music Director will select the Accompanist. Upon selection, the Accompanist will be sent a copy of this document.
2. The Accompanist will be available for all auditions unless prior arrangements for a substitute audition accompanist have been made.
3. The Accompanist will be available for all regular cast rehearsals (2 nights per week). At the discretion of the Music Director, the Accompanist should be available for an occasional third night of rehearsal during the week should that be deemed necessary.
4. The Accompanist will attend all orchestra rehearsals if performing with the orchestra.

ORCHESTRA COORDINATOR

1. The Orchestra Coordinator will be approved by the Board of Directors from interested and qualified candidates.
2. The tasks and responsibilities of the Orchestra Coordinator may vary with each show depending on the needs of the Music Director. The Orchestra Coordinator will only be utilized at the discretion of the Music Director.
3. The Orchestra Coordinator may assist in the following ways:
 - Recruit some or all of the orchestra.
 - Gather names, contact information and experience to enable the Music Director to recruit orchestra members.
 - Deliver the music to the musicians.
 - Gather historical information regarding rehearsal schedules and pay to assist a Music Director new to Actorsingers to understand the expectations for the budget.
 - Suggest a rehearsal schedule.
 - At the discretion of the Music Director, organize sectional rehearsals and/or optional rehearsals including designating section leaders and arranging rehearsal space.
 - Coordinate orchestra T-shirt orders and delivery.
 - Type up and distribute notes on cuts, time changes, etc.
 - Obtains poster and/or flyers for orchestra members to distribute to augment publicity.
 - Coordinate orchestra participation in the Afterglow.
 - Other tasks at the discretion of the music Director.

CHOREOGRAPHER

1. The Choreographer will be selected by the board of Directors from qualified applicants. Upon selection, the Corresponding Secretary will send a letter of acceptance, a contract and a copy of this document.
2. The Choreographer is ineligible to audition for any cast part.
3. The Choreographer will attend Information Night to answer questions regarding dancing for the production.
4. The Choreographer must be present at all auditions and casting.
5. The Choreographer is expected to attend all scheduled rehearsals up to and including the final week of production unless prior arrangements have been made with the Board of Directors.
6. Should the Choreographer need to be replaced for any reason after the show has been cast, the new Choreographer will work with the established cast.
7. Transitional movement of leads and chorus will be worked out between the Director and the Choreographer, if the Director so wishes.
8. The Choreographer is responsible for all major and incidental dances in the production.
9. The Choreographer will schedule all dance rehearsals in coordination with the Director and Music Director.
10. The Choreographer will meet with the Costume Chair regarding movement and flexibility of dance costumes.
11. The Choreographer will consult with the Director and the Music Director on dance sequences for overall continuity of the artistic content of the production.

Note: Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

MINORS AS ASSISTANTS

1. Adult directors, music directors and choreographers may select one or more minors as assistants in order to encourage and mentor youthful talent.
2. Because minors cannot legally enter into contracts, stipends will not be available to the minor assistants. While minor assistants will not typically be paid, the adult director(s) may issue a recommendation to the board that an exception be made for extreme dedication and outstanding talent. Based on the strength of the recommendation of the adult(s) and the financial success of the show, the board may elect to award small monetary amounts to these youths in recognition of their efforts.

AUDITION BOARD

1. The Board of Directors will appoint an Audition Board for each production. It will consist of seven (7) members: the Director, the Music Director, the Choreographer, and three (3) additional members with background in music and/or drama. One member will not be a member of Actorsingers. A Chair will be appointed who votes only in the case of a tie. One member of the Board of Directors will be a member of the Auditioning Board. The Audition Board non-Actorsingers member will not have been an active Actorsingers member for at least two consecutive years.
2. Members of the Audition Board should be prepared to serve a minimum of three audition sessions, two for general auditions and one for callbacks, should it be needed. If a member of the Audition Board is unable to fulfill the three-day commitment on the Board, the Chair will be responsible for finding a replacement with the approval of the Board of Directors. No other substitutes may be called in and no one may serve less than the three-day commitment.
3. The responsibilities of the Chair are:
 - a. Coordinate the auditions so they run smoothly and efficiently.
 - b. An assistant should be selected to help him/her with the logistics of the audition process: i.e., calling people into the audition room, maintaining order in the waiting area, organizing dance practice, etc, The assistant has no discussion or voting privilege in the casting decisions.
 - c. Work with the Choreographer to ensure dance instructors are available for audition dates.
 - d. Work with the Music Director to be sure an accompanist is available for auditions, if necessary.
 - e. Work with the show Production Team to provide an audition form. Have copies of the form available at auditions.
 - f. Work with the Production Team to determine the desired audition format, process and logistics plan. (Such as open, closed, upstairs, downstairs, etc.)
 - g. Ensure that the members of the Audition Board are aware of and adhere to the Actorsingers' audition policy. Distribute copies of the pertinent policy the members of the Audition Board.
 - h. Be attentive to the auditions so that if the need arises, he/she will be able to vote knowledgably in the casting decision.
 - i. Arrange for extra auditions to fill out parts, if necessary. All members of the Audition Board will be notified as to the time and place. Those who are able will attend. It is required that at least the three directors and the Chair attend.
 - j. Notify all leads and seconds by phone of their selection within 24 hours after casting is complete. Arrange publication of the final cast list and/or announcements by mail and/or e-mail to all persons who auditioned. In the case of special or special auditions, the Chair will notify all such auditioners of their selection or not by phone within 24 hours.
 - k. Turn over all audition forms of those cast in the show to the Production (Cast) Coordinator for filing. Forms for uncast auditioners will be forwarded to the Actorsingers Membership Chair.
 - l. Collect a remit to the treasurer receipts for expenses incurred by Audition Board members.

DUTIES OF THE AUDITION BOARD

1. Members of the Audition Board are not eligible to audition for any part.
2. Members of the Audition Board should read the script and be familiar with the score prior to auditions.
3. The Director and Music Director will select reading/singing material for the auditions beforehand. The Choreographer will have planned a simple dance routine to be taught to the auditioners. The Choreographer should also plan to have an assistant present to coach the auditioners in these steps so that his/her full attention can be given to the actual auditions.
4. The auditions will be open or closed at the discretion of the Audition Board by a vote of the simple majority.
5. In case a principal is unable to fulfill the part for which he/she was cast, the Chair and the three directors will hold an informal audition, which will include those people who were originally called back for the vacant role. If the part cannot be recast from this audition, the Chair will call a special audition with whatever new candidates can be found.

General Notes

1. At the discretion of the Directors, "bit parts" may be filled at a later date if it is not feasible to use chorus members.
2. If a member of the family of one of the Audition Board members tries out for the production, that board member must leave the room during the discussion of the pertinent part(s) and may not vote on it (them).
3. On those occasions when an Actorsingers member and a non-member audition for the same part and are judged equally suitable for the role, preference will be given to the member.
4. The casting of all parts will be decided by a simple majority vote of the entire Audition Board. Each member will have the opportunity to speak on choices for all parts. The Chair may participate in such discussions but will vote only on case of a tie.
5. Only the members of the Audition Board will be present for and comment during the time decisions are made. No "observers" or "consultants" will be permitted in the room.
6. Members of the Audition Board will not discuss with anyone not on the Audition Board either during or after the auditions the casting decisions. If questioned as to why or why not someone was given or not given a part, the Audition Board member should state the discussions are confidential and you are not at liberty to discuss the matter.

PRODUCTION BUDGET

1. In drawing up a budget, always make an effort to under-estimate income and over-estimate expenses. Plan for the worst and hope for the best!
2. The Treasurer will take an average figure for each committee from the last three fall shows as a proposed budget for the next fall production and the last three spring shows as a proposed budget for the next spring production.
3. The Treasurer will consult with the Director, Music Director, Producer, Stage Manager and Costume Chair of the upcoming production to determine the feasibility of the proposed budget.
4. The Board will submit the proposed upcoming show budget to the Board of Directors 3-4 months prior to each scheduled production for approval.
5. The approved budget will be given to the Director, Music Director, Producer and Stage Manager upon their appointments.
6. The show directors, production team and Board shall meet to review the budget at least one week prior to its auditions in order to ensure that there is general agreement that the production decisions will be supported by the budget.
7. Each committee chair must have the approval from the Producer to exceed his/her respective budget. The Producer must seek approval from the Board.

SET DESIGNER

1. The Set Designer is appointed by the Board of Directors from names submitted by the Stage Manager or Director. It is recommended that an apprentice or assistant be appointed as well.
2. The Set Designer will meet with the Director and Set Construction Chair to discuss set ideas and feasibility.
3. The Set Designer will draw up rough sketches for discussion with, and approval by, the Director.
4. Bring in finalized sketches. These should be a realistic representation of the first dress rehearsal.
5. Submit and obtain approval of the final sketches before the start of rehearsals.
6. Deliver the approved sketches to the Set Construction Chair to begin work.
7. Work with the set crew to ensure that construction is done according to the approved designs.

PRODUCER

1. The Board of Directors will appoint the Producer. The Board will also approve the Producer's selection of an assistant who will serve as apprentice.
2. The Producer will select and procure the chairs and committees for costumes, make-up, hair styling, program, publicity, tickets, photography, house and Afterglow.
3. The Producer will submit a list of all committee chairs and assistants to the Board for approval.
4. The Producer will distribute a copy of the pertinent policy/procedure to each chair and explain carefully what is expected of each committee.
5. The Producer will set up meetings and work schedules for committees and assume responsibility for successful and timely completion of their duties.
6. The Producer will obtain Actorsingers non-profit number to give to those committee chairs authorized to purchase materials on behalf of Actorsingers. This will enable a potential discount from merchants whose policy it is to discount merchandise to non-profit groups.
7. The Producer is responsible to the Board of Directors for frequent financial reports of the production. The Producer must inform committee chairs of their budgets and ascertain that the budgets are adhered to as closely as possible. If any committee finds it needs to exceed its approved budget, the Producer must first obtain approval of the Board. Within one week after the final production, the Producer will collect all financial and operating reports from committee chairs, including any problems that occurred or suggestions for improvements. This report is to be submitted at the first Board meeting following the production.
8. The Producer will assist the Director to find replacements in cast or crew should the need arise. (Further policy and procedure for replacement of cast is discussed in the Auditioning Board policy.)
9. The Producer will be ready to report progress or problems of all production aspects as requested by the Board.
10. The Producer will act as impartial mediator in any disputes between committee members or chairs.
11. As soon as possible prior to move-in, the Producer will send the School Department a production week schedule. A copy will be sent to the head custodian as well.
12. The Producer will keep track of the performance hall rental time to be sure final bill is accurate.
13. The Producer will obtain the necessary police and fire permits for the production.
14. The Producer (or designate) is responsible for having a show poster framed prior to completion of the production.

COMPANY (CAST) COORDINATOR

1. The Company (Cast) Coordinator will be appointed by the Board of Directors after consulting with the Producer. It is recommended that an assistant or apprentice be appointed as well.
2. The Company Coordinator will send a cast list to the Membership Chair to check that all cast members have paid dues and are recorded on the membership list with the correct name, address (including zip code), e-mail address and telephone number.
3. The Company Coordinator will distribute numbered (in pencil) scripts and music, collect deposits on all books and keep a record of these transactions. Cast members who receive scripts and/or music will be given a schedule of charges to be levied to the cast member if the book is unreturned or defaced.
4. Inform the cast that any markings in the book(s) are to be made in pencil.
5. Distribute rehearsal schedules to the cast members.
6. Take attendance at all rehearsals and inform the Producer of any cast member who has more than three unexcused absences.
7. Set up a phone and/or e-mail system for contacting cast members as necessary.
8. Perform any other clerical duties assigned by the Producer. This includes checking for the correct spelling of names for the program of and cast, orchestra and crew.
9. Collect all ERASED books from every cast member and return their deposit before the last show date.
10. Will collect and return to the Corresponding Secretary all ERASED music scores and scripts within one week of the last performance.
11. Will write show related articles for inclusion in the Actorsingers newsletter ("Ovation").
12. Distribute the Cast Responsibility list to the cast.

TICKET CHAIR

1. The Ticket Chair and an assistant and/or apprentice will be selected by the Board of Directors from names submitted by the Producer.
2. Orders tickets at least twelve weeks prior to the upcoming production.
3. When tickets arrive, take them to the Subscriber Chair for the distribution of the subscriber tickets.
4. Distribute tickets to the designated public ticket sales outlets. Will pick up any unsold tickets at the public sales outlets on the Friday before the show. Adjust the seating charts to reflect any unsold tickets.
5. Collect money from cast members prior to releasing tickets.
6. Tickets are held at the door until 10 minutes prior to curtain unless the tickets have been paid in advance.
7. Fulfill telephone orders by mail upon receipt of payment up to one and one half weeks prior to the show. After that time, tickets will be held at the door. (See #6.)
8. Track advertiser, complimentary and group sales for the final accounting.
9. After each performance begins, count all empty seats in the seating chart and compare with the remaining tickets.
10. Submit a written report to the Producer within one week after the last performance containing the following information:
 - a. Number of tickets sold each performance
 - b. Tickets unsold per performance
 - c. Number of complimentary tickets, including advertiser
 - d. A summary showing the balance between ticket transactions and monies collected and sold and unsold tickets with total tickets available

PUBLICITY CHAIR

1. The Publicity Chair will be approved by the Board of Directors from a list of names submitted by the Producer.
2. Organize the committee. The number of members needed will be determined by the chair, but may include individuals with interest/expertise in photography, writing and media buying.
3. Set up a schedule of deadlines for media releases and advertisements.
4. Work with the Producer to present a budget for media, posters and flyers. Stay within the budget constraints. If necessary, discuss budget problems with the Producer who will go to the Board for approval of additional funds.
5. Contact local media, e.g. The Nashua Telegraph, to produce special articles on the production.
6. Ensure that the poster, program cover and ads conform to the royalty requirements.
7. Submit a written report to the producer within one week of the final performance detailing expenses, committee members, articles and any suggestions for improvement.

PROGRAM CHAIR

1. The Board of Directors from names submitted by the Producer will appoint the Program Chair.
2. Arrange for the timely layout and production of the program.
3. With the Company Coordinator, gather the following information
 - a. Bios of the director, music director, choreographer, producer, stage manager, set designer, lighting designer and all leads.
 - b. Obtain a complete cast list.
 - c. Obtain a list of all production committees and their members.
 - d. Obtain a list of all orchestra members. This should be shown in the program in orchestral order, provided by the music director.
 - e. List scene order and synopsis and the musical numbers in order of performance.
 - f. Obtain the ads from the Ads committee.
 - g. Obtain a list of all current donors.
 - h. A copy of the Membership/Subscriber application form.
 - i. An announcement of the next show(s)
 - j. Have the following available for fillers if needed:
 - Actorsingers history
 - List of previous shows
 - An article about subscribers
 - Current Actorsingers events
 - A list of the Board of Directors
4. Obtain a copy of the poster to consider using as the program cover design. Ensure the cover design conforms to royalty requirements.
5. Survey and compare printer for quality, cost and dependability. Obtain two competing bids before submitting a printer for approval by the Producer.
6. Set the deadline for the first proof from the layout designer no later than two weeks before the first performance date.
7. Inspect the final proof for all corrections and changes from the first. Upon approval, submit the camera-ready layout for printing at the earliest possible time. This must be scheduled so that the programs are printed and ready for the first performance.
8. Pick up, or make arrangements to have the programs picked up from the printers and have them delivered to the theater for the usher to pass out at each performance.
9. Keep several copies of the program for the Actorsingers archives.
10. Submit a written report to the Company Coordinator within one week after the final production detailing all expenses, problems and/or suggestions for improvements.

ADS CHAIR

1. The Board of Directors from names submitted by the Producer will appoint the Ads Chair. It is recommended that the Chair will have an assistant or apprentice.
2. Ensure the Ad Committee sells sufficient ads to cover the complete cost of the program.
3. Obtain the ad format and number of pages from the Program Chair. Use as many pages as needed for ads.
4. Work out the pricing index with the Program Chair to cover all pages not Covered by an ad. The Board of Directors must approve any change in rates.
5. Send each ad purchaser a copy of the program, if they have requested it.
6. The money, either cash or check, will be collected with the ad copy. If the ad has not been paid for in advance, the ad will not be in the program.
7. All bills are paid to the Actorsingers Treasurer. He/she will use the copies as a checklist.
8. Check that each ad is written and produced as discussed with the purchaser.
9. Send a list of ads sold the format for each to the Program Chair for submission to the layout designer three weeks prior to the first performance date.
10. The Chair will be responsible to ensure full season ads are carried over from the fall to the spring program. They will also advise the Treasurer of the allocation of the funds to the correct production budget.
11. Submit a written report detailing all ads sold, cost of each and status of payment to the Company Coordinator within one week after the final performance. Submit a one-month follow up report to the Treasurer.

COSTUME CHAIR

1. The Costume Chair will be selected by the Board of Directors from names submitted by the Producer. An assistant or apprentice is recommended.
2. Read the libretto and discuss the time period with the Director.
3. Note all costume changes for leads, chorus and dancers.
4. Consult with the Director and asset Designer for color coordination and style.
5. Check the Actorsingers costume inventory for costumes of the period or costumes which can be converted to the period.
6. Select pattern and fabrics.
7. Contact the Producer for the names of individuals (including cast members) willing to make or alter costumes. Whenever possible, have cast members be responsible for their own hems, etc. Do not delegate more work than an individual is willing to do at one time.
8. Use forms (sample on file) for character and cast measurements.
9. Make a costume chart indicating names, character name, scene and costume required for a particular scene.
10. Check with the Director for the costume rehearsal date. Have all the costumes and accessories ready for the Sunday of production week.
11. Arrange for assistants to help with costume changes backstage for all rehearsals which require costume changes as well as the show dates.
12. Inform cast members that they are responsible for their costumes, once they are given to them.
13. Ensure that all costumes are returned and checked in to Actorsingers Hall on the third floor following the last performance. If the cast member is not returning to the hall that evening, they are to find a responsible cast member to return the costumes to the hall following the final performance. All items are checked in, including hats, glove, jewelry, etc. No costumes are to go home after the production is completed.
14. Instruct the cast that no costume is to be worn publicly during the production period unless it is an Actorsingers function.
15. Submit a written report regarding new stock, the cost of the wardrobe, and any problems or suggestions to the Company Coordinator within one week of the final performance.

General Notes

1. Cleaning: bulk clean all taffeta, satin gowns or costumes, gloves, ties, vests. Fully clean and press coats and men's suits. Launder and air dry (when possible) cotton and polyester. Lysol spray and air dry all hats and shoes.
2. No individual is to remove costumes that are not used in the production from the costume room without requesting permission from the wardrobe chair, not the Costume Chair.
3. To help maintain order in the costume room, only cast members being fitted or measured should be in the room.
4. Shoes are at the discretion of the Director, usually black character shoe. Hosiery is usually "suntan" support hose.

5. After the cleaned costumes are returned to the hall, the costume committee should plan a time to put the costumes back in their original place. The costume room must be cleaned up.
6. Obtain an advance on money from the costume budget for immediate purchases. Keep all receipts and return them to the treasurer by the end of the show,
7. Arrange a day and time for laundry and dry cleaning to be returned, inventoried and put away. Keep a record of those doing cleaning, laundry.
8. No costumes being used in the current production are to be loaned/rented out.

PROPERTIES CHAIR

1. The Show Properties Chair will be appointed by the Board of Directors from names submitted by the Producer. An assistant or apprentice is recommended.
2. Receive a complete prop list from the Director and/or Stage Manager.
3. Acquire final Director approval for all props.
4. Meet the deadline set by the Stage Manager for the acquisition of all props.
5. As much as possible, obtain props by borrowing from cast, crew, friends, etc. Be sure to check the Actorsingers inventory. When borrowing from individuals or other organizations, review, inspect and record the condition of the article with the owner. Keep an inventory of the borrowed props and their source.
6. Purchase otherwise unobtainable items as allocated in the budget.
7. Be sure all props are available at the proper entrance or pick-up points for the cast members.
8. Collect and store the props between performances. No cast member will keep a prop in his or her possession.
9. Station committee members in the wings to keep props in order and assist cast members in locating the proper prop as they go onstage.
10. Send each prop provider not associated with Actorsingers a thank you note. Such as props borrowed from stores, organizations or individuals.
11. After the final performance, return all props to their owners.
12. Props used in the current production will not be loaned or rented during the production.
13. Submit a written report within one week after the final production detailing the inventory, alternate sources, expenses and suggestions to prevent any problems that may have arisen.

MAKE-UP CHAIR

1. The Make-up Chair will be approved by the Board of Directors from names submitted by the Producer. An assistant or apprentice is recommended.
2. Form a make-up committee. The number of members needed will be based on experience, number of characters requiring special effects and the member's availability for rehearsals and performances requiring make-up.
3. Organize the make-up. Obtain the make-up trunk(s). Inventory the contents. Determine what can be used and what new inventory will be needed. Because make-up deteriorates and there are budgetary constraints, utilize the materials on-hand as much as possible. Rule of thumb: one pancake will make up 15-18 faces and necks. Partial pancakes are used for arms, legs and hands.
4. Make-up includes responsibility for facial hair (beards, mustaches, etc).
5. Discuss the make-up design and any special effects desired with the Director. Lighting and basic colors of scenery can affect make-up choices as well as desired end result for age, health, location, nationality, time of year, etc.
6. Observe the actors on dress rehearsal night. Consult with the Director on any proposed changes that night.
7. Determine make-up changes in advance and be available for these changes as well as touch up if necessary, especially during intermission.
8. Supervise the clean up of the make-up space and rest rooms after each performance. Discard empty make-up containers, etc.
9. Clean up the make-up trunks and supplies. Return all make-up to the Actorsingers Hall after the final performance.
10. Submit a written report to the Company Coordinator within one week after the final performance detailing all purchases, current inventory and suggestions to prevent any problems that may have arisen.

HAIR STYLING CHAIR

1. The Hair Styling Chair will be approved by the Board of Directors from a list of names submitted by the Producer. An assistant or apprentice is recommended.
2. Meet with the Director to determine the proper hairstyles for the period.
3. Attend sufficient rehearsals to be familiar with each cast member involved as to hair styling problems (too long, too short, etc).
4. Research the period for the usual hairstyles.
5. Be ready with the design and materials by the deadline set by the Director, but no later than dress rehearsal.

Note: Facial hair (mustache, beard sideburn, etc.) is the responsibility of the makeup committee.

6. Obtain the Director's approval for all hairstyles and hairpieces.
7. Maintain a detailed list of any/all hairpieces used.
8. Stay within the approved budget. The basic budget covers materials such as spray, pins, and combs. Further budget needs for hairpieces as completion of the design nears will be discussed with the Producer and Treasurer and the Board will approve increases in the budget.
9. Establish a sufficient number of committee members to complete all hairstyles within a two hour time period. Ideally, the same hairdresser should style the same cast member for each show.
10. Submit a written report to the Company (Cast) Coordinator within one week of the final performance detailing all expenses, an inventory of all hairpieces used or borrowed and any problems and/or suggestions. All borrowed hairpieces will be returned to the lenders.

STAGE MANAGER

1. The Stage Manager will be appointed by the Board of Directors from suitable applicants. An assistant or apprentice is strongly recommended.
2. Organize the following committee chairs: set design, set construction, lights, sound, properties and crew for approval by the Board of Directors.
3. Set up work schedules with each chair.
4. Follow up with each chair to be sure the committee is running on schedule.
5. Supervise the chairs to be sure they stay within their budget. If the costs are greater than budgeted, the Stage Manager will discuss the overrun with the Treasurer who will go to the Board for approval.
6. Coordinate meetings of the chairs with the Director.
7. Act as a mediator with the Producer if problems arise with his/her committee chairs.
8. Run the entire backstage operation, including move-in, production week and strike, Maintain safety and discipline. Coordinate with the directors to optimize the time available at the performance site.
9. Within one week of the final performance, collect a written report from each committee chair detailing the operation, expenses, and problems and/or suggestions of that committee. These reports will become part of the permanent record as reported by the Stage Manager to the Board of Directors within two weeks after the final performance.

SET CONSTRUCTION CHAIR

1. The Set Construction Chair will be approved by the Board of Directors from names submitted by the Stage Manager. An assistant or apprentice is recommended.
2. Organize the set crew. The number of members will be determined by the chair depending on the amount of work to be done.
3. Set up a schedule of deadlines for set completion. All sets will be fully completed no later than the technical rehearsal.
4. Oversee all construction, which includes, but is not limited to, building. Painting, decorating, etc.
5. Obtains all materials necessary to build and finish sets.
6. Stay within the approved budget. If it is necessary to go over budget, discuss the problem and cost with the Stage Manager and Treasurer. The Treasurer will obtain approval from the Board.
7. Submit a written report to the Stage Manager within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future set builders.

LIGHTING CHAIR

1. The Lighting Chair is approved by the Board of Directors from names submitted by the Stage Manager. An assistant or apprentice is recommended.
2. Meet with the Director to work out the design plot according to the intended blocking and the color scheme of the staging. Attending rehearsals in the two weeks before tech week is recommended.
3. Work out cue sheets with the Director for use by the lighting crew.
4. Organize the lighting crew and assign tasks.
5. Set up all lighting equipment with the lighting crew.
6. Oversee the lighting of the show during the production.
7. Organize and oversee the take down all lighting equipment with the assistance of the cast and crew.
8. Keep an inventory of the lighting equipment used and where it was obtained.
9. Return all equipment to the owner or Actorsingers Hall.
10. Stay within the approved budget. If it is necessary to go over budget, discuss the problem and cost with the Stage Manager and Treasurer. The Treasurer will obtain approval from the Board.
11. Submit a written report to the Stage Manager within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

SOUND CHAIR

From within the organization:

1. The Sound Chair is approved by the Board of Directors from a list of names submitted by the Stage Manager. An assistant or apprentice is recommended.
2. Work with the Director to determine the number of microphones and their placement in accordance with the blocking.
3. Obtain a sound crew.
4. With the sound crew, set up all sound equipment.
5. With the sound crew, take down all sound equipment. Return the equipment to Actorsingers Hall or the lending/rental source.
6. Submit a written report to the Stage Manager within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

Hiring from outside the organization:

1. The Board of Directors is responsible for hiring the vendor.
2. The Stage Manager will solicit a minimum of two quotes from outside sound companies and check references.
3. The Stage Manager will present the information to the Board.
4. The vendor will work with the Director to determine the sound requirements.
5. The vendor will be required to attend three rehearsals during tech week.
6. The vendor will be required to be at the performance site at least one hour prior to the performance.
7. Submit a written report to the Stage Manager within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

HOUSE CHAIR

1. The House Chair is approved by the Board of Directors from a list of names submitted by the Producer. An assistant or apprentice is recommended.
2. Recruit sufficient ushers for each performance. (Recommended: up to 8 per performance, 2 per aisle)
Ushers will:
 - Arrive one hour before curtain and stay at least 30 min after opening.
 - Be familiar with the auditorium layout.
 - Take tickets. Save the stub and return to the ticket chair and/or designate(s).
 - Hand out programs.
 - Bring a flashlight.
 - Wear appropriate attire.
 - Avoid prolonged conversations with friends.
3. Make seat number signs for the top of each aisle.
4. Coordinate the lobby display.
5. Appoint a person to run the audience services.
 - The appointee is responsible for ordering, obtaining and selling the refreshments at intermission.
 - The appointee will also recruit staff to assist, clean up, return unused refreshments and submit all monies to the Treasurer.
 - Submit a written report to the House Chair detailing the expenses and profits from the sales.
6. Keep a list of all participants in these functions to submit to the Program Chair prior to the layout deadline.
7. Recycle leftover programs.
8. Submit a written report to the Company (Cast) Coordinator within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

AFTERGLOW CHAIR

1. The Afterglow Chair will be approved by the Board of Directors from a list of names submitted by the Producer.
2. Recruit sufficient help.
3. Arrange for all food, beverage, music and decoration for Afterglow.

Note: the Afterglow Chair or committee member will purchase no alcoholic beverage for cast consumption. No one under legal drinking age is permitted to consume alcohol at event locations.

4. Invite all people who participated in the show in any way to attend. This includes musicians, outside production people, etc.
5. Submit a written report to the Producer within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to Afterglow events.

Note: Expenses for the Afterglow event(s) e.g. cast party, are paid for by pre-determined cast and crew contributions.

USE OF ACTORSINGER HALL BY OUTSIDE GROUPS

1. The use of Actorsingers Hall and the parking area by groups outside the organization must be requested and approved by the Board of Directors.
2. The Actorsingers will attempt to accommodate academic and other non-profit organizations requesting use of the hall. This request must not interfere with an Actorsingers sanctioned function or rehearsal. Each request will be considered on an individual basis.
3. Each request will be made to the President or his/her designate. The requesting organization must have a current certificate of insurance. The Actorsingers must receive a copy before the request is approved.
4. The request for use of the hall may be made informally, but must include:
 - Name of the requesting organization
 - Name and telephone number of the contact person
 - Dates and times requested
 - Type of use (meeting, rehearsal, etc)
5. In each case, permission will be granted only with the knowledge and agreement of a majority of the Board of Directors.
6. Groups using the building will use only those areas designated for their needs.
7. If it is determined that the requesting organization has violated the agreement in any way, the Actorsingers will revoke permission and deny further access to the building and property.

PRIVATE USE OF ACTORSINGER HALL

1. The use of Actorsingers Hall and the parking area by members of the organization for special occasions must be requested and approved by the Board of Directors.
2. The Actorsingers will attempt to accommodate Active Members¹ in good standing requesting use of the hall. This request must not interfere with an Actorsingers sanctioned function or rehearsal. Each request will be considered on an individual basis.
3. Each request will be made to the President or his/her designate.
4. The request for use of the hall may be made informally, but must include:
Name and telephone number of the requesting member
Dates and times requested
Type of use (birthday party, anniversary party, graduation party, etc.)
5. In each case, permission will be granted only with the knowledge and agreement of a majority of the Board of Directors and will be recorded in meeting minutes.
6. The requesting member is responsible for leaving the hall in its pre-party condition which includes, but is not limited to, transferring trash to the dumpster and cleaning floors, counters, bathroom areas, kitchen area, cookware and utensils. The requesting member is expected to supply his or her own disposables such as napkins, plastic cups and paper plates.
7. Typically, a total of \$300 will be required in advance. The security deposit of \$200 will be refunded less any amount used to repair damage. If damage occurs in excess of the security deposit, the requesting member is financially responsible for the cost of restoring the hall to its pre-party condition. Half of the \$100 rental fee will be deposited into the scholarship fund. The above monetary amounts are guidelines only and may vary per event at the board's discretion.
8. If it is determined that the requesting member has violated this agreement in any way, the Actorsingers will deny further rental of the hall to that member.

¹ As defined in Article IV, Section 1b of the bylaws

Appendix A: Sample Contracts

The contracts in this Appendix have been used in past productions, but may be amended as needed for future productions.

Director's Contract

THE ACTORSINGERS, INC. DIRECTOR'S CONTRACT

Name of Production:

Name of Director:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Director shall adhere to the following procedures established by Actorsingers, Inc. (hereinafter referred to as the Corporation):

1. The Director will be ineligible to audition for any cast part and **may not** perform on stage unless under an "emergency" situation with prior approval from full Board of Directors.
2. The Director will be expected to attend Information Night to answer questions regarding the musical portion of the production.
3. The Director must be present at all auditions and casting.
4. Should the Director need to be replaced for any reason after the show has been cast, the new Director will be expected to work with the established cast.
5. The Director is responsible for basic attitudes of style, mood, characterization and stage movement in regard to the overall development of the production. The Director:
 - ♪ Should establish one specific style to be used in the production
 - ♪ Is responsible for tying the music and choreography to the dramatics for a unified effect.
 - ♪ Has final say in all blocking, giving consideration to the effect of the blocking for the musical numbers and choreography.
6. The Director will make up rehearsal schedules with the Music Director and the Choreographer for the best use of the cast members' time at rehearsals. General Guidelines:
 - ♪ Sunday and Wednesday evenings are the regular rehearsal nights.
 - ♪ Another rehearsal night for dramatics can be set with the agreement of the Director and the principals.
 - ♪ No cast member should be expected to attend more than three rehearsals in one week except for the final week of production or in the case of a serious emergency.
7. The director will meet with the chairpersons of the following committees to discuss ideas for unified interpretation of the production: Stage Manager, Set Design, Lighting, Sound, Properties, Costumes, Make-up and Hair Styling.
8. The director will be advised of the production budget for the show. The Director is expected to work within the budget, or to apply to the Board of Directors for a revision of the production budget. The Director may not personally authorize any increase in the production budget without the approval of the Board of

Directors.

9. The Director is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements have been made with the Board of Directors.
10. The Director is responsible for the final artistic interpretation of the entire production.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

11. AGREED REMUNERATION:

The Director's agreed remuneration shall be a flat fee of \$500.00, plus 1/3 of 10 % of the total ticket sales.

Social Security #: _____

Signature of Director

The Actorsingers, Inc.
Authorized Signature

Director's name (Please Print)

The Actorsingers, Inc.

Date

Date

Music Director Contract

THE ACTORSINGERS, INC. MUSIC DIRECTOR'S CONTRACT

Name of Production:

Name of Music Director:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Music Director shall adhere to the following procedures established by Actiorsingers, Inc. (hereinafter referred to as the Corporation):

1. The Music Director will be ineligible to audition for any cast part and **may not** perform on stage unless under an "emergency" situation with prior approval from full Board of Directors.
2. The Music Director will be expected to attend Information Night to answer questions regarding the musical portion of the production.
3. The Music Director must be present at all auditions and casting.
4. The Music Director will select the accompanist. If necessary, the Board of Directors will assist in the search.
5. Should the Music Director need to be replaced for any reason after the show has been cast, the new Music Director will be expected to work with the established cast.
6. The Music Director directs the chorus in all musical chorus numbers.
7. The Music Director directs the leads for music separately.
8. The Music Director selects, rehearses and conducts the orchestra for production. Orchestra and accompanist fees should be kept within the budget. (The Board of Directors will forward a copy of the final approved budget) The Music Director will receive checks from the Actiorsingers' Treasurer to distribute to the orchestra on the final day/night of performance.
9. Interpretation of the musical score is the responsibility of the Music Director in conjunction with the Choreographer for the dance sequences and the Director for overall continuity of the artistic content of the production.

10. The Music Director is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements with the Board of Directors have been made.

NOTE: Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE MUSIC DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

11. AGREED REMUNERATION:

The Music Director's agreed remuneration shall be a flat fee of \$500.00, plus 1/3 of 10 % of the total ticket sales.

Social Security # : _____

Signature of Director

The Actorsingers, Inc.
Authorized Signature

Director's name (Please Print)

The Actorsingers, Inc.

Date

Date

Choreographer Contract

THE ACTORSINGERS, INC. CHOREOGRAPHER CONTRACT

Name of Production:

Name of Choreographer:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Choreographer shall adhere to the following procedures established by Actorsingers, Inc. (hereinafter referred to as the Corporation):

1. The Choreographer will be ineligible to audition for any cast part and **may not** perform on stage unless under an "emergency" situation with prior approval from full Board of Directors.
2. The Choreographer will be expected to attend Information Night to answer questions regarding the dancing for the production.
3. The Choreographer must be present at all auditions and casting.
4. Should the Choreographer need to be replaced for any reason after the show has been cast, the new Choreographer will be expected to work with the established cast. (ref. Item 1)
5. The Choreographer is responsible for all major and incidental dances in the production.
6. Transitional movement of leads and chorus will be worked out between the Director and the Choreographer, if the director so wishes.
7. The Choreographer will schedule all dance rehearsals in coordination with the Director and the Music Director.
8. The Choreographer should meet and consult with the Costume Chairman regarding movement and flexibility of dance costumes.
9. The Choreographer will consult with the Director and the Music Director on dance sequences for overall continuity of the artistic content of the production.
10. The Choreographer is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements have been made with the Board of Directors.

NOTE: Final interpretation of artistic content of the production as a whole resides with the Director.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE CHOREOGRAPHER IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

11. AGREED REMUNERATION:

The Choreographer's agreed remuneration shall be a flat fee of \$500.00, plus 1/3 of 10 % of the total ticket sales.

Social Security # : _____

Signature of Choreographer

The Actorsingers, Inc.
Authorized Signature

Choreographer's name

The Actorsingers, Inc.

Date

Date

Accompanist Contract

THE ACTORSINGERS, INC. ACCOMPANIST CONTRACT

Name of Production:

Name of Director:

Production Dates:

Agreed remuneration for services (**See Item 4**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned accompanist shall adhere to the following procedures established by The Actorsingers, Inc. (hereinafter referred to as the Corporation):

The Music Director will select the Accompanist.

1. The Accompanist will be available for all auditions unless prior arrangements for a substitute audition accompanist have been made.
2. The Accompanist will be available for all regular cast rehearsals (2 nights per week). At the discretion of the Music Director, the Accompanist should be available for an occasional third night of rehearsal during the week.
3. The Accompanist will attend all orchestra rehearsals if performing with the orchestra.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

4. The accompanist agreed remuneration shall be a flat fee of \$500.00

Social Security# _____

Signature of Accompanist

The Actorsingers, Inc.
Authorized Signature

Accompanist name (Please Print)

The Actorsingers, Inc.
Authorized Representative(Please Print)

Date _____
Date _____

Appendix B: Scholarship Committee Documents

Committee Description

ACTORSINGERS MEMORIAL SCHOLARSHIP PROGRAM

(Revised: January 2001)

In order to encourage the ideals of Volunteerism, Community Service and a continuous striving for excellence and knowledge, the Actorsingers organization will award scholarship assistance to a graduating High School senior who has a history of active participation in Actorsingers sanctioned shows or functions. The Scholarship Fund, maintained by the Treasurer, will accumulate funds from donations and special activities of the members. There will be no limit on the amount of the Scholarship Fund.

The award will be made in recognition of the student's interest in the Arts and Community Service and will be given regardless of need. The awards will be weighted toward theater arts education, but not exclusively. It will be awarded regardless of a student's choice of institution. The award may not be awarded each year. In the event of multiple awards, the amount of the award may not be equal.

Applications for Scholarship assistance will be obtained from the Scholarship Program Chairman, appointed by the Board of Directors, who will promote the Scholarship Program and receive applications. The Chairman will verify the completeness of the applications received and determine whether they meet all necessary criteria. After the passing of the due date, the Chairman will notify the Board of Directors of the number of applications and turn the applications over to the Board of Directors for determination of awards.

The amount of the award will depend on the Scholarship Fun Balance, but will be a minimum of \$250. The number of scholarships and the amounts to be awarded will be determined by the Board of Directors, upon recommendation of a Scholarship Selection Committee. The maximum amount that may be awarded in any year is 25% of the Scholarship Fund at that time. The Selection Committee will be comprised of the President, the Treasurer, a Board member, one Actorsingers member and one non-Actorsingers member appointed by the Board.

The Selection Committee will be convened by the Board of Directors upon notification of the Scholarship Program Chairman that more than one complete application for Scholarship assistance has been received by the annual due date of May 1st. If there is only one complete application, the Board will act directly to decide if an award is to be given and its amount. When more than one complete application is received by the due date, the selection committee will rank the applications and recommend to the Board of Directors the number and amount of the scholarships to be awarded in that year.

At the end of the selection process, the Board of Directors will notify all applicants of the results of the application process. Those who are designated to receive an award will be recognized at the Annual Meeting, but the award check will only be issued to the recipient after the receipt of a paid tuition bill from the Accredited Institution of Post-Secondary education of their choice. The award will be made payable to the individual alone and not to the institution.

Applications for the Actorsingers Scholarship may be obtained from the Scholarship Program Chairman. For further information about the Scholarship Program or to receive an application, call or write to:

The Actorsingers, Inc.
P.O. Box 91
Nashua, NH 03061-0091

The deadline for application for this year's scholarship is May 1st.

Committee Responsibilities

ACTORSINGERS' SCHOLARSHIP PROGRAM

(Revised: January 2001)

MISSION STATEMENT:

Award a scholarship to students who are participants in Actorsingers and who best represent the ideals of the Actorsingers organization. These ideals are volunteerism, community service, and a continuous striving for knowledge and excellence.

THE SCHOLARSHIP FUND:

- Will be maintained by the Treasurer
- Will accumulate funds from the donations, Actorsingers sanctioned fund raising events or special allocation as specified by the Board of Directors
- There will be no limit on the dollar amount of the Scholarship Fund.

APPLICANT:

- Must be a graduating High School senior (or home schooled/GED equivalent)
- Must have a history of active participation in Actorsingers sanctioned shows or functions.
- Must have applied and been accepted to continue their education at an accredited post secondary institution
- Must have filled out and returned application by the application deadline of May 1

THE AWARD:

- Will be made in recognition of the student's interest in the Arts and Community Service
- Will be weighted toward theater arts education, but not exclusively
- Will be given regardless of need, sex, religion, or national origin of applicant
- Will be awarded regardless of a student's choice of institution
- May not be awarded each year
- In the event of multiple awards, the amount of the award may not be equal.
- Will be a minimum of \$250, if award is made
- The maximum aggregate amount that may be awarded in any Actorsingers' fiscal year is 25% of the Scholarship Fund at that time.
- Will be presented at the Annual Meeting to chosen recipient(s)
- Award check will only be issued to the recipient after receipt by the Treasurer of a paid tuition bill from the Accredited Institution of Post-Secondary education of their choice
- Award check will be made payable to the individual alone and not to the institution
- If student is unable to use scholarship, money will be awarded to the next ranked applicant for that application year

BOARD OF DIRECTORS:

- Will appoint Scholarship Chairman when necessary
- Will appoint a replacement member to Scholarship Selection Committee if a member has a conflict of interest or is unable to perform this task

- Will act directly to decide if an award is to be given and its amount if only one complete application is received before the deadline
- Will convene Scholarship Selection Committee upon notification from the Scholarship Program Chairman that more than one complete application has been received by the annual deadline
- With the recommendations of the Scholarship Selection Committee, make final decision on the number and amounts of scholarships
- Notify all applicants of the results of the application process when selections have been completed

SCHOLARSHIP CHAIRMAN:

- Will distribute applications for Scholarship
- Will promote the Scholarship Program
- Will receive completed applications
- Will verify the completeness of the applications received and determine whether they meet all necessary criteria
- After the application deadline, the Chairman will notify the Board of Directors of the number of applications and turn the applications over to the Board of Directors for determination of awards
- Will maintain control of scholarship applications after recipients have been selected
- All applications will be destroyed after scholarship check(s) has been cashed by recipient
- Information on application form will only be used for the purpose of awarding the scholarship(s) and for no other purpose

SCHOLARSHIP SELECTION COMMITTEE:

- Will only be convened if there is more than one complete application
- Will be comprised of the President, the Treasurer, a Board member, one Actorsingers member and one non-Actorsingers member appointed by the Board
- Will rank the applications and recommend to the Board of Directors the number and amount of the scholarships to be awarded in that year