

Lamoille County Players Production Proposal Packet

Thank you for your interest in putting on a show with the Lamoille County Players! The Play Selection Committee and the entire Board of Directors are excited to find out what dreams we can bring to life on the Hyde Park Opera House stage during our 2010 Season!

CHECKLIST

- Show Information [page 2]
- Production Team Members [page 2]
- Budget [page 2]
- Two (2) References for your Production Team [page 2]
- Previous Experience of Director, Producer, and (if applicable) Music Director [page 3]
- Acknowledgement of LCP Expectations for Director [page 4]
- Acknowledgement of LCP Expectations for Producer [page 5]
- Acknowledgement of LCP Expectations for Music Director (if applicable) [page 6]
- A copy of the script is also required.

GUIDELINES:

The LCP Board continues to set goals to increase involvement from our talented community, increase the quality of our productions, and increase our audience sizes. We have constructed our seasons accordingly, and we are seeing results! The construction of the 2010 season will focus on these same goals, and we are excited that you are considering being a part of our vision. Here are our visions for the *types* of shows in each "slot" that will best help us reach our goals [In other words, HERE'S WHAT WE'RE LOOKIN' FOR!]:

SPRING (May) / HOLIDAY (Dec) Shows

- Non-Musicals
- SPRING show dates: Auditions - early March 6 Performances - mid May
- HOLIDAY show dates: Auditions - August 6 Performances - early December
- Recognizable (i.e., promotable) show title OR playwright.
SPECIFIC EXAMPLES of shows for these slots: *Barefoot in the Park, Born Yesterday, The Sting, Lend Me a Tenor, The Foreigner, Come Blow Your Horn, M*A*S*H, or The Importance of Being Earnest.* Holiday shows: *Christmas Carol, Miracle on 34th Street*, etc. Similar types of shows will be considered. Comedies preferred.
- Appropriate cast size for the talent pool available at those times of year: approx. 8-15.
- Manageable set requirements (preferably 1 set, but will consider shows with 1-3 sets)
- Preference given to shows that take advantage of LCP's resources (i.e., LCP's costume inventory, LCP's set supplies, etc.)

SUMMER (July) / FOLIAGE (Sept-Oct) Shows

- MUSICALS
- SUMMER show dates: Auditions - mid March 8 Performances - late July
- FOLIAGE show dates: Auditions - mid April 8 Performances - late September / early October
- Instantly recognizable show title (i.e., "blockbuster").
SPECIFIC EXAMPLES of shows for these slots: *Bye Bye Birdie, Guys and Dolls, South Pacific, The King and I, Grease, Godspell, Annie Get Your Gun, or Mame.* Similar types of shows will be considered.
- Good-sized cast (approx. 20-40) would be preferred, as would including young people in the Summer Show.
- Manageable Set requirements as needed
- Preference given to shows that take advantage of LCP's resources (i.e., LCP's costume inventory, LCP's set supplies, etc.)

AND, from the "It's-Never-Too-Early-To-Start-Thinking-About-It" Department:
A reminder that 2011 Show Proposals are also now being accepted.

Please fill out this proposal packet (Don't forget to enclose a copy of the script!) and
RETURN BY JULY 31, 2009 to: LCP, Attn: Play Selection Committee, PO Box 9, Hyde Park, VT 05655

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Name _____ Home Phone _____
 Mailing Address _____ Email _____

Show Title _____
 Playwright / Book Writer _____
 Lyricist _____
 Music Writer _____

When would you like to produce this show? [check ANY you would consider. Note 1st choice, 2nd choice, etc.]
 Spring (May) 2010 **Summer (July/Aug) 2010** **Foliage (Sept/Oct 2010)** **Holiday (Dec) 2010**
 Spring (May) 2011 **Summer (July/Aug) 2011** **Foliage (Sept/Oct 2011)** **Holiday (Dec) 2011**
 Beyond: _____

Production Team. [Only list people who are *confirmed* team members.]

Director _____ (required*)
 Producer _____ (required*)
 Music Director _____ (required for Musicals) (of course! ☺)
 Choreographer _____
 Set Designer _____
 Lighting Director _____
 Costume Manager _____
 Stage Manager _____
 House Manager _____
 Other _____

The Play Selection Committee does not need all of the production team identified for a show to be considered. Obviously, the more Production Team members confirmed, the stronger the proposal! The minimum requirements are noted.

Budget Information. Below are the guidelines for your show budget. Please note these are approximate budget figures. **Please edit as you see fit for your proposal. Use the space to the right of the line items.** [Note: Musical show proposals must edit the "Royalties/Music Rental" line item to the specific costs for their show.]

Spring (May) OR Holiday (Dec) Shows:

| | Standard | YOUR SHOW |
|--------------------------|----------------|-----------|
| Director's Stipend | 500.00 | _____ |
| Royalties | 500.00 | _____ |
| Promotion/ Advertising | 1500.00 | _____ |
| Lights/Equipment | 100.00 | _____ |
| Sets/Scenery | 250.00 | _____ |
| Props | 100.00 | _____ |
| Costumes & Cleaning | 300.00 | _____ |
| Makeup | 50.00 | _____ |
| Miscellaneous | 100.00 | _____ |
| Box Office | 100.00 | _____ |
| Program | 450.00 | _____ |
| Cast & Crew Appreciation | 150.00 | _____ |
| TOTAL: | 4175.00 | _____ |

Summer (July/Aug) OR Foliage (Sept/Oct) Shows:

| | Standard | YOUR SHOW |
|----------------------------|-----------------|-----------|
| Director's Stipend | 500.00 | _____ |
| Music Director's Stipend | 500.00 | _____ |
| *Royalties/Music Rental* | 3500.00 | _____ |
| Musicians/ Accompanist | 3000.00 | _____ |
| Promotion/ Advertising | 1800.00 | _____ |
| Lights/Equipment | 100.00 | _____ |
| Sets/Scenery | 400.00 | _____ |
| Props | 100.00 | _____ |
| Costumes& cleaning | 1000.00 | _____ |
| Makeup | 150.00 | _____ |
| Miscellaneous | 100.00 | _____ |
| Box Office/Ticket Printing | 100.00 | _____ |
| Program | 700.00 | _____ |
| Cast & Crew Appreciation | 250.00 | _____ |
| TOTAL: | 12275.00 | _____ |

References. Please list two (2) references for your Production Team. Include names and phone numbers, please.

- 1) _____
- 2) _____

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DIRECTOR: Please list your previous directing / theater experience. Attach additional sheet if necessary.

PRODUCER: Please list your previous producing / theater experience. Attach additional sheet if necessary.

If proposing a Musical:

MUSIC DIRECTOR: Please list your previous music / theater experience. Attach additional sheet if necessary.

LCP EXPECTATIONS FOR THE DIRECTOR

PLEASE feel free to add notes, comments or questions in the margins--such notes will be helpful 'discussion starters' for your meeting with the Play Selection Committee. If you have no notes, please sign or initial somewhere on the page to acknowledge you have read these expectations.

A Director of an LCP Production is responsible for the artistic content of the production, including staging, interpretation, music, dancing, lighting, scenery, costumes, etc. As an LCP Director, you:

- Must read script and study thoroughly BEFORE submitting proposal.
- Work with Producer to assemble Production Team and submit show proposal.
- Work with Producer to secure show rights. Rights to a show may be reserved up to a year in advance without charge. Do early to avoid disappointment.
- Hold Production Meetings (usually several are needed) with Producer, Music Director, Set Designer, Choreographer, Lighting Designer, and Costumer to discuss plans for design and visual effect. Schedule times for technical work and completion dates for set and scenery design, and costume plans.
- Meet with Props Manager and Stage Manager to discuss properties, scenery shifts, etc.
- Appoint a Board liaison for the show if neither the producer nor the director is a member of the Board.
- Submit a report to the Board in time for monthly meetings during their production season, meaning all board meetings from one before your auditions through one after your show closes. This report may be submitted via the board liaison or in person if a team member would like to attend the meeting. Team members should be available to attend meetings if requested and are always welcome. ***We therefore request that you NOT schedule rehearsals on these Board meeting nights.
- Give taped music of dance numbers to Choreographer as soon as possible, even before casting if possible.
- Hold AUDITIONS with Producer and other Production Team members as appropriate, as well as at least one non-Team "Casting Committee" person.
- Notify auditioners promptly- they should hear SOMETHING within a week-whether cast, not cast, or if you need more time.
- Set rehearsal schedule and post before first rehearsal. This should include dates and times, which cast members should attend and what is planned for the time. Make every effort to stick to it.
- Distribute scripts ASAP after casting. Instruct new cast members how to mark scripts correctly. Encourage self-learning of lines.
- Hold a READ-THROUGH or First Cast Meeting at which you discuss your vision of the show, expectations, schedule, etc.
- Schedule specific time for Costumer to take MEASUREMENTS, either at Read-Through or as soon thereafter as possible.
- Director is still responsible for rehearsals even if they are under the direction of the Music Director or Choreographer.
- Coordinate with Publicist and Producer in a timely fashion.

LCP EXPECTATIONS FOR THE PRODUCER

PLEASE feel free to add notes, comments or questions in the margins--such notes will be helpful 'discussion starters' for your meeting with the Play Selection Committee. If you have no notes, please sign or initial somewhere on the page to acknowledge you have read these expectations.

A Producer of an LCP Production is responsible for all non-artistic decisions (note that we did NOT say non-'creative', because we know producers often need to come up with creative solutions ☺). The producer over-sees the budget, coordinates auditions, rehearsals, set work parties, and the like. As an LCP Producer, you:

- Work with Director to assemble Production Team ("Team") and submit show proposal, including Budget details.
- Secure rights to show, submit signed contract/agreement along with check from LCP Treasurer and order rental materials from rental agency according to deadlines.
- Distribute LCP Handbook to Team members, and review job descriptions.
- Facilitate Team meetings. During the months of the Production, check work in progress, making sure Team members complete work as scheduled.
- Ascertain that Music Director has hired an accompanist and vocal coach (if necessary).
- Work with Publicist on audition publicity.
- Submit a report to the Board in time for monthly meetings during their production season, meaning all board meetings from one before your auditions through one after your show closes. [see LCP Expectations for the Director for more details.]
- Inform Director, Music Director, Stage Manager, etc. of Opera House key policy.
- Form "Casting Committee," which must include at least one non-Team member.
- Facilitate the communication of Audition results promptly to all involved, ideally within 1 week of auditions.
- Send ALL audition names and addresses to Mailing List Manager.
- Forward cast and crew list to Publicist.
- Notify all cast members of FULL SCHEDULE, from read-through/first meeting date through strike date.
- Review and hand out copies of LCP Board Handbook to cast at read-through.
- Hand out copies of scripts at read-through. For Musicals: assign numbered copies of scripts; assign music copies for musicians; instruct as to care of scripts/music. Explain financial responsibility for lost material.
- Discuss publicity schedule with Publicist.
- Arrange for concessions to be sold during your show's intermissions.
- Collect all bills for production expenses and forward to Treasurer. Notify Treasurer ASAP for any unexpected expenses, i.e. potentially over budget. Confirm Treasurer knows which Team members have Stipends.
- Please maintain the Opera House in presentable condition, i.e. empty trash cans, replace burned out bulbs if able (or notify House Committee chair if unable), maintain bathroom supplies, pick up work areas after each work session, hang up costumes, etc. Please remember the Opera House will have several other users (House Committee, other events, etc) during your stay!
- Prepare Comp Ticket list (2 comps for each cast and crew member) for Box Office Mgr.
- Consider options for Cast and Crew Appreciation (i.e., show T-shirts, party, etc).
- Prepare items for Program; send to Publicist.
- Facilitate the Strike--stage cleared, house and dressing areas cleaned. Coordinate with Team of the next show in Opera House.

LCP EXPECTATIONS FOR THE MUSIC DIRECTOR

PLEASE feel free to add notes, comments or questions in the margins--such notes will be helpful 'discussion starters' for your meeting with the Play Selection Committee. If you have no notes, please sign or initial somewhere on the page to acknowledge you have read these expectations.

A Music Director of an LCP Production is responsible for the musical content of the production, including interpretation of the score, and preparations for quality vocal and orchestral performances. As an LCP Music Director, you:

- Communicate with Director and Producer from the start of the process regarding the "musical vision" of the show. Work with Director regarding any revisions or adjustments to the music (i.e., possible cut songs, possible additional musical requirements, etc) . Any such choices are made early in the process.
- Prepare for Auditions with Director and Producer. Create a schedule for how the time at Auditions will be spent. Coordinate what vocal abilities will be required for each part.
- Serve on the "Casting Committee". Attend auditions. Teach audition piece(s) to participants, if applicable. Evaluate auditioners' vocal abilities. Assist with casting.
- Locate an accompanist for auditions and for rehearsals, and locate musicians for the orchestra.
- Work with the Producer in assigning numbered copies of scripts to specific cast members. Assign music copies for musicians. Instruct both cast and musicians as to care and return of music copies. Explain financial responsibility for lost copies.
- Attend all music rehearsals, dress rehearsals and performances.
- At Strike, collect cleaned-up scripts and music, and return rented materials to publisher on time.
- NOTE: Ideally, the Music Director is both "Vocal/Choral Director" and "Orchestra Conductor." If these duties are split between two or more people, there does need to be one person who is assigned as the overall Music Director. (If the duties are split, the one stipend is also split.)