



## *Enriching our community through performing arts experiences...*

### **Show Proposal Packet**

Thank you for your interest in becoming a director with Tree County Players. The following packet is meant to serve as a guide for you, as director for a TCP production. It details the responsibilities of directors, answers frequently asked questions, and includes a show proposal form. Please feel free to contact anyone on the Board of Directors with any questions or concerns. Theater is a collaborative process and our goal is to work with directors to achieve a successful and professional production. If you have any questions about the packet, please contact us at [tcpadmin@etczone.com](mailto:tcpadmin@etczone.com).

#### **Current Board of Directors**

- Karen Matthews - President ([tcppresident@etczone.com](mailto:tcppresident@etczone.com))
- Amy Borns - Vice-President ([tcpvicepresident@etczone.com](mailto:tcpvicepresident@etczone.com))
- Amanda Gault - Secretary ([tcpsecretary@etczone.com](mailto:tcpsecretary@etczone.com))
- Cathy Lincourt - Treasurer ([tcptreasurer@etczone.com](mailto:tcptreasurer@etczone.com))
- Sean Durbin
- Kim Gauck
- Devin Morgan
- Corden Simmonds
- Luke Lecher
- Wendy Blake - Administrator
- Nancy Worland - Bookkeeper

#### **Background Info**

Tree County Players (TCP) has been in the community since 1971, primarily existing as a theater group; however, with the acquisition of the Tree County Playhouse, on West Main Street in 2017, the group has additional opportunities to expand into other areas of performing arts. TCP is a non-profit organization that operates primarily on memberships/donations, show ticket sales, and grants. Our seasons run from August to July.

#### **How are seasons chosen?**

TCP seasons are from August to July each year. TCP typically follows the timeline below:

- September - play, variety show, or staged reading
- November/December - a holiday themed show (variety, play, or musical)
- January/February - play
- April - play, variety show, or staged reading
- May - play, variety show, or staged reading
- June - musical (children's production or adult production)

We encourage anyone interested in directing a show to submit a proposal, found at the end of this packet. Proposals need to be submitted by May 1 to be considered for the following season. The Board of Directors will review submissions and make decisions based on several factors, including but not limited to:

- How the proposed show fits within the calendar space available. For example: Larger shows require more access to rehearse in the building; thus, we are not always able to schedule a large show every month.
- Experience of the director
- Completeness and passion shown in the proposal
- Desire to provide a variety of genres

Directors submitting proposals should indicate their preferred dates. The committee will review all proposals received and select approximately four to six shows for the coming season. If you are interested in directing, and are flexible as to which play is being presented, please make that known to the committee as well. Once the board has slated the productions for the upcoming seasons, those who submitted proposals will be notified.

## Past Shows and Repeating

If you think TCP might have previously produced a show you are interested in, please contact our office administrator at [tcpadmin@etczone.com](mailto:tcpadmin@etczone.com) to check. We will fully consider pieces we have previously produced; however, there must be a minimum of 5 years for a revival.

## TCP Playhouse information

- Maximum seating – 125 (this number will be reduced if tables are added).
- Sound – 32 channel digital mixer with four handheld microphones and 12 wireless microphones.
- Lighting – 3 LED PAR lights, 6 LED spots, and 12 overhead LED floods with digital light board. Also, two full size spotlights are available.
- Stage – The stage is approximately 36' wide by 23' deep.
- Backstage – The TCP Playhouse has men's and women's dressing rooms, costume prep & sewing rooms, a kitchen for cast refreshments, cast bathrooms, etc. located in the basement.
- Resources – Tree County Players owns a variety of costumes, props and set pieces for productions. If there are questions about what is available, we encourage you to contact us.
- Set-building space is available at our storage facility on Monfort Street.
- Pipe and Drape – Portable curtain and frame flexible to your needs.
- Large Projection Screen - available to set up and project background scenes

## Scheduling

Our goal is to enrich our community through performing arts experiences. In order for Tree County Players to achieve that goal, we need to maximize the potential of the building. Below is a general outline for how the building is scheduled; size is not based on audience size, rather the preparation needed for each production. If you have questions about what category your show fits into, please contact us prior to submitting. Selecting the longest amount of time significantly limits what we are able to offer and may impact our ability to include your production in this season. **All shows have one week after the performance(s) to strike the set and transport items to Monfort Street storage facility or to the owners of borrowed items unless another arrangement has been made with the board.**

- Large Productions: 6-8 Weeks Building Use
  - 6 weeks of semi-dedicated building usage for rehearsals. This means you will have Monday – Thursday for meetings, rehearsals, etc. Friday, Saturday, and Sunday are reserved for productions that do not require rehearsals. If there are no other scheduled usages of the building, Friday, Saturday, and Sunday will also be available. You will need to check with the office as time gets closer.
  - 2 weeks of dedicated building usage. This is the 2 weeks prior to your show dates. During this time, you will need to set up your stage and no one else will be scheduled in the building. Set building may start earlier in our other building.
- Mid-sized Productions: 4-6 Weeks Building Use
  - Same as large productions but with 4-6 weeks semi-dedicated building usage.
- Small Productions
  - 3-4 days of dedicated building usage. These are the days immediately prior to and including your show.
- One Day Productions
  - One day of dedicated building usage. This day will typically be Friday, Saturday, or Sunday.

## What is the role of the director?

The director is the creative and organizing center of the production. He/she is responsible for all "on stage" action. A director who is new to our organization should consider working with a board representative as a mentor, if available. The director should enlist the aid of a producer. The responsibilities of the producer can lighten the load on a director; however, it is the DIRECTOR who assumes ultimate responsibility for everything that happens on-stage and has authority to make all decisions concerning casting and production of the play. Decisions need to be shared with the show producer. TCP expects that directors chosen at the time the season is approved and announced by the Board will complete their assignments; however, illness, unexpected moves, or other circumstances can interfere. If you find yourself unable to perform or complete a directing assignment, you should notify the President of the TCP Board as soon as possible. You may suggest a replacement director for the Board's consideration. For a production in progress, notice should be as timely as possible so that the Board can promptly negotiate responsibilities with your replacement.

## What is the role of the producer?

The producer, otherwise known as the production manager, is ultimately responsible for ensuring that all aspects of the production are completed within budget, according to the director's wishes, and on time for the first public performance. He/she is the director's supporting partner and co creator of the show and manages all the non-directing performance responsibilities. The producer is the co-creator of each performance.

## ***MORE DETAILED INFORMATION, EXPECTATIONS, AND CHECKLISTS WILL BE GIVEN TO ALL TCP DIRECTORS AND PRODUCERS ONCE THE NEW SEASON IS ANNOUNCED.***

### How do I submit a show proposal?

1. Determine the show you would like to produce and check to see if it has been produced before..
2. If you are new to our organization or have not produced a show in the past and would like to mentor with a board member, please reach out to us at [tcpadmin@etczone.com](mailto:tcpadmin@etczone.com).
3. Carefully consider the needs of the show and what it will take to execute a successful show.
4. Complete the show proposal (pages 6-10) at the end of this packet.

All initial submissions must be received by May 1. Later submissions may be accepted if approved by the board. Submissions may be submitted via email at [tcpadmin@etczone.com](mailto:tcpadmin@etczone.com) or via US Mail: Tree County Players, PO Box 423, Greensburg, IN 47240.

### Scripts & Perusals

Scripts are ordered, and royalties are paid, by the TCP administrator. You will need to let the administrator know how many scripts will be needed to accommodate the number of cast members and production staff including designers and crew members who will need copies of the script. Royalties will be secured upon approval of the slate of shows for the new season. Perusal script(s) may be purchased prior to the auditions being held. For a production requiring rental scripts or orchestra parts, you will be responsible for their prompt return to the office in good condition (with marks erased) within the week following the last show performance. Any charges not recovered from the individual responsible for lost or damaged scripts or music will be charged to your production expenses.

### Audition/Casting Information

The success of the auditions is primarily the responsibility of the director. Auditions should be well planned so that all in attendance will feel comfortable and welcome, particularly those who are new to TCP. They will be held at the Playhouse and should begin promptly as scheduled. A copy of the cast descriptions, a tentative rehearsal schedule, audition forms, and a supply of writing utensils should be available for the auditioners. If pre-casting should be required, for some reason, that casting must be approved by the Board before the auditions are scheduled. Otherwise, it is the director's decision as to how the auditions are organized and run. Directors are encouraged to consider non-traditional actors/actresses for all roles. Disabilities, ethnicity, sex, height, weight, etc. should not immediately eliminate any candidate from any role. However, the director has the final say regarding casting. After auditions have concluded, it is the job of the director and their production crew to promptly and courteously contact all who have auditioned, whether or not they have been cast. Please provide a list of the names of your cast and the roles they will be playing for publicity purposes.

### Rehearsal Scheduling

As soon as you have a concrete rehearsal schedule, please submit it to the TCP administrator. Due to the amount of shows in our season, rehearsal periods may overlap. The administrator or board member will coordinate with productions prior to and after yours to ensure that everyone has adequate space to rehearse. The cancellation of rehearsals is solely at the discretion of the director and their production staff and it is their responsibility to contact their cast and crew to inform them.

### Keys/Building Security

Security for the Playhouse space and its equipment therein is of vital importance to the livelihood and safety of the theater. The director is responsible for unlocking and locking the theater for all auditions, rehearsals and performances. The director will receive a key from the TCP administrator prior to the first audition date. A limited number of keys for the building doors are issued. The director and producer will each receive a key, to unlock the outside doors of the theater. Keys must be returned immediately upon completion of performances. Keys may not be loaned to anyone and in the event a key is lost, please notify the administrator immediately (a fee may be charged).

Tree County Players currently only does reserved seating. This is the seating chart. If there are any modifications desired, please communicate that upon application.

STAGE

(8) X X X X X X X X A	MIDDLE AISLE	J X X X X X X X X (8)
(7) X X X X X X X B		K X X X X X X X H (7)
(8) X X X X X X X X C		L X X X X X X X X H (8)
(7) X X X X X X X D		M X X X X X X X (7)
(8) X X X X X X X X E		N X X X X X X X X (8)
(7) X X X X X X X F		O X X X X X X X (7)
(8) X X X X X X X X G		P X X X X X X X X (8)
(7) X X X X X X X H		Q X X X X X X X (7)
Spot Light <sub>(5)</sub> X X H H H I	120 Reg 5 Handicap 125 Total	Booth

It is TCP's intention to partner with the production staff of a show for advertising and marketing. The following is a guideline to be worked on together. TCP does not support ticket comping or sponsorship **unless previously approved by the board** as these are a part of membership benefits.

### TCP's Sample Marketing Plan

When	What	Outlet	Contact
Beginning of the Season (August)	Announcement of the season shows	<ul style="list-style-type: none"> <li>- Social Media</li> <li>- Website</li> <li>- Community Calendars</li> <li>- Email Newsletter</li> <li>- Membership Drive Mailing</li> <li>- Radio advertising as deemed appropriate by board</li> </ul>	TCP Board (along with TCP Administrative Assistant) handles season announcement postings.
Approximately 3 months before the show	Post audition information / Announce auditions	<ul style="list-style-type: none"> <li>- Social media</li> <li>- Website</li> <li>- Email Newsletter</li> <li>- Sign in front of playhouse</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Social Media:</b> Luke Lecher, Amanda Gault, Karen Matthews</li> <li>- <b>Website:</b> Jeff Lincourt</li> <li>- <b>Newsletter/Sign:</b> TCP Admin Assistant</li> </ul>
	Announce Cast List, Show Dates, and Ticket Sales Begin	<ul style="list-style-type: none"> <li>- Social media</li> <li>- Email to members</li> <li>- Sign in front of playhouse</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Social Media:</b> Luke Lecher, Amanda Gault, Karen Matthews</li> <li>- <b>Email/Sign:</b> TCP Admin Assistant</li> </ul>
Approximately 2 months before the show up to the show	Share photos of rehearsals, video clips from the cast, cast bios, etc.	<ul style="list-style-type: none"> <li>- Social media</li> <li>- Email to members</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Social Media:</b> Luke Lecher, Amanda Gault, Karen Matthews</li> <li>- <b>Email:</b> TCP Admin Assistant</li> </ul>
	Article	- Newspaper	-Greensburg Daily News (Natalie Acra)
	Posters in Community	- 15-20 posters to businesses, and community gathering places	-Jan Gunter at Circle Printing
	Free Community Advertising	<ul style="list-style-type: none"> <li>- Rotary Electronic Sign</li> <li>- Adult Center Newsletter</li> <li>- Chamber of Commerce website calendar</li> <li>- Visit Greensburg website calendar</li> </ul>	- See <b>producer checklist</b> (distributed by TCP Board) for contact info



## Show Proposal

Please complete one form for each proposed show. A typed proposal is preferred. Attach additional pages if needed.  
Thank you for your interest in directing with us!

### Director's Information

Name: \_\_\_\_\_

Date: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Address: \_\_\_\_\_

Describe your previous theater experience (if your show will include children, please describe your experience working with kids in theater and/or other settings):

List at least two references with contact information (only if you have not directed with TCP in the past):

### Availability and Preference of Production Time Frame

Please rank with "1" being your first choice. If a slot is not available for you, write "NA." If you have specific dates in a month, enter those below the rank.

Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.

Please list any additional information about your availability here (for example, if you are going to be on vacation a certain week, etc.):

### General Production Information

Type of performance art (theater, music, dance, spoken word, other):

Title of show:

Size of show (large, mid-size, small, one day):

## **General Production Information - Continued**

Comments about size of show and scheduling needs:

Licensing requirements:

Author/playwright:

Licensing contact:

Publisher:

Producer:

Assistant director or board member mentor if applicable:

Cast requirements (list number of cast members along with ages, genders, and special skills required such as singing, dancing, etc.):

Set requirements (describe the set here or attach a sketch/photo if desired; be sure to expand on items that are needed that we may not have):

Technical requirements (lighting, sound, video, etc.; be sure to expand on items that are needed which we may not have):

Props (list any special props or set dressing pieces):

## **Additional Comments and Information**

Is there any other information you would like to share with us about your proposed production? If so, please include it here.

**Necessary Attachments:**

- **Short description of the show** - This may be used by TCP in newsletters, website articles, season and show promotions, grant applications, etc.
- **Director bio & headshot** – This needs to be only 1-2 paragraphs at most. This may be used by TCP in newsletters, website articles, season and show promotions, grant applications, etc.
- **Budget** – A sample budget is attached for your use; expand where applicable.
- **Crew analysis** - You do not need to have the entire document completed, but the board would like to see who will possibly fill some of the production staff roles.

**Please note the following due dates and expectations for directors:**

- **May 1** – Please submit the initial marketing graphics for your show. These will be used in newsletters, on the website, for online ticket sales, membership mailings, grant applications, etc. Please contact us if you need help.
- **Clear communication at all times** - The board will request show updates for the monthly meetings, and various board members might come with questions, suggestions, and helpful information. We encourage clear communication with all TCP board members and with directors and producers.
- **3 Months Before Your Show** - The audition packet should be submitted to a board member mentor or the administrator. See sample at [treecountyplayers.com](http://treecountyplayers.com).
- **2 Months Before the Show** - The cast bios and headshot pictures should be submitted as soon as possible and no later than four full weeks before the show ( short 1-2 paragraphs at most). These may be used by TCP in newsletters, website articles, season and show promotions, grant applications, etc.

**If you have any questions, please do not hesitate to ask - email [tcpadmin@etczone.com](mailto:tcpadmin@etczone.com). If your proposed show is selected for TCP's coming season, additional information for the director and production team will be provided prior to the beginning of your audition process.**



## Estimated Budget

Show Title: \_\_\_\_\_

Director: \_\_\_\_\_ Phone Number: \_\_\_\_\_ E-mail Address: \_\_\_\_\_

Producer: \_\_\_\_\_ Phone Number: \_\_\_\_\_ E-mail Address: \_\_\_\_\_

<b>Expenses:</b>	<b>Budget</b>	<b>Sample Amount</b>	<b>Comments</b>
Royalty/performance rights		<b>Musicals:</b> ~ \$2500 <b>Plays:</b> ~\$400 per performance	
Script expense (plus shipping)		<b>Musicals:</b> ~\$200 <b>Plays:</b> ~\$200	
Sets		Varies depending on complexity of sets	
Costumes & wigs		~\$100 depending on show demands	
Light & tech supplies		~\$50 depending on show demands	
Make-up and Hair		~\$20	
Playbill Printing		~\$1 per playbill (less for smaller or QR code playbills)	
House/Intermission Refreshments		~\$200	
Props		~\$100	
Publicity		Posters: ~\$20	
Accompanist			
<b>Total Expenses</b>			
<b>Receipts:</b>			
Ticket sales			
Donations			
Refreshment revenue			
<b>Sponsor (Secured by Board)</b>			
<b>Total Receipts</b>			
<b>Profit/(Loss)</b>			
Note on ticket prices: \$5 - students, \$12 - TCP members, \$15 - non members			



## Crew Analysis

The director and producer must consider the needs of the show and people necessary to fulfill those needs. Some people may have one or more of the crew positions. Not all of these will be applicable to every show. Please supply names if possible. This is just an outline of many of the crew needs for shows at TCP. The show you are proposing may not need all of these or may need more. Please contact us if you have any questions.

Number Needed	Name(s)	Description
		<b><u>Set Designer/Builder</u></b> —Draws up the plans for a set and oversees the set construction process. Assist with building the set. Familiar with power tools, measuring and assembly.
		<b><u>Set Painter</u></b> —One of many people who assist with painting the set for a single production, or multiple productions.
		<b><u>Costumer</u></b> - Show requirements vary from simple everyday looks to elaborate period costumes. Help create a character by working with the director and producer to help create the show’s costume needs. Locate or construct costumes for the show’s actors. May assist actors with quick costume changes. Launder and arranges for dry cleaning (when needed).
		<b><u>Hair/Makeup</u></b> - Help actors apply stage make-up and arrange hair/wigs for performance. Sometimes a production requires a special character (witch, aging, bruising, etc.) and the make-up artist uses imagination to transform an ordinary actor into a special theatrical character. Works with the director to achieve the desired makeup image.
		<b><u>Properties Coordinator</u></b> —Collects rehearsal props and performance props during a production. Plots out the location for props as pre-set, stage right, stage left, etc. Places props backstage in their appropriate places during performances. May include food and drink preparation when applicable.
		<b><u>Lighting Designer/Operator</u></b> —Oversees the lighting design for a production. Collects the appropriate lighting instruments and installs or adjusts them. Oversees the lighting equipment and cues for production, as well as operates the light board for each performance.
		<b><u>Sound Designer/Operator</u></b> —Oversees the sound design for a production. Collects scene change music, pre-show and intermission music, sound effects, and other needed recorded music or sound and compiles them. Oversees the sound equipment and cues for a production, as well as operates the sound board for each performance.
		<b><u>Stage Manager</u></b> —Oversees the functions of backstage during a production. Coordinates with the Director and Producer and Properties Coordinator to keep things running smoothly
		<b><u>Music/Vocal Director</u></b> - Needed for musicals. Co-ordinates and rehearses the music for a musical. Works with the director on the vision of the show.
		<b><u>Accompanist</u></b> – Piano/keyboard player for rehearsal and perhaps performance of a musical. Must be present at many rehearsals. Probably compensated.