

# Second Stage Proposal



## What is Second Stage?

The Town & Gown Second Stage Series provides a special opportunity to showcase original works, unique and edgier acts, new talent, vanity projects, and other similar ventures not scheduled into the Main Stage season.

Anyone, regardless of previous experience with Town & Gown, may submit a proposal; however, upon selection, you must be a member of the Town & Gown players in good standing.

For more information about membership, email: [Membership@TownAndGownPlayers.org](mailto:Membership@TownAndGownPlayers.org)

## The Selection Process

A number of factors influence the outcome of the Second Stage selection process, including compatibility with the Main Stage season, flexibility of dates being sought for production, seasonal opportunities, fundraising and charity tie-ins, and most importantly, the quality of the proposal itself. Submissions are reviewed by the Second Stage Committee. Once a proposal is chosen, it is taken to the Town & Gown board of directors for approval.

To better your chances, complete this form to the best of your ability, have a clear vision of the show you have in mind, and demonstrate that you have put in the time to fully develop these ideas.

The deadline for submissions for Second Stage slots in the first half of the season is July 1<sup>st</sup>. The deadline for the second half is December 1<sup>st</sup>. Decisions, in most cases, will be made within 3 weeks of the deadline.

## How do I submit?

Fill out the proposal form and provide a script for perusal. If your submission is handwritten, please write legibly. Feel free to provide more detailed answers separately.

Submissions may be:

1. Dropped off in the Second Stage Inbox at the theatre
2. Emailed to [SecondStage@TownAndGownPlayers.org](mailto:SecondStage@TownAndGownPlayers.org)
3. Mailed to:  
Town & Gown Players' Second Stage  
P.O. Box 565  
Athens, GA 30603

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## A. Production Information

- a. Director's Name:
- b. Phone Number:
- c. Email Address:
- d. Production Title:
- e. Playwright:
- f. Rights Holder / Royalties:
- g. Cast Size / Role Breakdown:

## B. Performance Dates

Second Stage productions run for three performances over the course of one weekend:

Friday and Saturday at 8pm

Sunday at 2pm

Please indicate 1<sup>st</sup> - 4<sup>th</sup> choice of dates below.

1 <sup>st</sup> Slot	October 26 <sup>th</sup> - 28 <sup>th</sup> , 2018	
2 <sup>nd</sup> Slot	March 1 <sup>st</sup> - 3 <sup>rd</sup> , 2019	
3 <sup>rd</sup> Slot	April 26 <sup>th</sup> - 28 <sup>th</sup> , 2019	
4 <sup>th</sup> Slot	June 28 <sup>th</sup> - 30 <sup>th</sup> , 2019	

## C. Rehearsals

Second Stage productions are only able to rehearse at the theatre approximately two weeks prior to opening night. For the rehearsal period leading up to this time, you must arrange in advance to have a reliable rehearsal space elsewhere. We are certainly willing to point you in the right direction, but you and your production staff must do the legwork.

- a. Where do you plan on holding rehearsals?

## D. Auditions

The director of a Second Stage production may cast the show in any manner he/she would like. Should you decide to hold auditions, plan in advance when and where the auditions will occur. It is vital to publicize the details of the audition.

- a. Do you plan on holding auditions? If so, please attach your plan.

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## E. Production Staff

A successful production requires a group effort. Who is on your team?

Production staff members are required to receive proper briefings on the Town & Gown Players' policies and facilities. This is extremely important for the members of your technical staff. While it is not necessary to have a complete production staff for your submission to be considered, it is highly recommended that you recruit to the best of your ability. A full production team will only help.

First time directors must have a veteran Town & Gown member on their production team as either an assistant director or producer. This person needs to already have experience in these areas. This person will be there to assist and advise on the workings of Town & Gown.

The proposal must be submitted by the director of the production. If this proposal is selected, then the director will enter into an agreement, or covenant, with the Town & Gown Players and be the responsible party for this production once it is underway.

<b>Assistant Director(s)</b>	<b>Production Coordinator</b>	<b>Stage Manager</b>
<b>Assistant Stage Manager(s)</b>	<b>Set Designer</b>	<b>Master Carpenter</b>
<b>Costumer</b>	<b>Lighting Designer</b>	<b>Sound Designer</b>
<b>Board Operator</b>	<b>Graphics Designer</b>	<b>Show Publicist</b>
<b>Opening Night Reception</b>	<b>Music Director (if applicable)</b>	<b>Choreographer (if applicable)</b>
<b>Running Crew and Other Staff (Combat, SFX, etc.)</b>		



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## G. Theatrical Résumé

- a. What prior theatre experience do you have?
  
  
  
  
  
  
  
  
  
  
- b. What skills and assets do you bring to this production?

## H. Budget

Second Stage productions are allocated a standard budget of \$500. This amount includes all onstage expenses, and \$50 petty cash. Scripts, royalties, marketing collateral, opening night reception (not to exceed \$100) and program costs do not come out of the show budget.

The deadline for submitting final show expenses is two weeks after the final performance of your show. Any reimbursement forms submitted after this time may not be processed.

Should a production need additional funding, a formal request must be made to the Town & Gown Players Board before expenses are incurred. No expenses above the allocated budget will be reimbursed without prior board approval. All show expenses (except the \$50 petty cash) must be documented for accounting and reimbursement purposes.

Onstage Expenses:	\$450
Director's Petty Cash:	\$50
<b>Subtotal</b>	<b>\$500</b>
Reception	\$100
<b>TOTAL BUDGET</b>	<b>\$600</b>

Should for any avoidable reason a Second Stage production be cancelled, the director may, at the Board's discretion, be held accountable for all expenses incurred by the Town & Gown Players, including royalties, script costs, petty cash, and any purchases made towards the cancelled show.

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## I. The Director's Charge

### The Directors' Charge

Welcome!

We are honored that you would consider directing a play at Town and Gown Players. If selected, you will follow in a long line of directors that have been assembling players, designers, builders and craftspeople, all for the love and desire to create a play for our community to enjoy. Town & Gown Players is lucky to have been doing this since 1953, and since 1968 in our wonderful facility on Grady Avenue.

Before you submit your proposal to direct, it's important you know the expectations of the Board of Directors, the governing body of the theater, as well as our Patrons, and, indeed, the Community-at-Large, and feel the full weight of the responsibility that comes with directing a show. It has long been a matter of trust between the Board and the current director of every show, and important to know that while you are directing, you ARE Town & Gown Players; we expect you to represent us well.

Therefore, you should be ready and willing to do the following:

#### 1. **Know the play you are submitting.**

You have read this play several times, read reviews of recent and past productions, made lists of potential problem spots (technical issues, costume must-haves, plot difficulties, set and prop items that need to be found), and have solutions either sourced or mapped out.

#### 2. **Assemble a team to complete your vision.**

We realize this is an imaginary endeavor, this proposal, but you must have an entire team ready to go for the time slots that you've selected. If you are being flexible about your time, we would want you to have some back-up folks ready if your main team becomes unavailable. The team you assemble will be your working situation, so make sure that they will be there for you. The more planning you can do in this area will make your job easier and less stressful. This happiness trickles down to your cast and crew.

#### 3. **Attend the Directors' Orientation**

You will be invited if your proposal is accepted, but your attendance is mandatory.

#### 4. **Create a rehearsal schedule that is considerate.**

Since we are an all-volunteer theater, it should be paramount in all endeavors not to waste the time of others. Call actors when they will be needed and schedule them accordingly.

#### 5. **Be the kind of director you would like to have.**

Town & Gown Players is not the place for those who do not play well with others. Everyone involved is giving of their time and talent and deserves respect, clear communication, and reasonable expectations.

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**6. Be willing to ask for help.**

This may sound silly, but being humble in the face of overwhelming situations is important. Help is only an ask away. We want you to be prepared, but you are not alone.

**7. Be respectful of your budget.**

Many years of thought have gone into the exact amount you have been given to produce your show. You will need to keep up with what you are spending, and what the members of your team are spending. Even if you assign someone else the task, remember the buck stops with you.

**8. Coordinate with whatever members of the board are needed for any given production.**

Shows fall during events we regularly hold at the theater, or perhaps your show has a sold preview (last dress rehearsal) or some other special event. It will fall to you to communicate with your cast and crew.

**9. Be present or available during the run of your show.**

The stage manager is technically in charge once the show opens, but the director is still the face of the show to the audience. If you can't be there, the Board needs to know. You must produce a curtain speech in some form, either written or recorded.

**10. Write a Director's Report and submit to the Board when your show closes.**

This should include a narrative of "how it went." This is the moment of feedback of all your positives and negatives, challenges and moments of triumph. This is also the only document of record that lives in our minutes that will tell the story of your brief creative endeavor. Please be thorough, as this is where we all learn.

**11. Strike your show completely.**

All the bits and pieces from the set to the furniture to the props to the paint closet and dressing rooms are taken back where they came from. This includes all forms, keys and other business. The strike process may be read about in full detail in the Production Handbook, but nothing should fall to the next show.

**Thanks much, and best of luck with your proposal!**

**J. Signature**

By signing below, you indicate your understanding of, acknowledgment of, and agreement to the responsibilities outlined above.

<b>Printed name of director:</b>	
<b>Signature of director:</b>	