

Play Proposals 2010 – 2011 Season

March 13, 2010

Dear Barley Sheaf Players Member,

Thank you for coming out today for one of the most important events of the year—the selection of our upcoming season! As you probably know, Barley Sheaf would not exist without a season of shows that attract members and others who are willing to put the time and effort into creating successful shows, as well as those in the community, who make up the vitally necessary audiences.

First of all, a heartfelt thank you to the directors who have submitted proposals for the upcoming season: **Rose-Marie Abi-Richa, Barry Childress, Elise Dervinis, Wayne Grinwis, Ron Quirk, Glen Eric Reed, Scott Ryan, Cindy Schneider, Stevie Tagye, and Candace Upton**. Directing is not an easy task and we express our deepest gratitude to those who are willing to take on the challenge.

We have some excellent choices this year and a good shot at achieving a balanced season. For those of you not familiar with this notion, starting with the 2002 - 2003 season, the Board of Directors approved a format for a structured season of plays. Based upon prior experience, it was decided that this was the best way to maximize the use of the theater, its membership, and its resources, while still striving to insure the revenue necessary to keep us up and running. A brief recap of the structure, along with the shows being proposed in each slot for next season, is presented below:

September (Sun a/Mon/Wed) – The Opener. This show should be a well-known comedy or small musical:

Screwtape: A Play Based on The Screwtape Letters by C.S. Lewis – comedy – 4 women, 4 men, 4 men *or* women
– directed by Scott Ryan

The Sunshine Boys – comedy – 2 women, 5 men, 1 man *or* woman – directed by Barry Childress

October/November (Sun e/Tues/Thurs) – The Meat. This show should be a drama or mystery:

Death Defying Acts - comedy/drama – 3-7 women, 4-8 men – directed by Glen Eric Reed

Doubt – drama – 3 women, 1 man – directed by Cindy Schneider

Screwtape: A Play Based on The Screwtape Letters by C.S. Lewis – comedy – 4 women, 4 men, 4 men *or* women
– directed by Scott Ryan

The 25th Annual Putnam County Spelling Bee – musical – 4 women, 5 men – directed by Ron Quirk

March (Sun e/Tues/Thurs) – The Main Attraction. This show should be a large musical or straight show:

Cutting Edge Broadway: A Musical Revue – musical – 4-10 women, 4-10 men – directed by Rose-Marie Abi-Richa

Into the Woods – musical – 13 women, 7 men – directed by Wayne Grinwis

Li'l Abner – musical – 20 women, 20 men, 2-3 girls, 2-3 boys – directed by Stevie Tagye

Pirates of Penzance – musical – 5 women, 5 men, plus ensemble – directed by Candace Upton

April/May (Sun a/Mon/Wed) – The Little Gem. This is the artistic challenge:

Death Defying Acts - comedy/drama – 3-7 women, 4-8 men – directed by Glen Eric Reed

Frame 312 – drama – 4-6 women, 3-5 men – directed by Barry Childress

Life x 3 – comedy/drama – 2 women, 2 men – directed by Glen Eric Reed

Screwtape: A Play Based on The Screwtape Letters by C.S. Lewis – comedy – 4 women, 4 men, 4 men *or* women – directed by Scott Ryan

June (Sun e/Tues/Thurs) – The Finale. This show should be a well-known show, straight or musical:

Boeing-Boeing – comedy – 4 women, 2 men – directed by Glen Eric Reed

Cutting Edge Broadway: A Musical Revue – musical – 4-10 women, 4-10 men – directed by Rose-Marie Abi-Richa

Move Over, Mrs. Markham – comedy – 5 women, 4 men – directed by Elise Dervinis

Following this letter you will find a Play Proposal Form for each of the proposed productions, in alphabetical order. During today's meeting, each director (or a designated member of their production staff) will be allotted five minutes, including time for questions, to present their show. Following the presentations, all members present during roll call (held at the beginning of the meeting) have the chance to vote by ballot.

In accordance with the format for the structured season, we will be voting on the March show first, followed by September, June, Oct/Nov, and Apr/May. As we get to the voting today, please take a moment or two to remember the importance of our selection process. While it's easy to get caught up in voting for shows that have a good role for you, **please remember that we all need to think about what's in the best interest of Barley Sheaf--which shows will be back-to-back and if the season has balance.** It is Barley Sheaf's policy to present at least two musicals each season. The first musical will be selected within the first round of voting (there are *only* musicals being proposed for the March slot this year). At least one more musical will need to be selected today. *Cutting Edge Broadway: A Musical Revue* is being proposed for the June slot (position #3 in the voting order) and *The 25th Annual Putnam County Spelling Bee* is being proposed for the October/November slot (position #4 in the voting order). Please keep the voting order in mind when making your selections. It *is* theoretically possible to do three musicals in one season (we've done it in the past); it's also important, however, to make sure we select the best possible balance of shows for the season, including little- and well-known shows, comedies, dramas, and musicals.

In order for a show to be voted in by the membership, we are going to be seeking a *majority* of the votes (i.e., a show will need votes from one half of the total numbers of voters plus one, to be selected for its slot). In the event that we have three or more shows up for one slot, and no show receives a majority of the votes, we will then drop the show receiving the fewest votes and vote again. This will continue until we have a selection by majority vote. In the event of a tie for last place in voting, we will have a vote between those two shows to decide which one gets to be on the ballot for the next round or perhaps both shows will be dropped if there is a sizeable gap between them and the next-highest voted show(s). Once the five shows have been selected, we will be voting on one alternate musical and one alternate non-musical.

Please take time to peruse the proposals and think about your choices. Thank you for your interest in and support of the Barley Sheaf Players.

Sincerely,

Laurie Burke
Productions Chairperson

Play Proposal Form

Boeing-Boeing

Type of Play: Comedy Drama Musical

Rights controlled by: Samuel French

Author: Mark Camoletti (Beverly Cross, adap.)

Desired slots, based upon structured season and production staff availability (check all that apply):

- September – well known comedy/small musical October/November – well known drama/mystery
 March – well known big musical or straight show April/May – the little gem
 June – the finale – well known musical or straight show Other – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director: Glen Eric Reed Producer: Carolyn Salerno
 Lighting Director: Mike Fitzgerald

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

Bernard is living the dream, having figured out the perfect life as Don Juan incarnate, all while nestled away in his flat in Paris. He's engaged to three different women, all beautiful airline hostesses — one French, one German, and one American. He keeps meticulous track of their flight schedules to ensure that he always has "one up, one down, and one pending." It seems nothing can possibly go wrong ... until schedule changes have all three fiancées in Paris at the same time. Can Bernard continue juggling and keep them all in the air ... or for that matter, can he even manage to land just one? One thing's for certain — things will never be the same!

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Adult themes

Please specify your cast requirements:

Number of Women: 4 Age range: 3 adult (20s-30s), 1 adult (any)
 Number of Men: 2 Age range: 20s-30s

Give a brief description of major characters:

Bernard — A Parisian lothario
Bertha — Bernard's long-suffering housekeeper
Robert — Old school friend of Bernard
Jacqueline, Janet, Judith — French, American, and German air hostesses, respectively, all engaged to Bernard

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

The show is set in the '60s, with the requisite difficulties accompanying any "period piece."

Set: Doors, doors, doors. Between *Lend Me a Tenor* and *Rumors*, we're well-equipped to stage a farce, but the set will once again feature the careful placement of a plethora of doors.

Costumes: The airline hostesses are all in uniform.

Play Proposal Form (Page 2)

Boeing-Boeing

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450	(\$75 per performance)
Scripts	\$60	(8 @ \$7.50 each)
Sub-total #1	<u>\$510</u>	

Controlled Budget:

Set	\$500	
Props	\$200	
Costumes	\$300	
Makeup/Hair	\$50	
Tech	\$50	
Other	\$150	(Just in case)
Sub-total #2	<u>\$1250</u>	(Must be no more than \$1250)

Grand Total **\$1760**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turn-out, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

From Samuel French's website: Revived on Broadway in 2008 in a Tony-winning production, this 1960's French farce adapted for the English-speaking stage features self-styled Parisian lothario Bernard, who has French, German and American fiancées, each beautiful airline hostesses with frequent "layovers". He keeps "one up, one down and one pending" until unexpected schedule changes bring all three to Paris and Bernard's apartment at the same time.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

I've always enjoyed seeing and performing in farces. For a while, I've wanted to find one I'd be interested in directing, but it's usually a case of finding ones I'd rather act in than direct. Enter *Boeing-Boeing*. The most-performed French play in the world (listed in the *Guinness Book of World Records*), and a multiple Tony-winner for its 2008 Broadway revival. The show opens with Bernard completely in the driver's seat, and slowly falls apart per your typical farce. This is straight-up, full-bore comedy, complete with easy, pat, happy ending — there's not much depth here. But there's plenty of physical comedy. My approach to directing this will be much like Bernard's approach — as long as you keep track of the characters, everything falls into place like clockwork — unlike Bernard's experience, the script means we can always keep track of everyone!

Yes, there are four women's roles in this show ... but I'm not looking to deceive anyone: Bernard and Robert are the leads. The remainder are strong supporting roles, who supply the majority of the comedy. They are great women's roles (not walk-ons), but I don't think it's fair to push this just for the two-to-one female-to-male casting ratio.

Play Proposal Form for *Cutting Edge Broadway: A Musical Revue*

Type of Play: Comedy Drama Musical

Rights controlled by: ASCAP/BMI Small Rights License

Author: Various

Desired slots, based upon structured season and production staff availability (check all that apply):

September – well known comedy/small musical

October/November – well known drama/mystery

March – well known big musical or straight show

April/May – the little gem

June – the finale – well known musical or straight show

Other – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director: Rose-Marie Abi-Richa

Producer: Julia Liebhardt

Musical Director: Randi Carp

Choreographer: Rose-Marie Abi-Richa

Technical Director: Wayne Grinwis

Set Designer: Jason Kramer

Consulting Director: Cindy Schnieder

Consulting Producer: N/A

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

From the Broadway standards you know to edgy Broadway breakthroughs - there is always something to love on the Great White Way. We'll explore Broadway firsts as well as newer, edgier shows that you may not have seen or heard of - yet! Find out which of your favorite Broadway standards were ground-breaking at the time, and see some of the newer Broadway hits that you've not been able to see locally!

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G

PG

PG-13

R

NC-17

Explanation: Contains some Adult themes and Language

Please specify your cast requirements:

Number of Women: 4 - 10 Age range: 21 - and up

Number of Men: 4 - 10 Age range: 21 - and up

Give a brief description of major characters: Featured singers: 4 women and 4 men
Ensemble singers/dancers: 6 - 10 women/men

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: Adding 2 ½ foot stage extension to allow for more dancing space on stage.

Play Proposal Form for *Cutting Edge Broadway: A Musical Revue*

(Page 2)

Estimated number of performances: 10

Uncontrolled Budget:

Royalties performance)	\$120.00	(BMI: 100 seats @ \$15/seat x 0.8% =\$12.00 per
Music Rental	\$0.00	
Refundable Deposit	\$0.00	
Scripts	\$600.00	(to purchase and make necessary copies of music)
Sub-total #1	<u>\$720.00</u>	

Controlled Budget:

Set	\$400.00	
Props	\$0.00	
Costumes	\$0.00	
Makeup/Hair	\$50.00	
Tech	\$100.00	
Other	\$300.00	(Just in case)
Sub-total #2	<u>\$850.00</u>	(Must be no more than \$1,250)

Grand Total **\$1570.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turn-out, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

The title of this revue is: *Cutting Edge Broadway: A Musical Revue*. The premise is to perform songs from different shows that have been the “first” on Broadway of its kind, or that paved the way for more avant-garde/edgier shows. And to perform songs from those edgier shows that would not have been possible without the ground breakers before them.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you “make it work” in our building and with the budget, and/or how are you going to approach the material).

As per the ASCAP and BMI small rights licenses, there will be no direct reference to the shows that the songs are taken from, or any dramatic overarching theme connecting the numbers (I.e. staging, dialogue, choreography or costuming). Therefore, this format will allow for the creation of original staging and choreography with a unique vision which will showcase both new and “golden oldies” in a whole new light.

I will have 8 featured singers (4 men & 4 women) and an ensemble of 6 - 10 men/women who will perform the ensemble singing and dancing throughout the show. The number of people is not set in stone - this is just a guideline of how many people I’m looking for.

I am planning on having a 2 ½ foot stage extension on the end of the stage to allow for more room for movement. The set will be basic - with some platforms strategically placed onstage to allow different levels.

Costuming will be very basic - with one style in the first act and a second style in the second act. It won’t be anything that would be directly related to the individual songs performed.

The rules for obtaining rights for the performance of individual songs in this format have been researched thoroughly, discussions with both ASCAP and BMI have taken place, and the rights are easily obtainable at minimal cost.

BSP already has an ASCAP Small Right’s License - which allows performances of the songs in a “non-dramatic” format - such as the one that is being proposed. This license covers only some of the songs chosen for this revue.

In addition we would need to acquire a license from BMI - which would cover the rest of the songs chosen for this revue. We would not need to pay for a 1 year contract. BSP would only need to pay for the performances of the revue itself. BMI charges 0.8% of ticket sales for each performance. If we have 100 seats at \$15/ticket - it would work out to be about \$12/per show - so with having 4 weekends of performances (including 2 matinees) - the total cost to BSP for the license would be \$120.

A list of shows/songs to be included in the Revue has already been defined. This includes a list of definite songs as well as alternatives. A portion of the song list is below:

Potential Song list for Revue:

***Spring Awakening* - BMI**

Mama Who Bore Me
The Bitch of Living
The Song of Purple Summer

***Cats* - ASCAP**

Macavity the Mystery Cat

***Showboat* - ASCAP**

Can’t Help Lovin’ dat Man
Ol’ Man River

***Chicago* – BMI**

Cell Block Tango
All I Care About

***Porgy & Bess* - ASCAP**

Summertime
It Ain’t Necessarily So
Bess, you is my woman Now

***Kiss Me Kate* - ASCAP**

So in Love
Kiss me Kate

***Rent* - BMI**

What you Own
La Vie Boheime

***Spamalot* - BMI**

The Song that Goes Like This
I’m All Alone

Cabaret - BMI

Don't Tell Mama

Money Song

Avenue Q - BMI

Everyone's a Little Bit Racist

It Sucks to be Me

Hair - ASCAP

Let the Sun Shine In

Play Proposal Form

Death Defying Acts

Type of Play: Comedy Drama Musical

Rights controlled by: Samuel French

Authors: David Mamet, Elaine May, Woody Allen

Desired slots, based upon structured season and production staff availability (check all that apply):

- September – well known comedy/small musical October/November – well known drama/mystery
- March – well known big musical or straight show April/May – the little gem
- June – the finale – well known musical or straight show Other – Holiday, Benefit, Teen, or Children’s

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Glen Eric Reed	Producer:	Carolyn Salerno
Lighting Director:	Mike Fitzgerald		

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

Death Defying Acts is a collection of three one-act comedies, each laughing in the face of death in literal or figurative terms. The authors are all multi-award-winning powerhouses. David Mamet gives us “An Interview,” which presents a meticulous Attendant to the gates of Hell interviewing a lawyer of questionable ethics. Elaine May presents “Hotline,” where an anxious suicide counselor is hung up on by a wickedly sarcastic woman ... on his first night on the job. Finally, Woody Allen provides “Central Park West,” in which a psychiatrist drunkenly confronts her best friend, who she has just discovered is having an affair with her husband.

Please select a “rating” for your production, and any explanation needed (e.g. “adult themes and language”):

G PG PG-13 R NC-17

Explanation: Adult themes and language (could be toned down to some extent). The Mamet one-act is barely a PG; the language is only an issue in the other two.

Please specify your cast requirements:

Number of Women: 3–7 Age range: **adult (20-40+)**
 Number of Men: 4–8 Age range: **adult (20-50+)**

Give a brief description of major characters:

“An Interview” (full cast)

The Attorney — A lawyer of questionable ethics

The Attendant — An by-the-book attendant at the gates of Hell

“Hotline” (major characters only; also includes several supporting)

Ken — A suicide counselor on his first shift

Dorothy — A suicidal, down-on-her-luck prostitute, wickedly sarcastic

“Central Park West” (full cast)

Carol — A successful psychiatrist

Phyllis — Her best friend

Howard — Phyllis’s husband, an unsuccessful writer

Sam — Carol’s husband, a philandering lawyer

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

None.

Play Proposal Form (Page 2)

Death Defying Acts

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450	(\$75 per performance)
Scripts	\$90	(12 @ \$7.50 each)
Sub-total #1	<u>\$540</u>	

Controlled Budget:

Set	\$400	
Props	\$250	
Costumes	\$150	
Makeup/Hair	\$50	
Tech	\$50	
Other	\$260	(Just in case)
Sub-total #2	<u>\$1160</u>	(Must be no more than \$1250)

Grand Total **\$1700**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

From Samuel French's website: This long-running Off Broadway hit features the work of three gifted playwrights. David Mamet's "An Interview" is an oblique, mystifying interrogation. A sleazy lawyer is forced to answer difficult questions and to admit the truth about his life and career. The why and where of the interrogation provide a surprise ending to this brilliant twenty minute comedy. In "Hotline" by Elaine May, a neurotic woman with enough urban angst to fill a neighborhood calls a suicide crisis hotline late one night. The counselor who gets the call is overwhelmed — it is his first night on the job. This dark and desperate, wildly funny forty minute piece ends Act 1. A well to do psychiatrist has just discovered that her best friend is having an affair with her husband in Woody Allen's wildly comic second act, "Central Park West." She has invited the friend over for a confrontation after getting thoroughly soused. Meanwhile, the husband is about to run off with a college student. "Central Park West" provides an hour of constant hilarity.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

The first show I directed was "Hotline," in a production of *Death Defying Acts* about ten years ago. I was disappointed I didn't get to do all three one-acts, as I felt the connection between them was lost. This is an evening of dark comedies, all dealing in some way with death ... and laughing in its face. It is at times poignant, hilarious, thought-provoking, and just downright silly. I have repeatedly thought of putting "Hotline" into the One-Act Festival, but the full show is truly what I want to do. There's plenty of opportunity for cross-casting the one-acts, depending on turnout at auditions. The roles offer a great variety of potential — from a walk-on delivery person that'd be great for a first-time actor to the sarcastic and manic Dorothy that'll be sure to challenge a seasoned actress.

Play Proposal Form for *Doubt*

Type of Play: Comedy Drama Musical

Rights controlled by: Dramatists Play Service

Author: John Patrick Shanley

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director: Cindy Schneider **Producer:** Beth Hrinkevich

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

In this provocative drama, Sister Aloysius, a Bronx school principal, takes matters into her own hands when she suspects the young Father Flynn of improper relations with one of the male students. The play, however is less about scandal than about questions of moral certainty. It is a rich and thought-provoking piece of theater that leaves the audience with questions of their own.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Adult themes.

Please specify your cast requirements:

Number of Women: 3 Age range: 20-60

Number of Men: 1 Age range: 25-45

Give a brief description of major characters:

Sister Aloysius – 50+: Very much in control of the school and of her own morality; strong, controlling, and married to the traditions of the church; however, in the end, we find her ultimately vulnerable

Father Flynn – 25-45: Genial, charismatic and modern priest suspected by Sister Aloysius to be having an improper relationship with a student

Sister James – 20-35: Young, idealistic nun who is bullied by Sister Aloysius, and is confused and troubled by the accusations, as well as the struggle between the church's traditional approach and a more modern one

Mrs. Mueller – 35-45: The mother of the student in question; she is a struggling working mother who is both oppressed and exhausting; she has a startling and powerful reaction with Sister Aloysius when Sister's suspicions are revealed to her

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: Relatively soft set with furniture indicating locations

Props:

Tech:

Makeup: Includes nuns and priestly garb, both of which BSP should have from previous shows

Play Proposal Form for *Doubt*

(Page 2)

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450.00	(\$75.00 per performance)
Music Rental	\$0.00	
Refundable Deposit	\$0.00	
Scripts	\$60.00	(6 @ \$7.50 each)

Sub-total #1 **\$510.00**

Controlled Budget:

Set	\$350.00	
Props	\$100.00	
Costumes	\$100.00	
Makeup/Hair	\$0.00	
Tech	\$50.00	
Other	\$125.00	(Just in case)

Sub-total #2 **\$725.00** (Must be no more than \$1,250)

Grand Total **\$1235.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

This is a great opportunity for Barley Sheaf to feature four actors in an intensive, thought-provoking drama. An added bonus is that it has become a better-known entity because of the recent film version and I believe it will draw an audience very well.

Play Proposal Form for *Frame 312*

Type of Play: Comedy Drama Musical

Rights controlled by: Dramatists Play Service

Author: Keith Redden

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director: Barry Childress

Producer: TBA

Consulting Director: Ron Quirk

Technical Director: Bill Murray

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

Lynette is a suburban housewife with a secret. Greeting her children for her birthday, she has a chance to recognize her children's faults and her own shortcomings and realizes it's time to share her secret. She will tell them about her involvement with a historic event over thirty years earlier. Lynette's inner and outer life have been skewed out of synch by her secret, and her final act is her breakout from a life ruled by her past, making it possible for Lynette to unearth her buried self at last.

"Frame 312 is an intriguing portrait of the impact that Kennedy's death had on a nation by showing us the remnants of a nuclear family, 30 years later...a thought-provoking, meditation on what we've all become."

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: There is some 'adult' language, an "F" bomb or two, but most can be modified if needed

Please specify your cast requirements:

Number of Women: 4 - 6 Age range: 20 - 60

Number of Men: 3 - 5 Age range: 20 - 50

Give a brief description of major characters:

Lynette - 20's - Works at Life magazine, where her boss includes her in the analysis of the Zapruder film, before it is turned over to the FBI; it affects her deeply, as you can imagine

Lynette - late 50's, early 60's - Finally ready to explain to her children about the secret she kept her whole life

Mr. Graham - 50's - 60's - Editor at Life magazine, Lynette's boss; sensitive but a newsman at heart

Stephanie - 20's - 30's - Lynette's daughter; social worker, pessimistic, battling depression and her brother

Tom - 30's - 40's - Lynette's son; money and status motivated, battling financial problems

3 small male supporting parts and 3 small women supporting parts

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: one main setting; several area set-ups for various scenes

Props: need 60's style home movie projector that works on stage

Tech: an outside brick-look grill, with a glowing fake fire in it, it needs to glow brightly at one point

Makeup: scenes switch back on forth from 60's to 90's, costumes for to match each era.

Play Proposal Form for *Frame 312*

(Page 2)

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450.00	(\$75.00 per performance)
Music Rental	\$0.00	
Refundable Deposit	\$0.00	
Scripts	\$97.50	(13 @ \$7.50 each)

Sub-total #1 **\$547.50**

Controlled Budget:

Set	\$350.00	
Props	\$200.00	
Costumes	\$200.00	
Makeup/Hair	\$0.00	
Tech	\$0.00	
Other	\$250.00	(Just in case)

Sub-total #2 **\$1000.00** (Must be no more than \$1,250)

Grand Total **\$1,540.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

n/a

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

n/a

Play Proposal Form for *Into the Woods*

Type of Play: Comedy Drama Musical

Rights controlled by: Music Theatre International

Author: Stephen Sondheim/James Lapine

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
- March** – well known big musical or straight show **April/May** – the little gem
- June** – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Wayne Grinwis	Producer:	Julia Liebhardt
Musical Director:	Randi Carp	Choreographer:	Rose-Marie Abi-Richa
Technical Director:	TBA	Set Designer:	TBA

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

Cinderella, Little Red Ridinghood, Prince Charming, and a Witch. They're all among the characters in this fractured fairy tale. When a Baker and his Wife learn they've been cursed with childlessness, they embark on a quest for the special objects required to break the spell, swindling, lying to, and stealing from classic fairytale characters. Eventually, everyone's wish is granted, but the consequences of their actions return to haunt them...with disastrous results.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: While based on a number of classic fairy tales, there are some storylines that some parents may not find appropriate for children under age 13.

Please specify your cast requirements:

Number of Women: 13 Age range: 18 - 60+

Number of Men: 7 Age range: 18 - 60+

Give a brief description of major characters:

See attached

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: a variety of locales in the woods are necessary, will likely use stage extension and side ramps, may suspend wood branches from the ceiling throughout auditorium

Props: need a portable cow that can cry

Tech: nothing too unusual

Makeup: some wigs are necessary and aging may be needed

Play Proposal Form for *Into the Woods*

(Page 2)

Estimated number of performances: 10

Uncontrolled Budget:

Royalties	\$1,400.00	(\$140.00 per performance)
Music Rental	\$1,700.00	
Refundable Deposit	\$400.00	
Additional Vocal Books	\$31.25	(5 @ \$6.25 each)

Sub-total #1 **\$3,531.25**

Controlled Budget:

Set	\$400.00	
Props	\$100.00	
Costumes	\$400.00	
Makeup/Hair	\$200.00	
Tech	\$50.00	
Other	\$100.00	(Just in case)

Sub-total #2 **\$1,250.00** (Must be no more than \$1,250)

Grand Total **\$4,781.25**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

Into the Woods combines the well-known fairy tales of Cinderella, Rapunzel, Jack and the Beanstalk, and Little Red Ridinghood with the story of the Baker and his Wife who desperately want a child. Unfortunately, the Baker and his Wife have been cursed with childlessness by a Witch and must perform various missions involving the characters in the other fairy tales to break the spell. The Baker and his Wife must bring the witch a cow as white as milk, a cape as red as blood, hair as yellow as corn, and a slipper as pure as gold. After a series of failed attempts, the Baker and his Wife finally are able to perform the tasks necessary to break the spell. Once the characters have accomplished their goals, however, they learn about the pitfalls of greed and gluttony. Finally, they learn about the need for community and family when they must unite to fight against the wife of the giant Jack killed who has decided to come back for revenge.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how you are going to approach the material).

Into the Woods was the first show I ever saw on Broadway. I've always loved the music and have been very intrigued by the plot, the weaving together of classic tales, and the themes of the show. It is a music heavy show that with production requirements that translate to our space. While there is a lot of choreography of movement, there is little actual dancing - a plus for folks who sing well but aren't hoofers. It's an ensemble cast with six strong roles, and another eight supporting roles.

Play Proposal Form for *Into the Woods*

(Page 3)

Give a brief description of major characters:

THE WITCH	Sarcastic, ugly-then-gorgeous	Mezzo-Soprano (F3 - G5)
THE BAKER	Harried and insecure	Baritone (A ^b 2 - G4)
CINDERELLA	Earnest, warm-hearted	Soprano (G3 - G5)
THE BAKER'S WIFE	Determined and bright	Mezzo-Soprano (F3 - G5)
JACK	The feckless Giant Killer, almost a man	Tenor (B2 - G4)
LITTLE RED RIDINGHOOD	A spoiled smart aleck	Soprano (light Mezzo-Soprano) (B ^b 3 - F5)
NARRATOR	Intellectual and pleasant	Baritone (G2 - E4)
CINDERELLA'S PRINCE	Vain and gorgeous	Baritone (B - High F)
RAPUNZEL'S PRINCE	Just as vain and gorgeous	Baritone (C [#] - High E)
JACK'S MOTHER	Browbeating and weary	Mezzo-Soprano (B ^b 3 - G ^b 5)
WOLF	Hungry and insatiable	Baritone (B ^b 2 - G ^b 4)
RAPUNZEL	A loopy-but-lovely maiden	Soprano (B3 - A5)
CINDERELLA'S STEPMOTHER		Mean-spirited
LUCINDA	Cinderella's stepsister, lovely but black of heart	Mezzo-Soprano (C3 - F5 (A ^b 5))
FLORINDA	Cinderella's stepsister, lovely but black of heart	Soprano (Mezzo-Soprano) (C4 - A ^b 5)
MYSTERIOUS MAN	A mischievous vagrant	Baritone (G2 - E ^b 4)
CINDERELLA'S FATHER		Baritone (C3 - F4)
CINDERELLA'S MOTHER		Mezzo-Soprano (E4 - F4 (or A ^b 5))
STEWARD	Surly and bureaucratic	
GRANNY	Red's feisty, savage grandmother	
SLEEPING BEAUTY		
SNOW WHITE		
GIANT		

*Note that some roles will likely be doubled or tripled
(i.e. typically the actor playing Cinderella's Mother also plays Granny and the Giant,
Cinderella's Prince typically plays the Wolf)*

Play Proposal Form for *Li'l Abner*

Type of Play: Comedy Drama Musical

Rights controlled by: Tams-Witmark

Author: Book by Norman Panama & Melvin Frank.

Based on characters created by Al Capp, Lyrics by Johnny Mercer, Music by Gene de Paul

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director: Stevie Tagye

Producer: Rick Dowdall

Musical Director: Tina Stuber

Choreographer: Deb Lieb

Technical Director:

Set Designer:

Consulting Director:

Consulting Producer:

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

If you're looking for a fun-filled, foot-stompin' musical taken directly from the comics, then Li'l Abner is for you. It's pure entertainment; a side-splitting extravaganza for all. The show is laced with gentle satire, rib-tickling humor, and host of brash, catchy tunes.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Small children will not "get" the political humor and some themes are ever-so-slightly risqué.

Please specify your cast requirements:

Number of Women: 20 Age range: 20's-70's Number of Girls: 2-3 Age Range: 8+
 Number of Men: 20 Age range: 20's-70's Number of Boys: 2-3 Age Range: 8+

Give a brief description of major characters:

I will list some names—check out the newspaper archives if you're not familiar with Li'l Abner: Daisy Mae, Marryin' Sam, Mammy and Pappy Yokum, General Bullmoose, Appassionate von Climax, Earthquake McGoon, Jack S Phogbound, Moonbeam McSwine, Available Jones, Evil-Eye Gleagle, Stupefyin' Jones, etc., etc. LOTS of great parts.

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: Many scenes in many different settings will require a lot of creative set work. Anyone interested?

Props: Lots of useless junk—does anyone know where we could find that?

Tech: Flashpots for Kickapoo Joy Juice, special effect for Evil-Eye Fleagle's evil eye whammy

Makeup:

Play Proposal Form for *Li'l Abner* (Page 2)

Estimated number of performances: 10 (This one will work for matinees!)

Uncontrolled Budget:

Royalties	\$1,615.00	(\$0.00 per performance)
Music Rental	\$750.00	
Refundable Deposit	\$200.00	
Scripts	\$0.00	(quantity @ \$0.00 each)

Sub-total #1 **\$2,565.00**

Controlled Budget:

Set	\$500.00	
Props	\$50.00	
Costumes	\$300.00	
Makeup/Hair	\$200.00	
Tech	\$200.00	
Other	\$0.00	(Just in case)

Sub-total #2 **\$1,250.00** (Must be no more than \$1,250)

Grand Total **\$3,815.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

I have done this show before at Barley Sheaf with a very large cast and everyone involved seemed to enjoy themselves. This show has the virtue of having a LOT of featured parts which will keep all those involved very busy. The political humor never gets old—which should give us all something to think about. The music is very varied, but user-friendly. It is a well-known musical that is not overdone in community theater.

Play Proposal Form

Life × 3

Type of Play: Comedy Drama Musical

Rights controlled by: Dramatists Play Service

Author: Yasmina Reza (Christopher Hampton, trans.)

Desired slots, based upon structured season and production staff availability (check all that apply):

- | | |
|--|--|
| <input type="checkbox"/> September – well known comedy/small musical | <input type="checkbox"/> October/November – well known drama/mystery |
| <input type="checkbox"/> March – well known big musical or straight show | <input checked="" type="checkbox"/> April/May – the little gem |
| <input type="checkbox"/> June – the finale – well known musical or straight show | <input type="checkbox"/> Other – Holiday, Benefit, Teen, or Children’s |

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Glen Eric Reed	Producer:	Carolyn Salerno
Lighting Director:	Mike Fitzgerald	Set Designer:	Glen Eric Reed

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

As Henry and Sonia repeatedly attempt to get their six-year-old son to bed, Henry’s colleague Hubert arrives with his wife Inez for dinner. Unfortunately, it’s the wrong night, there’s no food in the apartment, and Hubert has arrived with the news that Henry’s potential promotion may be in jeopardy. But it could be worse — or better — and *Life × 3* uses some unique tricks to show us every possible thought-provoking angle of the story. From the author and translator that brought you the multi-award winning *Art* and *God of Carnage* comes an intriguing and humorous look at everyday life and how little changes can have big consequences.

Please select a “rating” for your production, and any explanation needed (e.g. “adult themes and language”):

G PG PG-13 R NC-17

Explanation: Adult themes and language

Please specify your cast requirements:

Number of Women: 2	Age range: adult (20s-40s+)
Number of Men: 2	Age range: adult (20s-40s+)

Give a brief description of major characters:

Henry — A tenured research scientist, struggling to get published

Sonia — His wife, a lawyer

Hubert — Henry’s colleague, a distinguished astrophysicist

Inez — Hubert’s wife

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

None.

Play Proposal Form (Page 2)

Life × 3

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450	(\$75 per performance)
Scripts	\$45	(6 @ \$7.50 each)

Sub-total #1 **\$495**

Controlled Budget:

Set	\$225	
Props	\$105	
Costumes	\$100	
Makeup/Hair	\$50	
Tech	\$25	
Other	\$100	(Just in case)

Sub-total #2 **\$605** (Must be no more than \$1250)

Grand Total **\$1100**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turn-out, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

From Dramatists' website: Henry and Sonia are having a difficult evening with Arnaud, their wakeful six-year-old son; but Henry has other worries. About to publish the results of two years' research on the flatness of galaxy halos, he's desperate to make a good impression on the distinguished astrophysicist Hubert Finidori, who wields a decisive influence over the question of Henry's longed-for promotion. So when Hubert arrives with his rebellious wife, Inez, in tow for dinner on the wrong night, the fact that there is no food in the apartment (merely an ample supply of Sancerre) is only one of the potentially disastrous elements in play. Add to this Hubert's often brutal treatment of Inez; his lust for Sonia; Inez's weak head for alcohol; Henry's discovery that rival scientists may have beaten him to the punch; Sonia's equivocal feeling of attraction towards Hubert; and the entirely unpredictable behavior of the invisible Arnaud—and the stage is set for a catastrophic unraveling of normal civilized behavior. But will it be this kind of catastrophe? Or that? Or, perhaps, worse still, will catastrophe be averted altogether?

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

If you forced me to label this play, I'd call it a comedy, but only in the sense that *True West* was a comedy. Not coincidentally, I saw this production on Broadway in the same theatre as *True West*, and it's another reason I started directing in the first place. Also like *True West*, it's brilliant writing and provides some excellent acting opportunities. The premise is simple: it's the same scene, played out three times ... only each time, it's changed slightly, exploring the possibilities. I can't see this anywhere but as a "Little Gem" — it's the kind of show that doesn't leave things with a simple, pat ending ... it's satisfying, but leaves the audience with lingering questions and sparks discussion — what happens next?

Play Proposal Form for Move Over, Mrs. Markham

Type of Play: Comedy Drama Musical

Rights controlled by: Samuel French

Author: Ray Cooney and John Chapman

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Elise Dervinis	Producer:	Julia Liebhardt w Tracy Bell
Musical Director:	N/A	Choreographer:	N/A
Technical Director:	N/A	Set Designer:	S Murphy/E Dervinis
Consulting Director:	N/A	Consulting Producer:	N/A

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

When publisher Philip Markham reluctantly loans his apartment to his business partner Henry for a tryst, they are unaware that Henry's wife has planned a tryst of her own on the same night. Tired of Henry's affairs, she's persuaded Joanna Markham to give her a key. Finding an unsigned love letter in the apartment, Philip accuses Joanna of infidelity. Miffed, Joanna attempts a dalliance of her own, which interferes with everyone's plans. Meanwhile, no one realizes the Markham's decorator is currently romancing the au pair and has romantic designs on the bedroom as well.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Sex, not profanity. Suggestive situations and innuendo themed around 3 couples, all hoping to test out the round bed. Some misunderstandings about sexual preferences. Some undressing: Men in PJ bottoms, ladies in nighties – one long, one shorter. One character removes her clothing under the covers, is later wrapped in a sheet. No actual nudity, but the whole evening is 6.5 people hoping to have sex. (We'll get to that later.)

Please specify your cast requirements:

Number of Women: 5 Age range: 24-70
 Number of Men: 4 Age range: 24 -55

Give a brief description of major characters:

Philip Markham, straight-laced publisher of children's books. In love with his wife, but a little distracted and immersed in his work. Bookish and kind, naively willing to believe his philandering partner's claims that Joanna is fooling around. Has a worried air from being on the losing side of life a few times too often.

Joanna Markham, loving wife, is feeling a little neglected these days. Sophisticated and intelligent, she acts fast to save a valuable client for the business, but is not above considering an affair when her husband reveals he suspects her (incorrectly) of infidelity. (the .5)

Henry Lodge, Philip's publishing partner, married to Linda. Successful, rakish, and full of masculine confidence. Has serial affairs, expecting that his wife believes his thin excuses about working late. Handles the financial aspects of the business, is a bit of a sharp dealer.

Linda Lodge, best friend of Joanna. Vivacious but scatter brained. Tired of Henry's endless affairs, has decided to have her own affair. She's not as sharp as Joanna, but is a good sport when asked to impersonate the Swiss au pair on a moment's notice.

Alastair Spenlow, a metrosexual/bi interior designer broadcasts flair and flamboyance, but has eyes for Sylvie, the au pair. Perfectly willing to bed Joanna, when she offers. Annoyed and pouty with Philip's resistance to wild color choices, he's arch, cheeky, and lusty.

Olive Harriet Smythe, famous children's author. Woolly and wifty, seeking a new publisher because there was too much hanky panky at the old one. Think Margaret Rutherford as dimply Miss Marple, but not as sharp.

Sylvie Hauser, Swiss live-in au pair, young and pretty, flirts with Alistair. Slight accent.

Walter Pangbourne. Stiff, slightly diffident businessman. He's been quietly romancing Linda.

Miss Wilkinson Henry's blind date for the evening – sweet, kind, kooky and open-hearted.

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: Two rooms with half wall between. 6 doors, one must be a louvered door – may have to purchase. (150?)

Oval double bed – may need to purchase foam, plywood, and fabric. (150?)

Props: 60-70s-set decorations preferred. Set calls for 'upscale' living room and bedroom set decorations.

Tech: Nothing unusual. Standard lighting and sound – phone cues.

Makeup: May need one blonde wig.

Costumes: Would prefer to use 60's-70's costumes.

Play Proposal Form for *Move Over, Mrs. Markham*

(Page 3)

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$450.00	(\$75.00 per performance)
Music Rental	\$0	
Refundable Deposit	\$0	
Scripts	\$105.00	(14 @ \$7.50 each)

Sub-total #1 **\$555.00**

Controlled Budget:

Set	\$700.00	
Props	\$200.00	
Costumes	\$75.00	
Makeup/Hair	\$20.00	
Tech	\$50.00	
Other	\$50.00	(Just in case)

Sub-total #2 **\$1095.00** (Must be no more than \$1,250)

Grand Total **\$1650.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

When Philip Markham discovers part of a love letter and thinks it was written to his wife, he accuses her of an affair. Covering up for her girlfriend, Joanna's explanations don't satisfy him. His accusation drives her to consider an affair with Alistair, their decorator. Meanwhile, the three couples all planning on a romantic evening alone while the Markhams are supposed to be out to dinner are derailed first by the presence of the others, and second by the arrival of a slightly prudish, but wildly successful children's author, who is seeking a new publisher. Why? Because there was too much sex at the old one. When she encounters Alistair in his pajamas, she thinks he's Philip, and they aren't come clean, for fear of losing millions. Lots of verbal slip-ups are covered by more improvisations, so Philip ends up being the butler, "Alistair" becomes the dog's name, etc. Physical situations lead characters to suspect sexual desires or preferences, but the audience knows better.

In spirit, the play reminds me of Lend Me A Tenor - confusion over who's who, who's carrying on with whom, and people pretending to be someone else. Although there's no door slamming, they play a large part in the show, most memorably when a louvered door is locked, and the sheet-wrapped naked girl on the other side needs to get dressed, her dress is fed between the slats.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

I think this light hearted, sometimes silly farce could be a good wrap for the season, and send our patrons on their way smiling. When I saw the play years ago, I remember laughing throughout the show. My goal is to do the same thing for our audiences. With a good sized cast and a broad age range, I think it will be attractive to a broad spectrum of actors/actresses.

Play Proposal Form for *Pirates of Penzance*

Type of Play: Comedy Drama Musical

Rights controlled by: Rodgers and Hammerstein Theatricals (R&H)

Author: Gilbert and Sullivan

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Candace Upton	Producer:	Lindsay Franklin
Musical Director:	Randi Carp	Choreographer:	Rose-Marie Abi-Richa
Technical Director:	Ed Mackey	Set Designer:	Michele Murphy

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

Maritime themes? A meddling nursemaid? A Major General? Add in some pirates, policemen, and a gaggle of daughters and we have *Pirates of Penzance*, one of Gilbert & Sullivan's most beloved operas.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Please specify your cast requirements:

Number of Women: 5 Age range: 20-65

Number of Men: 5 Age range: 20-65

Ensemble: Pirates, girls, and policemen

Give a brief description of major characters:

Major-General Stanley: Comic baritone
 The Pirate King: Bass-baritone
 Samuel, his Lieutenant: Baritone
 Frederic, the Pirate Apprentice: Tenor
 Sargeant of Police: Bass
 Mabel: Soprano
 Edith: Mezzo-soprano
 Kate: Mezzo-soprano
 Isabel: Speaking
 Ruth, a Piratical Maid of all work: Contralto

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: A castle and the ship and a chapel

Props: Nothing unusual

Tech: Nothing unusual

Makeup: Period costumes and make-up. I'd like to use period wigs for the ladies

Play Proposal Form for *Pirates of Penzance*

(Page 2)

Estimated number of performances: 10

Uncontrolled Budget:

Royalties	Royalty Free
Music Rental	\$0.00
Refundable Deposit	\$0.00
Scripts	\$0.00
Other	\$200.00

(There are free copies of the script/libretto available, but I would like to budget some money so we can order scripts/librettos, if necessary.)

Sub-total #1 **\$200.00**

Controlled Budget:

Set	\$200.00	
Props	\$100.00	
Costumes	\$350.00	
Makeup/Hair	\$200.00	
Tech	\$100.00	
Other	\$200.00	(Just in case)

Sub-total #2 **\$1,150** (Must be no more than \$1,250)

Grand Total **\$1,350**

Play Proposal Form for Screwtape: A Play based on "The Screwtape Letters" by C.S. Lewis

Type of Play: Comedy (Serio-comedy) Drama Musical

Rights controlled by: Dramatic Publishing Author: James Forsyth

Desired slots, based upon structured season (check all that apply):

September – well known comedy/small musical
 October/November – well known drama/mystery
 March – well known big musical or straight show
 April/May – the little gem
 June – the finale – well known musical or straight show Other – Holiday, Teen, or Children's

Production Staff:

Director:	Scott Ryan	Producer:	Michele Murphy
Musical Director:	N/A	Choreographer:	N/A
Tech. Director:	Allen Puy	Set Designer:	Allen Puy

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Brochure, etc...):

Wormwood, a young demon, aided by his uncle Screwtape, sets out to seize the soul of a young man. Can the love of a young woman protect the man from a terrifying fate? Will Wormwood succeed, or be doomed to be the main course in a devilish dinner? Perhaps even a demon can grow a conscience. The stakes are high in this comedy based on the book by C.S. Lewis.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Mature Themes and some Strong Language.

Please specify your cast requirements:

Number of Women: 4 ____ Age range: 1 (18 – 25) 1 (20 – 40) 1 (50 +) 1 (Ageless)

Number of Men: 5 ____ Age range: 3 (20 – 40) 2 (Ageless)

Either: 3 Age range: 2 (40+) 1 (50+)

Give a brief description of major characters:

Screwtape: An elder demon, training his nephew in the devilish ways of temptation. Considers himself extraordinary, but in reality has a history of failure, and this is his last chance to save himself from an unfortunate fate. Ageless, but must look older than Wormwood. Most likely 40 - 65

Wormwood: Screwtape's nephew, up on all the latest and greatest soul stealing techniques. Young and impulsive. Looks up to his uncle a bit, but has no real interesting in learning from him, as he thinks he has all the answers already. Ageless, needs to be look younger than Screwtape. Most likely 15 - 30

Slumtrimpet: The seductive demon, also called a “sexpert,” most compotent of the three fiends. Called in to aid Wormwood after Mike meets Judy. May have had a relationship in with Screwtape in the past. Ageless, most like 25 – 45.

Mike: Wormwood’s assignment. Unhappy and disillusioned with life. Still lives with his Mother. Age 25 - 35

Judy: Mike’s love interest and the daughter of Mike’s boss. Age 25 - 35

Rex Skinner: A used car salesman, with an insatiable appetite for women. Lost his soul ten years ago. He is now inhabited by a fiend. Age 30+

Mr. (or Mrs.) MacAdam: Mike’s Boss, Judy’s father. A “Self-Made” man. Age 50+

Mike’s Mother: A widow, who subconsciously has transferred her despair at losing her husband to a need to control all the men in her life, especially her son. Age 50+

John (or Joan) Mortar: An older co-worker, and friend of Mike’s late father. Age 50+

Milly: Mr. MacAdam’s secretary. Young naive country girl, in love with Rex. Age 17 - 25

Queenie (or Mr. Queen): Rex and Milly’s landlady/landlord. Age 30 - 50

Reverend Spike: A church vicar. Age: 30 - 40

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: The set requires a lot of scene changes a fairly wide variety of furniture.

Props:

Tech: I want to use the Stage Right ladder as the “Pit” so I need to get lighting further backstage than most shows.

Makeup: Need to make three people into semi-comical demons.

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$390.00	(\$65.00 per performance)
Music Rental	\$.00	
Refundable Deposit	\$.00	
Scripts	\$120.00	(16 @ \$7.50 each)
Sub-total #1	<u>\$510.00</u>	

Controlled Budget:

Set	\$250.00	
Props	\$150.00	
Costumes	\$200.00	
Makeup/Hair	\$100.00	
Tech	\$300.00	
Other	\$250.00	(Just in case)
Sub-total #2	<u>\$1250.00</u>	(Must be no more than \$1250)
Grand Total	<u>\$1760.00</u>	

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turn-out, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

Screwtape, a senior devil from hell, has delegated some authority to a junior fiend, Wormwood, whose assignment is to seize the soul of a very human and lovable young man. This might be called a devilish dramatic contest with high-level meaning thrashed out in terms of brilliant low-level comedy. The rather charming Wormwood is being critically supervised in this, his first case, by the extraordinary devil, Screwtape. Advice from this old hand from hell is devastatingly perceptive of human foibles and, despite the love of a wonderful young girl, our young man is in terrible danger. It's really a close decision and, in a dazzling resolution, we all learn something important about hell, heaven, religion and humanity

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

I first read this play two years ago, and although I was unfamiliar with the source material at the time, I thought the play very funny. The author of the source material, C.S. Lewis, is well known enough to attract an audience, yet it has an unknown, "off-the-beaten path" quality that attracts me as a director. What intrigued me in particular was the description of the demons popping in and out of Hell. I kept seeing the ladders at the back of our stage as a great way to represent that. I also like how the demons, while clearly evil, are comical enough to be sympathetic. You don't want them to succeed, but you don't want them to suffer the consequences of failure either. And the play does end with a happy ending, or at least no one ends up getting turned into demon-chow.

Play Proposal Form for *The 25th Annual Putnam County Spelling Bee*

Type of Play: Comedy Drama Musical

Rights controlled by: MTI

Music and Lyrics: William Finn

Book: Rachel Sheinkin

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Ron Quirk	Producer:	Carolyn Salerno
Musical Director:	Randi Carp	Choreographer:	Emily Lucas
Technical Director:	Ed Mackey	Set Designer:	Wayne Grinwis
Consulting Director:	N/A	Consulting Producer:	N/A

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

A hilarious tale of overachievers' angst chronicling the experience of six adolescent outsiders vying for the spelling championship of a lifetime. The show's Tony Award winning creative team has created the unlikeliest of hit musicals about the unlikeliest of heroes: a quirky yet charming cast of outsiders for whom a spelling bee is the one place where they can stand out and fit in at the same time.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: There is a song called "My Unfortunate Erection". Plus, it's not a show for kids.

Please specify your cast requirements:

Number of Women: 4	Age range: 25-50	Number of Girls: N/A	Age Range: N/A
Number of Men: 5	Age range: 25-50	Number of Boys: N/A	Age Range: N/A

If possible, I would like all the 'kids' to be about the same age.

Give a brief description of major characters:

See separate sheet

Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:

Set: We have to make the theater look like an elementary school (anybody know any elementary school teachers?)
J
 Props: Candy and juice boxes to be handed out, a big trophy
 Tech: Nothing out of the ordinary
 Makeup: Nothing out of the ordinary

Play Proposal Form for *The 25th Annual Putnam County Spelling Bee* (Page 2)

Estimated number of performances: 8

Uncontrolled Budget:

Royalties	\$1120.00	(\$160 per performance)
Music Rental	\$900.00	
Refundable Deposit	\$400.00	
Scripts	\$0.00	(N/A)

Sub-total #1 **\$2580.00**

Controlled Budget:

Set	\$400.00	
Props	\$150.00	
Costumes	\$200.00	
Makeup/Hair	\$100.00	
Tech	\$100.00	
Other	\$200.00	(Just in case)

Sub-total #2 **\$1150.00** (Must be no more than \$1,250)

Grand Total **\$3730.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turnout, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

In a high school gym, long time hostess Rona Lisa Peretti finalizes the preparations for the annual county spelling bee, reminiscing about her own spelling bee victory many years prior. The current crop of spelling contenders arrive, including last year's champ Chip (a boy scout), Schwarzy (the youngest and most politically aware contestant), Coneybear (the somewhat wide-eyed offspring of hippie parents), Barfee (an allergy-plagued student), Marcy (an over-achieving Asian-American), and Olive (a tentative newcomer).

Rona also calls on four volunteers from the audience to join the competition (these are real audience members who have been selected through an interview process before the show).

Rona introduces Vice Principal Douglas Panch, a last-minute substitute word pronouncer, and Mitch Mahoney, a menacing ex-con who is serving as "Comfort Counselor" as part of his community service sentence.

The contest begins. As the contest progresses, we learn about the contestant's lives and what drives them to be who they are. The audience members are asked to spell increasingly difficult words, and one by one, they get eliminated. As do the regular contestants – until only 1 is left standing.

A series of epilogues reveal the future fates of the characters, and explains how their experiences during the spelling bee shaped each of their lives.

Play Proposal Form for

The 25th Annual Putnam County Spelling Bee

(Page 3)

Major characters

Rona Lisa Peretti: The #1 Realtor in Putnam County, a former Putnam County Spelling Bee Champ and returning moderator. She is a sweet woman who loves children but can be very stern when it comes to dealing with Principal Panch, who has feelings for her that she most likely does not return. Ms. Peretti herself won the third spelling bee by spelling *zyzygy*, which she recounts at the very beginning of the opening number. Also plays Olive's mom.

Vice Principal Douglas Panch: After five years' absence from the Bee, Panch returns as judge. There was an "incident" at the 20th Annual Bee, but he claims to be in "a better place" now, thanks to a high-fiber diet and Jungian analysis. He is infatuated with Rona Lisa Peretti, but she does not return his affections.

Mitch Mahoney: The Official Comfort Counselor. An ex-convict, Mitch is performing his community service with the Bee, and hands out juice boxes to losing students. Also plays one of Logainne's gay fathers and Olive's dad.

Olive Ostrovsky: A young newcomer to competitive spelling. Her mother is in an ashram in India, and her father is working late, as usual, but he is trying to come at some time during the bee. She made friends with her dictionary at a very young age, helping her make it to the competition.

William Barfée: A Putnam County Spelling Bee finalist last year, he was eliminated because of an allergic reaction to peanuts. His famous "Magic Foot" method of spelling has boosted him to spelling glory, even though he only has one working nostril and a touchy personality. He has an often-mispronounced last name: it is *Bar-FAY*, not *BARF-ee* ("there's an accent aigu," he explains with some hostility). He develops a crush on Olive. Also plays Leaf's dad.

Logainne Schwartzandgrubenierre: Logainne is the youngest and most politically aware speller, often making comments about current political figures, with two overbearing gay men as parents. She is a bit of a neat freak, speaks with a lisp, and will be back next year. Also play's Leaf's mom.

Marcy Park: A recent transfer from Virginia, Marcy placed 9th in last year's nationals. She speaks six languages (French, Spanish, Japanese, Russian, Hebrew, and German), is a member of all-American hockey, a championship rugby player, plays Chopin and Mozart on multiple instruments, sleeps only three hours a night, hides in the bathroom cabinet, and is getting very tired of always winning. She is the poster child for the Over-Achieving Asian, and attends a Catholic school called "Our Lady of Intermittent Sorrows." She is also not allowed to cry.

Leaf Coneybear: The second runner-up in his district, Leaf gets into the competition on a lark: the winner and first runner-up had to go to the first runner-up's Bat Mitzvah. Leaf comes from a large family of former hippies and makes his own clothes. He spells words correctly while in a trance. In his song, "I'm Not That Smart", he sings that his family thinks he is "not that smart" but insinuates that he is merely easily distracted. Most of the words he is assigned are South American rodents with amusing names. Also plays one of Logainne's gay fathers.

Chip Tolentino: A boy scout and champion of the 24th Annual Putnam County Spelling Bee, he returns to defend his title, but he finds puberty hitting at an inopportune moment. Also plays Jesus.

Play Proposal Form for *The Sunshine Boys*

Type of Play: Comedy Drama Musical

Rights controlled by: Samuel French

Author: Neil Simon

Desired slots, based upon structured season and production staff availability (check all that apply):

- September** – well known comedy/small musical **October/November** – well known drama/mystery
 March – well known big musical or straight show **April/May** – the little gem
 June – the finale – well known musical or straight show **Other** – Holiday, Benefit, Teen, or Children's

Production Staff (Director and Producer required for all shows, Consulting Director or Consulting Producer required for first time BSP Director or Producer, Musical Director and Choreographer required for musicals):

Director:	Barry Childress	Producer:	TBA
Musical Director:	N/A	Choreographer:	N/A
Technical Director:	TBD	Set Designer:	Bill Murray
Consulting Director:	Ron Quirk	Consulting Producer:	N/A

Please give a one paragraph (about 70 words) description of the show in press-ready format (used for PR, Season Brochure, etc.):

The play focuses on aging Al Lewis and Willie Clark, a one-time vaudevillian team known as "Lewis and Clark" who, over the course of forty-odd years, not only grew to dislike each other, but never spoke to each other off-stage throughout the final year of their act. The stubborn Clark, who was not ready for retirement, resented Lewis for breaking up the act when he opted, unexpectedly, to leave show business. It is now 1972 and CBS is inviting the team to reunite for a special on the history of comedy, with the pair representing the vaudeville era at its best. Clark is convinced by his nephew, Ben, to revive one of the old routines one last time. The effort to get the two cantankerous actors into the same room for a rehearsal and put aside their differences of opinion for one more performance leaves the audience in tears of laughter. But it is a nearly disastrous turn of events that finally opens the door to a peaceful co-existence with one another. Perhaps "truce" is a better word.

Please select a "rating" for your production, and any explanation needed (e.g. "adult themes and language"):

G PG PG-13 R NC-17

Explanation: Some language, Politically incorrect jokes.

Please specify your cast requirements:

Number of Women: 2	Age range: 20-50	Number of Girls: N/A	Age Range: N/A
Number of Men: 5	Age range: 20-70	Number of Boys: N/A	Age Range: N/A
Other: 1 (Male or Female for voice-over)			

Give a brief description of major characters:

Willie – 70'ish. Former vaudeville star, who will not retire. Still waiting for the next part to perform. Angry, Sarcastic, always making with the joke. Angry with Al for breaking up the act.
 Al - 70'ish. Former vaudeville star, who has retired, but still getting use to it. Tired of show business, but hopes to reconcile with Willie.
 Ben – 30 – 40'ish – Show Biz Agent for Willie & his nephew. Trying to make sure Willie takes care of himself, and act as referee when the two get together.
 RN – 30 – 50'ish - Smart, tough, no nonsense nurse to care for Willie in Act II

Additional :

Patient (any age) & Nurse (young and sexy) for comedy sketch.

Eddie – 20'ish – Young TV asst. producer.

Optional : Voice over / or Male to play director.

- PAGE 2 -**Technical aspects: Please list any technical aspects that you feel will be challenging or a departure from the norm:**

Set: One main set; one "TV" studio scene
 Props: Chair, Sofa-bed, small table & chairs, and props from 1970s era
 Tech: TV on stage? TV camera from 1970s (ALL OPTIONAL)
 Makeup: 1970s era clothing

Estimated number of performances: 6

Uncontrolled Budget:

Royalties	\$750.00	(\$125.00 per performance)
Music Rental	N/A	
Refundable Deposit	\$0.00	
Scripts	\$90.00	(12 @ \$7.50 each)

Sub-total #1 **\$840.00**

Controlled Budget:

Set	\$300.00	
Props	\$200.00	
Costumes	\$100.00	
Makeup/Hair	N/A	
Tech	\$200.00	
Other	\$100.00	(Just in case)

Sub-total #2 **\$900.00** (Must be no more than \$1,250)

Grand Total **\$1740.00**

OPTIONAL INFORMATION: *The following are items that are often brought up during play proposals and including this information may save time during your show presentation at play proposals. We realize things may change based on audition turn-out, budget constraints, etc.*

If you would like to give a more in-depth description of the show, please do so here (but please also complete the earlier description section as that information will be necessary for publicity purposes):

I see one main set area, Willies apartment. The action takes place here, except one scene which starts Act II in the TV studio. I see this as the stage down area with quick set-up, portable walls, and a desk & chair for the skit scene. At the end, a quick black out & clearing of these pieces, and back in Willies apt.

Please share any additional information that would be helpful to the membership in seeing the vision you have for this show (you may wish to include some information on your overall vision for the show, how and why you want to direct it, how would you "make it work" in our building and with the budget, and/or how are you going to approach the material).

I enjoy Neil Simon and his ability to take these kinds of characters, situations, etc and bring to a level for all to relate to and enjoy. This is a very funny show, with quick, witty dialogue especially from Willie & Al. But I feel the full humor comes out by portraying the characters as real, honest people, not caricatures of people trying to out joke each other. This will make them funnier I feel, and add to the emotional impact of the story, and allow the audience to identify with them and relate to the situations.