

So you want to propose a show for Spectrum?

I. Opinions from the General Body

Before we decide on a show and you decide you want to direct, we will be sending out a poll based on what Spectrum General Body would like to do. We will have a list of shows that the general body suggested in order of most to least likely. You do not have to propose a show based on what the general body wants; however, it could be helping in determining how many people are interested in the show and in turn, getting involved.

II. Written Show Proposal

Now that you have a show in mind, it's time to write! Provide an outline

Okay, it's time to write! Please provide a written outline for each of the sections listed below. Each section has rough word caps but do NOT feel pressured to write up to the word limit – be as succinct as possible with your answers. If you're finding it challenging to fit everything in, reach out for help! Feel free to use older proposals from the listserv as a reference – just be careful to note the additions to this set of guidelines in relation to older ones.

1. **Brief Show Summary:** Provide a short plot summary of your selected show, and highlight any specific features you feel necessary to note. (Max: 1000 words)
2. **Your Concept for the Show:** Give us a brief vision for your interpretation of the show, especially if it differs from standard productions. (Max: 500 words)
3. **Why Spectrum should do it:** In this section, please outline your answers to the following prompts. (Max: 1000 words)
 - a. How does this show fit with Spectrums mission statement?
 - b. Why do you want to do this show now?
4. **Business:** (Max: 1000 words)
 - a. **Ticket Sales:** Especially considering the prompt above, what revenue do you expect to make from this show? Do you think this show will garner a lot of attention from audiences outside of our organization? What specific markets could we target for advertising? Outline a best-case and worst-case scenario.
 - b. **Foreseen Expenses:** If there is a feature of your show that would cost a substantial amount of money, please note that here and how you would handle it.

5. **Artistic Elements:** In this section, please discuss any and all Vocal, Dance, and Acting elements/approaches that you feel necessary to address to the committee. This section has been shortened recently, but below is a list of general questions that one should consider in this section. (Max: 2500 words)
 - a. What will be the most challenging vocal/acting/dancing roles, and why?
 - b. Are there roles that do not require one or two of those three aspects?
 - c. What are the basic ranges (vocal, emotional, dancing) of the main characters?
 - d. Are there any specialty acting, singing, or dancing backgrounds (ex: well-versed in certain accents, dance styles, vocal techniques, etc.) that you'll be looking for in the kids that audition?

6. **Instrumental Elements:** Talk about the score of your show, the difficulty and size of the orchestration, and whether or not the orchestration is readily available. Also, discuss whether or not you think it's possible for a slightly reduced/remote pit to perform the music to the best of its ability. You should definitely talk to Claire Bassett about this. (Max: 1500 words)
 - a. Discuss instrumentation of the pit orchestra score, what is necessary and what can be cut. What scenes/songs do you need/want full instrumentation, and where can instrumentation be reduced? Can you show work w/out wind instruments at all?

7. **Technical Elements:** See below for the subjects you should touch on here. Also, reference this list of [**TECHNICAL LIMITATIONS**](#) when designing this part of your proposal. (Max: 3000 words)
 - a. Basic Set Description (artistically and logistically – include all settings required) – there's an emphasis on "basic" here! It is the job of the set designer and the other teams to give you a formal set design. Focus on your overall artistic vision.
 - b. Costuming
 - c. Sound (effects)
 - d. Microphone requirements: how many actors will need to be mic-ed the whole time? Will other people need to be mic-ed temporarily?
 - e. Lighting
 - f. Props
 - g. Run crew requirement
 - h. Technical challenges you foresee

8. **Artistic Staff Elements:** Write about your predicted A-Staff breakdown, including the number of people in each position and how you see the selected FYPers serving their roles under your direction. (Max: 500 words)

- a. What acting/vocal/dancing backgrounds will you be looking for in your applicants?
 - b. Will you be designating one vocal director to be a piano accompanist for rehearsals?
9. **Directing and Leadership Experience/Style:** Briefly outline your previous directing/theatre experience, both within and outside of First Year Players. If you'd like, you can also expand on your leadership experience outside of the theatrical world. (Max: 1000 words)
10. **Personal Conflicts:** Please discuss any responsibilities (academic, personal, or otherwise) that may affect your commitment to directing your show. Also, please talk briefly about your directing style and any personal shortcomings you foresee. (Max: 500 words)

III. Backup Show

This section was added in previous semesters to troubleshoot any problems with rights that we may run into after the selections process. Talk briefly about a secondary show that you'd be interested in directing. You can also submit two proposals if you'd like, indicating to the Producer which one you would prefer to direct before you propose to the committee.

IV. The Presentation

Proposing directors will have thirty minutes to present their written proposal and accompanying PowerPoint; the selections committee will then have five minutes to gather questions. Lastly, the Producer will facilitate a twenty-minute Q & A session between the panel and the prospective director. The presentation is an opportunity for you to sell the show to the selections committee. Try to focus on the most important parts of the show (from your perspective) and explain your vision for Fall 2022. When you present, be energetic! Stand up, don't read directly from your proposal (because we've already read it!), and speak with confidence. We want to see that you're excited about your show.

V. Questions

If you have any questions, Reach out to those below! They will be more than happy to assist you on your journey for proposals.

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