



## Play Submission Form

Plays (no more than 2 per director) should be submitted via email to [TandGPlaySelection@gmail.com](mailto:TandGPlaySelection@gmail.com) by 11:59 pm on January 31, 2024. No plays submitted after this time will be considered. Attach this form and a digital copy of the script to your email.\* For musicals, please include a YouTube Link or Spotify Link to the soundtrack.\* You may also provide a resume or any other relevant documentation for consideration in attachments or the body of the email. The Play Selection Committee will reach out to you to schedule an interview during the timeframe listed on the website.

### Basic Information

Submitted by: \_\_\_\_\_

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

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

Author: \_\_\_\_\_

Email: \_\_\_\_\_

Publisher: \_\_\_\_\_

City of Residence: \_\_\_\_\_

Will this be your first show to direct at T&G? Yes No

The board strongly encourages all first time directors to identify someone willing to serve as their mentor. Ideally this person will have previously directed shows at T&G and be able to guide you through a typical production cycle, and whether or not they are cast or crew is up to you. Every show has a board liaison that can serve in this role, but you as director have final say in who your mentor is.

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### Director's Vision

To the best of your ability share as many details, hopes, dreams, ideas, thoughts about how the show will look and happen. This could be anything from unique technical aspects (projectors, smoke machines, live animals) to gender-bending cast choices to special performances around the Stillwater area. The play selection committee will ask questions about this section during the interview process regardless of how much information you list.

## Performance Rights & Royalties

A play during a regular T&G Season consists of 8 total performances spanning two weeks. A musical consists of 10 total performances in two weeks. Audiences are estimated at a maximum of 150 per performance. Please use any rights or royalty estimators available to provide the following answers. "Additional Materials" could include the cost of music tracks, rehearsal tracks, music royalties, required specialty props, required graphics, etc.

Cost of Standard Rights: \_\_\_\_\_ Cost of Additional Materials: \_\_\_\_\_

## Cast & Crew Breakdown

### *Primary Crew Roles*

Please indicate who, if anyone, you have secured to fill the following roles for your production. These roles are not required for play consideration, but the committee encourages you to consider who will fill these roles for your show *early*. If you plan to take care of one of the roles below on your own, please indicate that in the provided space. Note: Town and Gown does not provide set builders, scenic designers, lighting designers, or sound technicians. A director should secure the full crew of their show by no later than 4 weeks prior to the opening of the show. If you are struggling to find individuals to fill certain roles, you should communicate that to your appointed board liaison so that the board can provide support in finding individuals to fill those roles. There is a brief description of the stage and production manager roles in the Appendix.

Stage Manager: \_\_\_\_\_ Production Manager: \_\_\_\_\_

Other crew members already determined (scenic designer/set builders, props master, lighting technician, sound designer, costumer):

### *Musicals Only*

Music Director: \_\_\_\_\_ Choreographer: \_\_\_\_\_

### *Children*

If this production includes children under the age of 13, please provide the following information for your kid wrangler or children's director. (If you cannot find a kid wrangler or children's director, the board will help you find one):

Name: \_\_\_\_\_ Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Please list the kid wrangler's/children's director's formal experience working with children:

Please provide 2 references who can speak to your kid wrangler's/children's director's qualifications and experiences as they relate to working with children.

\_\_\_\_\_

## Cast Breakdown

Please provide a breakdown of cast ages, gender, vocal range (if applicable), and any required special abilities.

## Scheduling Preferences

The following months are typically when T&G has show performances (with roughly 8 weeks between shows for auditions and rehearsals) and traditionally does a musical in the summer but recently has made modifications for specific shows. Rank your preference 1-5 for each slot individually using 1 as most preferred. For instance if you strongly preferred a show date in Oct or April and would refuse a slot in June, then Oct and April would each get a 1 with an X or n/a for June. Feel free to include any tweaks (like wanting middle to end of September instead of October) below the rankings.

\_\_\_\_\_ October

\_\_\_\_\_ December

\_\_\_\_\_ February

\_\_\_\_\_ April

\_\_\_\_\_ June

## Appendix A – Role Descriptions

### Stage Manager:

The stage manager plays a crucial role on the production team, serving as the linchpin between director, cast, and crew. Their duties include coordinating rehearsals, ensuring smooth communication among team members, notating all movement on stage, and handling backstage cues. Your stage manager, ideally, should act as a key organizer, problem-solver, and leader, maintaining the essence of your show from behind the scenes.

### Production Manager:

A production manager supervises the logistical aspects of a production from conception to completion. Their duties include budget management, resource allocation, and coordination with the publicity committee. In contrast to the stage manager, a production manager oversees the broader, "big picture" aspects of a production, prompting collaboration across the various Town & Gown committees.

## Appendix B – On the Edge

The library of available productions to choose from is quite diverse, and that means some are likely to be controversial, particularly in this part of the United States. T&G is committed to striking a balance between the need to sell tickets to continue operations and challenge the community to delve into some of life's more complicated experiences. As such the play selection committee may ask you to consider this show as an On the Edge production, which typically means fewer performances and a smaller budget, but because each show of this nature is unique, there are no formal guidelines or restrictions currently in place. Each director should be prepared to re-imagine a submission in these terms and will be asked about it during the interview process.