

Cabaret Theatre

Since 1975

PROPOSAL PACKET

2017-2018

Cabaret Theatre
7 Suydam Street
New Brunswick, NJ 08902
cabaretheatre.org

FOREWORD

Thank you for your interest in proposing for Cabaret Theatre's **2017-2018 season**.

Since 1975, Cabaret Theatre has created its season based on the proposals of creative and driven directors. Without artists like you, Cabaret would not have its status as one of the finest student theatre companies at Rutgers University. We are excited to produce yet another season of innovative and professional quality productions and to continue to expand our mission of education and collaboration.

The Reading Committee is now accepting proposals for the upcoming season. Guidelines are enclosed in this packet. Included are seven (7) sections to be completed and submitted by **JUNE 12, 2017** at 11:59pm. To ensure a timely response, please be sure to check and double-check your proposal for all the necessary components before submission.

EXPRESSION OF INTEREST

First, we request an email to both of the following: **artistic.cabaretttheatre@gmail.com** and **producer.cabaretttheatre@gmail.com** as soon as possible to indicate that you are interested in proposing. If you would like to include the show(s) you are considering proposing, that is perfectly acceptable; however, this preliminary email does not necessarily need to attach you to any specific show.

THE PROPOSAL PROCESS

All proposals will go through a *two-tiered* process of evaluation. **If your proposal continues to the second stage, you will be asked to schedule an interview with the Executive Board and General Board Representative to complete the proposal process.** You will be provided a detailed document including what to expect during the interview, should your proposal be selected for further discussion. Those invited to interview should expect to do so on **June 24th, 2017 and June 25th, 2017.**

In order to uphold Cabaret Theatre's mission of education, we are allowing a re-submission period after the initial deadline in which certain proposals that need further guidance can be reworked and resubmitted. This guidance will include a detailed list from us asking the applicant to edit one or more specific section(s) of their proposal. Please note that this process *will not apply to all submissions* and does *not* guarantee that that proposal will move forward.

Finally, if you have any questions or concerns about the proposal process, please do not hesitate to contact the Artistic Director at **artistic.cabaretttheatre@gmail.com**.

We look forward to your proposal!

Sincerely,

The Reading Committee

Cabaret Theatre 2017-2018

THE READING COMMITTEE

The Reading Committee consists of three members: the **Producer**, the **Artistic Director**, and the **General Board Representative**. In the event you should need to contact one of the committee members, please reference the information listed below:

Position	Name	Email Address
Producer	Ajit Mathews	producer.cabaretttheatre@gmail.com
Artistic Director	Paolo Arceo	artistic.cabaretttheatre@gmail.com
General Board Representative	Krystina Matos	kdm135@rutgers.edu

THE EXECUTIVE BOARD

The five Executive Board members will be making the final decision on which proposed shows to include in the official 2017-2018 season. If you have any questions for any Executive Board member regarding their specific department's involvement in the proposal process, the process of putting on a main stage production, or another similar matter, please reference the information listed below:

Position	Name	Email Address
Producer	Ajit Mathews	producer.cabaretttheatre@gmail.com
Artistic Director	Paolo Arceo	artistic.cabaretttheatre@gmail.com
Production Manager	Nina Langhorn	managing.cabaretttheatre@gmail.com
Director of Finance	Jessica Kerman	finance.cabaretttheatre@gmail.com
Director of Marketing	Katie Siegel	marketing.cabaretttheatre@gmail.com

WHAT ARE WE ACCEPTING PROPOSALS FOR?

Cabaret Theatre is currently accepting proposals for **the entire 2017-2018 season**, meaning both the Fall and Spring semesters. You may specify which semester you prefer in Section 1 of the proposal.

Please note **the Reading Committee is only accepting submissions from full-time or part-time Rutgers University–New Brunswick undergraduate students**. To verify this, everyone must provide an RUID number with their proposal. Due to University constraints, any proposals by non-students or non-undergraduates cannot be considered.

Typically, productions at Cabaret Theatre fall into two categories: **Main Stage** productions (usually running two weekends) and **Special Projects** (usually running one weekend). This proposal packet is only for Main Stage productions; those interested in working on a Special Project should contact the Producer. *Please note there will also be a separate proposal packet for the Back-to-School Revue.*

ORIGINAL PLAYS

If the production you are proposing is an **original play**, please indicate as such in your proposal. For a full-fledged main stage production of this original play, the director should be the individual proposing the production. If the playwright is interested in having their play worked on as a Special Project, they should contact the Producer to discuss options. Original plays must have been written by Rutgers University undergraduate students to be considered. A finalized version of the script, ready for production, must be included with the proposal.

OTHER THEATRICAL EVENTS

Finally, if you wish Cabaret Theatre to consider hosting a theatrical event that is not bound to a script, please contact our Producer at the email above. ***This proposal packet is solely for theatrical productions.***

GUIDELINES & REQUIRED INFORMATION

The following materials are ***required*** to complete your submission:

1. **ONE** (1) electronic copy of the proposal, consisting of the following sections:
 - a. Section 1: Cover Letter
 - b. Section 2: Introduction
 - c. Section 3: Artistic Vision
 - d. Section 4: Budget
 - e. Section 5: Staff
 - f. Section 6: Theatrical Resume(s)
 - g. Section 7: Signed Agreements
2. **ONE** (1) electronic copy of the COMPLETE script of your proposed show.
3. *For musical productions:* **ONE** (1) electronic copy of or link to the musical score (Spotify playlist, Google Drive folder, etc.) in the e-mail of the electronic proposal submission.

Organization and professionalism are important qualities to demonstrate when being considered for a leadership position such as a director. To ensure that your proposal reflects your level of commitment, please consider the formatting, grammar, spelling, and presentation of your composition.

SUBMISSION DEADLINE

Electronic copies should be sent to **artistic.cabaretheatre@gmail.com** and cc'd to **producer.cabaretheatre@gmail.com** and **kdm135@rutgers.edu**. Proposal submissions are due by 11:59pm on **June 12th, 2017**. Late submissions will not be accepted.

WALK-THROUGH OF REQUIRED INFORMATION

SECTION 1. COVER LETTER

The cover letter should include three components:

- A brief description of your connection to the play you are proposing (200 words max)
- A description of your leadership style (2000 words max)
- A personal "snapshot" to describe a little about yourself (your interests, your involvement). Don't just limit yourself to discussing theatre. If you are selected to direct a production, the Executive Board will be working closely with you for a number of months, so use this section to describe who you are as a person. (200 words max)

While writing, consider that Cabaret Theatre works hard to provide talented students with a forum to express themselves and the Reading Committee wants to know why this appeals to you. The Reading Committee is also interested in why you should be selected to direct. Though not exhaustive, the following list of questions provides some areas that the Reading Committee is looking to see answered in this first section.

- What are your *leadership qualifications* (in theatre and/or outside of theatre)?
- What is your *problem solving style*?
- How comfortable are you with *collaboration*?
- Share some instances in which you have worked with a large group in a leadership role and you were successful; or, if not successful, describe what you would have done differently.

If your proposal moves on to the interview stage, you will be asked various questions to elaborate on your leadership potential and your ability to collaborate with others. The Reading Committee is very excited to get to know you, and this cover letter is the perfect opportunity to provide a snapshot of your leadership potential. Please note that artistic discussion should be saved for a later section.

For this part, **tell us HOW you would direct.**

SECTION 2. INTRODUCTION

Please include the following information in a **presentable format**:

1. Contact Information
 - a. Name
 - b. Address
 - c. Email
 - d. Primary Phone Number
2. Personal Information
 - a. Age
 - b. Class Year
 - c. RUID Number
 - d. Are you a part-time or full-time student?
3. Schedule Information
 - a. Any/all information about your schedule for the 2017-2018 academic year
 - b. Possible school/work schedules/study abroad plans as well as any familial or other organizational commitments
 - c. Leadership positions for any other student organization (e.g. Business Manager for Glee Club, President of RUSA, etc.)
4. Opening Statement
 - a. In a few sentences, please describe the show you are proposing for the 2017-2018 season. Please include:
 - i. The full title of the show.
 - ii. Any necessary authorial or creative credits.
 - iii. The suggested place in season (Fall or Spring Semester) and why it should be placed there.
 - b. Also attempt to further categorize your proposed show by answering these questions:
 - i. **What is the setting (time period and/or location) of the production?**
 - ii. **What is the genre and mood of the production?** (Action, Adventure, Comedy, Drama, Farce, Mystery, Absurdist, etc.)
 - iii. **What is the age appropriateness of your production?** (Our talent pool is primarily college students. Our audience is too, but also includes families/friends of all age groups. How could you make this work for your show?)

SECTION 3. ARTISTIC VISION

Your artistic vision is the crux of your proposal.

You should consider and include details regarding each facet of a theatrical production; however, the Reading Committee is not looking for a general list of examples for each area. Use the bottom-up approach to craft your vision and compose several paragraphs as you would an academic essay (i.e. structure, logical reasoning, valid support, etc.). Use your voice to your advantage; this is an excellent opportunity for the Reading Committee to get to you know you beyond your standard biographical information.

Please note, the Reading Committee is particularly interested in productions that keep the theatrical space in mind; Cabaret Theatre is the only student-run **black box** theater on campus. How does your vision plan on taking advantage of the space? In other words, the Reading Committee is looking for proposals that defy the conventional "static interior" type productions more suitable to proscenium stages.

*****NOTE:** Please feel free to e-mail the Artistic Director with any questions regarding your artistic vision. Please cc both the Producer and General Board Representative when doing so. It can be particularly difficult to develop an in-depth vision, such as pushing past basic themes like "love" or "identity." If you are struggling, you may pose general questions to help resolve any conflicts or "writer's block." Please note that the Artistic Director, however, may decline to answer any questions that may lead to an unfair advantage in creating a proposal.

SECTION 4. BUDGET

The majority of budget discussion will take place during the second tier of the proposal process (the interview). However, you must at least provide the **royalty costs** of the show you are proposing.

Licensing information can traditionally be found at:

- Dramatists Play Service, Inc. (<http://www.dramatists.com>)
- Samuel French, Inc. (<http://www.samuel french.com/store>)
- Music Theatre International (<http://www.mtishows.com>)
- Theatrical Rights Worldwide (<http://www.theatricalrights.com>)
- Rodgers & Hammerstein Organization (<http://www.rnh.com>)

Please list the name of the license service, the price per show, and any other potential costs regarding rights.

Finding royalty costs can be somewhat complicated, particularly for musicals—if you need help or have any questions, please contact the Producer.

SECTION 5. STAFF

In this section, please provide the names and positions of individuals you would like to have on your production staff. As this is a proposal, the Reading Committee understands that this is a tentative staff. However, please **consult individuals** before attaching their names to a proposal.

If you are proposing a musical production, you MUST at the time of submission have a Music Director attached to your proposal. If you are having trouble finding a Music Director before the submission deadline, please contact the Artistic Director.

Also note that if your proposal is selected for the Cabaret season, an **application process** will take place for the production staff positions. While the director will have significant input and may ask certain individuals to apply, **your final production staff will ultimately be at the discretion of the Executive Board**, who screen positions to ensure a balance of old and new members in order to maintain Cabaret Theatre's mission statement. Please note that production staff positions at Cabaret Theatre are reserved for undergraduate students.

If you are having trouble with finding people for your staff, *don't be discouraged to propose!* Cabaret Theatre can open applications and hold interviews during the school year to find the correct staff for your production, so you are not required to include a full proposed staff in your completed proposal.

SECTION 6. THEATRICAL RESUME(S)

Please submit a theatrical resume listing any experience you find significant for this proposal. In addition, please include the theatrical resumes of any proposed staff in the preceding section.

SECTION 7. SIGNED AGREEMENTS

Please print, sign, and scan the form on the following page, and include it with the rest of your proposal.

Cabaret Theatre

Since 1975

I, _____, hereby confirm that this proposal represents my original work.

Signature

Date

I am submitting this proposal in a state of completion as I understand it. If there is a problem with my application, I recognize that the Reading Committee will alert me by 11:59pm on Thursday, June 15th and provide a specific list of items to fix. I understand that I am only allowed to change the items listed by the Reading Committee and cannot alter other parts of my proposal during the revision period. If asked to undergo this process, I understand that I will have until 12:00pm (noon) on June 17th to re-submit my proposal. If I fail to do so, I recognize that my proposal will be reviewed as it was originally submitted.

Signature

Date

Furthermore, I understand that if I am *not* asked to change anything in my proposal, it does not necessarily guarantee my production a spot in the upcoming Cabaret season.

Signature

Date