Summer Independent Proposal Examples
Example #1
KIDSTAGE Summer independent 2014 proposal

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To KIDSTAGE,

Since an early age theatre and music have deeply been part of my life. My mother being a professional dancer and choreographer up until she was around 5 months pregnant with me, I was exposed to the performing arts since I was born. I started when I was in 3rd grade in school choir and church plays as well as singing for just about everyone and anyone who would listen to me. However it wasn’t until the 6th grade when I auditioned for the middle school musical that I knew immediately that theatre was definitely something that was in my life to stay. And since that moment I have done theatre in some form year round for about 8 years. After doing youth theatre seriously for around 2 years I heard about KIDSTAGE, auditioned for Once on this Island and got cast. Working with such an amazing directing team was truly an honor and one of the best experiences in theatre I’ve ever had. After “once on this island” my next KIDSTAGE show would be Ragtime followed by the next summer when I played my favorite role to date “Motormouth” in Hairspray. Then in the summer of 2012 I decided to take the summer off from acting so that I could get a different view of theatre. I decided to be assistant costume designer for Assassins giving me a view of theatre from the view of a designer. Finally, this past summer I worked as the Assistant Director on The Summer Stock Production of Legally Blonde. This was honestly a life changing experience, getting to work with such an amazingly the concept of the show. Talented director like Makala was an honor. And I learned so much, from how to effectively block a scene, to analyzing the text and bringing forth the story.

During the time I have acted with village I also had the opportunity to TA for the KIDSTAGE summer camps. This started off as just a way to gain work exchange to help pay tuition, but after my first day of being a teacher’s assistant I realized I loved working with the children and helping them gain knowledge of theatre. the next summer when I again had the opportunity to assist in camps I was thrilled, in fact I enjoyed it so much that when the time came for this past summer planning to start I asked to be an arts education intern. While interning that summer I got the chance to work with multiple age groups and learned a tremendous amount from each group but it wasn’t until I got to work with the older age group that I noticed what happens when direction is implemented. And this past summer, I got the chance to teach my own summer camps. I once again got the opportunity to work with multiple age groups but this summer I noticed something more, when I was teaching Newsies camp I realized how much affect it can truly have when you guide someone through their character, and I had a great moment where the students and I got to explore the characters together. And that more than any reason is why I want to be a director. I love the feeling when you give direction and the actor truly takes it, making a piece of art with you.

I would like to direct a show for KIDSTAGE Summer independent productions not only because I think I could do an amazing job with any of the shows I am proposing, I would like to direct because I am passionate with each of these shows and believe that given the chance, with the directing team I have chosen I could really produce a fantastic product that would not only make me and my production team proud, but also Village Theatre and its community.

-Sheady Manning
Production Team

Sheady Manning (Director): Sheady has been in numerous productions at Village and this past summer was Assistant costume designer for assassins. Sheady has also directed 3 one-act plays for Liberty High School's annual one-act festival, choreographed "The Drowsy Chaperone". Sheady received an Honorable mention at the 5th Avenue High School Musical Awards for Audrey 2 in "little shop…" and he was also elected drama club president for the 2011-2012 school years. And this past summer sheady had the opportunity to be assistant director on the Summer Stock production of "Legally Blonde.

(Music Director): TBD

Andrew Gryniewicz (Choreographer): Performing has always been something Andrew has loved. After being in The Wizard of Oz at the age of 6, he has been a part of many productions through school and in Summer Stock programs. Favorites include: Edna Turnblad in Hairspray (Village KIDSTAGE), Creature in Frankenstein (Bishop Blanchet High School), and Father in Children of Eden (Bishop Blanchet High School). Beyond the many years of performing, choreographing has always been a topic of interest. He started by choreographing routines for musical theatre classes at Big Star Studios and he loved it. After being offered a position with both Hot Mess and Legally Blonde as assistant choreographer, he found a passion for this part of theater. Megan and Eia taught him a great deal about what it means to be a choreographer beyond just dreaming up dances and he is eager to take this knowledge to the next level. The overall knowledge that he has been gained from performing, teaching, and assisting Megan and Eia has given him the willingness to take on this new challenge.

Will Henshaw (Stage Manager/Assistant Director): Will Henshaw has been active with Village Theatre for four years. He's recently been spot op for two shows and production manager for Kiss Me, Kate. He looks forward to furthering his exploration of the theatre through assistant directing and to improve his stage management skills.

Tucker Goodman (Production Manager): Tucker Goodman has had experience in nearly all areas of theatre, including lots of stage management and acting with both the LHS Patriot Players and with Village Theatre's KIDSTAGE SIP program. This experience has helped him understand how the individual pieces of a production fit together to create a well-rounded, clear story. His experience in LHS ASB office has taught him excellent communication skills, which helps in the production management position. Tucker is also always looking for opportunities to further his theatrical knowledge. Production management credits include DROOD at LHS, Assassins at KIDSTAGE, as well as assistant production manager for KIDSTAGE Summer Stock's production of Hairspray.

Aaron Mohs-Hale (Lighting Designer): Aaron Mohs-Hale believes he would be a good lighting designer for the shows proposed because he has worked extensively with lighting the past 3 years. He has drafted plots, been assistant lighting designer a handful of times, and has even designed a show on his own.
Sierra Reid (Costume Designer): First I would just like to say that I am super thankful for this opportunity! Previously I have costumes you’re a good man Charlie Brown and servant of two masters at my high school Nathan hale high school. I was also the assistant costume designer for kiss me Kate at village last summer. I have acted in several musicals my favorites, playing Hedy Laroo in how to succeed in business without really trying, Shelley in hairspray (both at my high school) and being in music man at village. I currently attend Bennington College where I am a costume design major and dance minor.

Hailey Parcher (Sound Designer): Haley first started with theatrical sound two years ago at Issaquah High School with the production of Fiddler on the Roof where she was the sound designer and lead engineer. She has since worked on Metamorphoses and Sound of Music at IHS. In summer 2012 she worked on Village Theatre Kidstage’s production of Assassins as the lead sound engineer and Music Man as the sound assistant. Starting in October 2012, she started an internship program at Village Theatre Mainstage with their production of Fiddler on the Roof. She very quickly exceeded their expectations and within one month was completely mixing the entire show to the sound designer’s standards. Since that time she has also worked on Mainstage’s productions of Mousetrap, Trails and Chicago. In summer 2013, she was the engineer for Kidstage’s Summer Independent production of Kiss Me Kate. She then served as the engineer and co-designer for Kidstage’s Summer Stock production of Legally Blonde. In August she accepted a position in Village Theatre’s Mainstage sound department.
FIRST CHOICE: “CHILDREN OF EDEN”

Characters:

- **Father**: God, creator of the world and father to Eve and Adam
- **Adam**: the first man.
- **Eve**: the first woman.
- **Cain**: Adam and Eve’s son.
- **Abel**: Adam and Eve’s other son.
- **Noah**: a descendent of Adam, whose family has been chosen to survive the flood.
- **Mama Noah**: Noah’s wife.
- **Japheth**: Noah’s youngest son
- **Yonah**: a servant girl who is a descendent of the race of Cain.
- **Ham/Storyteller/Snake**: Noah’s son/chorus/snake that tempts eve.
- **Shem/Storyteller/Snake**: Noah’s other son/Chorus/Snake that tempts eve.
- **Aphra/Storyteller/Snake**: a daughter of the race of Seth married to Ham/Chorus/Snake that tempts ever.
- **Aysha/Storyteller/Snake**: a daughter of the race of Seth married to Shem/Chorus/Snake that tempts ever.
- **Young Cain/Storyteller**: the child version of Cain/Chorus.
- **Young Abel/Storyteller**: the child version of Abel/Chorus.

Plot:

*Children of Eden* is based on some of the biblical stories told in the old testament including the creation of the world, Adam and Eve’s expulsion from the Garden of Eden, the conflict between Cain and Able and Noah and his family’s survival of the great flood.

Concept:

For the show as a whole, *Children of Eden* to me is about mistakes of the parents affecting the children, and the power to make your own decisions, so the show would be focused mainly around those two points, because that is what drives a lot of action in the show. When you think about Eve and why she
takes the apple it’s because she has no control over her life in the garden and she is convinced by eating the apple she will gain the answers she is looking for which causes Adam to have to make the decision to leave the garden with her. And then there is Cain and Japheth Who struggle to make their own life and mistakes, so I would say the most important concept in this show is the struggle for control and make your own mistakes and this really pops for me in the finale when they sing the line “our hands can choose to drop the knife, our hearts can choose to stop the hating” because god has just said he won’t be communicating to them personally anymore and it’s up to them to make their own decisions and decide what’s right themselves.

For individual characters:

- **Father**: there is a fine line while portraying a God like figure but I feel that one thing that needs to be there is that he is a father, he has given life to the world and he does get disappointed when his children go down the wrong path so I would really like to draw out that fatherly feeling when he is onstage.

- **Eve/Adam**: they are a byproduct of the garden. That is where they were created so I want them to be a part of the garden itself. When they first appear in "let there be" they should look like they just came out of the ground, so that when they are expelled from the garden it’s as if they are having a part of themselves taken away. A part that they only get back when they are together again with father in the garden after their death.

- **Double cast characters**: normally most of the characters in the show are double cast with one actor playing two roles. However in this version I would want it played differently. In the second act I would like Cain, Eve, Adam, and Abel to act like shadows to Noah’s family, almost like their spirits are guiding them and giving them advice, for example I would put Eve in “the spark of creation(reprise)” with Mama Noah so it’s like she is trying to impart wisdom on her decedents. I want the same with Noah and Adam during “the hardest part of love” and Cain during “Stranger to the Rain” in the background. I believe this will add dynamic to each of the characters being shadowed, almost as if history were repeating itself.

For the Set:

- The tree of knowledge would be large and on one side of the stage as if to represent that father is always watching even if you can’t see him.

- The set onstage would be more minimal. The grandest part of the set should be the tree of knowledge.

Costumes/makeup:

- We are going for a more tribal look and feel in this show costumes would be very tribal minimal, clothing wise.

- The mark of cane is usually small on the forehead and looks like a smudge. We would like to keep it bigger and all over the side of the face like a fresh burn that would also appear on Yonah.

**Why Children of Eden?**

*Children of Eden* is a gorgeous show and it has a strong message about making our own mistakes and learning from them. even above that it takes story’s from the Bible and shows them in a much more real
light and shows the more human side of all these characters, for example they take the iconic character of Eve and not only show her actions but justify her reasoning. Being from an extremely religious family from a young age I was exposed to these stories, and I was taught through the Old Testament to fear this wrathful god, but when I saw Children of Eden for the first time I saw God as a father rather than just this angry wrathful figure we are supposed to fear. Children of Eden shows us we have the choice on what kind of people we want to be and the choices we make that can have an effect both on who is in our lives right now and who may be in our futures.
Characters:

- **zach**: a successful director who is running the audition.
- **Larry**: Zach's Assistant.
- **Don Kerr**: a now married ex stripper.
- **Maggie Winslow**: a sweet auditionee who grew up in a broken home.
- **Mike Costa**: the aggressive tap dancer.
- **Connie Wong**: a small, young looking, Asian dancer.
- **Greg Gardner**: the Jewish, gay dancer with a large personality.
- **Cassie Ferguson**: The once Successful solo dancer who is Zach's former love interest.
- **Sheila Bryant**: a provocative older dancer with a rough childhood.
- **Bobby Mills**: Sheila's best friend with a conservative upbringing.
- **Bebe Benzenheimer**: a young dancer who only feels beautiful when she dances.
- **Judy Turner**: a tall, lengthy, and quirky dancer.
- **Richie Walters**: an enthusiastic black man who once planned to be a kindergarten teacher.
- **Al DeLuca**: an Italian American dancer who takes care of his tone-deaf wife.
- **Kristine Urich**: Al's scatter-brained tone-deaf wife.
- **Val Clark**: an excellent dancer who gets plastic surgery to improve her chances at getting jobs.
- **Mark Anthony**: the youngest dancer who is auditioning.
- **Paul San Marco**: a gay, Puerto Rican, High School drop out with a troubled childhood.
- **Diana Morales**: Paul's friend, another Puerto Rican who was underestimated by her teachers.
- **Tricia**: who has a brief vocal solo.
- **Vicki**: who never studied ballet.
- **Lois**: who dances like a ballerina.
- **Roy**: who can't get the arms right (“Wrong arms Roy”).
- **Butch**: who gives attitude in the audition.
• **Tom:** an all-American jock.

• **Frank:** who looks at his feet when he dances ("headband").

**Plot:** A Chorus Line focuses on 17 dancers auditioning for a spot in a Chorus line on Broadway. Emotions are revealed when they are asked why they started dancing. And they are faced with the instability of their profession when a fellow auditioner is injured and they are forced to confront the reality of “what if today was the day you had to stop dancing.”

**Concept:**

• **For the show as a whole:** we want to play up the time period of the show. It is a dated show and I have seen it tried to be modernized but we would really like to play up the time of composition. The show as a whole was meant for the late 70’s-early 80’s

• **Set Considerations:** the bulk of the set would consist of 3 large rolling floor length mirrors.

**Why "A Chorus Line"?**

As actors we all know the feeling of rejection which is why I feel like a chorus line is uncomfortable for a lot of performers to sit through. The show follows people who have devoted their lives to an art form that caused them pain and even though they know someday it’s almost certain they will no longer be able to dance they still keep working, and training, and enduring the calluses and blisters because they know that when they are dancing it’s the only time a lot of them know exactly who they are. We also see how a passion turns into a job. They started dancing to express what they couldn’t normally but for many of then it’s turned into a job. A big part of this show is watching at what point passion turns into work.
Characters:

- **Eva “Evita” Peron**: a girl from an impoverished family in a small Argentinian Village who rises to become the First Lady of Argentina and a savior of the people.
- **Che**: our cynical narrator offering a different perspective in the life of Evita.
- **Juan Peron**: military leader, elected to be President of Argentina and the Husband to Eva Peron.
- **Magaldi**: Eva’s first love.
- **Peron’s Mistress**: Juan Peron’s mistress, whom Evita sends away.
- **Ensemble**:
  - **The Upper Class**: the social elite of Buenos Aires, who do not appreciate Peron’s relationship with Eva.
  - **The Descamisados (the shirtless ones)**: the lower classes who worship Evita.

Plot:

“Evita” follows the life of Eva Peron the first lady of Argentina. The story follows her Life, rise to power through the men in her life and her eventual death.

Concept:

- **For the show as a whole**: the show takes place right after the death of Evita and in a way it is Che’s way of making sense of everything that’s happening. He is giving his account of what happened while guiding us through Eva’s life and her choices leading up to her death.
- **Set considerations**: primarily scaffolding made to look almost regal. Something to give us as the audience, an almost other worldly vibe.

Why “Evita”?

Many times when a great figure like Eva Peron dies, someone who was so loved my all we tend to ignore the flaws or criticisms we once had for them. But I love that “Evita” doesn’t exactly do that. We do see the political figure that helped so many truly in need, but we also see her flaws. She isn’t just some Saint we also see her financial irresponsibility, and how her intentions were at times misguided. We see a Human who is doing the very best that we can with what she’s been given. However we also see what she left behind. We see the power behind every word she spoke, we see how she gave hope to a people who no longer thought anyone cared about them, people who had given up the thought they might someday have better lives. We see that if nothing else Eva Peron gave them someone to believe in and something to look up to.
Example #2
Summer Independent 2013 Proposal

By Megan Langston

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Summer Independent Production Team:

Megan Langston - Director
Megan has been a part of KIDSTAGE for six years now. She started in classes and camps and then started doing productions at age eleven. She has also been very involved in volunteering at KIDSTAGE and has loved working with kid’s camps. Over the years Megan has done a handful of writing camps/classes for musical theater, giving her a great understanding of how a play or musical is put together. Megan was most recently seen in the shows Urinetown and Bye Bye Birdie.

Olivia Pedroza - Music Director

Hannah Shuerman - Vocal Director

Carlie Watson - Choreographer:
Carlie Watson has been involved with Village Theatre for 11 years. Her favorite roles include; Little Red in 'Into the Woods', Muzzy in Thoroughly Modern Millie, and Rosie in Bye Bye Birdie. Carlie currently attends Otterbein University in Westerville, Ohio. She is thankful for the experience Kidstage has provided for her and continues to give her.

Aaron Alonso - Stage Manager:
Aaron Alonso (Stage Manager) has worked on many a production and worn many backstage hats over the years, from stage manager and assistant stage manager to running crew and set construction. He has also worked on many KIDSTAGE productions, from Summer Independent to SummerStock shows. Recent credits include Incorruptible, At Home at the Zoo, and RENT at Western Washington University. KIDSTAGE credits include Annie Get Your Gun, A Spark of Creation Summer Independent Revue, The 25th Annual Putnam County Spelling Bee, Alice in Wonderland, and Bye Bye Birdie. Aaron just started his third year at Western Washington University, where he is working to earn his Bachelor’s Degree in Theatre Arts with a focus on Stage Management. “No day but today!”

Andrew Hopkins - Production Manager:
ANDREW HOPKINS (Production Manager) is excited to return for his third year as Production Manager for SIP. Past SIP credits include ...Spelling Bee and Urinetown, along with stage management and production assistance credits for Pirates, Showcase, Birdie, and Sing It Forward. Andrew looks forward to streamlining and improving the SIP program even further this year as a last “hurrah” before he heads off to the East coast. Love and art to Lady Gaga. 8-21-10, and, soon to be, 1-14-13

Joel Arpin - Lighting Designer
Joel Arpin (Lighting Designer) is thrilled to be back for his third Summer Independent show! Joel helped assistant direct last summer’s Summerstock production of Bye Bye Birdie, and directed the Summer Independent Production of The 25th Annual Putnam County Spelling Bee two years ago. Joel
is currently studying lighting design at Western Washington University, where he has helped design lights for shows including Experiment with an Air Pump, The 39 Steps, Fall into Dance and Larry Shue’s The Nerd.

**Em Russell** - Set Designer:
Emily (Em) Russell: is a freshman at Cornish College of the Arts for Scenic Design and Stage Management. Her most recent shows include “Bye Bye Birdie” with Kidstage and “Beauty and the Beast” with Kamiak High School. She hopes to continue on with theater for a long time.

**Alexander Pedroza** - Sound Designer
Alexander Pedroza is currently a student at the Art Institute of Seattle studying Audio Production and Technology. Previous live audio experience is limited, but includes shadowing Kyle Blevins for the run of Oliver at McIntire Hall in 2011, and operation the sound board in the Sedro-Woolley High School auditorium throughout his high school career. Outside of audio Alexander has a wealth of theatre experience. Including stints with META and TAG theatre troupes in Skagit Valley and The Seattle Children’s Theatre in Seattle.

**Mary Foster** - Assistant Sound Designer
Mary is a junior at Bishop Blanchet HS and was very excited to be in the SIP program last summer. She has worked on sound the last two years at Blanchet and worked on Alice in Wonderland, Urinetown, and Bye Bye Birdie at Village Theatre in Everett.

Costume Designer: Have contacted someone and am currently waiting for a response.
Letter to the reader

Hello!

I am Megan Langston. I am a KIDSTAGE kid. I started KIDSTAGE when I was about eleven and I am now a junior in high school and a freshman in college through Running Start. I have grown up in this program and I credit all of my confidence and life success to what I have gained from being here. I love it here. Village Theatre is my favorite place on the planet, and I have a passion for giving back to it. I have been volunteering at Village Theatre for a long time now and I have always loved being around people and helping them to be more confident. Whether it has been seven year olds or my peers, I have absolutely loved getting to know the people who come through this theatre, because I know they have something special. I really enjoy making people feel special and like they can do whatever they want in their lives because that is what KIDSTAGE helped me learn, and I want to continue to help others get that message too.

A huge reason why I want to be a part of this process is because I know I want to be in theater for my career. I am most passionate about writing for musical theater, and I think that being a director of a show where you really have to go deep into a script and understand why the author wrote it the way they did will help me have a greater understanding of what I want to do. I also think that because I have a lot of experience with writing for theater I would be a great director. I look farther into a script than the average person and I truly care about story. That’s all theater needs to do; tell a story.

People come to the theater to feel something. It can be to escape reality and know what laughter feels like again, or to feel what reality is like and to know what it’s like to cry again. Either way, theater makes people feel something more than what they can in real life. What I want to do with Summer Independent is to go back to the raw beauty of what theater is and let that show through. A show is more than words and dancing, it is a piece of art that is being painted in front of the audiences eyes. It should tell the truth and nothing more, nothing less. I want more than anything to have the opportunity to tell the truth of a story for a group of people who need to hear the truth, and I think I can do it successfully.

I also want to be truthful with the cast. The other major reason I want to direct Summer Independent is because I am fully invested in the growth of my fellow actors. I want the opportunity to push people into doing things they have never had the guts or confidence to do before. KIDSTAGE is filled with talented actors, singers, and dancers, but I want to push people to be more than that. Whether I know a person in the cast or not, it is my personal goal to not only put on a good show but to do something good for the people in the show. I will focus on people’s weaknesses and make them become strengths, and I know I can do this under the wonderful opportunity that this production presents. Actors at KIDSTAGE want to learn, and I care so much about the people here that I want them to become the best they can be. I would be honored to be given this opportunity of directing Summer Independent and I am already grateful to be a part of this program.
Show Selection

Into the Woods
Godspell
Into The Woods

Casting: 18-24
Characters:
Narrator
Cinderella
Jack
Jack’s Mother
Baker
Baker’s Wife
Cinderella’s Stepmother
Florinda
Lucinda
Cinderella’s Prince
Cinderella’s Father
Little Red Ridinghood
Mysterious Man
Wolf
Granny
Rapunzel
Rapunzel’s Prince
Steward
Giant
Snow White
Sleeping Beauty

*Some productions have the following parts played by the same person

Narrator/Mysterious Man
Cinderella’s Mother/Granny/Giant
Wolf/Cinderella’s Prince

Synopsis:

This show explores how growing up and learning what the world is really like is both difficult and painful. Every fairytale character wants something desperately, and they will do anything to get it. But, what they thought they wanted isn’t what they end up with, and if it is, it is not what they expected. When a Baker and his Wife learn they've been cursed with childlessness by the Witch next door, they embark on a quest for the special objects (a cow as white as milk, a cape as red as blood, hair as yellow as corn, a slipper as pure as gold) required to break the spell. Everyone's wish is granted at the end of Act One but the consequences of their actions return to haunt them later, with disastrous results. A Giant steps down from the heavens and straight upon some beloved characters. It takes a few lives before the survivors realize that they have to act altogether in order to succeed. Thus, what begins a lively
irreverent fantasy becomes a moving lesson about community responsibility and the stories we tell our children.

**Vision for Show:**

First of all I love this show. I feel very connected to its storyline and I love how this show illustrates the meaning of love and loss, all at the same time. This show is about how we as humans desire certain things, but those things we want aren’t always what we think they are. We all have a dream, but maybe that dream isn’t what we thought it was. The people we think we love may actually be wrong for us, and the friends we keep could really be our enemies. The fact that this message is told through the perspective of fairytale characters who are supposed to have perfect lives highlights the reality of the world we all live in.

The music is fascinating and really interesting to try and keep up with, and I love that challenge. I’ve grown up obsessed with fairytales, and I feel as though this more realistic version of what they mean is more meaningful because we can learn more from what we see in this show than from watching the sugar-coated Disney versions.

I love the message in this musical, and I don’t think it needs an elaborate set to be beautiful. What I imagine for this show at Second Stage is to be played on a nearly bare stage, with some minor permanent stage setting. I think it’s really important to make our space here as usable as possible and I think that if we keep the set simple and not overdone, we’ll be golden. Some ways I plan to do this is to make Rapunzel’s tower a permanent fixture of the stage, also acting as other parts of the show like when Jack climbs up and sits in a tree. This can be done by slipping something over the tower and making it look like something else while acting as a perfectly usable set piece for that moment of the story. I also want to have some trees be a part of the set, mostly upstage. I want the forest to be set upstage so there is lots of room for playing downstage and so people won’t have an obstructed view of the stage. This is also good because there won’t be any moving of set pieces so the actors won’t have to worry about missing anything or being overwhelmed. I can say that from being in Summer Independent last year where I had to move the set around this is a huge plus for basically everyone.

Another way the mood and setting will be clear to the audience and story is through the use of lighting. Before the characters are in the woods, the lighting will be cheerful and bright. Then, when they get into the woods, the lighting will become darker and richer. This way the settings will be clear and the vibe they give off will be more prominent. Overall, all of the colors will be earth tones, with the exception of some brighter colors for the characters homes.

Something I think would be awesome is if the band were placed onstage. I have this vision where amidst the trees in the forest, the band is placed. This to me symbolizes that in these woods where these characters travel troubles and self-realizations are being “orchestrated”. This would create a visual aspect for the show that would be unexpected and interesting, also adding to the story. If it worked for sound and it didn’t take away from the actors, I think this would be a wonderful addition to the show.

For casting, it would be preferred that we kept the double casting that was done in the Broadway
production. This just seems to make a lot of sense, and also this way we don’t cast extra people that otherwise wouldn’t be much needed in the show. I am open to doing it the other way though, seeing as having someone else have an opportunity to do something in the show might be a good thing.

In terms of choreography, all this show really needs is musical staging. I have some ideas for how some dancing could be involved, like when the Baker’s Wife and Cinderella’s Prince meet in the woods. I’d love to see waltzing in this scene because in many Fairytales people waltz in happiness, but in this case it would be in fear and discovery. I like that contrast, and it would be visually wonderful and intriguing. Another place in the show that could use dancing is when the Wolf and Little Red meet. They would dance in a way that would add to the uncomfortable nature of the scene, helping to create better story. This would be more of a “view point” type of dancing with more symbolic movement then actual dance moves, but it would still be more then just musical staging.
Godspell

Casting: 10-20
Characters:

Jesus
John the Baptist
Jeffrey
Lamar
Herb
Robin
Joanne
Peggy
Sonia
Gilmer

*There is room for more ensemble members to be in the show, making the cast much larger. Also, the actors take their own names as characters.

Synopsis:
Told almost entirely in song, Godspell presents the gospel of St. Matthew updated to modern time. When Christ joins a group of men and women who do not know God, the free-flowing fraternal love of Jesus solidifies into a desire to spread the word of God around the city. The lively group act out the stories of various Biblical parables with great enthusiasm and flamboyance. Drawing from various theatrical traditions, such as clowning, pantomime, charades, acrobatics and vaudeville, Godspell is a groundbreaking and unique reflection on the life of Jesus, with a message of kindness, tolerance and love.

Cite: MIT

Vision For Show:

No matter if you are religious or not, this story relates to everyone. Learning how to live in a community peacefully with many different types of people is difficult and necessary, something that is highlighted in Godspell. I love this show for many of the same reasons I love Into the Woods. They both use already existing story lines to influence a new point of view of their own nature. Using the stories from the Bible to create a new, relevant story for people to learn from is amazing to me.

Using the stories from the Bible to create a new, relevant story for people to learn from is amazing to me. I think it’s interesting how the musical is structured in a series of parables, and the modern, rock music helps the storyline move along nicely. I love the part in the show when everyone who becomes a follower of Jesus shows it through clothing, something I would like to play up. The Jesus followers would wear very particular clothing consisting of a jacket and a flower in its pocket. I want the vibe to be very modern, making the story connect with the audience better. This can be seen through the way
people will dress, but also in the set. I’d like the colors to be neutral and earth toned, with the pops of color coming from the flowers in people’s pockets and in what Jesus would wear as a symbol of light and goodness into the characters’ lives.

The story and the music are so lively that I don’t think the set needs to be too prominent to the stage, but I want it to accentuate what’s going on. There wouldn’t be any wings, but instead the curtains would be used for framing. The drapes would be brown and lighter, earthy colors to set the tone for the setting but won’t be used as a purpose for actors.
Marketing:

In terms of marketing the show, I think there are some great ways to get the word out there:

- Posters that the cast and crew hang up and the cards that they can give to their friends and family
- Word of mouth (possibly the most powerful)
- Facebook pages/show Facebook page
- Doing parts of the show in the new Second Stage outside space
- Advertising to Summerstock cast and their families

In summary, I believe Into the Woods would be the perfect fit for this upcoming Summer Independent, and I truly hope my team and I are given the opportunity to have some fun with it and learn some great lessons along the way.

Thank you,

Megan Langston
Example #3
Village Theatre Kidstage
Summer Independent Production

2013 Proposal

Kiss Me, Kate
The Drowsy Chaperone
Dirty Rotten Scoundrels
Everyone has a story to tell and a message to share with the world. We each seek to express it somehow. I have chosen to attempt to share love and hope through the medium of theatre.

My theatrical experience began with church sing-a-longs, and the most recent addition to my résumé is the Village Originals Festival of New Musicals – I’ve come a long way. I would consider Liberty High School’s production of *Kiss Me Quick Before the Lava Reaches the Village* to be my first full musical, which encouraged me to become more involved in theatre in high school. Eia Waltzer, our choreographer, invited me to audition for KIDSTAGE’s Summer Independent Production of *West Side Story*. I was cast in my first production at KIDSTAGE as Baby John. Since then, I have participated in various capacities in three more SIPs – *All Shook Up*, *Chicago*, and *Assassins*. I also stage managed *Godspell*, KIDSTAGE’s 2012 Institute Winter Show.

My recent experience in the theatre includes *Little Shop of Horrors* at Liberty High School. I played Seymour, co-designed the set, and performed the duties of the production manager. With the help of an outstanding production team, cast, crew, and orchestra, the show was nominated for thirteen 5th Avenue awards, including scenic design, lead actor (for my performance as Seymour), and overall musical. I am proud to say we won best scenic design and best overall musical, as well as two other awards. Needless to say, this has been a huge achievement for me and for Liberty High School’s drama program, which I have seen grow tremendously over the last four years. My heavy involvement at Liberty has allowed me to dive into many different aspects of the theatrical world. I became the go-to person to light and engineer sound for any event in the Liberty theatre, be it a PowerPoint presentation for the administration, a talent show for ASB, or a concert for the music department. I believe this experience has given me the skills to properly communicate with a team of technically minded theatre students.

Each production I have done at KIDSTAGE, especially each Summer Independent Production, has taught me many valuable lessons – how to distinguish between a chassé and a chaînés, how to call a show, how to cast a show, and now how to assemble and unite a production team with a common goal. As an actor, I have played both comedic and dramatic roles. My experience as a stage manager and production manager has allowed me to observe how to (and sometimes how not to) run rehearsals and communicate with team members. Regardless of my role in the cast or production team, I have worked with many different types of directors and seen the effects of each individual’s style of direction on the cast and production team. I believe these experiences have prepared me to direct a show. I strive to direct the 2013 SIP not only to put these skills to the test by sharing my knowledge with others, but also to further educate myself by learning what it is like to be the director of a full musical production.

Thank you for your consideration!

Tucker Goodman
THE PRODUCTION TEAM
WHY THIS TEAM?

Emily and I have been planning to propose this show for a full year. During Chicago (summer 2011), we talked about how we would work well together and would both be ready to build a production by summer 2013. So, we started the search for a production team in June of 2012. Our goal was to find a team of individuals who are passionate about both education and theatre, have the skills and experience to put together a professional-quality production, are both independently motivated and teamwork-oriented, and yet are still high school or college students. Since that specific combination of traits is hard to find, this task proved daunting and time-consuming.

We started by working through our friends who had already participated at KIDSTAGE in various capacities; according to the basic philosophy of SIP, we should work with KIDSTAGE’s professional teams (in the Institute shows or SummerStock) before becoming a part of this “pinnacle experience for students” at KIDSTAGE. Some of these people clearly fit the description above, but some did not. Next, we used the resources that were available to us – the mentor team from The Music Man, other professionals we had previously worked with, friends at colleges with music/theatre programs, etc. – to search for candidates to fill the open positions. Emily and I conducted interviews with people who were interested, collected recommendations from outside sources, selected our top choices, and finally talked to our mentors about each person before officially inviting them to be a part of our team.

The result of this work is the team we originally sought: passionate, skilled, independent students who are excited about the opportunity to learn together. Some of our team members (while experienced in other areas of theatre) have yet to perform their own specific roles. For example, I have never actually directed a full musical before. However, I believe SIP is the perfect opportunity for people like me to experiment and assemble a beautiful piece of theatre with the support and resources provided by Village Theatre.
TITLEPAGE

PRODUCTION TEAM:

TUCKER GOODMAN – DIRECTOR

Tucker will be a freshman at Seattle Pacific University this fall. He plans to major in theatre and continue with his theatrical career during/after college. After playing Baby John in KIDSTAGE’s Summer Independent Production of West Side Story, Tucker continued to be involved in SIP for the next three years. He has lots of experience in stage and production management, lighting and scenic design, and also acting. After assistant directing both Assassins and The Music Man at KIDSTAGE this summer, Tucker is prepared to direct SIP 2013.

EMILY JOHNSON - CHOREOGRAPHER

Emily is a sophomore Musical Theatre major and dance minor at the University of Northern Colorado. She has performed in the Seattle area for many years, both educationally and professionally. She has been a choreography assistant numerous times for KIDSTAGE productions, has been a choreographer for Issaquah Middle School’s spring productions, and has taught many styles at Ignite Dance & Yoga and privately. After being a performer in many SIP productions, Emily loves the idea of being on the other side of the table in 2013.

NICK DURAND - MUSICAL CO-DIRECTOR

Nick is a senior at Nathan Hale High School. He has worked as an assistant music director on Nathan Hale’s production of Hairspray and will also be assistant music director on this year’s production of How to Succeed in Business Without Really Trying. Nick has also participated in nearly every other dramatic event at Nathan Hale as an actor. Though he has never done any work at KIDSTAGE, he has been extremely impressed with the KIDSTAGE staff and students he has met. Nick is very excited to have this chance to work with these people on the SIP show, and he feels well prepared to take on the position of music co-director.

OLIVIA OCHOA - MUSICAL CO-DIRECTOR

Olivia is currently a freshman at Trinity University in Texas, studying music education and theatre. Though a relatively new face at KIDSTAGE (having made her onstage debut as Eulalie in The Music Man) Olivia has appeared in over 20 shows at local theatres, including Youth Theatre NW, Studio East, and SecondStory Repertory. In addition to acting, she has worn many other hats: director, music director, teacher, assistant conductor, composer/lyricist, and pit musician. Her original musical, Third Period English: The Musical! (which she also directed/music directed) received the honor of "Best Overall Production" at the 2011 Holy Names Academy New Works Festival. Olivia's diverse theatre/music background and leadership experience make her uniquely prepared to co-direct the music for SIP.

MICHAEL MCMANUS – PRODUCTION MANAGER
Michael is a junior political science major this year at The George Washington University. He has a long history at KIDSTAGE, having done every technical theatre job from follow spot operator to production manager, and has participated in over 25 shows with the program. He has also worked with Village Theatre Mainstage on the Village Originals Festival of New Musicals. In addition to being hired by high schools and middle schools in the Issaquah area to engineer sound and design lighting, Michael also performs these tasks at GWU. Michael looks forward to the opportunity to return to KIDSTAGE this summer and work with a team of talented individuals on this SIP production.

TERESA MICHELETTI - STAGE MANAGER

This fall, Teresa will be a sophomore at Western Washington University where she is a Theatre major with a Stage Management focus. Teresa plans to make stage management her career after college. Teresa has been involved with KIDSTAGE’s Summer Independent Production for the past three years, as the Assistant Stage Manager of both *All Shook Up* and *Chicago* and as the Stage Manager of *Assassins*. She was also a TAP student in the scene shop summer of 2010 and 2011, the Production Assistant for *Anne of Green Gables*, and the Stage Manager for *Oneida* at the 2012 Village Originals Festival of New Musicals. With these experiences in stage management, Teresa is prepared to stage manage SIP 2013.

RACHEL CULBERTSON – ASSISTANT STAGE MANAGER

Rachel will be a senior at Liberty High school this fall. For her last year, she will stage manage the fall play *Snow Angel*, co-stage manage the spring musical *The Wizard of Oz* and be the assistant stage manager for the winter play *She Stoops to Conquer*. This year was her first year at Village Theatre but will most certainly not be her last! She worked in the scene shop and on the running crew for *The Music Man* and was also a part of the TAP program. While she only has a few years of experience in theatre, Rachel makes up for it by learning and adapting quickly. Rachel is honored to be considered for ASM and looks forward to making next year's Summer Independent Production a great one.

HANNA WISNER - COSTUME DESIGNER

Hanna will be a senior at Southern Oregon University this fall. She expects to receive her BFA in costume design in the spring. After graduation Hanna plans on pursuing costume design first in Seattle, then making a big move to Chicago. At SOU Hanna has worked on many productions doing costume design, wardrobe, makeup, and stitching. This summer she worked as an assistant designer for Deb Trout at the Intiman, helping to design *Dirty Story* and *Romeo and Juliet*. She is also working at ACT designing their young playwright’s project. Having never been involved in SIP, Hanna is extremely excited to have the opportunity to design in 2013.

RYAN DUNN - SCENIC DESIGNER

Ryan will be a junior at the University of Washington this fall, where he will be working towards a minor in theater and continuing theatrical design in both the educational and professional realms. After gaining a solid foundation in the fundamentals of technical theater at Bishop Blanchet High School, Ryan began attending the UW, where he does scenic and lighting design for the Undergraduate Theater Society, and set construction and stage electrics for the School of Drama. In addition to serving on the Undergraduate Theater Society’s executive board, Ryan has served as Technical Director/Master Carpenter.
and Scenic Designer for UTS productions such as *Macbeth, Mr. Marmalade and the 25th Annual Putnam County Spelling Bee*, and will be designing four shows more this upcoming season. Ryan also does technical work for Washington Ensemble Theater, Broadway Bound Children’s Theater, and Seattle Musical Theater, and is the Technical Director for UW’s Ethnic Cultural Theater.

**KYLIE ISHIMITSU - LIGHTING DESIGNER**

Kylie is a junior at Central Washington University. She is currently pursuing a BFA with an Emphasis on Lighting/Sound Design and Technology. Within the last couple years, Kylie has been Assistant to Sound Designer Nick Suda for *Ragtime* and *All Shook Up* at KIDSTAGE, Lighting Designer for Liberty High School’s *The Foreigner*, Sound Designer/Engineer for CWU’s *Little Women*, and Lighting Designer for CWU’s *Orchesis*. This coming year Kylie is Sound Designing for CWU’s *The Tempest*, as well as continuing her studies in Lighting/Sound Design. Kylie also has experience in Stage Management, Set Construction, Acting, Film Production, and Directing.

**Elliott Fisher - Sound Designer**

Elliott is currently a junior at the University of Washington studying bioengineering. He has worked as an audio designer and on sound staffs for many local productions over the past four years. His experience at KIDSTAGE includes designing sound for the 2012 SIP *Assassins*, and assisting Sound Designer Kevin Heard on the 2012 SummerStock production *The Music Man*. Elliott has also worked with Kevin and other designers on several other productions in the Seattle area. He intends to continue working in technical theatre as he completes his coursework at UW and thereafter.

**Amy Robles - Properties Master**

Amy is a student at Bellevue College. This summer, she performed the duties of the properties master for the 2012 SIP *Assassins*. The summer before, she worked under Roger Anderson as a props TAP student during the SummerStock *Hairspray*. Amy has had other theatre experience at Mount Si High School, where she has designed props and stage managed shows. She looks forward to the opportunity to be a part of SIP 2013 and thanks you for your consideration.
SHOW CHOICES
WHY THESE SHOWS?

When Emily and I set out to choose a show, we had a rather open-ended goal of finding an upbeat, triple-threat comedy with a good message. We began by surfing MTI, TRW, and Samuel French’s websites, and (of course) checking Emily’s musical theatre movie collection. After we had an idea of what we were looking for, we asked mentors (and Wikipedia) for some suggestions. Once we had a solid list of shows that interested us, we dug through Village Theatre’s script archives and asked around for copies of scripts. In all, we probably obtained and read through 10-12 shows.

During this time, we were also still putting together our production team and did not have a music director. Emily and I wanted the shows on our final proposal to be chosen together by all three direction departments, so we were careful not to get too attached to any one show until we had found someone to take on this role.

After listening to some soundtracks and doing some more research, we slowly whittled down the list, which resulted in our final three shows – The Drowsy Chaperone, Dirty Rotten Scoundrels, and Kiss Me, Kate. By this point, we had decided on our music direction team. We brought these three scripts to our music directors so they could help us decide which show would be our top choice. The four of us put together pro/con lists for each show and compiled our notes, which helped us come up with the order of our preference.

We ended up in a dilemma, being unable decide whether we liked The Drowsy Chaperone or Kiss Me, Kate more. Both shows have excellent music, fit our individual styles, and share a positive message like we were hoping to find. They’re shockingly similar: both are shows-within-shows, each has two vaudeville gangsters, both feature tap numbers and weddings, and the list goes on. It comes down to the fact that Kiss Me, Kate is a bigger show in many ways, and is therefore much more challenging; this is both good and bad. We feel we will be able to prepare ourselves for this challenge over the next several months. But, we also seek your advice since we would be just as happy to produce The Drowsy Chaperone, a fresh and unique comedic piece of theatre.

Our team feels ready to produce either of these two shows. We included Dirty Rotten Scoundrels as a backup.
A piece of theatre from the late 1940s, *Kiss Me, Kate* was the first production to receive the Tony Award for Best Musical. This show-within-a-show begins on director Fred Graham’s opening night as he blocks the curtain call for *The Shrew*, a musical adaptation of Shakespeare’s *The Taming of the Shrew*. The plot of *Kiss Me, Kate* itself loosely parallels Shakespeare’s original story; as Petruchio “tames” Katherine in *The Shrew*, Fred Graham woos back his ex-wife Lilli Vanessi. This timeless classic tells the audience “love conquers all” – even divorce.

We all come from somewhere, and producing *Kiss Me, Kate* is a great way to pay tribute to the roots of the American musical theatre tradition. This show is a great escape and a timeless love letter to the wonderful insanity that is theatre – the drama, opening night jitters, and wonderful passion that sometimes hides behind the curtain. Though the theatre’s technology, music, and subject matter have changed in the decades since this show first hit the Great White Way, there are some things that haven’t: when the overture is about to start, you cross your fingers and hold your heart.

As we saw this summer in *The Music Man*, it is definitely possible for contemporary actors to produce - and contemporary audiences to enjoy - a classical musical when it is presented in a fresh and energetic way. The creativity of the KIDSTAGE program is a perfect fit for *Kiss Me, Kate* because it will make the show come alive in a way that it never has before. We have the talent at KIDSTAGE to make classic theatre an option; many youth theatre programs cannot do justice to older shows. From an educational standpoint, this show will help students grow in their abilities with classic musical theatre style.

If we do this show, the direction team plans to do quite a bit of research on Shakespeare and *The Taming of the Shrew* and to share this information with everyone involved in the show. We will work in rehearsal time to study the original text so the cast understands the scenes of *The Shrew* that we see portrayed onstage. We believe this fits well with KIDSTAGE’s educational goals.

Since *The Shrew* is a Shakespearean adaptation, we can have a lot of creative license with a concept for Fred Graham’s production. For example, in George Sidney’s movie version of the show, *The Shrew* is set in the late 1500s, but uses a neon color palette. As long as we stay within the confines of our budget, our design team could potentially come up with some really fun ideas for *The Shrew*.

Musically, this show is a classic with good diversity among vocal types. It’s a good opportunity for our more classically trained musicians. This show also fits Emily’s dance skills as the choreography comes straight out of the ‘40s.

A small budget would be a challenge for *Kiss Me, Kate*. Our team has handled even smaller budgets in the past, so we would be able to work around this issue with a little creativity. The show itself is also huge musically; parts of the score would probably need to be adjusted to fit our orchestration, and the singing is
a challenge for the ensemble as well as the leads. *Kiss Me, Kate* is clearly the biggest challenge of the three we have proposed, but we feel ready to meet this challenge.
CHARACTERS:

Fred Graham: 30-50, strong baritone, commanding presence. He is actor, director and producer of the play within the play The Shrew and plays Petruchio—he has the lion's share of Shakespearean dialogue. He is also Lilli’s ex-husband.

Lilli Vanessi: 30-50, strong mezzo soprano. She is an actress of stage and screen, proud, haughty, much like her character Katherine in The Shrew, but also vulnerable. Ex-wife of Fred and engaged to Harrison Howell.

Lois Lane: 20-30, strong mezzo belter. She is an actress, the quintessential airhead ingénue but with lots of charisma and charm. She also plays Bianca in The Shrew.

Bill Calhoun: 20-30, strong tenor or baritenor. He is a ne’er-do-well actor who has a bit of a gambling problem. Is a Broadway hoofer, so he should move well. He also plays Lucentio in The Shrew.

Harrison Howell: 50+, does not sing. Dignified gentleman from Georgia, very political, sometimes played as a general or retired general. He is a little stuffy and kind of a hick and can have a bit of a Southern accent. He is engaged to Lilli Vanessi.

First Man (Gangster): 30-50+ comic baritone or tenor. He is the archetypical gangster complete with accent. Does some soft shoe in “Brush Up Your Shakespeare” so should move well. Also appears in The Shrew (unexpectedly).

Second Man (Gangster): Qualities the same as the First Man, but a bit more reserved and dryer of wit.

Harry Trevor: 50+, sings in the ensemble. He is an actor who appears mostly in The Shrew as Katherine and Bianca’s father, Baptista. He has mainly Shakespearean dialogue.

Hattie: Any age, good voice. She is Lilli’s dresser and sings "Another Op’nin’, Another Show and sings in “Too Darn Hot”. Opens the show, so should have a good voice and charisma.

Ralph: Any age, sings in the ensemble in “Too Darn Hot” and “Another Op’nin’, Another Show”, may be featured as soloist as well. Is the stage manager of The Shrew. This role can be played by a woman as well (name will be changed).
**Stage Doorman:** Any age, sings in the ensemble in “Too Darn Hot”. Paul—Any age, tenor or baritone. He is Fred’s dresser and is the featured singer/dancer in “Too Darn Hot” so he should sing and move well.

**Gremio and Hortensio:** Any age, tenor or baritone. Actors who appear in *The Shrew*. They will also sing in the ensemble of both *The Shrew* and in “Too Darn Hot”. Both are featured in several numbers and should sing well and move well.

**Haberdasher:** Any age, can be played by a woman. An actor who sings in the ensemble throughout and plays the Haberdasher in *The Shrew*.

**Nathaniel, Gregory, and Phillip:** Any age. Actors who sing in the ensemble throughout and play Petruchio’s manservants in *The Shrew*.

**Ensemble:** 3-5 actors, stage crew, wardrobe, etc, who sing in the ensemble throughout, both in modern day and in *The Shrew*. Many opportunities for small sung and danced solos. Some of the many small roles have names such as Truckman, Banker, Chauffeur, Singing Girls, Messenger and Cab Driver. Some of these roles may be played by other cast members.

*Character descriptions originally from The Aerospace Players.*
THE DROWSY CHAPERONE

The Drowsy Chaperone weaves the tale of a grumpy, old man who sits at home in his chair listening to records. The character gradually changes and becomes less gruff, opening up to the audience and sharing his love of art and music. The musical within this show tells a fun story of love that lifts the spirits of the audience. I believe that this theme is timeless and applies to everyone.

The Man in Chair says it best: we all need a little escape and a little fun. Will the show leave you thinking about life's big questions? Nope. Will it leave you smiling and humming a tune? Absolutely. It's a sad fact that we live in a broken world, and sometimes we need to just get away for a few hours. Also, the story truly speaks to the power of art to change a person's life for the better, and I think that is an important message for us to convey. In addition to fun, this musical is about nostalgia. As I pack my room so I can move into the dorms for my first year of college, I find that I am a very sentimental person. Nostalgia peaks in times of change, and adolescents seem to be in a constant state of flux. I think this makes The Drowsy Chaperone a good fit for students.

Of course, this is an incredibly fun and popular show among young actors at the moment, and I am sure that KIDSTAGE kids would love to audition for it. It offers many opportunities for growth for the leads, though not as much for the ensemble. It will expand students' knowledge of musical theatre history, and from the perspective of our music directors this show is a great opportunity to learn about creating healthy character voices, a helpful skill for many roles.

With its sarcastic sense of humor, this comedy fits my skill set as a director. There are a large number of leads with clear characters that are fun to play and to direct, with an ensemble that could end up with bits in many numbers. Though not extensive, the dance in the show fits Emily's choreography skills with tap and other '20s and '30s era dance. Musically, this show is rooted in classic musicals with some contemporary flavor, a combination that makes it really fun to sing and play.

The Drowsy Chaperone is also a wonderful production for our low-budget situation here in KIDSTAGE's SIP program. The show is a musical-within-a-comedy; the comedy happens in one simple location (the inside of an apartment) while the musical occurs within Man in Chair's imagination. Since the man has never seen the musical, it can be simplified and therefore low-cost. The story happens all in one day, so multiple costumes will be (for most characters) unnecessary.

The biggest problem this show presents is in orchestration. It will be difficult to deal with a score that involves lots of brassy '20s music; we have had problems in the past at First Stage with brass players sticking out above everyone else. Since we have identified this issue already, we should be able to find a solution within the next few months.
Though there are not many other problems with this show, it is not as much of a challenge as *Kiss Me, Kate*. If you should choose to offer us the opportunity to produce the 2013 SIP, we seek your advice on whether we should undertake the challenge of *Kiss Me, Kate* or stick with the safer *The Drowsy Chaperone*. Our team is excited about the prospect of producing either show!
CHARACTERS:

Man in Chair: (50s) Musical theatre aficionado who mourns the end of the Golden Era. His recording of "The Drowsy Chaperone" brings the show to life as he narrates. Does not need to sing.

Janet Van de Graaff: (30s) Star of Feldzieg’s Follies who is conflicted about giving up her life on the stage to marry Robert Martin. Attractive, vivacious, outgoing personality. She loves being the center of attention and is the consummate 1920s starlet. Strong movement and special skills (acrobatics, juggling, etc.) a plus. Vocal range: Alto with big belt (G3-E5)

Robert Martin: (30-40) The groom-to-be who is deeply in love with Janet. He is the token 1920s leading man – debonair, dashing, and a matinee idol. He is cheesy, cheerful, and optimistic. Must be able to tap dance and roller skate. Vocal range: Tenor (C3 – Ab4)

The Drowsy Chaperone: (40s-50s) Janet’s alcoholic confidante. Care-free, often because she is drunk. An experienced “woman of the world” who couldn’t care less what the world thinks. A melodramatic diva to be reckoned with who gleefully chews the scenery and steals just about every scene she is in. Great comedic role. Think Liza Minnelli meets Tallulah Bankhead. Vocal range: Alto with strong belt (F3-D5)

Aldolpho: (40s) Latin lothario. A womanizing cad who is very impressed with himself. He is confident, vigorous, and a buffoon. Vaudeville-style acting and fake Spanish/Italian accent required. Should have great comic timing. Vocal range: Bass/Baritone + great falsetto (A#2-G4)

Mrs. Tottendale: (45-60) A wealthy widow and host of the wedding. She is flighty, eccentric, often times forgetful, and funny. She is absolutely charming, bubbly and oblivious to the confusion her behavior generates in other people. Vocal range: Alto character voice (G3-Db5)

Underling: (50s-60s) Mrs. Tottendale’s unflappable butler and manservant. He is stoic, dry-humored and sarcastic. A cross between Arthur Treacher and Niles the butler from The Nanny. Vocal range: Tenor character voice (Ab2-G4)

Mr. Feldzieg: (40s-50s) Harried producer who will do anything to stop the wedding in order to keep Janet in the Follies. He is nervous, sarcastic, impatient, overbearing, and insensitive. Vocal range: Baritone (Db3-Db4)

Kitty: (30s) 1920s dumb blonde chorine. She is Mr. Feldzieg’s companion and will do anything to be a leading lady. A cross between Norma Cassady from Victor Victoria and Lena Lamont from Singin’ in the Rain. Vocal range: Soprano comedic belt (Bb3-F5)
**George**: (30s-40s) Robert’s anxious best man. He is loyal, sincere, and nervous. Makes looking out for Robert’s interests his top priority so that the wedding will come off without a hitch. Must be able to tap. Vocal range: Tenor (F3-Bb4)

**Gangsters 1 & 2**: (30s-40s) Two jovial gangsters who are posing as pastry chefs. Typical 1920s Broadway gangsters full of word play and stylized movements. Good comic timing and dancing skills required. Vocal range: Tenor (Db3-Gb4)

**Trix the Aviatrix**: (35-50) The brave and brash female aviator. She is sassy, sleek and a take charge kind of gal. Preferably an African American actress as originally cast. May double in the ensemble. Vocal range: Alto (Ab3-Eb5)


*Character descriptions originally from Broadway Rose Theatre Company and Woodside Community Theatre.*
**Dirty Rotten Scoundrels**

*Dirty Rotten Scoundrels* is an upbeat comedy about two competing con artists and their antics as they each attempt to dupe a rich and beautiful woman who – surprise – dupes both of them in the end. After running away with their money, she returns to enlist their help in yet another scandal. Blackout.

What *Dirty Rotten Scoundrels* lacks in morals, it makes up for in entertainment. Much of the show is written to keep the audience laughing and on the edge of their seats. Clever comedy always has a place in entertainment; I think most people come to theatre to be entertained.

Regarding scenery and costumes, this show would be a challenge to produce on a small budget.

This orchestration also involves lots of brass and strings, something we would have to work around. It has a good mix of classical and contemporary styles of music.
CHARACTERS:

Lawrence Jameson: (40-50) An older, wiser, and sophisticated con artist. Actor, singer, god dance/movement with distinguished, cultured physical style. Needs to be able to affect Middle European and German / Austrian accents at different points in the show.

Freddy Benson: A young and in-experienced con artist. Actor, singer, good dance/movement/physically active, high-energy. This actor also plays the part of a wheelchair-confined vet and Lawrence’s crazy younger brother Ruprecht.

Christine Colgate: An American heiress vacationing on the French Riviera and the target of Lawrence and Freddy’s bet. Actor, singer, some dance/movement with sweet innocent look and appeal (needs both a standard American and a Brooklyn accent)

Andrew Thibault: The Chief of Police and Lawrence’s French assistant. Actor, singer, some dance/movement with distinguished, businesslike persona. Needs to be able to affect a French accent.

Muriel Eubanks: A wealthy socialite, one of Lawrence’s victims, and Andre’s love interest. Actor, singer, some dance/movement with distinguished, wealthy air.


Lenore: A wealthy socialite, and one of Lawrence’s victims.

Sophia: A wealthy socialite, and one of Lawrence’s victims.

Renee: A wealthy woman and one of Freddy’s victims. French accent.

Gerard: Renee’s jealous husband.
**Ensemble:** 4-10 cast members. The ensemble plays every other role in the show including croupier, conductor, waiter, nun, hotel manager, maid, etc. Lots of singing, dancing, and some bit parts. May be doubled with other small roles.

*Character descriptions originally from Maurer Productions OnStage, Inc.*