Please complete a separate form for each proposal you intend to make. Please attach a copy of the script or source material to this form (if a script needs to be purchased, contact the Treasurer)

All directors must submit a proposal for any production they wish to be considered for inclusion in the upcoming UTA season. The Leadership body may request follow-up paperwork from the director at their discretion.

**Proposals will be reviewed against the following criteria:**

* **Fulfillment of the UTA mission statement**
* **Logistical, financial, and practical feasibility**
* **Marketing appeal and season fit**

Name of Production: The Pillowman

Rights/License Holder: Dramatist’s Play Service

Playwright: Martin McDonagh

Proposal Form A: Cover

Proposal Form A should include the following:

1. A short synopsis of the production, including a character breakdown.

Katurian is a writer of dark fantasy, and his stories feature horrific acts, frequently committed against children. When he is brought in for questioning by agents of the authoritarian government under whose rule he lives, they inform him that a number of children have been murdered in situations resembling those found in his stories, and that his brother has confessed to their shared culpability in the crimes. The story continues further and further into darkness, forcing the audience to consider the importance and potential dangers of provocative art, and the responsibilities shared between artist, audience, and society.

Character Breakdown:

Katurian (male or masculine presenting) - A writer of dark fantasy in an authoritarian society. Katurian considers it the duty of a writer to simply write, to “tell a story”; prone to deflecting blame.

Tupolski/Father (male or masculine presenting) - A detective on the case of the child murders. Intelligent, very superior, and constantly calling Ariel’s authority into question in front of Katurian. The actor who plays Tupolski will double as the Father.

Ariel/Mother (female or feminine presenting) - A detective on the case of the child murders. Very strong in her convictions and driven to aggressive behavior by past trauma. The actor who plays Ariel will double as the Mother.

Michal/Boy/Girl (gender irrelevant) - Katurian’s older sibling. Tortured for years as part of their parents’ experiment to make Katurian a great writer, Michal is socially stunted and very emotionally dependent on Katurian. The actor who plays Michal will double as the Boy and the Girl.

1. A brief statement as to WHY this production deserves consideration for this season.

*The Pillowman* is a dark play about dark art. As the world around us becomes more complicated and there is more information to process than ever before, many artists attempt to reflect the complex and difficult nature of the world. While this is an important and necessary function of the artist, it is important that creators of art be mindful of the impact their work may have, and doubly so for artists who delve into controversial topics.

The audience contains a huge variety of people: those who relate to your content, those who have experienced the things you evoke, those who may twist your content to serve their means. When an artist deals with volatile materials, they must be aware of the ways in which their various audience members may respond, and act accordingly and responsibly with that information.

McDonagh explores these dynamics in *The Pillowman* and intentionally places them in a volatile setting; for a group of theatre practitioners to produce this play, they must have a sensitivity for the material as well as an understanding of the responsibility an artist has to their audience. This makes the piece especially well suited for student theatre, serving to educate those working on it in an incredibly hands on way.

1. A brief statement as to HOW this production will be produced by UTA, including preferred spaces, special effects, scenic limitations. Include any special projects or ‘big- tag’ items that may require funding beyond the standard budget.

This production will use relatively small scale design elements to create a disconcerting environment within the Vilas 4010 black box theatre.

Extra attention will be paid to content warnings, including them on promotional material, on the program, and posted at the theatre on performance dates to ensure that any who come to the production feel adequately prepared for the grim events which are described and which take place during the action of the play. It would be against the purpose of my concept to value shock over the well-being of the audience, and while I am hoping to create an environment which makes the audience discomforted and prompts a conversation, I want them to feel that they opted in to that environment.

1. A brief statement as to WHAT the marketing plan will be for this production. Consider any special interests who may be attracted to it. Consider potential benefit to community organizations, or potential talkback opportunities.

I plan to create a GoFundMe, take high-quality photographs of rehearsals (especially tech) and publish them on social media, as well as create an intriguing graphic design to represent the show and distribute it via posters around locations on and near campus. I also intend to look into restaurant-based fundraisers such as promotion at Mooyah, Chipotle, etc.

1. Please include a rough time frame in which you intend this production to run. Note other major productions in that same time frame in the greater Madison area, conflicts in performance dates with University Theatre, and any major or local holidays that coincide with the production.

Rehearsals will begin on February 17th in one of the available rehearsal spaces.

Tech rehearsals will take place in Vilas Hall 4010, beginning on March 28th, and performances will begin on April 2nd and continue through April 5th.

This time frame will likely preclude actors cast in Julius Caesar or The Wolves from taking part in The Pillowman, but will allow for those cast in Ghost Quartet.

Proposal Form B: Budget

The UTA provides a minimal budget for all productions, as well as covering royalty costs and space rental fees. Straight Play Budget: $600 Musicals Budget: $600 plus further funds as negotiated with musicians.

UTA understands that these amounts are minimal. Directors and designers are encouraged to work with what UT stock is accessible to minimize costs. Additionally, these budgets may be augmented through crowdfunding (e.g. GoFundMe), fundraising events, selling of program ads, donations, or sponsorships. It is the responsibility of the Director to propose a solution to any overruns.

**PROPOSED BUDGET**

|  |
| --- |
| **Expenses**  |
| **RIGHTS**  |   |
|  | $ 400 ($100 per night) |
| **COSTUMES**  |   |
|   | $ 100 |
| **SCENIC**  |   |
|   | $ 100 |
| **LIGHTING**  |   |
|   | $ 100 |
| **SOUND**  |   |
|  | $ 100 |
| **PROPERTIES**  |   |
|   | $ 50 |
| **FIGHT CHOREOGRAPHY**  |   |
|  | $ 0 |
| **PROMOTIONAL**  |   |
|  | $ 100 |
|  |   |
|  | $  |
| **TOTAL**  | $ 1000 |
| **Expected Income**  |
| **Ticket Sales** | ~$1000 (suggested donation of $5 per attendant x 50 seats x 4 nights of performances) |
| **Fundraisers** | ~$500 |
| **TOTAL**  | $ 1500 |

Proposal Form C: Crew

UTA understands that it is nigh impossible to secure a full production crew far in advance. However, if you have plans to work with particular people, list them below.

**PROPOSED CREW**

|  |  |
| --- | --- |
| **Director****(list both names if co-directing)**  |  **Ben Jaeger** |
| **Production Manager****(must be a member of the UTA board)**  |  **Abi Priepke (tentative)** |
| **Stage Manager**  |  **Juli Gessner** |
| Assistant Stage Manager  |  |
| Musical Director  |  **n/a** |
| Scenic Designer  |  **Grace McGuire (and Jenna Mann?)** |
| Costume Designer  |  **Channing Kepler** |
| Lighting Designer  |  **Zoe McCartney** |
| Sound Designer  |  **Isabel Coff** |
| Props Designer  |  **Jenna Mann** |
| Technical Designer  |  **n/a** |
| Master Electrician  |  **Zoe McCartney** |
| Sound Engineer  |  **n/a** |
| Wardrobe  |  |
| Board Op (Lights)  |  |
| Board Op (Sound)  |  |
| Promotional Coordinator  |  |
| Fight Choreographer  |  |
| Choreographer (if needed)  |  **Elaine Knaus** |

Proposal Form D: Fundraising

UTA understands that fundraising is difficult, and that ideas may be scarce. Please feel free to reach out to the Treasurer for assistance in completing this form.

Basic Information: GoFundMe Campaign

Fundraiser Start Date: December 1st Fundraiser End Date: April 1st

Location of Fundraiser (Give website if web-based): GoFundMe

Method of Collecting Funds (e.g. Bake Sale, Admission, Donations, Raffle, etc.):

Freewill donation with funds collected regardless of the goal being reached or not.

Attach also to this form no more than one page detailing the precise nature of the fundraiser, their allocation, and any other information you feel is pertinent to your proposal:

This will be the primary method of accepting donations and fundraising for the production, allowing interested friends, family, and community members to contribute. Rewards for donating certain amounts can include signed posters, reserved seating at performances, etc.

We will also be holding fundraisers at various nearby restaurants in the form of promotions to be determined.

# Production Timeline

* Week 0 (April 2nd) – Production Opens
* Week 1 (March 28th) – Tech Week (refer to S10.01-c)
* Week 2 (March 23rd) – Rehearsal. Production Meeting.
* Week 3 (March 16th) – Rehearsal. Production Meeting.
* Week 4 (March 9th) – Rehearsal. Production Meeting.
* Week 5 (March 2nd) – Rehearsal. Production Meeting. Design Finals due.
* Week 6 (February 24th) – Rehearsal. Production Meeting.
* Week 7 (February 17th) – Rehearsal Begins. Production Meeting. Design Roughs due.
* Week 8 ~~– Rehearsal Begins. Production Meeting. (refer to S7.02)~~ (N/A for this production)
* Week 9 – (February 10th) First Production Meeting. Design Concepts Due.
* Week 10 – (February 3rd) Design Meeting
* Week 11 – (January 27th) Design Meeting. Director’s Concept Due. Tentatively Auditions, Likely During the Weekend
* Week 12 – (January 20th) Design Meeting (refer to S7.01-e)
* Week 13, etc. - (Winter Break) One-on-One Design Talks with Director, Design Meetings TBD