

PLU Alpha Psi Omega's

Alpha Show Submission Form

Thank you so much for your interest in directing a show for the 2024-2025 student season! We look forward to receiving your submission. Please send your submission to apo@plu.edu by **no later than 11:59 pm on November 12th, 2023**. In a separate document, please answer the following questions and include:

- A. A Title Page-- Including your name, date, the title of show, and playwright.
- B. A copy of your script
- C. A total number of your current [APO Points](#)
- D. Optional: Feel free to include spreadsheets, drawings etc.

1. How does this show benefit Alpha Psi Omega and its mission to *"further the interest of theatre on campus and to further the creation of a well-rounded theatre experience that encompasses all areas of the theatrical discipline"*?

2. Why this show? Why now? Why do you want to do this show?

3. What is the overall directorial concept or approach for this show?

4. What is the cast breakdown and what size of crew do you anticipate having?

5. Are the rights and scripts available for this show? Include the cost. *(We are a collegiate-level theatre, and the show's rights and scripts may not exceed \$700 total.)*

6. What are your basic design ideas/elements for this show? *(Do not list possible members of a production team.)*

7. What is the projected budget breakdown for this show?

8. What are the practical considerations for this show *(Gunshots, sword-fighting, blood, nudity, explicit content, etc.)*?

9. Do you intend to alter the show in any way *(Casting considerations, gender-bending, etc.)*?

10. Is there any other relevant information you think would be beneficial to the selection committee?

Director Responsibilities:

The following is a list of things you will be responsible for should APO choose to produce your submission. Please read this list carefully, as you will be expected to fulfill everything.

Weekly Updates with APO Officers

You will be asked to update the Officers with matters regarding your production at least once a week. This can be in the form of an email or an in-person meeting. If there are any APO Officers in your cast or crew, informal communication with them is not an acceptable substitute. You will be asked to give any updates, bring up any concerns, and do an overall check-in. During this time, please let the Officers know what you will be borrowing from the PLU Theatre Department (if anything) as well as any production costs that arise.

Production

During the production of your show, you are in charge of:

- **Staffing your production** such as designers, stage management, and crew (If you are in need of running crews, board operators, house managers, ushers, etc, you will need to communicate with the APO Officers ASAP so that we may be able to assist in spreading the information. If we do not hear from you, we will assume you are fully staffed.)
- **Keeping track of any individual purchase of materials** (wood, fabric, etc.) and production-related expenses (props, gels, posters, playbills, etc.) so that Umbrella is able to reimburse you.
 - i. If you plan on using PLU Theatre and Dance materials (wood, fabric, etc.), you must receive department approval. The department will then bill APO for the costs to replace those items.
- **Building your production.** This must include approval from and limited supervision by Theatre and Dance faculty or Stage Services staff to ensure safety protocols are met.
- **Running your promotional material through APO's PR Manager**, to ensure all of the necessary information is met.
- **Striking your production immediately following the final performance** (the same night)

Use of Resources

- Use of scenic equipment, tools, paint, and scenic pieces -- including furniture and dance flooring -- should first be discussed with APO's advisor Jeff Clapp, and then with the Theatre and Dance Technical Director Keenan Minogue

- Use of costume pieces and equipment, including makeup and wigs, should be discussed with the Theatre and Dance Costume Designer
- Use of sound and/or video equipment should be discussed with Jeff Clapp, who will provide resources or a referral to Travis Pagel in Classroom and Event Technologies
- Use of props should be discussed with faculty advisor Jeff Clapp

Light/Sound/Stage Strike

As with all shows, the set, lights, and sound equipment must be completely struck directly after the show closes (same night). This involves taking apart platforms, scenery, etc, and returning the usable wood and tools to their proper places in the shop. For lights, all instruments must be struck and returned to their storage rooms in Eastvold, the light board cleared and put away, and the regular work lights returned to the electrics. The marquee must also come down during strike, along with any other extraneous items used. Essentially, clean up thoroughly after your show.

Costume/Prop Return

During the strike, all costumes and props that your production has borrowed from the PLU Theatre Program must be returned to their correct places. For props, this includes putting all items back in the prop room in Eastvold where they were found. For costumes, this includes cleaning every item worn (note: some articles may need to be dry cleaned) and returning them to the costume storage where each piece belongs. Larger set props must also be placed back in their original storage.

Daily Work

You will be expected to be a part of your set construction process. For the mainstage shows work will most likely be hosted 3:30 pm-5:30 pm every afternoon. You are expected to attend each day. Please do not assume anyone will be taking care of design elements simply because they have in the past. Make sure to ask for any design help in advance (this includes Lighting, Sound, Poster, Programs, Marquee, etc).

Land Acknowledgment

As stated in our constitution, a land acknowledgement must be put in the playbills of every season show. Additionally, you must also state the land acknowledgement in your curtain speech before the start of every performance night.