

9-26-2002

The Rocky Horror Show

School of Performing Arts

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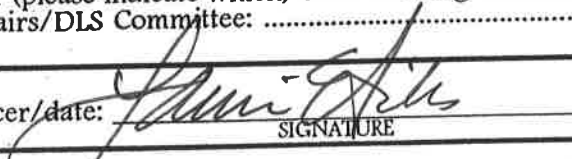
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THE CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES COMMITTEE GRANT APPLICATION

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I.	Applicant/Organization: School of Performing Arts
II. a.	Responsible Organization Officer: Laurie Hicks
b.	Title: Interim Chair, Theatre/Dance Dept. laurie.hicks@umit.maine.edu
c.	Campus Address (include EMail and Telephone) 5788 Class of 1944 Hall 581-1765
III.	Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s): Rocky Horror Show
Expand in fuller detail, a supporting statement with <u>detailed, itemized budget</u> . Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.	
IV. a.	Total funding required for program: # 23,000
b.	Amount committed by applicant organization: > 22,000
c.	Amount committed by/requested of (please indicate which) other funding sources: > 9,500
d.	Amount requested of Cultural Affairs/DLS Committee: > 5,500
Signature of responsible organization officer/ date:  9/26/02	
SIGNATURE DATE	

SPACE BELOW FOR COMMITTEE USE:

\$7,000

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE
C/O PRESIDENT'S OFFICE
200 ALUMNI HALL

GRANT PROPOSAL-CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

The Rocky Horror Show

November 2002

Words written over 2,000 years ago by Aristotle still hold true for theatre today. He said that in addition to Character, Plot, Diction, Song, and Thought, every play should contain Spectacular elements. Spectacle is exactly what Sandra Hardy is proposing for her fall 2002 production, *Rocky Horror Show*.

There are several reasons for Dr. Hardy's selection. First, this is an educational opportunity where student actors are immersed into a true interactive theatre experience. *Rocky* is interesting because it has a certain reputation and mystique that makes audiences eager to "participate." People are familiar with the movie, at which audiences are well-known for bringing their own props, which are utilized at specific times in connection to the expected dialogue (i.e. tossing rice during a wedding scene) as well as saying reactionary lines (i.e. "Don't forget your umbrella!"). To maintain audience control, we would sell prop kits in the lobby and would only allow those props to be used.

Dr. Hardy intends to employ a myriad of stage devices that would further educate students – both on stage and behind the scenes. Students will be exposed to techniques including movement, character development, extensive make-up and costume design, musical satire and stage *magic*.

Second, the musical offers a brilliant socio-political commentary on the last half of the twentieth century, from corrupt presidential administrations to people's susceptibility to good and evil influences. There are further comments on traditional British class structure and even the type of corruption that led to the end of the Roman empire.

Third, there are cross-department possibilities. We are working with the art department to create "performance art" projects in the lobby of Hauck prior to the play, as well as interactive props and set pieces. We are approaching professors of sociology, psychology, literature and anthropology to see if they would discuss this play in their classes or provide commentary in the media to reference the play's historic relevance to today's society.

Last of all, the School of Performing Arts has a realistic need to produce at least one play that will attract a large audience, particularly in light of budget cutbacks and limitations in the number of plays allowed per year. Our box office history proves that musicals attract larger audiences than traditional plays. This production will appeal to current students as well as those who remember the movie from 20 years ago. A large audience is important to build awareness of the School of Performing Arts to future students and provide a cultural outlet to current students.

It is a monumental challenge to find a play that is at an appropriate level for acting students; isn't too elaborate for the costume design budget; fits in well with set design materials on hand; involves a reasonable number of musicians; will be popular with audiences, but isn't standard community theatre fare; and is a challenging and educational opportunity for students. We believe we have found a musical that suits all in *Rocky Horror Show*. It's also an exciting way for the School of Performing Arts to maintain the momentum gained by the recent successful musicals *Cabaret* and *A Funny Thing Happened on the Way to the Forum*.

It is interesting to note that Dr. Hardy has made similar considerations for next year's production and is planning to leap to the opposite end of the theatre spectrum by producing her own translation of Ibsen's "A Doll's House."

PROJECTED INCOME:

Cultural Affairs	\$7,000
Patrons of the Arts	4,500
Projected Box Office Sales	9,000
Projected Ad Revenue	500
Student Government Grant	1,000
TOTAL PROJECTED INCOME	\$22,000

PROJECTED EXPENSES:

Royalties	\$ 2,700
Score	700
Scripts	130
Adjudicator	200
Musical Director	1,000
Choreographer	1,000
Accompanist	1,000
Scenic Design	3,000
Lighting	2,620
Properties	1,000
Sound	1,260
Costume	3,500
Make-up/Hair	500
Advertising	1,800
Posters/Postcards	500
Programs	600
Strike Dinner	100
Opening Night Reception.....	150
Shipping/Contingency	240
TOTAL PROJECTED EXPENSES	\$22,000

Cultural Affairs Committee
including the
Distinguished Lecture Series
200 Alumni Hall
University of Maine

October 7, 2002

To: Laurie Hicks

From: Kathleen March & François Amar, Co-Chairs

On behalf of the Cultural Affairs Committee, including the Distinguished Lecture Series, it gives me great pleasure to inform you that your proposal, Rocky Horror Show, has been awarded \$7,000.00. **Please contact Wanda Legere at 1-1516 before your event takes place to arrange for disbursement of award funds.** Note: Reception and University of Maine System payroll expenses are not reimbursable through this award.

Please note that acknowledgment of the *Cultural Affairs Committee* is required on all promotional materials. **A budget report must be submitted at the conclusion of your event and will be considered for future funding requests.** It is assumed that projects are completed within 12 months, therefore, any remaining balance will be returned to the Committee account for further distribution unless otherwise notified.

The Committee notes that it does not fund more than 50% of the amount for any given program. It also asks applicants to consider the most reasonable honoraria possible, as there may not be funding for the higher amounts.

We, the members of the Cultural Affairs Committee, congratulate you and wish you much success on this project.

GRANT SUMMARY - CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

The Rocky Horror Show

November 2002

A spectacle is what we promised and a spectacle is what we delivered with our fall production of *The Rocky Horror Show*. In short, the musical was the highest grossing and most well attended production ever held at the University of Maine -- although those are not the goals we set for ourselves. As an institution whose purpose it is to educate students and provide learning experiences in productions, we often stage productions that don't attract large audiences or show large sums at the box office. However, if our goal had solely been to provide students with an excellent learning opportunity, *Rocky* still would have been viewed as a success. As always, large audiences are favorable in terms of building awareness for the School of Performing Arts and the Division of Theatre/Dance, as well as providing a cultural outlet to current students and community members.

Director Sandra Hardy's students learned much as they became immersed into a true interactive theatre experience. *Rocky* had a reputation of attracting fervent audience members who participate in the play by shouting lines. Participate they did! While students became accustomed to interacting with each other, they adjusted to audiences and their varying levels of enthusiasm. Each night was a new experience, as the actors dealt with audience members who were very aware of the script and weren't shy about reciting (shouting) lines. The student organization, Maine Masque Theatre, sold props in the lobby, which were utilized at specific times in connection to the expected dialogue.

Dr. Hardy employed a myriad of stage devices to further educate students - both on stage and behind the scenes. Students learned new techniques for movement and character development, and were exposed to extensive make-up and costume design. All together, it became stage *magic*.

One element that helped make *Rocky* a success was the hiring of Joseph Ritsch as choreographer. Dr. Hardy expanded his role by offering him a role in the play that allowed him time to work more extensively with students as an artist-in-residence.

It is an endeavor to find a musical that isn't too elaborate for the costume and set design budget; involves a reasonable number of musicians; is popular with audiences, and is a challenging and educational opportunity for students. *The Rocky Horror Show* easily met all those objectives. It was also an exciting way for the School of Performing Arts and the Division of Theatre/Dance to maintain the momentum gained by the recent successful musicals *Cabaret* and *A Funny Thing Happened on the Way to the Forum*.

INCOME:

Cultural Affairs	\$7,000
Patrons of the Arts	4,450
Box Office Sales	14,747
College of LAS/Division of Theatre	7,285
Ad Revenue	700
Prop kits	150
TOTAL INCOME	\$34,332

EXPENSES:

Royalties/Scripts	\$ 3,840
Adjudicator	200

Musical Director.....	1,000
Choreographer	1,000
Accompanist	1,000
Artist-in-Residence	1,000
Scenic Design/Lighting/Props/Sound.....	7,789
Scenic Designer	3,000
Lighting Designer	1,200
Guest Artists Airfare	612
Hotel	1,514
Meals.....	785
Car	174
Prop kits.....	921
Costume/Make-up/Hair.....	3,011
Costume/Set personnel support.....	2,000
Advertising.....	1,646
Posters/Postcards	592
Programs	1,206
Opening Night Reception	210
Cast food-between shows	162
Shipping/Contingency.....	222
Piano tuning	245
TOTAL EXPENSES.....	\$33,329