



TECH APPLICATION PACKET

FORT MILL HIGH SCHOOL

PRESENTS

BEAUTY AND THE BEAST

March 20th-23rd

November 10, 2023

Dear Students and Parents:

This letter is to inform you of some of the expectations that all students and parents should be aware of once a student is selected as a part of the cast and crew of our fall musical.

HOW IS THE SHOW CAST?

We are looking to seek out the best show possible. So we must ask ourselves “what will make the best cast?” Just as a baseball coach wants the best team possible for their season, we want the best show possible. For a musical, the singing quality of a performer is highly important. Sometimes a musical has a large dance ensemble, so the dancing becomes important. Obviously, for a non-musical the acting talent is a primary consideration. There are shows that the physical presence of an actor is very important. Sometimes a character has to have certain physical attributes to be successful. Other times, what a person looks like has little bearing on the part. Whether an actor is a freshman or a senior – they both have equal possibility of making a play.

The audition is the important thing. As directors, we do our best to start over at each audition. We do not look to past acting history or the age of the student. We simply cast for the best show. We look for the actors that will best play the roles available, in concert with the rest of the available talent. We must look at the conflicts that a student has listed; sometimes a student has too many conflicts to be considered for a major role. There are also a few educational considerations taken into account. We do look at attendance, discipline and grades. We want students in the shows that place an emphasis on their education. As students and parents it is important to realize that the audition is VITAL to making a show. Students must come prepared to show off their best work. **ALL students auditioning for an acting role in the musical are**

expected to choose one of the musical selections from the show that will be on the callboard outside of G100. In addition students need to prepare a 1 minute monologue for auditions. A dance audition will take place on the Wednesday of auditions.

Crew positions have an application process. Students who are interested in leadership positions within the show must demonstrate prior experience in a variety of crews. We seek and strive to create apprentices in our various technical positions, with students starting at the bottom, and being trained by the student leaders as they work their way up.

HOW ARE CONFLICTS HANDLED WITH THE SCHEDULE?

There is a tentative rehearsal schedule posted before auditions and one given to each company member at the all-company meeting on the first day of rehearsal. Students have the opportunity to list pre-existing, unavoidable conflicts on their application. It is expected that the students in the company will attend all rehearsals for their character, crew, or section. There will be no further conflicts accepted after the application process. Just as the football and basketball coach expect all players at every practice, performers are expected to attend every rehearsal. The student has made a commitment to the show and it is expected it will be followed. When a student is absent, it does not just impact that member, it impacts the rest of the team as well. It is super important that all students are there for their rehearsals.

With that being said, we understand that things come up. Students get sick. There may be prior commitments that cannot be rescheduled. The intent of this rule is not to punish the student. It is to emphasize the importance of having every member at their required rehearsal. Please make every effort to schedule appointments around students' rehearsals. If a student is sick and has missed school, **please keep them home** so that they may recover.

Parents need to understand that even if you pull a student from a rehearsal, it is an unexcused absence and your student may be dismissed from the show. We have a two strike policy. **If a student is unexcused for an absence from rehearsal, they will receive a warning. The next unexcused absence will result in them being dismissed from the show.** This policy applies to cast and crew—the entire company.

OTHER EXPECTATIONS?

It is expected that your student will maintain at least a “C” average. If your student is struggling in a particular subject, please let the directors know to see what arrangements can be made. One “F” in any subject may result in dismissal from the production

It is expected that your student will remain drug and alcohol free. Fort Mill is a Zero Tolerance campus and serious consequences will arise if your student shows up to rehearsals or shows under the influence. This could include dismissal from the play, suspension or expulsion from school and possible criminal charges.

It is expected that your student will treat all of our equipment and costumes with care. If there is any intentional vandalism your student will be assessed the replacement cost of the item and possibly face criminal charges.

All students are expected to treat ALL members of the cast and crew with respect. Students that engage in gossip or bullying of other cast or crew members will face consequences and may be asked to be removed from the show.

Rehearsals will begin at 3:15pm most days during flex. We will accommodate students that need to see other teachers during flex if they need to but most students should be able to attend at 315pm. It is important that students check the call board each day to see if rehearsal space or times have changed.

HOW CAN PARENTS HELP?

Parents can help by supporting the decisions made. The bottom line is the education of your student. Teaching your student responsibility and commitment is of the utmost importance. Showing support for the production staff in front of your student will go a long way in teaching your student team work and responsibility.

All students are expected to be picked up on time from rehearsal. Out of respect for the families of the directors involved please be on time or make arrangements accordingly to ensure your student has a way to get home from rehearsal. Each of the directors has young children that are literally dependent on the directors getting home to take care of them.

Please attend the scheduled parents meeting on day January 17th at 5pm . This has been posted ahead of the auditions. We have found that many misunderstandings can be avoided simply by having the chance to hear from the production staff directly.

There are numerous ways you can volunteer for the show. At the parents' meeting we hold before each production, sign up for something you feel comfortable doing.

You may advertise your business or become a Patron of the Arts. This money goes directly to helping Fort Mill High School produce the best theatre possible.

Be sure your student is at each rehearsal and show support for their efforts at home. Whether your student has a large part or a non-speaking part in the play – each is of importance and each should be treated as such.

WHAT IF MY STUDENT DOES NOT MAKE THE PLAY?

Not every student can make the show. If your student does not make the play it does not mean that he/she is not liked. It does not mean that they do not have talent. It simply means there was not a part or position for them in this particular play. Parental encouragement to continue trying is very important. It is a tough lesson to learn to handle disappointment, but one of those life

lessons we all need to learn. Disappointment is a frequent part of theatre. Unfortunately, auditioning and rejection go hand in hand.

NEXT STEPS...

In order for a student to audition or apply for *Beauty and The Beast*, the next page needs to be signed by both the parent and the student. No one will be allowed to audition or apply without this signed form. If you have any further questions please feel free to call me at school.

Thank you for your support of Fort Mill Theatre and your understanding of the ground rules.

Sincerely,

Jordan Clark

I have read, understand and agree to follow all procedures outlined in the letter titled "To Prospective Students and Parents." Give this signature sheet to the director at auditions or with your Tech application. No one will be allowed to audition without this signed form.

(Student Print Name)

(Student Signature)

(Date)

(Parent Print Name)

(Parent Signature)

(Date)



BEAUTY AND THE BEAST

Application Spring 2024

Attach wallet size headshot here. Please use a paperclip to attach.

Please write legibly and fill in all information. All prospective company members must fill out and turn in this form.

Name: _____ Age: _____
Grade: _____

Tee-shirt size S M L XL

Schedule: (please list what teacher you have each period. Be sure to include Mr. or Ms.)

Schedule	
1 st :	3 rd :
2 nd :	4 th :

Home Phone: _____ Cell phone (if applicable) _____
Email address: _____

I am (check all that apply):

- auditioning for a performance role in the play (return signature page from parent letter at auditions. You will fill out an audition application at your singing audition.)
- applying for a technical (crew) position (return signature page from parent letter and Technical Application to Mr. Clark by 3:15pm Thursday December 21st.)**

Why do you want to be a part of **BEAUTY AND THE BEAST**?

What qualities do you bring with you to this show?

What else do you want us to know about you?

I understand that if I am offered a company position for *Beauty and the Beast*, I am expected to attend all rehearsals for my character, crew, or section. I have reviewed the schedule available and listed any conflicts above.

Student Signature _____



BEAUTY AND THE BEAST

Technical Application Spring 2024

Please write legibly and fill in all information. This form is due to Mr. Clark by 3:15 pm Thursday December 21st.

Name: _____ Age: _____ Grade: _____

Please fill in previous **technical** experience here.

Your position	Show title	Producing agency

The following positions are available for Beauty and the Beast. Please read the attached descriptions for time commitments.

Leadership Positions

- Stage Manager*
- Asst. Stage Manager*
- Tech Director's Asst*
- Projections Specialist*
- Props Wrangler*
- Sound Designer*
- Light Designer*
- Costume Coordinator*

Crew Positions

- Set Construction Crew
- Lights Crew
- Sound Crew
- Stage Run Crew
- Costume Crew
- Props Crew
- House Crew

Please list your top three choices (1 being the best):
if you choose Set Construction Crew, add a 4th Selection 1)

_____ 2)

_____ 3)

_____ If you are not selected for one of your top 3 choices, will you accept an alternate position? Y/N

***All Leadership positions require the applicant to fill out and turn in the extended application.**

Why do you want the position(s) you have applied for? (attach extra sheets if necessary)

I understand that if I am offered a technical position for Fort Mill's production of *Beauty and The Beast*, I am expected to attend all rehearsals for my character, crew, or section. Most crew members will meet every day. I have reviewed the schedule available and listed any conflicts above.

Student Signature _____



BEAUTY AND THE BEAST

Extended
Technical
Application
Spring 2024

Name _____

Please list your “four-year plan” here. You are not committing to anything. We just want to know what’s coming up, and what you are hoping to achieve before you graduate. We want to ensure that you are adequately prepared to take on the assignments you are requesting

Be sure to list what positions you have had each year, and then fill in the jobs you hope to have. You do not need to fill in every space. Please circle your current year (ie, if you are a 9th grader, circle “freshmen”.)

Four Year Plan

	Freshmen	Sophomore	Junior	Senior
Fall Musical				
Spring One-Act				
Spring Play				
Talent Show				
Other				
Other				

Questions for Leadership Positions

Your answers need be no more than one page in length. Please attach a separate sheet of paper. Your answers should be typed.

1. **For which position(s) are you applying? Why?**
2. **Read the play all the way through – just to see what it’s about, just to enjoy or hate the play. What are your first responses to it?**
3. **Read it again, no kidding. This time, think like the designer/technical staff you want to be.**
 - a. **What questions do you have that you need answered to get your job done?**
 - b. **What do you like about the script?**
 - c. **What do you dislike about the script?**

Crew Descriptions

All leadership positions share the following characteristics:

- A desire for and willingness to accept responsibility. You must be intrinsically motivated to do your very best for the show—not because anyone else wants you to, but because *you* want to.
- Excellent time-management skills. You will not only need to complete work independently, but also collaborate with other crew heads at production meetings.
- Ability to manage and motivate others. You will be responsible for overseeing your crew, setting schedules and calls as appropriate.

Beginning with technical rehearsals, all leadership positions, and underlying crews report to the stage manager.

Crews will generally meet every day. Although crew members are designated into specific crews, the company model that we follow provides that any crew member might be called upon to help in any area of need. All crew members should commit to after school tech every day. Saturdays will be added as necessary.

All crew members are called for tech rehearsals, & performances unless notified otherwise. Check the calendar for specific dates.

Leadership

Stage Manager: The stage manager oversees all aspects of the production from start to finish. You are responsible for all necessary paperwork during the rehearsal process and you call the show in performance. Your central job is to make sure that we are prepared to begin rehearsals on time and have what we need and that you understand all aspects of the production. Your primary interactions are with the Director, and you are responsible to the Director and Technical Director

Rehearsal Stage Manager/Assistant Stage Manager: This position is mainly responsible for taking care of actors and what they need to get the job done. This doesn't necessarily mean making coffee – don't let them tell you it does! But your central purpose will be to make sure props are available and actors have what they need. You will be at all rehearsals, and will need to keep your eye out for actors who need to run lines, find props, and have a snack. In production, you will be an onstage stage manager. Reports to the Stage Manager and Director's assistant

Technical Stage Manager/Assistant Stage Manager: Your job during the rehearsal process is to act as liaison between stage and technical staff. You will attend most rehearsals, but will be available for technical meetings and for consultation with technical staff when they need to communicate with the team. You will be instrumental in transitioning from staging rehearsals to technical rehearsals. In production, you will be an onstage stage manager. Reports to the Stage Manager

Lighting Designer: You will be responsible for the design of the lights from start to finish. This position must be able to manage a full crew and make calls as necessary to complete the work in a timely manner. A very specific timeline will be set out for the lighting designer and all deadlines must be met. Lighting is a major feature and plot device in this show. Reports to the Director

Costume Coordinator/Assistant: Your focus will be in the coordination of costumes for all actors. You will often assist the Costume Director in the costume shop, but your central purpose will be to attend most rehearsals with costumes in mind. You will be the Costume Director's eyes for what an actor needs to be able to do in the costume onstage, and you will be responsible for all costume paperwork for the run of the show; costume plots, character running sheets, and schedules. Reports to the Costume Director

Props Wrangler: This position is fairly self-explanatory. There will be props needed for the show, and you will be responsible for coordinating and managing all of them. You oversee a crew to facilitate that goal. Reports to the Technical Director

Sound Designer: This one is fairly self-explanatory. *Beauty and The Beast* will require a number of sound effects. This designer is also responsible for designing and implementing the microphone plot for all major characters. Sound for this show will be important in helping bring the show to life, and we will be looking to incorporate sound as early in the process as possible. Reports to the Technical Director

Director's Assistant: You will be responsible for beginning each rehearsal on time. You will spend a lot of time with the director, mainly observing and being prepared to discuss the progress along the way. The intent in this position is to get you thinking like a director, but not necessarily being required to direct. Reports to the Director

Projections Specialist: This individual will attend all of the blocking rehearsals and then be in charge of the projections during the actual show. They will be on the stage left part of the stage during the show and make sure that the back drops for the show look great. If you like taking a prominent role that will make the show come together then this is a role for you!

Crews

Set Construction Crew: The Set Crew turns a completed set design into the actual set pieces needed for a show. Reports to the Technical Director's Assistant or Tech Director

Lights Crew: The Lights Crew turns a completed lighting design into a complete installation. Also includes the Light Board Operator who is responsible for controlling the lights during the show, as well as the Spotlight Operators. Reports to the Lighting Designer.

Sound Crew: The Sound Crew assists the sound designer in creating an aural atmosphere for the show. This may include coordinating musicians, microphones, speakers, and running the sound board during the show. Reports to the Sound Designer.

Costume Crew: The Costume Crew assists in obtaining the costumes for the show. They help maintain and track the costumes, and assist with quick-changes as necessary. Reports to the Costume Coordinator or Costume Director.

Props Crew: The Props Crew is responsible for locating any props that will need to be on stage. This may include weapons, bottles, luggage, wands, teapots, and anything else the director and cast may come up with. They are also responsible for helping the cast procure rehearsal props. Many

props can be found in our own props inventory or borrowed from other theater groups or the cast. Sometimes some props will need to be made, built or purchased. Reports to the Props Wrangler.

House/Box Office Crew: The House Crew handles all aspects of the show relating to the audience. This includes box-office duties, seating issues, and cleaning the house afterward each show. The House crew is needed at all performances. Reports to the Stage Manager or Technical Director

Beauty and the Beast Draft 2-subject to change (12-5-23)

Rehearsal times vary according to staff availability. During the last two weeks of rehearsals dismissal time is not guaranteed. Check the call board each day to see what time you are called.

Tues Dec 5th-Musical Audition Informational Meeting During Flex- Room F112
Thurs. Dec 21st- Crew Applications are Due at 3:15pm

Mon Jan 8th-Auditions

Tues. Jan. 9th- Auditions

Weds. Jan 10th –DanceAuditions

Thurs. Jan 11th – Callbacks or Info Meeting

Fri. Jan 12th– Read Thru All Cast and Crew

Mon Jan 15th-No Rehearsal MLK DAY

Tues. Jan. 16th- Dance Rehearsal (Flex til 6pm)

Weds. Jan 17th –Dance Rehearsal (Flex til 530pm)

Thurs. Jan 18th – Singing Rehearsal

Fri. Jan 19th– Block Rehearsal

Mon. Jan 22nd – Blocking Act 1 Parent Meeting at 530 pm
COSTUME MEASUREMENTS

Tues. Jan 23rd – Singing Rehearsal

Weds. Jan 24th – Dance Rehearsal (Flex til 530)

Thurs. Jan 25th – Dance Rehearsal (Flex til 6pm)

T-Shirts/Buttons/Banner ordered

Fri. Jan 26th– Blocking 1-330

Mon. Jan 29th– Blocking Rehearsal in F112

Tues. Jan 30th – Singing

Weds. Jan 31st –Singing/ Fort Mill Family Meeting

Thurs. Feb 1st –Dance Rehearsal

Fri. Feb 2nd– Blocking

Mon. Feb 5th– Blocking in Room F112 (Band on stage)

Tues. Feb 6th – Crew Day

Weds. Feb 7th – Singing Rehearsal Family Meeting

Thurs. Feb 8th –Singing Rehearsal

Fri. Feb 9th – Blocking rehearsal

Mon. Feb 12th– Block Act 1

Tues. Feb 13th – Set Construction

Weds. Feb 14th –Dance Rehearsal

Thurs. Feb 15th- Singing Rehearsal

Fri. Feb 16th –Dance Rehearsal (Teacher Work Day)

Mon. Feb 19th – No School

Tues. Feb 20th – Singing Rehearsal

Weds. Feb 21st–Work Scenes in F112 (Auditorium unavailable)

Thurs. Feb 22nd – Work Scenes-(Auditorium unavailable)

Fri. Feb 23rd – TBD

Mon. Feb 26th –Run 1st Half

Tues. Feb 27th – Dance

Weds. Feb 28th – Singing rehearsal

Thurs. Feb 29th – Singing rehearsal (All state choir)

Fri. Mar 1st – Run 2nd Half

Mon. Mar 4th -- Crew Day

Tues. Mar 5th–Run 1st Half for Crew

Weds. Mar 6th – Run 2nd Half for Crew

Thurs. Mar 7th– Dry Tech

Fri. Mar 8th – Dance Polish

DISMISSAL TIME NOT GUARANTEED LAST TWO WEEKS

Mon. Mar 11th -- Crew DAY

Tues. Mar 12th–Run 1st Half

Weds. Mar 13th – Run 2nd Half

Thurs. Mar 14th– Full Run

Fri. Mar 15th – Dress Rehearsal

Mon. Mar 18th– DRESS REHEARSAL– Call: 3:45 pm Curtain 4:30 pm
Tues. Mar 19th – SCHOOL MATINEE – Call: 8:00 am Curtain: 9:45 am
 Pictures to follow, then lunch and notes
Weds. Mar 20th – Off
Thurs. Mar 21st– SCHOOL MATINEE – Call: 8:00 am Curtain: 9:45 am
 SHOWTIME Call: 5:30pm Curtain: 7:00 pm
Fri. Mar 22nd – SHOWTIME – Call: 5:30 pm Curtain: 7:00 pm
Sat. Mar 23rd – SHOWTIME
 Call: 12:30 pm Curtain: 2:00 pm
 Dinner between. Quiet Time Kids
 Call: 5:30 pm Curtain: 7:00 pm

STRIKE TO FOLLOW SATURDAY'S SHOW – ALL MUST ATTEND