



FORT MILL HIGH SCHOOL

PRESENTS

YOU CAN'T TAKE IT WITH YOU

November 3rd-5th

September 1, 2022

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 show.

Cast positions have an audition process. Students who are interested in auditioning will be expected to prepare two 1 minute monologues for their audition on September 27th OR September 28th. Callbacks will be held on September 29th and the first Read Thru for the show will be on Friday September 30th

This production will have a time commitment of 5 weeks for the cast. September 30th- November 5th.

Cast positions will have a fee of \$45 which includes their showshirt and after party. Crew positions will have a fee of \$20. Additionally cast members will be expected to provide one costume for their character including shoes. If a character wears additional costumes, these will be provided by the theatre department.

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.

Rehearsals will begin at 3:55. It is important that students check the call board each day to see if rehearsal space or times have changed.

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 *You Can't Take It With You*, below 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)



YCTIWY Application Fall 2022

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 3:45pm Friday September 23rd.)**

Why do you want to be a part of **YOU CAN'T TAKE IT WITH YOU?**

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 You Can't Take It With You, 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 _____



YCTIWY

Technical Application Fall 2022

Please write legibly and fill in all information. This form is due to Mr. Clark by 3:45 pm September 23rd.

Name: _____ Grade: _____
Age: _____

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

Your position	Show title	Producing agency

The following positions are available for *You Can't Take It With You*. Please read the attached descriptions for time commitments.

Leadership Positions

Stage Manager*
Asst. Stage Manager* Sound Designer*
Light Designer*

Crew Positions

Set Construction Crew Stage Run Crew
Lights Crew House Crew
Sound Crew
Publicity 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 *You Can't Take It With You*, 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 _____



YCTIWY

Extended Technical Application Fall 2022

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. *Mamma Mia* 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

Musical Director's Assistant: The musical director is responsible for running music in the absence of the Musical Director. The ability to play piano is highly desirable in this position. You will need to run vocal warm-ups. Reports to the Musical Director

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.

Publicity Crew: The Publicity Crew's job is to advertise the show. This is a process that begins long before opening night. The crew must obtain all relevant information from the producer and directors for posters and flyers, as well as handle public announcements and mailings. Publicity avenues include, but are not limited to:

- Newspaper announcements
- Email announcements
- Posters and flyers
- School Announcements (work with The Buzz)
- Teasers

Reports to the Drama Club Publicist or Director.

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

You Can't Take It With You Draft 1-subject to change (9-15-21)

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. Sept. 27th- Auditions

Weds. Sept. 28th –Auditions

Thurs. Sept 29th – Callbacks

Fri. Sept 30th–First Read Thru (ALL Cast and Crew)

Mon. Oct 3rd – Block Act 1 (5-18)

COSTUME MEASUREMENTS

Tues. Oct 4th – Block 18-27

T-Shirts/Buttons/Banner ordered

Weds. Oct 5th – Block 36-47

Thurs. Oct 6th- Block 47-63

Fri. Oct 7th– Block 27-35 Act 1 Scene 2

Mon. Oct 10th– Blocking 64-80

Tues. Oct 11th – Finish Blocking anything that still needs it

Weds. Oct 12th –Rehearse Act 1 Scene 1 (5-27)

Thurs. Oct 13th – Rehearse Act 1 Scene 1 thru Act 2 (27-63)

Fri. OCT 14th – Rehearse Act 3 (64-80)

Mon. OCT 17th– No School

Tues. OCT 18th – Rehearse Act 1 Scene 1 (5-27)

Weds. OCT 19th – Rehearse Act 1 Scene 1 thru Act 2 (27-63)

Thurs. OCT 20th –Rehearse Act 3 (64-80)

Fri. OCT 21st – Mr. Clark with Lights Crew and Sound Crew

Mon. OCT 24th– Perform Act 1 and 2 for Crew (ALL CREWS CALLED)

Tues. Oct. 25th – Perform Act 3 for Crew

Weds. Oct. 26th – Run Pages 6-45

Thurs. Oct. 27th- Run Pages 45-80

Fri. Oct. 28th –Run Full Show (Home Nation Ford Football game)

Sat. Oct 29th – Set Construction – 9am –til?? Dry Tech

Mon. Oct. 31st – No Rehearsal

Tues. Nov 1st – DRESS REHEARSAL – Call: 3:45 pm Curtain 4:30 pm

Weds. Nov 2nd –DRESS REHEARSAL – Call: 3:45 pm Curtain 4:30 pm

Thurs. Nov 3rd – SHOWTIME Call: 5:30pm Curtain: 7:00 pm

Fri. Nov 4th – SHOWTIME Call: 5:30pm Curtain: 7:00 pm

Sat Nov. 5th- SHOWTIME Call: 5:30pm Curtain: 7:00 pm

STRIKE TO FOLLOW SATURDAY'S SHOW – ALL MUST ATTEND
