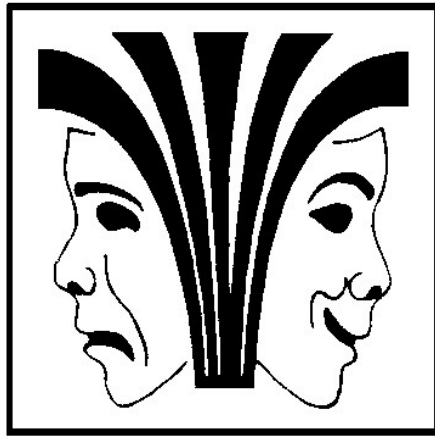


A DIRECTOR'S GUIDE



**Everything You Always Wanted to Know
About Directing ...
but Were Afraid to Ask**

FOUNTAIN SQUARE PLAYERS

COMMUNITY THEATRE

April, 1991

Revised Spring 2000

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INTRODUCTION AND DEDICATION

Over the years, Fountain Square Players has seen a variety of directors come and go. Some have had a great deal of expertise and some have had a great deal of courage. All have given their best, and we thank them for the wonderful productions that have resulted from their effort.

This guidebook is dedicated to the past directors of FSP whose work and dedication have given birth to this booklet. Hopefully veteran directors will discover some useful bits of information shared by the others, and new directors may find that this guide makes their job a little easier!

There is no doubt that the director's job is a challenging one! The director is a cross between a dictator and a diplomat, an artist and a teacher. The director who can carefully balance these four roles will undoubtedly have a successful production _ "successful" being defined as one which is a positive experience for all those involved. The director's goal might be for each cast member to feel that he has grown and learned more about both himself and his acting while experiencing the teamwork and camaraderie of working together to produce an end result both pleasing to an audience and gratifying to oneself. That's community theatre at its best!

PREPARATION PRIOR TO AUDITIONS

- C Recruit an assistant director.**
- C Make sure scripts are available at Capitol for checking out two weeks before auditions. A box has been placed in the CAC Box Office to hold preview scripts. A Sign-out roster should be made by the director and be placed in the box with the scripts. A \$5 deposit is required of anyone who checks out a script.**
- C Meet with set designer and costume designer. You need a ground plan before you can begin blocking.**
- C Prepare audition sheet (see samples).**
- C Arrange for rehearsal space.**
- C Meet with Publicity committee to offer suggestions for poster design and any special publicity requests.**
- C Three weeks before auditions: Provide an information card to the Capitol Arts Center which includes: cast of characters, ages, sex, director's name, dates of auditions and production dates. They often get calls for this information. A form should be provided by CAC.**
- C Work with the Publicity Committee to be sure announcements about auditions are prepared and sent to the media about three weeks before auditions.**

- C **Decide which scenes are important to read. First, decide upon a scene with a lot of roles so that you can tell if auditioners read well. Then choose smaller scenes for more specifics: character awareness, dialect, relation to others, etc. Be prepared for any number of people and have a game plan (or 2 or 3!) as to what order you will read the scenes. Also be flexible enough to change the plan if it isn't working!**
- C **Make arrangements with CAC to get a key to allow you entry into the building for your auditions since CAC staff will not be present after 5 pm.**

AUDITIONS

- C **Location: Capitol Arts Center unless director has arranged otherwise. A director must arrange to pick up a key and the scripts from the Capitol Arts Center for audition nights if no staff person will be on duty. Auditions are usually held upstairs. If the stage or a piano is required for auditions, prior arrangements with CAC must be made.**
- C **It is customary to offer two nights of auditions with call_backs if necessary.**
- C **For efficiency, arrive at the Capitol 15 minutes before auditions begin.**
- C **If children are to be cast, have them make appointments ahead of time. This can be done through the Capitol. If a large cast is needed, consider having an Audition Fair the weekend before auditions; contact the Capitol about scheduling a location and working with publicity committee to advertise.**
- C **Allow each person time to read for the part(s) he/she desires. Giving each person opportunity to read at least two times or more if possible help make the auditions a positive experience for them. Be considerate of the auditioner!**
- C **If children are cast, mail their parents a letter as soon as possible outlining your policies on attendance's etc. and again emphasizing the importance of stating any conflicts ahead of time.**
- C **It is helpful to arrange ahead of time to have someone (other than the assistant director) sitting outside of auditions with the audition sheet so they can answer any questions and have people fill out forms before they go into the audition room.**
- C **It is advantageous to pre-number each audition form to keep them in order.**
- C **Some directors feel it is advantageous to prepare written information about the play or the characters in the play to help auditioners understand the play and what the director is looking for throughout auditions.**
- C **Directors should have a tentative calendar to help auditioners understand what dates and time will be set aside for rehearsals. Be sure to advise the cast members when and where the read through will be held.**
- C **Be sure to verbally thank all who have come, before you dismiss anyone. If you have an enormous turnout, you may want to excuse ½ of the auditioners after a short time of reading.**

- C **Directors are encouraged to send letters to those who did not get a part, especially those who are not regular members of FSP. It may have taken much courage for them to audition, and we would like to have their continued support and use of their talents at a later time. Also urge them to audition for the next show and tell them when it will be.**
- C **Post the cast list at the Capitol; notify auditioners when & where it will be posted & follow through; tell them not to call the Capitol about whether they are on the list or not. Have a checkbox for each person to initial if they will accept the role.**

BASIC RESPONSIBILITIES

Intermissions

The Director should inform the Capitol if there is to be either more than 1 intermission or no intermissions.

Programs

The Director is responsible for seeing that information for the program is printed or typed, ready for type setting and taken to the printer at least two weeks prior to opening night. This information includes: cast list, where and when the play takes place, intermission information, permission statement from publisher, technical crew list, thank you list (businesses, individuals), and for the smaller casts, brief bios. The director might ask for assistance with this detail from the publicity committee. Programs may include cast "head shots" that are reduced if it does not add pages to the print job. Check with the printer if you wish to use this option and find out what photo format is best.

The program is actually an insert that gets stapled into the season program of advertisements. Old programs should be taken back to the printer so the previous show program can be removed and the current show program can be inserted. Approximately 400 programs are printed for non-musical productions

Props

The Props position requires a person with energy and time to collect props from 313 and from donors around the community. You need this person on board early and you should meet with him/her regularly for progress updates. It is often a good practice to have the props coordinator attend the read through and to make notes of props at that time and to copy any props list that might be in the script.

How props are managed during shows varies according to volunteers. One organized way to run props is to assign a particular spot for each prop and leave it there at all times when it is not on stage. Small items can be assigned to a props table where you might even want to tape off and label a section for each prop. Larger props can be placed where they will be out of the traffic line and will not be seen on stage. Care should be taken to be sure bumps and jars will not knock them over, or off, which would cause a distracting noise during a production.

Cast should be told they are responsible to check to see that all their props are in the proper place a few minutes before the house is opened to the audience.

Technical

Directors should read very carefully the Technical Director's policies from the Capitol (see information which follows).

Provide one unmarked copy of play to Technical Director.

Meet with the Technical Director at least two weeks before the play opens to discuss needs etc. If special effects are needed, such as smoker fog or sound effects, contact the Technical Director earlier.

Sound

The Director is responsible for any taped sound effects or music during the play, live sound effects and "practical" sounds.

Each individual sound should be on a separate cassette. The cassette should be hand wound to the point where the leader, or clear portion of the tape, and its junction with the oxide coated (usually brown, opaque) tape is over the pressure pad before you record. This way, there is a definite starting point for the sound technician to "cue" the tape, and give consistent starts at the appropriate place in the play. Be sure to clearly mark each tape with dark ink that can be read easily in subdued lighting in the tech. Booth.

There are a collection of sound effect records kept in the tech. booth which you can review to see if any are appropriate for your play. Do not leave this detail until you move in.

There are dozens of cassettes with no longer needed material on them which you can record over, you don't have to buy new, blank tapes.

If you want pre show and intermission music, select and tape, or provide CDs, with at least 30 minutes of pre-show music and 15 minutes for each intermission, on separate tapes or CDs.

Long scene changes seem shorter to the audience when accompanied by appropriate music.

Mark each cassette or CD with a descriptive word(s) and the script page number. If you mark it large, with a "Magic Marker", it's easier for a technician to see it, and alcohol will remove it for reuse and remarking.

FSP and the Capitol have telephone ringing equipment. Decide whether FSP crew or CAC crew will be responsible for ringing it, and coordinate cues for same with the backstage technician. Do the same for doorbells, buzzers or other "live" sound effects.

Tell the sound technician if a sound is to be on a line cue or a visual cue.

CAC usually prefers to provide their own Sound Tech. FSP must provide its own sound technician at The Phoenix Theatre.

Lights

Talk with the CAC Technical Director 2-3 weeks ahead of time about lighting the show ... please don't take it for granted if you want anything other than the "house plot", i.e., an overall wash of light. Be sure to specify if there are any "practicals" on the set, i.e. table lamps,, wall lamps, individual lights or areas that come on or off when an actor supposedly turns them on or off.

CAC is agreeable to FSP providing a light board operator, subject to their approval. This can save FSP several dollars per night. FSP must provide a light board operator at The Phoenix Theatre.

Set

Set design should be completed before rehearsals start. It is important to stay in touch with the set designer to resolve problems, talk about colors and size, etc. so that there are no surprises when you move into the theater. You also need to urge your cast, friends and relatives to come to 313 State Street an Saturdays to help with the set construction.

Costumes

Depending upon the number of costumes needed, one may need to arrange times for the costumer to measure the cast (read_through is a good time) and try on costumes. Schedule a time with the costumer for a dress parade the week before moving into the theatre and set deadlines for costumes at the theatre.

Back Stage at The Capitol

The Capitol Arts has much expensive and potentially very dangerous equipment. It is the director's responsibility to know what is safe to use and what must be avoided. The director should then brief the SM and other volunteer stage hands about these protocols. The director should make sure the cast and volunteers know that if the TD of CAC speaks, or the SM from FSP speaks, their word is law.

DRESSING ROOMS

PHOENIX THEATER

There is one dressing room at the Phoenix Theater and inside it is one rest room with a locking door. Drinking water is not available so FSP has a water cooler that the director must assign to the SM or AD to have filled and in the dressing room every night after move in. Plumbing should not be used during show times except in EXTREME EMERGENCIES since it causes noises inside the audience area.

CAPITOL ARTS CENTER

The CAC has downstairs dressing rooms that are composed of a commons area and male and female dressing rooms, one on each side of the commons area. This is back stage and below with a door that opens into the orchestra pit. This area has soundproof plumbing and water sources, showers and rest rooms. It also has noisy soda vending machines that should not be used during performances.

BOTH AREAS

It is necessary to make sure cast and crew are very quiet when they are in dressing rooms because sound carries into both theaters and the house.

It is the Director's responsibility to assign someone to make sure the dressing room areas are left in the same condition, or better, as they were found before the production. All FSP items must be removed during strike because we will not have access to the theater space after the final production.

Membership

A list of the cast with addresses, phone numbers and the amount paid for membership should be given to the chairman of membership committee as soon as possible.

It is suggested that membership dues be collected at the "read_through" by the Assistant Director. The needed information can be requested on the audition sheet.

Give the money to the FSP Treasurer. Memberships: \$5/adults \$10/ family, and \$3/children and students. All participants must be members of FSP. Memberships are due again at the beginning of each season.

REHEARSALS

- C **1. Give cast a contact list with phone numbers (and e-mail addresses) of the director, AD, Cast, 313 State Street so they can call if there are schedule conflicts or other emergencies.**
- C **2. Rehearsals should begin and end on time. It is the Director's responsibility to make sure the space is open and ready for rehearsal before time for actors to arrive. 313 State Street is the usual rehearsal space unless special conditions must be met such as larger space or a dance floor is needed, etc.**
- C **3. Special attention must be given to children's rehearsal hours and dates. Arranging rehearsals of scenes involving children early in the evening so they may be dismissed after their scenes is preferable. Rehearsing several of these scenes the same night if possible so the children will not need to attend every night would be welcomed by most parents.**
- C **4. An efficient schedule will generally require a cast member to be at rehearsal only when he/she is in a scene. This is not always possible, but preliminary preparation can go far in attaining this goal and will usually pay off in the long run in terms of cast cooperation and contentment!**
- C **5. The director should give an easy to understand rehearsal schedule to each cast member at least a week in advance of rehearsal time.**
- C **6. Before starting rehearsals the director should prepare a scene plot, indicating the characters in each scene. This will help in setting the rehearsal schedule and working around any cast member's conflicts.**
- C **7. Add working props as soon as possible to the rehearsal process, along with any costume pieces which need to be worked with.**
- C **8. Set a specific deadline to be off book, usually after two weeks, for a six week rehearsal period.**
- C **9. If you are in a space where you can do so, draw a floor plan on the floor using masking tape. Bring as many working set pieces as feasible.**

- C 10. Give positive as well as negative notes to cast members.
- C 11. Take candid pictures early in the rehearsal schedule for use by publicity.
- C 12. FSP owns a piano that is stored at Dance Images in Bowling Green. The piano is movable but every move often calls for re_tuning the instrument. See Kathy Wise_Leonard for access to the piano.

AT THE CAPITOL ARTS THEATRE

Move In

Move in is usually scheduled to start on Sunday at noon the week of the show. Earlier or later move in may be arranged due to set construction needs or theatre scheduling conflicts. Move in time should be arranged well in advance with the theatre. Any move in time other than Sunday noon should be noted for the FSP board so members can be notified to help. Transportation of sets must be arranged.

Technical

Tell the technical director what time you want to "call" your rehearsals and production each day you are in the theatre. The technical crew will open the stage door a few minutes before the time you set for the call.

Be on time once you have scheduled the call. The tech crew will be called 30 minutes before the time you have designated.

The tech crew will stay 30 minutes after you leave, checking the building, locking up the dressing rooms, etc.

Fountain Square Players will be billed by the hour and minute for the theatre AND each technician from 30 minutes before call to 30 minutes after you leave ... be a good steward of your time there.

FSP needs to provide stage crew to move sets/props during production.

Notes

If you have brief notes for the cast, give them while the rehearsal is fresh on their minds. If you have extensive notes, write individual notes later, leaving them in the dressing rooms for the cast before the next night.

With e-mail being a popular part of technology, sending notes by e-mail is a consideration to make, thereby giving the cast the possibility keeping the notes electronically for later reference.

Souvenir photos and video taping

Designate a rehearsal or performance night for the Video taping, and make arrangements for someone to do it. It is possible to make direct connections from the sound system into some cameras. The person taping must set up early, and talk to the technical director to arrange for power, sounds, etc. Taking pictures during a paid performance is not allowed.

Photos can be taken during dress rehearsal. It also works to take them from the back of the house with a telephoto or zoom lens with 400 film and a tripod, or 1000 film and a steady hand. It has also been noted that photos can be taken from the pit during a dress rehearsal.

If you want to arrange a photo session, other than as above, arrange for the cast to be called early, or stay late.

Arrange with the technical director for a photo session. This increases the rehearsal/ technical fees. Know which pictures you want to take IN ADVANCE... have them written down. It is usually best to shoot the pictures from the end of the show backward so the actors will be in their opening costumes, and the set will be ready for the first scene when you are finished.

Early photos can also be used in the program if there is a small cast. This makes a more interesting program than just having printed text.

Strike

Strike is important and must be coordinated early to make sure people are available. It is traditional to expect all the cast and crew to help with strike. Make sure to coordinate with the set construction crew for trucks and people to move the set in and out of the theatre.

All FSP materials must be returned to 313 State Street. They must be put back in their proper place and not just be unloaded in a central area and left until later. This "later" usually falls on others to then deal with the materials before they can use the central space.

House & Ushers

The house committee is responsible for providing ticket sales and ushers. Cast members should be encouraged to refer family members and friends interested in being ushers. The director must arrange for ushers if you have a preview at a dress rehearsal.

POST PLAY RESPONSIBILITIES

- C 1. All bills and receipts for expenses should be turned in to the treasurer as soon as possible.
- C 2. Director is responsible for return of props to owners and/or prop shop. They must be put back in their normal storage areas.
- C 3. Director is responsible for the cleaning (if necessary) of costumes and make_ up and their return to costume shop.
- C 4. Director is responsible for cleanup of dressing rooms and the return of make_ up to 313 State Street.
- C 5. Numbers 2, 3 and 4 may be delegated to other responsible persons.

EXPENDITURES

The director is allowed to make normal and reasonable purchases/rentals for props, costumes and set. Receipts should be given to the FSP Treasurer ASAP for reimbursement. Unusual expenditures should be addressed with the Treasurer prior to incurring the cost. The Treasurer may be able to suggest cost saving measures. Try to borrow, re-use, or buy second-hand whenever possible

The director is paid a stipend which helps to cover any incidental costs incurred by the director which are not otherwise receipted for reimbursement.

CAC House Rules

1. Enter and exit through rear stage door only. Do not use the front doors. We make this rule to:

- a. Prevent strangers from wandering in during your rehearsals
- b. Keep a sense of order within the facility
- c. Limit the general area to be cleaned and prepped for your show, thereby limiting your costs.

Should you decide the lobby is absolutely necessary for your players, we will be happy to rent that portion of the building to you. (Note: We're really nice people. But the Capitol is a business establishment with two galleries. Our visitors, customers and other patrons do not always appreciate the interruptions continual traffic through that space creates.)

- 2. As noted above, the lobby is not to be used during rehearsals unless it is included in your rental fee. The affiliate rate is \$125 per day; nonaffiliated rate is \$150 per day. General clean up of the lobby is the responsibility of the renter.**
- 3. You are to use the rest rooms in the dressing rooms, not the lobby.**
- 4. No food or drink is allowed in the theatre. You may eat in the greenroom or dressing room at your director's discretion.**
- 5. No smoking anywhere in the building.**
- 6. Do not touch anything that does not belong to you, including anything and everything on the stage (i.e., pianos, mechanical equipment, curtains, etc.)**
- 7. On performance day, the theatre will open for the audience one hour before curtain. The house will open 30 minutes before curtain. The cue for opening either set of doors is at the discretion of the Technical Director.**
- 8. Unless an integral part of the production, performers are not to be seen prior to the show by audience members.**
- 9. The audience is not allowed on stage (pre- or post-performance) unless it is included as part of the production. Performers may greet the audience after the show in the front lobby. Easy access is available from the back door via the alley.**
- 10. Ushers are required any time an audience will be present, including rehearsals and dress rehearsals if an audience is present..**
- 11. Beginning with the 1999_2000 season, each presenter must have a "front of house" host to work with the Technical Director, ushers and Box Office staff. Their role is that of a watchful house parent. They will handle difficult seating situations, handicap accessibility issues, etc., and work to prevent the violation of any Capitol rules as stated above.**

**Capitol House Rules
Revised October 14, 1999**

This is a listing of the policies followed in operating the CAC theatre. They apply to everyone renting the facility.

- 1. The Technical Director will determine the number of CAC crew persons working on each show.**

2. The Lights, Sound, and Rigging will be operated by CAC Authorized personnel. The authorizing agent is the Technical Director.

3. The minimum crew for any event lasting over 1 hour total time will be 3 people: one on lights, one on sound, and one backstage.

4. The crew call for the CAC crew for all shows will be 15 to 30 minutes before the show Director or Renter's spokesman says any member of the renting company will arrive. The 15 or 30 minutes is dependent on the complexity of the setup, and what is required of the crew before opening. The 15 or 30 minutes is at the sole judgment of the Technical Director.

5. All members of the CAC crew working a show/presentation will meet the same crew call. There will not be multiple calls for a single rehearsal/show/presentation.

6. Any crew call, for any purpose, will last a minimum of 3 hours for pay purposes.

7. The CAC crew will normally go "off the clock" at the completion of the close up after the last member of the Renter/Presenter company has left. On some occasions, it is necessary for the CAC crew to work on stage after a rehearsal to implement the presenters ideas and wants. In this case, the crew call ends after the work call and close up.

8. There may be crew calls, at times other than the presenter's calls, to implement the presenters ideas and wants. These calls can be at any time, and do not normally require the presence of the presenter.

9. All rigging of anything that is to "fly" is to be done by CAC personnel.

10. CAC crew personnel will assist any presenter in the move in and move out procedures in any matters concerning rigging, or technical information in how to do something, or in doing any job safely. The crew will not provide "muscle" for a renters' move in or move out.

FOUNTAIN SQUARE PLAYERS

General Information

Everyone involved in any Fountain Square Players function or production must be a member for the current season. It is a requirement of the Capitol Arts Center that anyone renting the facilities have insurance, and it is a requirement of our insurance carrier that you be a member of Fountain Square Players to be insured. Membership fees are \$3 for students, \$5 for adults, and \$10 for family memberships. The "season" runs from September to September. Membership fees should be paid prior to the second meeting for the current production. Our scene shop and rehearsal hall is located at 313 State Street. Most of the time we have "open" rehearsals, and if you are interested in how a particular production is coming along, you can come and watch for awhile. Most rehearsals are from 7:00 p.m. to 10 p.m. weekdays.

Every production must have a set, whether minimal or elaborate, and we have to design, build and paint it before we move into the theatre. We generally work on sets on Saturdays, from about 9:00 a.m. until noon, break for lunch, go back and finish up. If 8 people come for just one hour, it means one person doesn't have to put in 8 hours to accomplish the same thing. There is a lot of roller painting of flats with latex paint, which anyone can do, as well as some carpentry of varying skill levels, so there is something for everyone. Please come sometime, whether for this production, or another: you might find you really enjoy it!

We generally load up to move into the theatre after church on Sunday; 12:30_1:00 p.m. We assemble the set in the theatre, and start the first run_through that evening. We remove, or "strike" the set immediately after the last performance Sunday afternoon, take its components back to the scene shop, and generally have a cast party. Believe it or not, some people show up just for the load in and/or the strike (and the party) and are greatly appreciated! We are responsible for cleaning up the theatre after our last show so that it is ready for the next community or professional group to move in, so bring some jeans or other work clothes for these activities. Again, a lot of people, each doing a part of it, makes it short work.

FOUNTAIN SQUARE PLAYERS meetings are open meetings, usually the second Thursday of each month, usually at 313 State Street. Come help with the planning, problem solving, play selection, etc. Thank you for your interest. It's community involvement that has made FOUNTAIN SQUARE PLAYERS a successful community theatre with continued growth over the past 21 years.

FOUNTAIN SQUARE PLAYERS AUDITION FORMS

"A RAISIN IN THE SUN"

NAME _____

ADDRESS _____

TELEPHONE (DAY) _____ **NIGHT** _____

ROLE(S) YOU ARE AUDITIONING FOR _____

Will you take any other role? _____
PREVIOUS EXPERIENCE (not required)

CONFLICTS (Please list any times you will not be able to be at the rehearsals. In Community Theatre we always expect some in a 6 week period, and try to schedule around them. We cannot cast anyone in a role who cannot be at the theatre in the evenings (6:00 p.m. - 11:00 p.m) from Sunday Feb. 17 through Saturday Feb. 23, and Sunday Feb. 24 afternoon (1:30-8:30)

If you don't want to be on stage, or if you are not cast in a role, do you want to do something else for this production?

HOUSE (tickets, ushering) _____ **COSTUMES** _____ **SET CONSTRUCTION** _____

PROPS

1. (collecting all the items needed by the characters) _____
2. (keeping track of all the items, setting them on stage, handing them to the actors, etc., during the run of the play) _____

MAKE_UP _____ **MUSIC** (finding tapes, records of music mentioned) _____

PROGRAM (writing program notes about the people in the play) _____

ART (designing fliers, poster) _____ **PUBLICITY** _____

ASSISTANT DIRECTOR (keep track of lines, movements, needs of the play) _____

If none of this appeals to you, please come back for FOUNTAIN SQUARE PLAYERS next production, A MIDSUMMER NIGHTS' DREAM.

Bill Russell, Director / Teresa Winkler, Assistant Director / Elizabeth Honeycutt, President, Fountain Square Players

**THE KING & I
ADULT AUDITION FORM**

PLEASE PRINT ALL INFORMATION

NAME _____
(As it would appear in the program)

ADDRESS _____

I CAN BE REACHED AT (home#) BETWEEN _____ AND _____
(time)

OR (work#) BETWEEN _____ AND _____
(time)

IF YOU WOULD LIKE TO BE CONSIDERED FOR A SPECIFIC ROLE(S) PLEASE LIST:

WOULD YOU ACCEPT A CHORUS ROLE YES _____ NO _____
WOULD YOU ACCEPT A ROLE AS A DANCER ONLY YES _____ NO _____
WOULD YOU ALLOW US TO SPRAY YOUR HAIR BLACK (it washes out) YES _____ NO _____
VOCAL RANGE _____ HEIGHT _____ DRESS SIZE _____ SUIT SIZE _____

REHEARSALS WILL BE IN HOUR SEGMENTS FROM 7_10 p.m. SUNDAY THROUGH FRIDAY BEGINNING AUGUST 17TH THROUGH THE SHOW OCTOBER 4,5,6, and 7. IF WE KNOW CONFLICTS IN ADVANCE WE WILL TRY TO SCHEDULE AROUND THEM. PLEASE LIST ALL, CONFLICTS YOU ARE AWARE OF AT THIS TIME:

IF NOT CAST, I WOULD LIKE TO HELP WITH:

MAKE UP _____ COSTUMES _____ PROPERTIES _____ POSTERS _____ SET _____
STAGE CREW _____ PUBLICITY _____ ORCHESTRA _____ PROGRAMS _____ TICKET
SALES _____
HOUSE MANAGER _____

THANK YOU FOR YOUR INTEREST IN FOUNTAIN SQUARE PLAYERS. THERE IS ALWAYS A LOT TO DO, AND THE ABOVE LIST IS ONLY A PORTION OF OUR ACTIVITIES ... PLEASE JOIN US WHETHER CAST IN THIS PRODUCTION OR NOT!

EVERYONE MUST BE A MEMBER OF FOUNTAIN SQUARE PLAYERS:
\$5/yr; \$10 yr/Family \$3 yr/ students

**THE KING & I
CHILD'S AUDITION FORM**

PLEASE PRINT ALL INFORMATION

NAME _____ AGE _____
(as would appear in the program)

PARENTS NAME _____ GRADE _____

ADDRESS _____

PHONE _____

SCHOOL YOU ATTEND _____

WOULD YOU ALLOW US TO SPRAY YOUR HAIR BLACK (it washes out) YES ___ NO ___

VOCAL RANGE _____ HEIGHT _____ DRESS SIZE _____ TIGHTS SIZE _____

REHEARSALS WILL BE IN HOUR SEGMENTS FROM 7_9 p.m. SUNDAY THROUGH FRIDAY BEGINNING AUGUST 17TH THROUGH THE SHOW OCTOBER 4,5,6, and 7. DANCERS WILL REHEARS 2_3 NIGHTS A WEEK. THE KING'S CHILDREN WILL REHEARSE 3_4 NIGHTS A WEEK. IF WE KNOW CONFLICTS IN ADVANCE WE WILL TRY TO SCHEDULE AROUND THEM. PLEASE LIST ALL CONFLICTS YOU ARE AWARE OF AT THIS TIME:

IF CAST, PARENTS HAVE A COMMITMENT TO KING & I AS WELL AS THE CHILD. CHECK THE TWO THINGS WITH WHICH YOU (PARENT) WILL HELP:

MAKE_UP _____ COSTUMES _____ PROPERTIES _____ POSTERS _____ SET _____

STAGE CREW _____ PUBLICITY _____ ORCHESTRA _____ PROGRAMS _____

TICKET SALES _____ HOUSE MANAGER _____

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