

YAMO 2018

Student Governing Board Application Information

Please read all of this document before filling out the form,
which can be found at ethstheatre.com

APPLICATIONS ARE DUE:
1/22/2017

Before you fill out this application, there are a few things you might like to think about. These are random thoughts from the coordinating directors past and present.

Check your calendar. YAMO Board is a yearlong endeavor that becomes intensely time consuming by August. All musical and script writing, designing, and choreography must be COMPLETED by August. You should be available to devote nearly all of your time to YAMO after **August 1st**. Once school begins you will be required to devote **at least** every day after school until 6:00 and a large portion of every Saturday to YAMO. That time commitment will grow as we approach show time. Show dates will probably be the first and second weekend in October. That means that by mid-September your hours will expand until they reach absurd levels a week before the first show. As a YAMO Board member you are expected and required to be present at all times YAMO convenes. . . and then some.

All board members are required to attend regular Board meetings over the summer. If you miss one or two, make sure that you've cleared it, but it's okay. If you miss more than two, we reserve the right to replace you. This means that, if you need to get a job, that's great, but if it interferes

with YAMO meetings (which take place on Wednesdays between ten and two during June and July), that is a factor as we choose a board. This also means as lovely as Cherubs or Interlochen or Echo might be, do not kid yourself and think that you can do everything with ease.

If you do not clear conflicts with us, we reserve the right to replace you. Nobody is irreplaceable.

It probably isn't a good idea to apply for the student governing board if you are doing it for any of the following reasons:

1. It looks like fun.
2. You are on a power trip.
3. Your sister or brother did it.
4. It looks good on a college application.

Here's why the above reasons are bad ones:

1. It may be fun, ultimately, but there's far more pain and strain involved, including mental and physical health. If a board member is having too much fun, the job is probably not getting done.
2. The more power you have (or think you have) the more friends you lose, and the more those who aren't your friends despise you. Few teenagers are well adjusted enough to combat all those negative vibes.
3. So what? There's nothing inherently dynastic about YAMO Board. If your brother or sister was an unforgettable dynamo, why take the chance that you will suffer from comparison?
4. It may look good on a college application, but the first quarter senior grades that have slipped into the basement because of it won't be terribly impressive.

Then why do it at all? Because there's nothing like it anywhere else in the universe. And few people in this life get a chance to explore and display their creative power and energy in an undertaking as large in scope and as significant an accomplishment as YAMO. That's why.

YAMO is as good as the combined worth of any student governing board. The sum total of their ideas, their talent, their self-discipline, and their follow-through determines the ultimate level of success in their production.

The show does not form in a vacuum, however, or by magic. A dozen plus adolescents, however talented, do not inherently have the ability to create and produce a two-hour musical comedy revue that has the style and professional quality of YAMO. There is a format in place, and it is all very carefully coordinated. The creativity occurs within a structure and a framework that coincides with sound educational practice.

It sounds like fun to sit around with lots of popcorn and soda tossing about ideas, and it actually is. But ideas are cheap. Scripts exact a much harder price in time, energy and, ultimately, stress. What is thought of as funny or clever in January rarely seems so in April. By the end of July, often nothing seems funny or clever anymore. And the hundreds and hundreds of details and deadlines involved with a show of this size keep piling up. It is every board's desire and aim to have everything well underway by June and done by the beginning of August. None ever has. It is the nature of the beast. It gets done, however, because there is always "The Voice of YAMO" hovering above to say "Yes," "No," "Maybe," "Get Busy," "Not Funny," "Wake Up," "Forget It," etc. That official voice gets help from other staff members, and the show is therefore assured a future.

YAMO's format has evolved in sixty years. The YAMO of 1958 would not go over too big with Evanston audiences today: It was a true variety show, with singing acts, an occasional tap dance, gymnasts, and a "skit" or two. That kind of show is still popular in the outlying suburbs. The current format, that of musical-comedy revue, would probably not go over in 1958, either. It would probably go over in the outlying suburbs, but they don't have the resources to produce it, or the need for it. Their audiences are happy with what they get.

YAMO changes constantly. Once upon a time, there was even a Pantomime company. Companies disappear and then triumphantly return. Should anything change? Anything can happen, but it all must be within the boundaries of good taste and change cannot happen for the sake of change, but for a good reason!

Keep in mind that there will be multiple applications for each job, and in many cases if experience and expertise are not in question, what is said and how it is said could determine who is chosen. Indicate whenever possible if another board position would be attractive to you, because it may be that you could serve in a different capacity than the one you coveted originally. The issue then becomes, "Do you want to serve YAMO or yourself?" (Hopefully, it's YAMO!) Include a second or third choice and perhaps you will surprise yourself.

Will those people who are applying for the position of script director, please submit something with the application that will demonstrate a style of script writing. It should be at least one full page of script, and should be for YAMO, not for *Writer's Showcase* or English class. It does not have to be complete. It can be a blackout, a parody, or the first page of a twenty-page finale. All are applicable.

Oh, once a board is selected, any material turned in becomes the property of YAMO. All we mean is that if, for whatever reason, a board member is relieved of their position, anything upon which that board member worked is the property of YAMO and is still under consideration for performance.

ROUGH SCHEDULE:

FEBRUARY-MAY

- Weekly meetings. Intensive writing and planning.
- Auditions are Memorial Day/Prom weekend 5/23 & 5/24.

JUNE

- Absurdly intense writing, designing, etc.
- Meetings will be at least once a week, Wednesdays from 10-2

JULY

- Ridiculous writing, designing, etc.
 - Meetings at least once a week, Wednesdays from 10-2
- We know that things come up, but we expect those placed in primary leadership positions (General Director[s], writers, Acting/Impulse/Unexpected directors) to miss no more than two meetings over the course of the summer.

Again, if conflicts are not cleared, we reserve the right to replace you.

AUGUST

- Final stage of writing and planning. Do not plan vacations!
- Beginning 8/1 – Mandatory daily work Mon-Fri from 10-3 for most board members.
- Rehearsals begin 8/15

SEPTEMBER

- Short rehearsal period. Mon-Fri 3:45-6:30. Sat 10-4.

OCTOBER

- Tech. Rehearsals begin 10/6.
- Performances 10/12 & 13, 10/19 & 20, 10/25, 26, and 27.

TREAT THIS AS THOUGH IT WERE THE MOST IMPORTANT FINAL EXAM ESSAY OF YOUR LIFE. THINK IT THROUGH, PROOFREAD IT, AND WE ARE MORE LIKELY TO RESPECT YOUR EFFORTS.

IF YOU ARE APPLYING FOR MULTIPLE POSITIONS, YOU DO NOT NEED TO ANSWER THE QUESTIONS MULTIPLE TIMES.

Thank you in advance for your time and best efforts.

YAMO BOARD POSITIONS

ACTING DIRECTOR: Supervises the actors and handles all details of scheduling relating to them. Responsible for prop and costume requirements for the company. Handles all rehearsals for the company. Should have previous directing experience, preferably should have previous theatre class experience.

BUSINESS MANAGER: Handles all correspondence, typing, and paperwork related to the show. Keeps track of personnel involved with the production. Oversees all aspects of the YAMO Showbook. Acts as House Manager during the run of the show. Recruits and oversees the usher staff.

CHOREOGRAPHER: Run dance auditions; choreographs all dance numbers and full company movement in the production. Should have strong dance technique, extensive performing experience in musicals, excellent leadership qualities and the ability to work with non-dancers as well as dancers.

COMPOSER: Writes the music for the production. Musical skill is needed as well as the ability to work as a team member.

DESIGNER: Creates the overall look of the show. Designs the scenery and oversees/designs props, lighting, and costumes. Must be able to work well with the technical director and crews. PLEASE SUBMIT DESIGN SAMPLES.

GENERAL DIRECTOR: Oversees all aspects of the show and works closely with all other board members as well as the coordinating directors. Must be creative, energetic, and enthusiastic as well as a true leader. Skill in facilitating groups is very helpful. This position requires a heavy time commitment all school year.

GRAPHICS DIRECTOR: Responsible for creating logos, images and promotional materials for the show. This includes but is not limited to: Posters, Showbooks, T-shirts and any graphics used on stage in print, paint or projection.

HEAD WRITER: Responsible for all scripts to be used in the production. Works with team of scriptwriters. Must have stamina, energy, and inner resources. Must be able to function well with deadlines. Ability to work well with the General Director and the rest of the creative team is critical. PLEASE SUBMIT EXAMPLES OF POTENTIAL SCRIPTS WITH THIS APPLICATION.

IMPULSE DIRECTOR: Supervises the actors and handles all details of scheduling relating to them. Responsible for prop and costume requirements for the company. Handles all

rehearsals for the company. Should have previous directing experience, preferably should have previous theatre class experience.

MUSIC DIRECTOR: Responsible for all music within the production. Must coordinate efforts of all music personnel. Must be able to handle deadlines. Must work well with other creative directors in the show. Strong music skills are a necessity.

ORCHESTRA DIRECTOR: Chooses, rehearses, and conducts the orchestra for the production. Should have strong leadership skills as well as music background and conducting experience.

SCRIPT WRITER: Responsible for writing and rewriting scripts for the production. Must work well with the creative team. Humility very helpful. Experience helpful but not required. PLEASE SUBMIT EXAMPLES OF POTENTIAL SCRIPTS WITH THIS APPLICATION.

TECHNICAL DIRECTOR: Responsible for overseeing the stage crew in all aspects. Must have considerable experience constructing scenery and working with other technical elements of a production. Responsible for training and supervising crew personnel. Must be an effective, respected, and trustworthy leader of crew.

UNEXPECTED DIRECTOR: Supervises the performers and handles all details of scheduling relating to them. Responsible for prop and costume requirements for the company. Handles all rehearsals for the company. Should have previous directing experience, preferably should have previous theatre class experience. Either is or works closely with the Vocal Music Director as this is the musical company.

VOCAL MUSIC DIRECTOR: Responsible for teaching and rehearsing musical numbers for the production. Music skills required as well as teaching ability. Must be able to work well with the music team. Works with writers and composers to create lyrics that work.

SOMETIMES, POSITIONS GO UNFILLED. (WE DON'T ALWAYS NEED BOTH A DESIGNER AND A TECHNICAL DIRECTOR, FOR EXAMPLE.) JUST LET US KNOW WHICH POSITION YOU ARE MOST INTERESTED IN SOMEWHERE IN THE BODY OF YOUR APPLICATION.