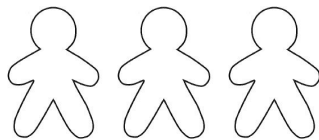




CUADC/FOOTLIGHTS PANTOMIME 2018:

The Gingerbread Man

By Anna Wright, Comrie Saville-Ferguson and Dan Allum-Gruselle



PRODUCTION TEAM APPLICATION PACK



‘Run, run as fast as you can. You can’t catch me. I’m the Gingerbread Man.’

Gingie has been running his whole life. But when the evil venture-capitalist Mrs Badbury and the jaded Milky Bar Kid combine forces to convert Quality Street from a halcyon glade of flavour equality to a mass-producing, soul-destroying factory, Gingie must finally stop and bite back.

Will Gingie learn the value of friendship and tolerance to form an assorted mix® of intrepid baked goodies? Will they be able to stop the baddie’s plan to turn the moon into a crème egg for profit? Will Flake finally decide to show up? Does anybody actually like Bounty?

Join us in a kooky cookie, topsy-turvy, curly-wurly story across the cosmos: it’s going to be finger-lickin’ good and ginger kicking food.

Featuring the crème de la crème of Cambridge talent and choc-a-bloc with gooey goodness, ‘The Gingerbread Man’ is a treat for all the family.

Pinterest: <https://pin.it/pgkqg546x3aylf>



Hello and welcome! Thank you for your interest in applying to be part of the CUADC/Footlights Pantomime 2018: The Gingerbread Man! Panto is one of the biggest and most ambitious shows of the year, and we are incredibly excited to get a team together and get everything up and running.

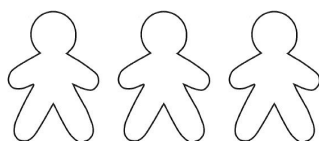
The information on this pack is organised by role, in alphabetical order. Each comes with a description of the role and a few questions to be answered in the application, but everyone approaches these roles differently so feel free to add anything else you can contribute on your application!

Written applications should be sent as a word document no more than 2 A4 sides long, but there's no pressure to fill up the whole length if unnecessary. You can apply to multiple roles if you wish.

Include your name and email at the top your application, and your availabilities on the 15th and 16th of June for interview. If you have exams or other unavoidable commitments on these dates then please let us know and we will find another time that works for you, please don't be put off from applying because of exams, we'll happily work round them. We will try to get as many interviews as possible on these dates however to make role selection as fair as possible.

If you wish to apply for a role that isn't advertised here (or if you want any more detail on a specific role) please email Amelia and Arthur at producers@cuadcfootlightspanto.com. We may be opening applications for this later or are encompassing their responsibilities in another role. You can contact us, or Caroline at director@cuadcfootlightspanto.com, with any questions or concerns, we're happy to help!

All applications should be sent to producers@cuadcfootlightspanto.com by 3pm on the 13th of June. Late applications will not be considered, however we completely understand that this period is incredibly stressful, so if you unavoidably need an extension on this deadline let us know as soon as possible with your situation and desired role and we'll do our best to accommodate you.



**We are so excited to hear from you!
All the best,
Amelia, Arthur and Caroline**



Assistant Director

As Assistant Director you will support the director throughout the process by attending rehearsals and liaising with all members of the production team. We are looking for someone who is creative, fun, and keen to share ideas and collaborate with others.

In your application, please include:

- Any relevant experience, especially with comedy/music/dance
- What you would bring to the team
- Why you want to assistant direct the Panto specifically
- How you think a Director and Assistant Director should work together creatively

Chief Electrician

As Chief Electrician you will work closely with the Lighting Designer to create a complex rig, and to ensure we can get power behind our most ambitious ideas! The majority of the work you will be expected to complete will be in the weeks leading up to the show.

In your application, please include:

- Any relevant experience, especially with more technically ambitious shows
- Any problems you envisage and how you would go about resolving them
- How you see yourself working with other members of the technical team during the process, particularly with a Lighting Designer and Technical Director.

Choreographer/s

As Choreographer you will work with the cast and director in rehearsals to bring movement and energy to the musical numbers of the show. You will be expected to choreograph the musical numbers yourself and must be comfortable working with a wide range of different dance styles. You may also apply as a team to co-choreograph, a team only needs to send in one application but please state how you envision splitting the role and its responsibilities.

In your application, please include:

- Any relevant experience you have
- How you think working on the choreography for Panto will be different to other shows or projects, and why this interests you
- How you will manage numbers with a large cast of varying abilities



Composer

As Composer you will be responsible for writing, scoring and orchestrating all the music for the production. You will be working extremely closely with the writers to create a set of musical numbers and a score, which draw together the narrative and bring the show to life. You will be expected to commit a lot of time before the start of Michaelmas Term and throughout the term itself, working with the musical director to adapt numbers for specific voices. We are considering applications from both individuals and teams of composers.

In your application, please include:

- Any relevant past experience
- Why you want to get involved in the Panto
- What you can bring to the Panto creative team
- How you envision working with the writers throughout the process

If you are applying as part of a team, please submit just one application per team, but feel free to go beyond the 2-page limit if you need to. Additionally please include information on how you will work together/split responsibilities between your team.

Upon receiving your application, we will ask you send us three recordings before 9pm on the day before your interview:

1. An overarching motif for the entire pantomime which can act as a thread throughout the show and can be adapted to underscore various scenes. (For example, you may want to show how this theme can be used in different contexts, such as a fight scene, a love scene, a bubbly candyland or monotonous factory).
2. A composition accompanied by a set of lyrics, which will be provided after the application window closes.
3. Any previous composition which can demonstrate your range as a composer.

These compositions can be as rough or polished as you like (we completely understand the quick turnaround may cause issues for some, and please get in touch with any worries/queries) but please try to show the best of your abilities. During your interview, we will discuss the pieces you have sent us. Please bring a hard copy of the sheet music for the composition to the interview and email all compositions to Amelia and Arthur at producers@cuadcfootlightspanto.com

Costume Designer/s

As Costume Designer, you will be helping make the aesthetic of the Panto a visual reality by designing and creating the costumes. You will be required to liaise with the creative team, the director and the cast throughout the process, as well as helping with costume change on the nights. **This show will be particularly demanding (and rewarding) in terms of costume.**



In your application, please include:

- Why you want to be a part of the Panto
- Any relevant experience
- How you envision your role throughout the process (from the first meeting to the closing night)

Please bring two drawings/designs to your interview of the following characters, they don't have to be included in the initial email application:

The Gingerbread Man - The titular Gingerbread Man: constantly on the move and dynamically flinging himself around the stage, he talks fast and acts fast. He starts off wanting to be his own man and run away, thinking he can save the world by himself, but he learns that friendship is the true way forward. How will you bring a man made of gingerbread to the ADC stage?

Bounty - Quite lame and awkward, Bounty gets made fun of a lot by the other characters. Genuinely just happy to be there, they start off endlessly cheery but get worn down by the teasing. We're looking for a creative and feasible/wearable way to differentiate different confectionary designs in the show.

Deputy Stage Manager

As DSM, you are in charge of calling the show, remaining calm under stress to cue different technical and musical elements simultaneously. You must be able to follow a musical score in order to call the show. You are expected to attend rehearsals and know the show well, attending several rehearsals before running the paper tech a week before the show

In your application, please include:

- Why you want to be a part of the Panto
- Any relevant experience
- How you would ensure that the technical and dress rehearsals run smoothly

Head of Props

As Head of Props, you will be responsible for sourcing and creating a wide variety of props. This role will require someone who is creative and able to think outside the box. You will be expected to liaise with the creative team on the production's aesthetic and work closely with the Stage Manager later in the process.

In your application, please include:

- Why you want to get involved in the Panto
- Any relevant experience, especially in terms of ideas for prop sourcing/making
- Previous experience in managing budgets and dealing with tight schedules



Lighting Designer

As Lighting Designer you will be working on an ambitious set, using exciting and creative ideas to shed light on the world of the pantomime. You will work closely with the Chief Electrician and will be expected to attend some rehearsals and create an ambitious lighting rig, bringing the ideas of the play to life.

In your application, please include:

- Why you want to be part of the Panto
- Any relevant experience
- What excites you about designing the lighting for the Panto and the world of The Gingerbread Man

Musical Director

As Musical Director you have a key role in discussing musical requirements with the director, teaching the music to the cast and organising, rehearsing and conducting the orchestra. You will also be expected to work closely with the Composer, assisting in composing and orchestrating the score over the summer and during Michaelmas term.

In your application, please include:

- Why you want to get involved in Panto
- Any relevant experience
- How you envision working with the Director + Composer throughout the process
- How do you envision your role during auditions
- How you would teach the music to the cast

Publicist

As Publicist, you will be responsible for publicising the biggest show of the year in the ADC's programme. You will be expected to work closely with the producers to come up with exciting and innovative ways to publicise the show and bring panto to as many people as possible, with both student and non-student audiences.

In your application, please include:

- Why you would like to be involved in Panto
- Any relevant experience in publicising previous shows
- Interesting ideas you have for publicising the show
- What timeline you have in mind for the different areas of publicity



Publicity/Programme Designer

As Publicity/Programme Designer you will be responsible for arranging the designs for the show's printed and online publicity and/or programme. In both roles, you will be working closely with the producers and director to produce publicity which suits the aesthetic of show and is effective. The design for publicity will be completed over the Long Vacation, so please ensure you're able to suit this timescale.

In your application, please include:

- Why you want to be a part of the Panto
- Any relevant experience and a short portfolio of previous work
- A brief initial idea for the show's poster and/or any interesting ideas for the publicity designs

Set Designer

As Set Designer you will be bringing the world of the pantomime to life with creative and innovative ideas to set the atmosphere for the play. At the same time you will be expected to ensure that the set is safe and will smoothly manoeuvre on stage. You will be working closely with the Writers, Director, Technical Director and Stage Manager during the design process to ensure the set is in keeping with the artistic vision and is still physically possible.

In your application, please include:

- Why you would like to get involved in the Panto
- Any relevant experience
- How you would work effectively with the rest of the technical team

Please consider and briefly talk about how you would envisage the following ideas, which we will discuss in more detail at the interview.

1. The larger than life set of Quality Street, the bustling hub of Candyland. Filled with life, sweetness and colour. Please refer to the pinterest on the second page of this document for the general aesthetic.
2. The drab and industrious Chocolate Factory, the dark version of Quality street. Desolate and bleak with lots of machines.
3. How you would make the set multi-purpose/changeable.

You may prepare drawings for the interview if you like, though these do not need to be included in the written application. We're excited to see how you express your ideas!



Sound Designer

As Sound Designer you will be responsible for sourcing/creating the different sounds needed in the play, bringing atmosphere to the world of the performance alongside the visual elements of the show. You will be working with the Director to create any sound effects needed for performance.

In your application, please include:

- Why you would like to get involved in the Panto
- Any relevant experience
- How you envision your role in the production process

Sound Engineer

As Sound Engineer you will be responsible for providing microphones for the cast and band and balancing the levels between these. You will also be working closely with the Musical Director to ensure the sound of the band is projected effectively. You will be responsible of maintaining a group of mic fitters and runners to facilitate mic changes through the performance.

In your application, please include:

- Why you would like to get involved in the Panto
- Any relevant experience
- Any problems you envision with being responsible for such a large number of people and how you would tackle these difficulties

Stage Manager

As Stage Manager you will be managing the stage for two weeks of performances with a team of ASMs, and will be in charge of running some of the most challenging technical rehearsals and shows of the year. You will be expected to come along to some rehearsals in the early stages, before attending several rehearsals a week in the lead up to the first paper tech, which will be a week before the show. You will also be in charge of a group of both permanent and rotating ASMs.

In your application, please include:

- Why you want to be a part of the Panto
- Any relevant experience
- How you would ensure that the technical and dress rehearsals run smoothly
- What problems do you foresee in SMing such a large-scale production and how will these be handled?



Technical Director:

As Technical Director you will be in charge of all technical aspects of the show and their construction; you will be working throughout the course of the production to maximise the production's technical potential. You will be expected to keep in touch with the writers, directors and producers over the summer to deal with any technical questions that arise during the writing process. We will also be accepting teams to Co-TD, a team only needs to send in one application but please state how you envision splitting the role and its responsibilities.

In your application, please include:

- Why you want to get involved in Panto
- Any relevant experience, in particular with technical theatre and engineering
- How you would work effectively with the rest of the production team
- Any technical problems you foresee during the production process and how you would overcome these difficulties

Webmaster

As Webmaster you will be working closely with the producers, the publicist and the publicity designer to create an exciting website for our own domain name! You will have quite a lot of creative control over the website and we're hoping to use it for publicity purposes and showcasing the panto process so far.

In your application, please include:

- Why you want to get involved in the Panto
- Any ideas you have for what the website can be used for
- Any previous experience you have designing and creating websites

