

# SEASON PLANNING



## **WHEN SHOULD I APPLY FOR A LICENSE, AND HOW DO I KNOW IF A SHOW IS AVAILABLE?**

We encourage applicants to submit license requests as far in advance as possible to give us time to obtain the proper clearances and give your organization time to go through the necessary payment channels.

Summer is the best time for script reading and season planning! It is recommended that you submit license requests for your top three or more titles, as availability varies. It is best practice to officially choose a show after determining licensing availability. Submitting a license request does not obligate you to producing or paying for the show, but it will give us the information we need to determine availability and the most accurate estimate of fees.

Here's a guide to the best time to apply for a license:

<b>IF REQUESTING PERFORMANCE DATES IN</b>	<b>...IT IS BEST TO APPLY</b>
Fall (September-November)	Spring/Summer (April-July) or earlier
Winter (December-February) or Spring (March-May)	Summer/Early Fall (June-September) or earlier
Summer (June-August)	Winter/Spring (December-April) or earlier

*We accept license requests up to 18 months prior to performances.*

## **WHERE CAN I READ THE SHOW PRIOR TO SUBMITTING A LICENSE REQUEST?**

For plays, scripts can be purchased through our website.

For musicals, Samuel French's digital perusal process grants easy, digital access to music perusals while protecting the intellectual property of our composers, book writers, and lyricists. Digital perusals are intended to be used for finding the perfect show to fit your theater, casting pool, and resources. Digital rental perusals can be purchased and accessed on our website.

Perusals should be used to get acquainted with the music and script. They cannot be used to hold auditions, produce the show without a license, or find sheet music for a separate performance. The digital rental perusal is viewable in-browser only under your Samuel French account, and is available for two weeks. A physical script is not available for 101 high school editions.

Please note that to receive your music materials and to announce the show, your agreement must be paid in full.

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## **WHAT INFORMATION DO I NEED TO APPLY FOR A LICENSE?**

To apply for a show, you'll need:

- A Samuel French account using your email address (we use individual accounts, and not organization accounts).
- Performance information including your venue, dates, ticket prices, number of performances, and the maximum seating capacity.
- Any special comments or requests (casting requests, an outline of proposed cuts or changes, etc.).

## **WHEN DOES MY LICENSE EXPIRE?**

You are encouraged to submit for multiple shows at once, as availability varies. While all fees must be paid in full prior to announcing a show or starting production, your proposed agreement does not expire until two weeks prior to your first proposed performance.

## **WHAT IF PRODUCTION DETAILS CHANGE?**

If you need to switch dates, venues, ticket prices, etc., please email your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com). Note that while there isn't a contract adjustment fee, your licensing fees may change to reflect the new performance details.

## **WHEN MAY I ANNOUNCE THE SHOW AND START PRODUCTION?**

Per Samuel French's contracts, your agreement is only fully executed upon receiving full and finalized payment. This process helps us ensure that the rights of our authors are protected. When we send you an agreement, that is an approval for a license, not confirmation that you are licensed. The license is not executed until payment is received in full.

You may not announce, audition, rehearse, promote, or perform any show until your request has been approved and all fees have been paid in full. For musicals, payment must be confirmed for both invoices.

As a purchase order is a promise to pay, your performance agreement will not be marked paid and no rental materials will be sent until we receive a check, credit card, or e-check/ACH payment.



# K12 SUMMER READING LIST 2018

## PLAYS:

### 26 PEBBLES

by Eric Ulloa | *Flexible, 2m, 4f*

On December 14, 2012, Adam Lanza walked into Sandy Hook Elementary School and killed twenty-six innocent souls before taking his own life. These twenty-six innocent deaths, like pebbles thrown into a pond, created ripples and vibrations that were felt far beyond the initial rings. This is the story of those vibrations. Similar in style to *The Laramie Project*, playwright Eric Ulloa conducted interviews with members of the community in Newtown and crafted them into an exploration of gun violence and a small town shaken by a horrific event.

### BEGETS: FALL OF A HIGH SCHOOL RONIN

by Qui Nguyen | *3m, 5f*

In this action-packed samurai story set inside the halls of an all-American high school, Emi Edwards, a high school geekgurl whose fighting to overthrow the cruel shoguns of her school. However in her journey to right wrongs, will her own cravings for popularity and power corrupt her quest to save the school? Will she able to establish a new world order? Or will violence just beget more violence?

### THE UNTOLD YIPPIE PROJECT

by Becca Schlossberg | *Flexible, 8m or f*

Little-known fact: On August 6, 1970 a group of Yippies planned an Invasion of Disneyland and forced the park to an early close. But who were the Yippies, and how did they leave such a mark in Disney history? In this docudrama-style retelling, Shirley Bowlby, a research historian, documents Terry Altman, the wild-but-weary leader of the Yippies, as he organizes the protest in Disneyland – with secret hopes of digging into Clyde, a former friend who has betrayed him. The playwright is open to discussions about cuts, language, and content.

### BLOOD AT THE ROOT

by Dominique Morisseau | *3m, 3f, flexible*

A striking new ensemble drama based on the Jena Six: six black teenagers convicted in the beating of a white student in Jena, La., during a period of high tension after three nooses had been hung from a tree on their high school's property. This bold new play aims to take the language of incrimination, of privilege, of prejudice, and transform it into poetry, music, and choreography that does not obscure the underlying sociopolitical messages but rather highlights and recontextualizes them, steering away from the straightforward black and white of the issue to instead probe the grey areas of politics and social culpability.

## **LIZZY, DARCY & JANE**

*by Joanna Norland | 5m, 7f*

Jane Austen pits her wit and will against her greatest adversary and ally-Elizabeth Bennet. Heady with her first taste of love, Jane aged 20 creates Elizabeth with Mr Darcy taking on the role of her arch enemy and reluctant admirer. But when her actual romance sours, she sentences Elizabeth to marry the odious Mr Collins and herself to an equally disastrous marriage. The fates of the author, the novel and its heroine are at stake. Elizabeth Bennet must take action.

## **THE LEGEND OF SLEEPY HOLLOW**

*by John Heimbuch and Jon Ferguson | Flexible/Expandable, 2m, 1f, 7m or f*

In this fun ensemble-based adaptation of the famous short story (think THE 39 STEPS!), stories of wonder and strangeness surround the legend of a mighty headless Hessian in a quaint village. When the humble schoolteacher Ichabod Crane vies for the hand of the beautiful Katrina Van Tassel, the townsfolk might protest, but it is ultimately the Horseman who will decide

## **THE PANIC BROADCAST OF 1938**

*by Michael Druce | Flexible, 5m, 9f*

In this comedy based on the events of the famous Orson Welles War of the Worlds radio broadcast, it is the evening of the broadcast and nothing is happening in the quiet and sleepy town of Misty Valley. Best friends Margie and June are waiting in the local park for June's boyfriend Andy to get off work while Margie shares her dream of leaving Misty Valley for a life of adventure elsewhere.

## **MIDDLETOWN**

*by Will Eno | 6m, 6f*

Middletown is a deeply moving and funny new play exploring the universe of a small American town. As a friendship develops between longtime resident John Dodge and new arrival Mary Swanson, the lives of the inhabitants of Middletown intersect in strange and poignant ways in a journey that takes them from the local library to outer space and points between.

## **WHITE BUFFALO**

*by Don Zolidis | 3m, 2f*

Based on actual events, White Buffalo tells the story of the miracle birth of a white buffalo calf on a small farm in southern Wisconsin. When Carol Gelling discovers that one of the buffalo on her farm is born white in color, she thinks nothing more of it than a curiosity. Soon, however, she learns that this is the fulfillment of an ancient prophecy believed by the Sioux to bring peace on earth and unity to all mankind.

## **MIDSUMMER/JERSEY**

*by Ken Ludwig | 5m, 10f*

Midsummer/Jersey is the hilarious high-octane re-telling of Shakespeare's Midsummer Night's Dream set on the boardwalk of a seaside town in modern-day New Jersey. The story revolves around the impending marriage of the Governor of New Jersey, the love affairs of four beach-bound high school crushes, a lively crew of fairies and the staff of the local beauty salon (run by Patti Quince and Stylist Nikki Bottom). The night takes a magical turn when Oberon and the impish Puck arrive on the scene armed with a powerful love potion and a desire for mischief making. With several weddings and the acting careers of six beauticians hanging in the balance, the lovers take to the boardwalk, backed by pop music and an iPhone-obsessed wood sprite.

## **THE DOCTOR IN WONDERLAND**

*by Don Zolidis | 3m, 5f, 17m or f*

Wonderland is no longer just in the mind of Alice. In Don Zolidis' new parody, Dr. What and his companion Cara crash into Wonderland. When the two are separated they meet all the usual suspects, mainly the Queen of Hearts, who is ready to chop off the heads of anyone who crosses her. It's up to the time-traveling duo to escape and get their phone booth fixed before it's off with their heads!

## **LET THE RIGHT ONE IN**

*by Jack Thorne | 6m, 3f*

An enchanting, brutal vampire myth and coming-of-age love story from the author of *Harry Potter and the Cursed Child*. Oskar is a bullied lonely teenage boy living with his mother on a housing estate at the edge of town, when a spate of sinister killings rock the neighbourhood. Eli is the young girl who has just moved in next door. She doesn't go to school and never leaves the flat by day. Sensing in each other a kindred spirit, the two become devoted friends. What Oskar doesn't know is that Eli has been a teenager for a very long time...

# **MUSICALS:**

## **RUNAWAYS**

*by Elizabeth Swados | Flexible*

Runaways is a collection of songs, dances, and spoken word pieces performed by children who have run away from their homes. Initially created from interviews with homeless children and those in orphanages, Liz Swados weaves songs about personal struggle and the world at large through the eyes of youth in New York City in the '70s. The show blends different musical styles, from pop to hip-hop and jazz to reggae, while asking why children can't remain children.

## **CHICAGO: HIGH SCHOOL EDITION**

*by Fred Ebb, Bob Fosse, John Kander, and Maurine Dallas Watkins | 9m, 10f + ensemble*

In roaring twenties Chicago, chorine Roxie Hart murders a faithless lover and convinces her hapless husband, Amos, to take the rap...until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess," Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": fame, fortune, and acquittal. Resources for this title include a production guide, logos, and performance tracks.

## **JASPER IN DEADLAND**

*by Hunter Foster and Ryan Scott Oliver | 5m, 4f + ensemble*

This incredible new pop-rock musical is a modern take on the myth of Orpheus and Eurydice. 16-year-old Jasper journeys into the Afterlife to rescue his recently deceased best friend, Agnes. But in this version of the hereafter – known as "Deadland," a hybrid of mythology, religion, and superstition – the dead forget Life... Can Jasper bring his best friend back from the dead, or will he join the dead forever? Jasper features a strong ensemble, fabulous design opportunities, and a compelling book by Hunter Foster. Resources for this title include rehearsal and performance tracks (for an additional fee).

## **TUCK EVERLASTING**

*by Claudia Shear, Chris Miller, Nathan Tysen, and Tim Federle | 6m, 3f, 1girl + ensemble*

Eleven-year-old Winnie Foster yearns for a life of adventure beyond her white picket fence, but not until she becomes unexpectedly entwined with the Tuck Family does she get more than she could have imagined. When Winnie learns of the magic behind the Tuck's unending youth, she must fight to protect their secret from those who would do anything for a chance at eternal life. As her adventure unfolds, Winnie faces an extraordinary choice: return to her life, or continue with the Tucks on their infinite journey. Based on best-selling children's classic by Natalie Babbitt, this adaptation features a soaring score.

## **HEATHERS THE MUSICAL: HIGH SCHOOL EDITION**

*by Laurence O'Keefe and Kevin Murphy | 8m, 9f + ensemble*

Based on the classic 1989 film, Westerberg High is ruled by a shoulder-padded, scrunchie-wearing junta: Heather, Heather and Heather, the hottest and cruelest girls in all of Ohio. But misfit Veronica Sawyer rejects their evil regime for a new boyfriend, the dark and sexy stranger J.D., who plans to put the Heathers in their place - six feet under. Resources for this title include a production guide, logos, guided vocal tracks, and performance tracks.

## **AMELIE**

*by Craig Lucas, Nathan Tysen, and Daniel Messe | 7m, 5f, 1girl(s) + ensemble*

Amélie is an extraordinary young woman who lives quietly in the world but loudly in her mind. She covertly improvises small but surprising acts of kindness that bring joy and mayhem. But when a chance at love comes her way, Amélie realizes that to find happiness she'll have to risk everything and say what's in her heart. Be inspired by this imaginative dreamer who finds her voice, discovers the power of connection, and sees possibility around every corner.

## **SIDE SHOW (2014 BROADWAY REVIVAL)**

*by Henry Krieger, Bill Russell | 14m, 7f + ensemble*

Based on the true story of Siamese twins Violet and Daisy Hilton who became stars during the Depression, Side Show is a moving portrait of two women joined at the hip whose extraordinary bondage brings them fame but denies them love. Told almost entirely in song, the show follows their progression from England to America, around the vaudeville circuit and to Hollywood on the eve of their appearance in the 1932 movie Freaks.

## **THE SECRET GARDEN**

This enchanting classic of children's literature is reimagined in brilliant musical style by composer Lucy Simon and Marsha Norman, the Pulitzer Prize-winning playwright of 'Night Mother. Orphaned in India, 11 year-old Mary Lennox returns to Yorkshire to live with her embittered, reclusive uncle Archibald and his invalid son Colin. The estate's many wonders include a magic garden which beckons the children with haunting melodies and the "Dreamers", spirits from Mary's past who guide her through her new life, dramatizing The Secret Garden's compelling tale of forgiveness and renewal.

## **ROCK OF AGES: HIGH SCHOOL EDITION**

*by Chris D'Arienzo | 9m, 11f, 10m or f + ensemble*

Rock of Ages takes you back to the times of big bands with big egos playing big guitar solos and sporting even bigger hair! The unforgettable rock anthems have been adjusted for teen voices and some subject matter has been adjusted for appropriateness. Introduce your kids (and re-introduce the parents) to the face-melting, guitar anthems of the 1980's in this hit Broadway musical. Resources for this title include a production guide, logos, guided vocal tracks, and performance tracks.

## **GLIMPSES OF THE MOON**

*by Tajlei Levis, John Mercurio | 3m, 3f + ensemble*

Set amid the whirl of 1922 Manhattan society, this sparkling comedy features a jazzy danceable score and a timeless romantic story. With plenty of friends but little money, Susy Branch and her friend Nick Lansing devise a clever scheme to live beyond their means. They'll marry and live off the wedding gifts, while they help one another secure more suitable millionaire spouses. The plan works perfectly - until they fall in love.

## **35mm: A MUSICAL EXHIBITION**

*by Ryan Scott Oliver | Flexible*

A picture is worth 1,000 words — what about a song? Can a picture inspire a song or fifteen? In 35mm, each photo creates an unique song, moments frozen in time; a glimmer of a life unfolding, a glimpse of something happening. A stunning new multimedia musical which explores a groundbreaking new concept in musical theatre... This intricately woven collection of stories told through song re-imagines what the modern American musical can be.

## **HANDS ON A HARDBODY**

*by Doug Wright, Amanda Green, and Trey Anastasio | 9m, 6f*

For 10 hard-luck Texans, a new lease on life is so close they can touch it. Under a scorching sun for days on end, armed with nothing but hope, humor and ambition, they'll fight to keep at least one hand on a brand-new truck in order to win it. In the hilarious, hard-fought contest that is Hands on a Hardbody only one winner can drive away with the American Dream.

## **PERFECT HARMONY**

*by Andrew Grosso and The Essentials | 5m, 5f*

Perfect Harmony is a musical comedy about the greatest a cappella group in high school history, eighteen-time national champions, the Acafellas. It's also about their classmates and female counterpart, perennial runners up, the Ladies in Red. Through song and story, we see these students grapple with the weighty issues of truth, love, and what constitutes appropriate choreography for Nationals. As the story unfolds, we learn not just about these students themselves but also about the true nature of harmony. This title is performed completely a cappella.

# **WHAT IF I HAVE QUESTIONS?**

*Email your  
licensing representatives!*

**K12@samuelfrench.com**  
Rosemary Bucher & Sarah Weber

# HIGH SCHOOL EDITIONS



## WHAT TITLES ARE CURRENTLY INCLUDED IN THIS COLLECTION?

- Rock of Ages: High School Edition
- Heathers The Musical: High School Edition
- Chicago: High School Edition

## WHO MAY PERFORM SHOWS IN THIS COLLECTION?

High School Editions may be performed by schools and youth organizations (high school-aged performers). If you have questions about whether your organization is eligible to perform these titles, please contact your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com).

## WHERE CAN I READ THE SCRIPT AND SEE THE MUSIC PRIOR TO LICENSING THE SHOW?

Samuel French's digital perusal process grants easy, digital access to music perusals while protecting the intellectual property of our composers, book writers, and lyricists. Digital perusals are intended to be used for finding the perfect show to fit your theater, casting pool, and resources.

Perusals should be used to get acquainted with the music and script. They cannot be used to hold auditions, produce the show without a license, or find sheet music for a separate performance. The digital rental perusal is viewable in-browser only under your Samuel French account, and is available for two weeks. A physical script is not available for high school editions.

## WHAT IS INCLUDED IN MY RENTAL PACKAGE?

The package includes performance accompaniment software, instrumental books, a production guide, student librettos, logos, and other digital resources. While you may certainly use the resources that best meet your organization's needs, the rental fees will not change if you do not intend to utilize all included materials.

Please review your performance agreement for a full overview of what is included in your rental package. Scripts are included in your rental package unless otherwise indicated.

Note that to receive your music materials and to announce the show, your agreement must be paid in full.

## DO I NEED TO RETURN MY RENTAL PACKAGE?

Yes, rented materials (including student scripts) must be returned. Your musical materials deposit will be refunded if all rented music materials are returned within 30 days of your final performance.

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**DO I NEED TO ERASE ANY MARKS?**

Your music materials are created just for you and your organization, and will be recycled upon return. You are welcome to make any notes or marks without worrying about erasing!

**REHEARSAL AND ACCOMPANIMENT TRACKS**

Rehearsal tracks are available for an additional \$150. SFTracks|Rehearse function as an aid when you are in your rehearsal period. Your entire cast can download the program onto their home computers. The tracks are made from the piano/vocal line, drums, and bass complete with a click track. With the rehearsal tracks, you can make changes such as tempo or vamps and these changes will automatically be distributed to your entire cast's rehearsal tracks on their home computers. If you'd like to order this product, please email your licensing representative at [K12@samuelfrench.com](mailto:K12@samuelfrench.com) and we will send an additional invoice.

SFPerform (performance tracks available in your final weeks of rehearsals) are automatically included in your package.

# HOW TO PAY FOR LICENSING AGREEMENTS



*At Samuel French, we understand that school payment policies through the US and Canada are as varied and diverse as our catalogue. Each school has its own system, and learning exactly which sets of paperwork your business office needs and at what time can be overwhelming. Here are some helpful tips from your dedicated K-12 licensing team at Samuel French!*

## PURCHASE ORDERS

A purchase order (PO) is one of the many ways a school can organize its budget. When your school sends a vendor such as Samuel French a PO, your administration is promising that a set amount of money has been set aside to pay for an invoice. Put simply, a PO is a promise of payment. This system lends itself well to ordering merchandise, such as scripts.

However, since licensing agreements are legally binding contracts, not merchandise, we do not and cannot treat licensing agreements like book orders. We cannot use a PO to process license applications on your behalf, and we cannot accept them as final payment for a proposed license agreement. Teachers must submit licensing applications online. And, payment must be made by check, credit card, ACH, wire transfer, or money order—otherwise, we can't consider your agreement executed and your license active.

## SO, HOW DO I PAY A LICENSE AGREEMENT WITH A PO?

We recognize that most schools are required to generate a PO in order to release finalized payments per various state laws. So, we recommend following these steps when licensing with Samuel French.

### **STEP 1:**

Submit a license request for the show you wish to produce through our website. This step must happen first before we can issue any paperwork. You are not required to provide a PO number at the time of application.

### **STEP 2:**

Wait for a Samuel French licensing representative to confirm the status of your request. This process can take anywhere from a few minutes to a few weeks depending on the title, the request itself, and the time of year. Please plan accordingly and apply early.

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**STEP 3:**

If your request is approved, we will issue a licensing agreement and an invoice by email; if approved for a musical, you will receive two invoices.

For all intents and purposes, our licensing invoices are quotes, and can be used as such for the purposes of obtaining a PO from your school. If your district requires the word “quote” to appear on the invoice, you can create this yourself through your Samuel French account.

Go to [www.samuelfrench.com](http://www.samuelfrench.com) and log in. Once logged in, you will see your name on the upper right-hand corner, and “My Account” will appear next to your name. Click on “My Account.” Once you are in your account, click on the “My License Requests” tab on the left hand side. This will bring you to all of your current and past requests with us. You will see an option to “Pay Now” for the request in question. Once you click on “Pay Now,” you will see four payment options: credit card, eCheck/ACH, Purchase Order, and Check. Please click on “Purchase Order.” This will give you the option to attach a PO number to your invoice. For the purposes of obtaining a “quote,” instead of typing in a PO number please type the word “quote.” Click “Submit” and an invoice with the word Quote attached will be provided to you immediately.

**STEP 4:**

Send your invoice to your school secretary or accounting office. It is your responsibility to forward your licensing paperwork to the appropriate staff member at your school.

**STEP 5:**

Once your school has received the invoice, they will be able to generate a PO. Once the PO has been generated and a copy of it sent to you, please visit your Samuel French account and follow the same steps as outlined in Step 3 of this guide. Instead of entering the word Quote, you will enter the PO number, submit it, and you will receive another invoice, with the current date, and your PO number attached.

**STEP 6:**

Submit your new invoice with the PO number to your school’s secretary or accounting office. We also strongly recommend submitting a copy of your proposed license agreement as well, and highlight where it states that payment must be received before any advertising, promotion, auditions, casting, rehearsals, or performances take place. It’s important that you communicate this information to your administrative office so that they understand our terms and conditions.

**STEP 7:**

Once full payment is received, you may move forward with advertising, auditioning, and rehearsing!

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## OTHER HELPFUL TIPS

- It is imperative that you communicate regularly with your school’s secretary, business office, and accounting department. While you’re at it, befriend them, too! Navigating your school’s payment processes will be much easier when you clearly communicate what you need and when you need it.
- Be sure to communicate with your licensing representatives, too! We’re here to help. If you ever have concerns that a payment is going to take longer than anticipated or will be late, please contact us immediately at [K12@samuelfrench.com](mailto:K12@samuelfrench.com). If you don’t tell us what is happening or what you need, we can’t know how and when to assist you.
- Please read your performance agreement fully. It includes detailed terms and conditions which legally bind you and your school to federal copyright law. If you or your school’s legal department has questions about our contract, please contact us immediately.

# REFUNDS, TRANSFERS, & OTHER FINANCIAL PAPERWORK

## RECEIVING REFUNDS OR REQUESTING A TRANSFER OF FEES

Per our contracts, we must be notified in writing of any cancellations or changes in your production details. Those specific terms are as follows:

1. You must notify your licensing representative in writing within 24 hours of the canceled performance. This notification must state the reason for the cancellation.
2. If you are canceling your entire production and notification of cancellation is given before the first performance date, there is no cancellation fee and a full refund or transfer of licensing fees for the cancelled performances is granted. Refund checks for approved amounts will be made in the name of the Producing Organization.
3. If notification of a cancelled production is given after the first performance has passed, but within 24 hours after the last performance date, then a full refund or transfer is granted minus a cancellation fee of \$30.
4. If cancellation notification is received after 24 hours of the final performance date, then no refund of licensing fees will be possible.

Once we receive an email from you for a cancellation before your proposed performances, we can issue a full refund. To help us speed up the process, when you send your cancellation email please be sure to confirm the address we should mail a refund check to and who the check should be made out to. If you are cancelling a production because you wish to do a different show in the Samuel French catalog instead, the same principle follows. Be sure to email us early and be specific. You should also submit an application for the show you wish to produce instead, and include your license request number in your email to us. *Please be advised we cannot guarantee that the replacement show you apply for will be approved. Additionally, if your transfer request is received after your original proposed performances of the original title, your transfer request will be denied.*

## TAX EXEMPT DOCUMENTATION

If your licensing agreement charges sales tax, and your school is a tax exempt organization, your school will need to forward their tax exempt letter or form to us. Please have them email a tax exempt letter or form to [K12@samuelfrench.com](mailto:K12@samuelfrench.com) along with your license request number. Once that paperwork is received, we will provide your school a new invoice with the tax removed. Please be advised this process can take up to two weeks.

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## **OTHER LICENSING FEE QUESTIONS**

If you have any concerns about the amount you have been quoted for licensing fees, please communicate those concerns to us. Samuel French is sensitive to the fact that many school theater departments work with limited budgets, and we try our best to ensure our licensing fees are as budget friendly as possible. Please communicate such concerns to us at the beginning of the licensing process. *If you inform us of budgetary restrictions or concerns after payment is received, less than 30 days before your first performance, or after your performances have ended, we will not be able to approve a rate adjustment.*

Any concerns should be emailed to [K12@samuelfrench.com](mailto:K12@samuelfrench.com), and please be sure to include the license request number for the proposed license agreement in question.

# MUSIC MATERIALS



## **WHAT'S INCLUDED IN THE RENTAL PACKAGE?**

Many musicals in our catalogue have two different rental packages: full package, and piano only. The full package includes all available instrumentation and vocal books, and the piano only package includes just the piano score and vocal books (if available). We are not able to provide custom music packages with varying instrumentation.

Please review your performance agreement for a full overview of what is included in your rental package. Unless otherwise indicated, scripts are not included.

Music tracks (the SFTracks software) are not automatically included in either package and can be ordered after approval. If you are looking to perform with a live orchestra, please confirm **full package**. If you intend to perform with tracks, please confirm **piano only**.

## **WHEN WILL I RECEIVE MY MUSIC MATERIALS?**

All fees (both invoices) must be paid in full before we can send your materials and before you can announce, promote, audition, rehearse, or perform the show. Music materials will arrive on or before the date indicated in your performance agreement as long as payment in full is confirmed at least two weeks prior.

*If payment is confirmed after this date, materials will ship within two weeks of payment.*

## **CAN I RECEIVE A PIANO/CONDUCTOR SCORE OR MY MUSIC PACKAGE EARLIER THAN THE DATE INDICATED IN MY PERFORMANCE AGREEMENT?**

We are unable to piece out individual parts of your package, but we can send your full package once all fees have been paid in full. We charge a flat fee for our rentals, and we can send the full package at no additional cost. If full payment is confirmed and you would like your materials earlier than indicated in your performance agreement, please email your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com).

## **HOW DO I ORDER ADDITIONAL MATERIALS?**

Fees for additional materials are outlined in your performance agreement. If you have ordered a piano only package, you may only order additional piano/conductor scores and chorus books (if available).

We are not able to provide custom music packages with varying instrumentation. To order additional materials, please email your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com).

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## **DO I NEED TO RETURN MY RENTAL PACKAGE?**

Yes, unless otherwise indicated. Your musical materials deposit will be refunded if all rented music materials are returned within 30 days of your final performance.

## **DO I NEED TO ERASE ANY MARKS?**

Your music materials are created just for you and your organization, and will be recycled upon return. You are welcome to make any notes or marks without worrying about erasing!

## **ARE ACCOMPANIMENT TRACKS AVAILABLE, AND HOW CAN I ORDER THEM?**

With easy to use software and flexible and adaptable music, SFTracks take the hassle out of performance and the stress out of rehearsals. With over 20 available musicals and a growing catalogue, Right On Cue Services and Samuel French can help you create a smoother path to opening night. For a full list of available titles, please see [samuelfrench.com/tracks](http://samuelfrench.com/tracks).

SFTracks|Rehearse function as an aid when you are in your rehearsal period. Your entire cast can download the program onto their home computers. The tracks are made from the piano/vocal line, drums, and bass complete with a click track. With the rehearsal tracks, you can make changes such as tempo or vamps and these changes will automatically be distributed to your entire cast's rehearsal tracks on their home computers. SFTracks|Rehearse tracks are *\$300*. These tracks cannot be used for performances.

SFTracks|Perform, as a stand-alone product, is for your production and will reflect any changes you've made in SFRehearse during your rehearsal period. SFTracks|Perform has an unbeatable sound quality and will play through the full score for your production with the full orchestra but with no vocal lines. SFTracks|Perform are *30% of your performance fee, or \$500, whichever is greater*. These tracks will be available in your final two weeks of rehearsal.

Both of these programs will automatically expire at the end of your production, and programs run on MAC, PC, and iOS devices.

To order SFTracks, please email your licensing representative at [K12@samuelfrench.com](mailto:K12@samuelfrench.com). Once all licensing fees are paid in full, Right on Cue Services will contact you with more information about how to access and use this product. You can learn more about them at: [www.rightoncueservices.com](http://www.rightoncueservices.com)

## **ACCOMPANIMENT TRACKS ARE NOT AVAILABLE FOR THE SHOW I AM PRODUCING.**

### **MAY I CREATE MY OWN?**

Unfortunately, we are not able to grant permission for you to create your own accompaniment tracks. Approved tracks are not available through any other vendor, and live music must be utilized for these titles.

# COMPETITIONS AND CUTTINGS



*If you are performing a copyrighted work in whole or in part at a festival or competition, you are still required to obtain a performance license.*

All cutting requests must be considered on a case by case basis, regardless of whether it's for a festival or competition. Playwrights are the owners of their intellectual property – their plays – therefore absolutely no changes, additions, or omissions can be made without the explicit consent of the author or their estate.

Approval for cutting requests is not guaranteed and it may take several weeks to receive a final answer. In the part of the application where we ask you to confirm the length and requirements of your cutting, please be as specific as possible. Please use the “special requests” section to note if you need to make any changes to casting, such as cross gender casting, expanding a chorus, or making offstage voices onstage characters.

Typically, we recommend teachers request a “scenes-from.” A scenes-from means you are simply having your students perform a full excerpt of a play (i.e. pages 1 through 30, scenes I through V, etc.), and all the text within that excerpt will be performed exactly as written.

If you wish to make additional changes or “internal cuts” to a script, then you need to outline your proposed changes within the application. For example, perhaps you need to make cuts to strong language, or you need to cut specific references to alcohol or smoking. If you wish to cut several lines and scenes throughout a play in order to condense the story, that is considered an adaptation and must be approved by the author or their estate. These sorts of cuts are harder to obtain approval for, so we strongly recommend having a back up plan.

Whenever possible, cuttings of plays will be licensed at a reduced rate of \$45 per performance. Musical cuttings, if approved, can be licensed at \$100 per performance but may be subject to additional fees including rental of music materials.

Monologues and brief excerpts of less than ten minutes typically do not require a license or other permission from Samuel French when performed for audition purposes or for a limited audience of adjudicators at festivals and competitions. Performances of excerpts in the final round of national competitions (such as the Kennedy Center American College Theater Festival or International Thespian Festival) may be subject to a license fee payable at the competition. Please consult your competition's rules and regulations for more information and for exceptions.



# INTERNATIONAL THESPIAN SOCIETY

## INDIVIDUAL EVENTS

*(Monologue, Duo Acting, Group Acting, Solo Musical Theatre, Duet Musical Theater, and Group Musical Theatre)*

In most circumstances, monologues, individual solo songs, and brief excerpts of less than ten minutes do not require a license or other permission from Samuel French when performed for audition purposes or for a limited audience of adjudicators at festivals and competitions. The National Individual Events Rights and Application Form included in the National Individual Events Guide is *not* required.

Notable exceptions include Neil Simon titles, which always require a license. Please submit a license request on our website, indicating that you are requesting a competition cutting, the name and level of the competition, and cutting length.

If you have questions about whether your proposed monologue or scene requires a license, please email your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com).

## ONE-ACTS & MAINSTAGE PERFORMANCES:

Excerpts of more than ten minutes or short plays require a performance license, which can be requested through the Samuel French website.

If your organization has previously performed the same title, please email your licensing representatives at [K12@samuelfrench.com](mailto:K12@samuelfrench.com) to add a performance. *Do not submit a new license request.*

# TEXAS UIL APPLICATION GUIDE



## UIL CHECKLIST

- A copy of your *License Agreement*, which you can find either in your email or in your Samuel French account.
- Make sure you have forwarded invoices and payment documentation to your business office and to ensure your district pays the invoice on time. *Please be advised it is your responsibility to forward invoices to your business office.*
- A *hard copy* of your cutting for your contest manager. Electronic copies will not be accepted.
- Your *proof of payment* for your contest manager. This can be a copy of your check, a receipt, a copy of your PO, or a letter from your administration. *Providing proof of payment is your school's responsibility.*

## HOW DO I APPLY FOR UIL?

### STEP 1:

Choose the play you wish to produce. We recommend starting the licensing process with us in the summer or early fall before UIL. The UIL Approval List features titles that have been approved or performed for UIL before; this does not guarantee cutting approval from Samuel French.

### STEP 2:

Once you have decided on your desired play, submit a license request at [samuelfrench.com](http://samuelfrench.com).

- On the form, please put your school or school district as the Producing Organization, the Billing Organization, and the Venue. We know High School UIL moves around, but in this specific instance you do not need to worry about that.
- Please put the possible full range of competition dates for the competition. For example, if you know your first performance would be March 21st, and the State performance will be May 27th, put down March 21st through May 27th as your range of performance dates.
  - For High School UIL, please put 7 performances as your number of performances. If you put down more than 7 performances, your application will take additional time to process.
  - For Junior High UIL, please only put down the number of performances you know you will be performing (usually only 1 or 2 performances).

CONTINUED →

- For the seating capacity, please use the maximum capacity of your school’s auditorium or theater.
- For the section titled “Contest, Festival or Conference,” please be sure to put down the following information:
  - When we ask “Is this for a Contest, Festival or Conference,” please indicate **YES**.
  - When we ask for the name of the competition, please select **HIGH SCHOOL UIL** or **JUNIOR HIGH UIL**. The two levels are invoiced differently, so specifying is important so that we give you the appropriate paperwork.
  - When we ask “Is cutting required,” please indicate **YES** and clarify what you will be cutting and why. Please be as specific as possible, listing exact scenes, substitutions, and page numbers. Vague requests like “cut for time” or “curse words” will require clarification and may delay processing. This is also the place you should inform us if you want to make any adaptations or internal cuts to the script. Please be advised we must approve any changes or adaptations to your desired play with the author, even if the title is on the UIL Approved List.

### **STEP 3:**

Once you have filled out the application, please submit it and your licensing representative will process it as quickly as possible. Generally, you should expect to receive an update within two business days. Your licensing representative will be in touch with any questions about your application.

## **UIL FAQ**

### **WHEN SHOULD I APPLY?**

In order to ensure a timely response, please submit your application several months early (ideally the summer or early fall). If you wait until after UIL’s registration deadlines, we cannot make any guarantees that your request will be approved or will be processed in time for the competition.

### **WHAT IS THE UIL BLANKET FEE?**

The blanket fee is a unique system Samuel French developed with UIL to make licensing paperwork easier for both teachers and for Samuel French. The terms of the blanket fee can be found in your proposed licensing agreement and on our online FAQ. Note that the blanket fee only applies to high school UIL.

The blanket fee was built to ensure that teachers only need to submit a license request once and only need to pay one invoice for the competition. It saves teachers and schools both time and money.

### **WHY CAN'T I USE A PURCHASE ORDER TO PAY FOR MY AGREEMENT?**

A purchase order is, by definition, a promise to pay. Therefore, a purchase order does not constitute a payment because we cannot execute a contract based on an IOU. Each school district has a different system for purchase orders and payment, so please communicate with both your business office and with your licensing representative to determine the best way to pay your agreement.

Regardless of your school’s payment process, payment for your licensing fees is due before any advertising, auditions, casting, rehearsals, or performances may begin. If payment is not received by two weeks before your first performance date, your proposed license agreement will be cancelled.

### **I NEED PROOF OF PAYMENT. CAN I GET THAT FROM YOU?**

Per the UIL Handbook, proof of payment must come from your school or school district. Please refer to pages 14 through 15 of the current UIL handbook, which can be found on UIL's website.

### **DOES IT MATTER IF I SAY I'M CUTTING THE SHOW VERSUS DOING A SCENES-FROM?**

Yes. Cutting could mean many things, while a scenes-from is specific. A scenes-from means you are performing an excerpt from the show *without any internal cuts or re-ordering any of the scenes*. A cutting could mean you are parsing down the show to fit competition guidelines. If you wish to make additional changes or "internal cuts" to a script, then you need to outline your proposed changes within the application. For example, perhaps you need to make cuts to strong language, or you need to cut specific references to alcohol or smoking. In the part of the application where we ask you to confirm the length and requirements of your cutting, please be as specific as possible. You should also use this space to note if you need to make any changes to casting, such as cross gender casting, expanding a chorus, or making offstage voices onstage characters.

If you wish to cut several lines and scenes throughout a play in order to condense the story, that is considered an adaptation and must be approved by the author or their estate. These sorts of cuts are harder to obtain approval for, so we strongly recommend having a back-up plan.

### **I REQUESTED PERMISSION TO DO A SCENES FROM ON MY APPLICATION, BUT I DON'T SEE APPROVAL IN MY AGREEMENT. WHERE IS MY CUTTING APPROVAL?**

#### **HIGH SCHOOL UIL:**

If you requested permission to cut for time, that approval is already in your UIL specific agreement. You can find that approval in Paragraph 9 in your terms and conditions. If you requested permission to cut or change other aspects of the show such as cutting language or adding characters, and the author approved those changes, your approval will be on the bottom of the second page of your agreement.

#### **JUNIOR HIGH UIL:**

If you requested permission to make any cuts or changes on your application, and the author approved those changes, your approval will be on the bottom of the second page of your agreement.

### **I JUST REALIZED I MAY WANT TO MAKE CHANGES TO THE SCRIPT THAT I DID NOT ORIGINALLY REQUEST IN MY APPLICATION. HOW TO I OBTAIN APPROVAL FOR THOSE CHANGES?**

Email your licensing representative your license request number and the changes you wish to make. Please be as specific as possible about those changes. Once your representative receives those changes, they will contact the author or the agent and see if those changes can be approved.

## **WHAT IF I HAVE QUESTIONS?**

*Email your  
licensing representatives!*

**K12@samuelfrench.com**  
Rosemary Bucher & Sarah Weber