

SSCCTHEATRE COMPANY
presents

**FIRE IN THE
NIGHT SEASON**
THE TRIAL OF PHILIP PARTRIDGE
by Rainee Angles and Susan Banyas

Directed by Rainee Angles

Production:

July 17, 2026

Auditions:

Saturday, May 9 at 10:00 a.m.

A u d i t i o n P a c k e t

SSCCTheatre
C O M P A N Y

WWW.SSCCTHEATRE.COM

 **SOUTHERN STATE**
COMMUNITY COLLEGE



@SSCCTHEATRE

In May of 1954, the Brown v. Board of Education ruling declared racial segregation of public schools was unconstitutional. In Hillsboro, the white children went to Washington or Webster elementary, while the Black children attended the Lincoln School, a school badly in need of repair and improvements. However, voters had passed a levy to upgrade the two white schools, and this motion placed integration on the back burner indefinitely. Enter Philip Partridge, July 5th 1954. At 2:00am, he lit the match that forced integration in this small, rural town.

All SSCCTHEATRE shows are open to community members and students.

Everyone: Fill out the forms required in this packet.

For your audition: Cold read from the script at the audition, within a group. No monologue prep needed.

For crew: Be present during auditions for an interview with our staff.

CHARACTERS:

ACTOR 1: Narrator / Various Roles (M or F)

ACTOR 2: Philip Partridge, County Engineer (M)

ACTOR 3: Defense Attorney / Various Roles (M or F)

ACTOR 4: Prosecuting Attorney / Various Roles (M or F)

ACTOR 5: Narrator 2 / Various Roles (M or F)

Actors play multiple roles: witnesses, family members, officials, towns people.



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Rehearsal Schedule
(Subject to change)

DATE/TIME	CALL	ACTIVITY
Saturday 05/09, 10:00am-2:00pm	Open	Auditions
- Cast / Crew list will be posted this weekend at www.sscctheatre.com		
Wednesday, 05/20, 6:30-9:30pm	Cast/Crew	First Read / Table Work
Friday, 05/22, 6:30-9:30pm	Cast	Movement with Susan
Monday, 05/25 - NO REHEARSAL		
Wednesday, 05/27, 6:30-9:30pm	Cast/Crew	Blocking/Movement
Friday, 05/29, 6:30-9:30pm	Cast	Blocking/Movement
Monday, 06/01, 6:30-9:30pm	Cast	Blocking/Movement
Wednesday, 06/03, 6:30-9:30pm	Cast/Crew	Blocking/Movement
Friday, 06/05, 6:30-9:30pm	Cast	Blocking/Movement
Monday, 06/08, 6:30-9:30pm	Cast	Blocking/Movement
Wednesday, 06/10, 6:30-9:30pm	Cast/Crew	Blocking/Movement
Friday, 06/12, 6:30-9:30pm	Cast	Working Rehearsal
Monday, 06/15, 6:30-9:30pm	Cast	Working Rehearsal
Wednesday, 06/17, 6:30-9:30pm	Cast/Crew	Memorization Run (Tickets also available!)
Monday, 06/19 - NO REHEARSAL		
Monday, 06/22, 6:30-9:30pm	Cast	Working Rehearsal
Wednesday, 06/24, 6:30-9:30pm	Cast/Crew	Working Rehearsal
Friday, 06/26, 6:30-9:30pm	Cast	Working Rehearsal
Monday, 06/29, 6:30-9:30pm	Cast	Working Rehearsal
Wednesday, 07/01, 6:30-9:30pm	Cast/Crew	Working Rehearsal
Monday, 07/03 - NO REHEARSAL		
Monday, 07/06, 6:30-9:30pm	Cast	Polishing Rehearsal
Wednesday, 07/08, 6:30-9:30pm	Cast/Crew	Polishing Rehearsal
Friday, 07/10, 6:30-9:30pm	Cast	Polishing Rehearsal
Monday, 07/13, 6:00-11:00pm	Cast/Crew	Lights - Tech Rehearsal
Tuesday, 07/14, 6:00-11:00pm	Cast/Crew	Sound - Tech Rehearsal
Wednesday, 07/15, 6:00-11:00pm	Cast/Crew	Tech Rehearsal
Thursday, 07/16, 6:00-11:00pm	Cast/Crew	Dress Rehearsal
Friday, 07/17, Call: 5:00pm	Cast/Crew	Performance @ 7:00pm
Saturday, 07/18, 1:00-5:00pm	Cast/Crew	Strike

Code of Ethics

Part of the great tradition of theatre is a code of ethics which belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, not a statute enforced by law. It is an attitude toward craftsmanship, a respect for associates and a dedication toward the audience. This code outlines a self-discipline which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and a common purpose. The result is perfection which encompasses all that is meant by "Good Theatre."

The show must go on! I will never miss a performance.

I shall play every performance to the best of my ability, regardless of how small my role or large my personal problems.

I shall respect my audience regardless of size or station.

I shall never miss an entrance or cause a curtain to be late by my failure to be ready.

I shall forego all social activities which interfere with rehearsals and will always be on time.

I shall never leave the theatre building or stage area until I have completed my performance.

I shall remember that my aim is to create illusion, therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside the theatre.

I shall not allow the comments of friends, relatives or critics to change any phase of my work without proper authorization.

I shall not alter lines, business, lights, properties, settings, costumes or any phase of the production without consultation with, and permission from, the director.

I shall accept the director's advice in the spirit in which it is given for s/he sees the production as a whole and my role as a portion thereof.

I shall look upon the production as a collective effort demanding my utmost cooperation, hence I will forego the gratification of ego for the demands of the play.

I shall be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.

I shall respect the play and the playwright, remembering that "A work of art is not a work of art until it is finished."

I shall never blame my co-workers for my own failure.

I shall never engage in caustic criticism of another artist's work from jealousy or an urge to increase my own prestige.

I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.

I shall use stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.

I shall observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.

I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.

I shall direct my efforts in such a manner that when I leave the theatre it will stand as a greater institution for my having labored there.

SSCCTHEATRE *Production Application*

Production Title Fire in the Night Season: The Trial of Philip Partridge

Name _____

Phone _____ E-mail _____

Please list any experience or special skills below.

Attach a resume and picture if you have one.

Are you applying for (check one): Cast Crew Either

CAST: Is there a particular part that you want to play? _____

Would you take a different role? Yes No

If not cast, are you willing to understudy a role? Yes No

CREW / EITHER: Please rate the TOP THREE crews you'd like to work on:
(#1 being first choice, #2 being second choice, etc.)

Stage Manager _____ Set Construction _____ Painting _____ Props _____
Lights _____ Sound _____ Costumes _____ Make-up _____ House _____

SSCC students can receive credit for their work on the show.

However, you do NOT have to be a SSCC student to participate.

Are you a SSCC student? Yes No

If so, do you wish to receive class credit for participation? Yes No

Please list any conflicts you may have with scheduled rehearsals or production dates. Include exact dates and times when possible.

Production Contract

This is the production contract for the summer performance of *Fire in the Night Season: The Trial of Philip Partridge*. This contract must be signed and turned in with your application before you audition or interview for a crew position (if applicable). If you have a resume or headshot - please turn those in as well. By signing the contract, you agree to attend all rehearsals, accept duties of the position you are applying / auditioning for, and follow the Code of Ethics for rehearsal and performance. Any conflicts must be cleared with the director.

Please initial each of the following and sign below.

_____ I agree to follow the Code of Ethics.

_____ I agree to attend all rehearsals scheduled for my role/position. I understand that the understudy will receive my role/position if I have excessive (3 or more) absences.

_____ I have reliable transportation.

_____ I accept the duties of the role/position.

Full Signature _____