

GHSA ONE ACT PLAY CONTEST
THE DIARY OF ANNE FRANK

**CAMBRIDGE HIGH SCHOOL – THE BRIDGE ENSEMBLE
AUDITION INFORMATION**

Please print all information legibly and bring, completed, to your audition.

NAME: _____ GRADE: _____

ID: _____ Student Cell #: _____

EMAIL: _____ D.O.B: ____/____/____

PARENT/GUARDIAN NAME: _____

PARENT/GUARDIAN PHONE #: _____

PARENT/GUARDIAN EMAIL: _____

PARENT/GUARDIAN NAME: _____

PARENT/GUARDIAN PHONE #: _____

PARENT/GUARDIAN EMAIL: _____

Are you willing to cut your hair?

Are you willing to dye your hair?

Y____ N__

Y____ N__

Any changes to your appearance must be approved first by Mr. Kelley. (Hair, piercings, etc.)

Are you willing to accept an understudy role, or technical position? Y____ N____

Dietary Restrictions: _____

Allergies: _____

T-Shirt Size: S M L XL XXL Other: _____

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Rehearsal Calendars
ALL DATES ARE SUBJECT TO CHANGE

WEEKLY REHEARSAL SCHEDULES – GENERALLY!

Day	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun
Times	4-6	4-6	4-6	4-6	4-6	TBD	OFF

- REHEARSAL CALENDAR – APPROXIMATIONS!

The Diary of Anne Frank

DAY	DATE	TIME	NOTES
WED	Nov 18	4-6	AUDITIONS
THUR	Nov 19	4-7	Callbacks
FRI	Nov 20	4-5:30	Tech Interviews
SAT	Nov 21		CAST/CREW LIST POSTED
SUN	Nov. 22		
BRK	Nov 23-27		THANKSGIVING BREAK – LEARN ABOUT THESE PEOPLE. THIS TIME. DO YOUR RESEARCH. BE READY TO HAVE IN-DEPTH DISCUSSION WHEN WE RETURN.
MON	Nov 30	4-6	WEEK 1 – DAY 1 (Countdown: 41) – TABLE WORK
TUE	Dec 1	4-6	WEEK 1 – DAY 2 (Countdown: 40) – TABLE WORK
WED	Dec 2	4-6	WEEK 1 – DAY 3 (Countdown: 39) – TABLE WORK
THUR	Dec 3	4-6	WEEK 1 – DAY 4 (Countdown: 38) – TABLE WORK
FRI	Dec 4	4-6	WEEK 1 – DAY 5 (Countdown: 37) – TABLE WORK
SAT	Dec 5		
SUN	Dec 6		
MON	Dec 7	4-6	WEEK 2 – DAY 1 (Countdown: 36)
TUE	Dec 8	4-6	WEEK 2 – DAY 2 (Countdown: 35)

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WED	Dec 9	4-6	WEEK 2 – DAY 3 (Countdown: 34)
THUR	Dec 10	4-6	WEEK 2 – DAY 4 (Countdown: 33)
FRI	Dec 11	4-TBD	WEEK 2 – DAY 5 (Countdown: 32)
SAT	Dec 12		
SUN	Dec 13		
MON	Dec 14	4-6	WEEK 3 – DAY 1 (Countdown: 31)
TUE	Dec 15	4-6	WEEK 3 – DAY 2 (Countdown: 30)
WED	Dec 16	2-6	WEEK 3 – DAY 3 (Countdown: 29)
THUR	Dec 17	2-6	WEEK 3 – DAY 4 (Countdown: 28)
FRI	Dec 18	2-6	WEEK 3 – DAY 5 (Countdown: 27)
SAT	Dec 19	OFF	
SUN	Dec 20		
			<u>HOLIDAY BREAK REHEARSALS</u> -TBD- TUESDAY, December 29th - 1pm to 5pm WEDNESDAY, December 30th - 1pm to 5pm
MON	JAN 4		WEEK 4 – DAY 1 (Countdown: 26)
TUE	Jan 5		WEEK 4 – DAY 2 (Countdown: 25)
WED	Jan 6		WEEK 4 – DAY 3 (Countdown: 24)
THUR	Jan 7		WEEK 4 – DAY 4 (Countdown: 23)
FRI	Jan 8		WEEK 4 – DAY 5 (Countdown: 22)
SAT	Jan 9		
SUN	Jan 10		
MON	Jan 11		WEEK 5 – DAY 1 (Countdown: 21)
TUE	Jan 12		WEEK 5 – DAY 2 (Countdown: 20)

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WED	Jan 13		WEEK 5 – DAY 3 (Countdown: 19)
THUR	Jan 14		WEEK 5 – DAY 4 (Countdown: 18)
FRI	Jan 15		WEEK 5 – DAY 5 (Countdown: 17)
SAT	Jan 16		
SUN	Jan 17		
MON	Jan 18		MLK JR. DAY – DAY OF SERVICE OPPORTUNITY?
TUE	Jan 19		WEEK 6 – DAY 1 (Countdown: 16)
WED	Jan 20		WEEK 6 – DAY 2 (Countdown: 15)
THUR	Jan 21		WEEK 6 – DAY 3 (Countdown: 14)
FRI	Jan 22		WEEK 6 – DAY 4 (Countdown: 13)
SAT	Jan 23		WEEK 6 – DAY 5 (Countdown: 12)
SUN	Jan 24		
MON	Jan 25		WEEK 7 – DAY 1 (Countdown: 11)
TUE	Jan 26		WEEK 7 – DAY 2 (Countdown: 10)
WED	Jan 27		WEEK 7 – DAY 3 (Countdown: 9)
THUR	Jan 28		WEEK 7 – DAY 4 (Countdown: 8)
FRI	Jan 29		WEEK 7 – DAY 5 (Countdown: 7)
SAT	Jan 30		BLOODY SATURDAY TECH REHEARSAL CALL: TBD (Countdown: 6)
SUN	Jan 31		
MON	Feb 1		TECH WEEK (8) – DAY 1 (Countdown: 5)
TUE	Feb 2		TECH WEEK (8) – DAY 2 (Countdown: 4)
WED	Feb 3		TECH WEEK (8) – DAY 3 (Countdown: 3)
THUR	Feb 4		TECH WEEK (8) – DAY 4 (Countdown: 2)

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FRI	Feb 5	TECH WEEK (8) – DAY 5 (Countdown: 1)
SAT	Feb 6	SHOW TIME!

*****WE WILL DETERMINE OUR PUBLIC PERFORMANCES AFTER OUR FIRST COMPETITION.*****

UNDERSTANDINGS & EXPECTATIONS

- *The Diary of Anne Frank* will be performed inside a theatre for contest.
- The framework for competition is still being ironed out, but do not expect that friends and family will be allowed in the competition site to watch the performance.
- It is very possible on the contest day we will be allowed in to perform for the panel of judges, and then will leave immediately from the contest site after loading up our set.
- Awards may not happen live with performers in attendance, but rather virtually.
- In rehearsals, which will be held indoors on the stage, masks will be worn at all times. This is especially crucial as social distancing cannot be completely adhered to in the blocking of this production. That being the case, while students are not integral to a scene being worked on stage, to limit exposure, students will be allowed AND expected to stay distant from one another offstage.
- Two weeks prior to competition performance(s), other than school, performers are expected to isolate and limit social interactions as much as possible.
- The week(s) of contest, students are required to get a COVID-19 test and produce the test results for me prior to the competition – February 6th, 2021. State – either the 13th or the 20th.
- At the time of the performance, students will be expected to remove their masks to perform. After exiting the stage, masks will go back on.

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Name:

Specific One-Time Conflicts (November 30th – February 6th) SHOULD WE ADVANCE TO STATE – You need to make sure you are available the weekends of February 13th or February 20th.

Date	Conflict

Re-Occurring Conflicts

Day of the Week	Time you are unavailable

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THE BRIDGE ENSEMBLE CASTING / TECH ASSIGNMENT POLICY

Both student and staff Directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Director and, who take their responsibility in this area very seriously. THE BRIDGE ENSEMBLE casting decisions are not based on seniority (grade level in school), or parental involvement in the Cambridge Actor Support Team (C.A.S.T.).

THE BRIDGE ENSEMBLE values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. THE BRIDGE ENSEMBLE actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with THE BRIDGE ENSEMBLE casting principles. THE BRIDGE ENSEMBLE hopes to be a reflection not only of the varied backgrounds and experiences of Cambridge High School staff and students, but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for our students.

On Casting/Crew Assignment

Casting and assigning Crew placement is a very complex process. In the end, the Director(s) must choose the students who best fit the roles/assignments in many dimensions, both by the individual skills they present in auditions and interviews, but also in the dynamics that develop between the ensemble who will be creating the driving energy of the show. For students, auditioning/interviewing is an exciting, yet difficult, process that can bring about great success, whether included in the production or not. The more a student participates, the better they will become, especially if they seek and receive feedback and guidance. The feeling of “rejection” over not getting cast or receiving a crew assignment seems disappointing at first, but I strongly urge you to encourage you/ your child to get right back to work as soon as possible so they can sharpen their skills for a future audition/interview. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Cambridge High School they will be well prepared to navigate their way toward success in a complex world.

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Casting Policy Agreement

To Parents:

As the director suspects THE BRIDGE ENSEMBLE's talent pool to grow, your child's audition does not guarantee them a role in a show. If your child is not cast (and also if he or she is cast), I strongly suggest that (s)he meet with Mr. Kelley to obtain feedback 48 hours *after* the cast list has been posted in order to further develop skills for future auditions. While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of THE BRIDGE ENSEMBLE is that there are many other ways to get involved working on the production if you are not cast in an onstage role. These include technical crew (set design and construction, lights, sound), or on the many other teams, such as props, costumes, publicity, makeup and more! If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. Let the fact that THE BRIDGE ENSEMBLE is pursuing innovative ways of doing theatre under such complex times be an indication of our commitment to producing a wide range of shows and providing as many opportunities as possible as resources and conditions apply.

GET INVOLVED!

If you and/or your child are not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show's Director. If further discussion is desired, the student should then meet with Mr. Kelley (if he's not the show director). If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Kelley. Please be assured that a student's future participation in THE BRIDGE ENSEMBLE will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature _____

Parent signature _____

Date _____

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Theatre In Production Agreement

(Please read and fill out the following THE BRIDGE ENSEMBLE Agreement)

I, _____, agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer and fellow cast and crew members. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew and production team will be proud of.

1. All actors, technical stage crew members and alternates should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

2. All actors, technical stage crew members and alternates must be in good academic standing to participate in and remain in this production. GHSA eligibility rules apply for the cast and crew of any show included in a Cambridge Theatre season. Students whom are border-line academically *may* be asked to document their individual progress for each class on a weekly basis. Office Hours are strongly encouraged for all cast and crew members. Rehearsals do not begin until 4pm so students can attend Office Hours and/or use the time to complete homework.

3. All actors, technical stage crew members and alternates must be on time to all scheduled rehearsals and technical crew duties. Tardiness count towards attendance. The second tardy will be counted as one unexcused absence. The stage manager will take attendance immediately at the start of rehearsal. As a matter of fact, all students should be at rehearsal 10 minutes before start time to begin warming up. **Per GHSA Rules: Students must be in attendance at least three class periods in order to attend rehearsals and/or a performance.**

4. All actors, technical stage crew members and alternates must be present at all scheduled rehearsals. If you have two unexcused absences from rehearsal may be cut from the production pending a meeting with Mr. Kelley.

Please Note:

In order to be excused you must have a legitimate note as to why. It is also important to turn in all notes to the stage manager and notify them directly in advance if you cannot make any rehearsal. The stage manager will then inform me. In case of emergency, you must call Stage Manager and leave a message. Communication is the key to good relationships during a production.

Unexcused Absences

- Birthday Celebrations (Your own, family, or friends)
- Private Lessons that can be rescheduled
- Appointments that can be worked around

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Excused Absences

- Illness (in the past there were variations for this – not now)
- School events that count for school credits and cannot be rescheduled or avoided.
- Death in the family.

5. All actors, technical stage crew members and alternates will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process.

6. All actors, technical stage crew members and alternates will use the rehearsal process productively. Actors who are waiting to work should be memorizing lines, reviewing blocking, movement or choreography, or reading materials related to the production.

7. All actors, technical stage crew members and alternates must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal.

8. As representatives of THE BRIDGE ENSEMBLE, you will be expected to carry yourself in a highly professional and respectful manner at all times; in the classroom, halls, lunch room, etc. Your behavior in class should also be maintained at a high level of respect. Behavior problems may result in removal from the company.

Behavior at rehearsal should be focused and professional. It is not acceptable to leave rehearsal for any reason. Be on time. Be focused. Be ready to work.

9. Any students found making negative or inappropriate comments about the production, auditions, director, cast mates or crew will be immediately removed from the production. There will be zero tolerance for negative comments about the play. This policy applies to private Facebook, Twitter, Instagram, SnapChat, etc., accounts set to private or otherwise. Any social media updates, including uploaded videos or pictures, that negatively or inaccurately represent the production are also prohibited and if found and will result in dismissal from the production.

10. Cell phones should not interfere with your ability to successfully perform your function in this production – whether as an actor or a technician. I will not be taking them up, but if it becomes an ongoing issue we will discuss the issue, your priorities, and whether it is in the ensemble's best interest for you to continue moving forward with the production based on your dependability.

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COMMUNICATION

In an effort to simplify communications, information regarding this production will be distributed via our website (www.cambridgetheatre.org), Remind, and the Theatre Callboard in the Black Box Theatre (2.526). As an extra-curricular, it is the student's responsibility to know their obligations to the production and convey that information accordingly to their parents/guardians. Nonetheless, parents/guardians will have access to the website and Remind. The information shared on the Callboard will be the same information shared via the website and Remind.

REMIND: Send a text to 81010 and text the message "@diarya" if you are cast in the show or participating in crew or production team.

Production Fee: \$165.00 for *The Diary of Anne Frank* for all actors, and \$130 for Technicians. Production fees help offset these initial costs (especially as we're a developing program) as well as cover expenses to get the production show-ready, cast/crew tee-shirts and jackets, and meals on extended days, as well as the costs of additional support (dance and fight choreographers – if needed), and transportation (rental truck) so that we can provide the highest caliber entertainment possible to our community. If you need assistance, in the way of scheduled payments, please feel free to reach out to Mr. Kelley, and he will be happy to direct you accordingly.

The spirit of this agreement is to ensure that all actors, technical stage crew members and alternates are treated fairly as creative, collaborative artists who are working towards the same goal. Directors will enforce this agreement to the best of his ability in the spirit of a high quality theatrical production process.

This production experience can be an incredible one if the entire cast, crew, and production staff work together, create together and have fun together!

Cory Kelley, Director of Theatre
kelleyc1@fultonschools.org
607-32-DRAMA (37262)

Actor/crew/alternate signature _____ Date _____

Parent Signature _____ Date _____

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Dear Parents/Guardians,

Cambridge High School Drama, THE BRIDGE ENSEMBLE, relies heavily on the support of parents/guardians in many areas of production. Furthermore, it is our belief that an active group of parents/guardians not only allows us to put on first-class shows, but also helps us to grow great students into quality citizens, as they see firsthand the importance and results of volunteering.

If you would, please share the areas in which you feel comfortable lending a hand and playing a role in the success of our production and our program. While we will do everything we can to honor preferences, as circumstances may dictate needs elsewhere, we are happy to help you embrace your potential in new area with guidance and support, as well.

Place a 'x' next to the area(s) you would be willing to volunteer your skills/expertise.

- | | |
|--------------------------------------|------------------------------------|
| _____ - Set Construction | _____ - Painting |
| _____ - Costume Construction | _____ - Hair and Make-Up |
| _____ - Props Construction | _____ - Ticket Sales |
| _____ - Ad Sales/Sponsorships | _____ - Concessions |
| _____ - Auctioneer | _____ - Show Supervision |
| _____ - Sound or Lighting Technician | _____ - Rehearsal Pianist |
| _____ - Meal Logistics | _____ - Organizational Skills |
| _____ - Playbill/Program | _____ - Pick-Up/Drop-Off Materials |
| _____ - Hospitality | _____ - Photography |
| _____ - Choreography | _____ - Videography |

If you have any other skills or experience that you feel may be beneficial, please write them in the space provided below.