

# PETER AND THE STARCATCHER

## 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.)**

Y\_\_ N\_\_

Dietary Restrictions: \_\_\_\_\_

Allergies: \_\_\_\_\_

T-Shirt Size: S M L XL XXL Other: \_\_\_\_\_

# PETER AND THE STARCATCHER

## Rehearsal Calendars

**ALL DATES ARE SUBJECT TO CHANGE**

### WEEKLY REHEARSAL SCHEDULES – GENERALLY!

\*The 4:30 start time is contingent on number of incoming freshmen that audition.

Day	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun
Times	4:30-6:30	4:30-6:30	4:30-6:30	4:30-6:30	4:30-6:30	TBD	OFF

- REHEARSAL CALENDAR – APPROXIMATIONS!

### SPRING BREAK

#### Peter and the Starcatcher

DAY	DATE	TIME	NOTES
WED	Mar 17	4:30-6:30	AUDITIONS
THUR	Mar 18	4:30-6:30	Callbacks
FRI	Mar 19	4-5:30	Tech Interviews
SAT	Mar 20		CAST/CREW LIST POSTED
SUN	Mar 21		
MON	Mar 22	4:30-6:30	WEEK 1 – DAY 1 (Countdown: 34)
TUE	Mar 23	4:30-6:30	WEEK 1 – Day 2 (Countdown:33)
WED	Mar 24	4:30-6:30	WEEK 1 – DAY 3 (Countdown: 32)
THUR	Mar 25	4:30-6:30	WEEK 1 – DAY 4 (Countdown: 31)
FRI	Mar 26	4:30-6:30	WEEK 1 – DAY 5 (Countdown:30)
SAT	Mar 27	10a-2p	WEEK 1 – DAY 6 (Countdown: 29)
SUN	Mar 28		
MON	Mar 29	4:30-6:30	WEEK 2 – DAY 1 (Countdown: 28)
TUE	Mar 30	4:30-6:30	WEEK 2 – DAY 2 (Countdown: 27)
WED	Mar 31	4:30-6:30	WEEK 2 – DAY 3 (Countdown: 26)
THUR	Apr 1	4:30-6:30	WEEK 2 – DAY 4 (Countdown: 25)
FRI	Apr 2	4:30-6:30	WEEK 2 – DAY 5 (Countdown: 24)
SAT	Apr 3	10a-2p	WEEK 1 – DAY 6 (Countdown:23)
SUN	Apr 4		
MON	Apr 5		SPRING BREAK – REHEARSALS TBD
TUE	Apr 6		

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WED	Apr 7		
THUR	Apr 8		
FRI	Apr 9		
SAT	Apr 10		
SUN	Apr 11		
MON	Apr 12	4:30-7:30	WEEK 3 – DAY 1 (Countdown: 22)
TUE	Apr 13	4:30-7:30	WEEK 3 – DAY 2 (Countdown: 21)
WED	Apr 14	4:30-7:30	WEEK 3 – DAY 3 (Countdown: 20)
THUR	Apr 15	4:30-7:30	WEEK 3 – DAY 4 (Countdown: 19)
FRI	Apr 16	4:30-7:30	WEEK 3 – DAY 5 (Countdown: 18)
SAT	Apr 17	10a-4p	WEEK 3 – DAY 6 (Countdown: 17)
SUN	Apr 18		
MON	Apr 19	4:30-6:30	WEEK 4 – DAY 1 (Countdown: 16)
TUE	Apr 20	4:30-6:30	WEEK 4 – DAY 2 (Countdown: 15)
WED	Apr 21	4:30-6:30	WEEK 4 – DAY 3 (Countdown: 14)
THUR	Apr 22	4:30-6:30	WEEK 4 – DAY 4 (Countdown: 13)
FRI	Apr 23	4:30-6:30	WEEK 4 – DAY 5 (Countdown: 12)
SAT	Apr 24	10a-4p	WEEK 4 – DAY 6 (Countdown: 11)
SUN	Apr 25		
MON	Apr 26		WEEK 5 – DAY 1 (Countdown: 10)
TUE	Apr 27		WEEK 5 – DAY 2 (Countdown: 9)
WED	Apr 28		WEEK 5 – DAY 3 (Countdown: 8)
THUR	Apr 29		WEEK 5 – DAY 4 (Countdown: 7)
FRI	Apr 30		WEEK 5 – DAY 5 (Countdown: 6)
SAT	May 1	9a-9p	BLOODY SATURDAY (Countdown: 5)
SUN	May 2		
MON	May 3	4:30-?	TECH WEEK – ACT 1 (Countdown: 4)
TUE	May 4	4:30-?	TECH WEEK – ACT 2 (Countdown: 3)
WED	May 5	4:30-?	TECH WEEK – CLEAN (Countdown: 2)
THUR	May 6	4:30-?	TECH WEEK – RUN TIL DONE (Countdown: 1)
FRI	May 7		OPENING NIGHT – 7pm
SAT	May 8		2pm & 7pm Show

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SUN	May 9		
MON	May 10		CLOSING NIGHT – 7pm
TUE	May 11		STRIKE
WED	May 12		STRIKE

## UNDERSTANDINGS & EXPECTATIONS

- *Peter and the Starcatcher* will be performed inside a theatre for a masked, temperature-checked audience. Maximum allowed at any performance will be 150.
- 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 performance(s), other than school, performers are expected to isolate and limit social interactions as much as possible.
- 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 (March 17<sup>th</sup> - May 10<sup>th</sup>)

Date	Conflict

Re-Occurring Conflicts

Day of the Week	Time you are unavailable

# PETER AND THE STARCATCHER

## 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.

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

### **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.



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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.

## COMMUNICATION

In an effort to simplify communications, information regarding this production will be distributed via our website ([www.cambridgetheatre.org](http://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 “@bearspats” if you are cast in the show or participating in crew or production team.**

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**Production Fee:** \$150.00 for *Peter and the Starcatcher* for all actors, and \$75 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, meals on extended days, as well as the costs of additional support (dance and fight choreographers – if needed), 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 \_\_\_\_\_

# PETER AND THE STARCATCHER

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.