VISUAL AND PERFORMING ARTS DEPARTMENT PRESENTS

I Remember Mama

HS Play Audition Packet

All submissions must be made by TUESDAY, AUGUST 23.

ALL the items listed below are necessary to complete the Audition Packet.
IF YOUR PACKET IS NOT COMPLETE, YOU WILL NOT BE ALLOWED TO AUDITION.

Audition Registration Procedures - Complete these online submission links by Tuesday, August 23.
● Sign up for an Audition Time to receive an audition number
  Write this number down! You will need it to complete the form below.
● Complete this online Audition Form which includes:
  ○ Student information
  ○ Participation fees and optional expenses orders
  ○ Parent volunteer preferences
● Read the Family Participation Contract - Signing the Conflict Calendar means you read it!
● Submit the following items to the SAO VPA Box
  ○ Completed Conflict Calendar (print the last page of this packet)
  ○ Photo (labeled with your name and audition number)
  ○ Optional: Provide a performance resume
● Participation Fees payment - check to TKA with student name and “Mama” in the memo line

Supporting Documentation for reference:
● Audition Timeline & Process
● Audition Policies & Audition Etiquette
● Family Participation Contract & Fees Due with Audition Packet
● Roles in I Remember Mama
● Audition monologues & optional assignment
● Parent Volunteer Task Descriptions

Please prepare/bring the items listed below for your audition.
Choose and completely memorize a monologue from the show provided with this packet.

Parents - Volunteer process updated!
All families are required to do a MINIMUM of 25 HOURS of volunteer work. Parents or High School students can fulfill these volunteer hours. A list of job descriptions follows in the audition packet.
At the time of auditions, parents choices for selecting volunteering preference are:
1. Indicate your volunteer preferences on the Audition Form above. Unserved hours will be billed a double rate of $20/hour.
2. Purchase your volunteer hours for $250. May be combined with other fees. Purchasing the volunteer hours is only allowed at the time of auditions.
3. Families new to TKA Drama may select their preferences at the Parent Meeting on Wednesday, September 7, 2016.
Audition Timeline & Process

General Auditions
• Monday, August 29, 3:00 - 6:00 p.m., Theater
Sign-up for an audition time and number in advance, using the link on the first page of this packet. On the day of audits, you will check-in. You will be given further instructions at that time. You can expect the entire process to take at least one hour. You can bring homework to do while you are waiting. Once you have auditioned and been measured for costumes, you are free to leave.

Callbacks
• Tuesday, August 30, 3:00 - 5:30 p.m., Theater
Not everyone will be asked to come to callbacks. Most people will be cast based on how they perform at the initial audition. Students receiving a call back will receive an email by 9:00 p.m. on Monday, August 29 (after the auditions).

Casting Note
Depending on the number of students auditioning, there is a possibility that not everyone will be cast. A play is different from a musical in that it does not have an ensemble. Every person cast will be playing specific characters with lines, and no additional parts will be written into the script.

Cast List
The Cast List will be emailed to students Wednesday, August 31.

Mandatory Parent Meeting: Wednesday, September 7, 7:00 p.m. in the Theatre.
The Parent Meeting is an important time to orient parents (especially new drama families) to the production process. Rehearsal calendars distributed at this meeting.

First Week of Rehearsals:

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
<th>Pages Rehearsed</th>
<th>Actors Called</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 2</td>
<td>Friday</td>
<td>3:00 - 5:30 p.m.</td>
<td>Theater</td>
<td>1st Read Through</td>
<td>All Cast Members</td>
</tr>
<tr>
<td>September 6</td>
<td>Tuesday</td>
<td>3:00 - 5:30 p.m.</td>
<td>W Building</td>
<td>7-16 - Until Sigrid's entrance</td>
<td>Katrin, Papa, Mama, Dagmar, Christine, Hyde, Nels, Trina</td>
</tr>
<tr>
<td>September 7</td>
<td>Wednesday</td>
<td>3:00 - 5:30 p.m.</td>
<td>W Building</td>
<td>16-27 - Where doctor leaves</td>
<td>Mama, Sigrid, Jenny, Papa, Trina, Katrin, Christine, Dagmar, Nels, Hyde, Uncle Chris, Doctor, Woman/Jessie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:00 - 8:00 p.m.</td>
<td>Theater</td>
<td>Parent Meeting</td>
<td>All Parents</td>
</tr>
</tbody>
</table>
HS Drama Audition Policies

- Auditions are open to all current TKA full time, part time and PSP students 9th-12th grade.
- You may not audition if you are on academic probation at the time of auditions. Please note: If a student is put on academic probation during the rehearsal process, the administration may pull them from the production.
- Due to the fact that I Remember Mama will rehearse within a condensed time frame, students who are playing any sport between Friday, September 2 and Saturday, October 29, 2016 will not be allowed to audition.
- Students who drop out of I Remember Mama after being cast, will forfeit their participation fee and cannot audition for the next show in our season.
- Cast members may participate on the JH Musical Tech Crew at the discretion of the director.
- Participation fees are due at the time of auditions. If you need a scholarship for the participation fee or other expenses, please request a Financial Aid form from Mrs. Irwin, Rhonda.Irwin@tka.org.

Important Information

- Rehearsal Times: Monday through Friday, after school until 5:30 p.m. Tech Week rehearsals will go until 10:00 p.m. Evening performances end at approximately 10:00 p.m.
- Student availability is considered during the casting process. Please list every known conflict on the Conflict Calendar in this Audition Packet.

Rehearsal Attendance

Rehearsals are not optional, and everyone needs to be in attendance when they are called. Absences from rehearsals can result in the loss of stage time and may also result in being pulled from the production. If an additional conflict arises or a student is ill:

- Email the director ASAP for absence approval
- Contact the student’s double and their parent, so the double can attend rehearsal in the student’s place

Students are responsible for learning what they missed.

School attendance

The following policy noted in the Student/Parent handbook under Academics/VPA will be strictly enforced. Attendance policy: Students must be present for a minimum of a half-day in order to participate in that day’s rehearsal or performance.

Audition Etiquette

Good ideas to remember!

- Please wait patiently for your appointment time.
- Respect the people in your group. Everyone is nervous.
- Arrive on time for your audition slot.
- Do not have gum (or anything else in your mouth).
- Know which monologue you will perform when you come in the room.
- Do not dress the part. (We may not see you that way and it may hurt your audition more than help.)
- Remember, you get only one chance to show us what you can do so go for it!
- You may be the best singer or actor in the school but your audition must also show us the character of the piece you are singing or saying.
- Auditions are in the Theatre so that we can hear how well you project.
I Remember Mama

Family Participation Contract

Please read this contract very carefully! There is a lot that goes into putting on a production of this magnitude. We need everyone to be on the same page.

Between: Mrs. Podczaszy (the Director), and I Remember Mama Cast (the students)

STUDENT PORTION:

● I understand that by participating in The King’s Academy production of I Remember Mama I am taking on a significant time commitment from now until Saturday, October 29.

● If I choose to drop out of this cast, my participation fee will not be returned and I cannot audition for the next show in our season.

● I will commit to cooperating with Mrs. Podczaszy during rehearsals so that our time will be used wisely. I will encourage other cast members with positive words to them and about them.

● It is crucial that I come to the rehearsals to practice for my part. A missed rehearsal can and will result in the loss of stage time. Rehearsals will be Monday through Friday until 5:30 p.m. Two Saturdays are required: October 22, 9:00 a.m. - 5:00 p.m. and October 29, (performance date) each time; he or she will only be called when necessary (approximately 2-5 times per week). Late night rehearsals after school until 10:00 p.m. occur during the final week before the performances, and until 10:00 p.m. on performance evenings. A more detailed schedule available at the parent meeting Wednesday, September 7, 2016.

● I will make rehearsals a priority and will be at all tech week rehearsals for my cast Saturday, October 22 through Saturday, October 29.

● Drama is not an excuse to not do my homework. My rehearsal and stage time may be reduced if my grades drop significantly. If I am put on Academic Probation during the production process, I may be pulled from the production.

I may be dismissed from the production if:

● I have disruptive or unkind behavior to other students or adults. Bullying/harassing behavior as outlined in the Student Handbook will not be tolerated.

● I have an unexcused absence from rehearsal (i.e. I don’t show up to rehearsal and do not give prior notice). ALL absences requests must be emailed to the director one week ahead, and then approved by the director. If I am ill, I’ll notify the director, my double, and their parent, ASAP.

● I am put on Academic Probation.
PARENT PORTION:

- We need a great deal of help in order to make this major production run smoothly. All families are **required** to do a MINIMUM of 25 HOURS of volunteer work. Parents or students can fulfill these volunteer hours, but they must be completed in order for this production to happen. In the case that your family would rather not volunteer 25 hours, you may also opt to pay an extra $250 to help us hire extra staff to complete the work. If you do not serve your hours, you will be billed.

- Costume fees are expected to be $75 to $150 for every cast member regardless of role and number of costumes worn. This fee will be collected mid-October. If I need a partial or full financial aid for costumes, I will indicate that on the *Audition Form*. Every effort will be made by the department to keep costume costs down. All costumes are property of The King's Academy Drama Department.

- All parents MUST attend the MANDATORY parent meeting on **Wednesday, September 7, 2016, 7:00 p.m.** in the Theatre. This is an informational meeting and a time to get acquainted with the play process.

**Terms of agreement** - Your signature on the Conflict Calendar (the last page of this packet) constitutes your agreement to the Family Participation Contract.

**Fees due with Audition Packet**

- Participation Fee: **$75**  
  This helps to cover performance rights, lights, sets, sound, programs, orchestra etc.

**Optional expenses**

- Parent Volunteer Fee **$250**  
  All parents are required to work 25 hours on the show. If you know you are not able to work, and prefer to purchase your hours, combine this amount with your participation fee check. Otherwise we look forward to serving with you!

**Projected additional costs i.e. “Tech Week Fees”:**

- Costume Rental Fee: **$75-150**  
  We will make every effort to keep rental costs low. In addition each student will need to purchase shoes and foundations (neutral undergarments) that they will keep.

- Costume Box Fee: **$25**  
  If you have one from a previous production, fee does not apply. Ordered boxes will be delivered to the Theatre by the Tech Week Cue to Cue rehearsal.

- Concessions Donations: **2 dozen baked goods & a case of soda/water**

- T-Shirt **$18**

- Tickets: **$5/person general admission seating**

- Tech Week Dinner (optional) **1 @ approximately $10 each**

- Flowers **$5-15**

**Projected Gains:**

- New friends & great fun!
- Confidence in front of a crowd!
- A chance to create memories that will last forever!
I Remember Mama Synopsis & Character Descriptions

Synopsis -
I Remember Mama is adapted from the book "Mama's Bank Account," by Kathryn Forbes. The story shows how Mama, with the help of her husband and her brother Chris, brings up her children in a modest San Francisco home during the early years of the century. Mama, with sweetness and capability, sees her children through childhood, managing to educate them and to see one of her daughters begin a career as a writer. Mama's sisters and uncle furnish a rich background for a great deal of comedy and a little incidental tragedy, while the doings of the children manage to keep everyone in pleasant turmoil. No description can do justice to the rich characterizations that fill the author's canvas.

Characters (In cast order from the script)
Katrin - Mama's daughter; dreams of becoming a published writer one day
Mama - The woman that holds her family together through it all
Papa - Mama’s supportive and loving husband
Dagmar - Mama’s youngest daughter
Christine - Mama’s daughter; slightly younger than Katrin
Mr. Hyde - Mama’s boarder
Nels - Mama’s son
Aunt Trina - Mama’s sister, timid and shy
Aunt Sigrid - Mama’s sister, a follower
Aunt Jenny - Mama’s sister, the bossiest one
Uncle Chris - Mama’s uncle, big personality, very loving, comes off a bit scary at times
A Woman (AKA Jessie) - Uncle Chris’s wife
Mr. Thorkelson - Becomes Aunt Trina’s husband
Dr. Johnson - Doctor that treats Mama’s daughter, Dagmar
Arne - Aunt Sigrid’s young son
A Nurse - Works at the hospital
Another Nurse - Works at the hospital
Soda Clerk - Works at the local drugstore/soda shop
Madeline - Friend of Katrin
Dorothy Schiller - Friend of Katrin
Florence Dana Moorehead - Famous Writer
I Remember Mama - Audition Monologues

1. Select between two monologue choices for females two monologue choices for males. Please choose one for your correct gender.

2. Optional AUDITION assignment:

If you would like to be considered for a leading role in the play, please bring this optional assignment with you to your audition.

One (1) sheet of notebook paper where you have fully re-written the monologue you chose. Please DOUBLE SPACE your writing.

Please make sure to write your name on the upper right hand corner of your piece of notebook paper. At the top of the paper - please write what you believe is your character’s OBJECTIVE (what does your character want? Why is he/she bothering to speak these lines? What’s the point?) There is no right or wrong answer, choose your own objective without consulting other students.

Please mark up your monologues with this symbol (/). There should be 3-4 of these symbols written in within your monologue - this will signify where you believe there should be a BEAT (a moment where your action changes).

For example, perhaps you started out yelling, and then at this beat, you softened your voice. You went from wanting to tell someone off, to wanting to connect to the heart of the other person. Another example: perhaps you were looking straight at the person you were talking to, but then you stop, slow down, and look out reflectively. You went from wanting to be heard, to wanting to plan out your words better. Please provide a written explanation for WHY you are choosing these beat locations.

Again, there are no right or wrong answers, but show how YOU are breaking down this monologue based on what YOU think your character wants, and how they are hoping to achieve it. You do not need to know anything else about this play besides the little I’ve given you for the characters below.
Female Monologue 1
Katrin
Early 20s, a writer - dreams of being published one day. She is artistic, she is a dreamer, she is a little bit on the dramatic side, she is sweet, and she sees good in all. She loves her mom, and she loves her family. She is reading from a piece of paper something that she has written and will be sending to a publisher in hopes of being published.

For this audition, please don’t look down at the paper the whole time, but rehearse it by looking out at the audience, breaking the fourth wall at times. This monologue opens up the show. piece of paper will be provided on stage for you to use as a prop if you choose this monologue.

Katrin - (Reading)
“For as long as I could remember, the house on Steiner Street had been home. Papa and Mama had both been born in Norway, but they came to San Francisco because Mama’s sisters were here. All of us were born here. Nels, the oldest and the only boy - my sister Christine - and the littlest sister, Dagmar.” (She puts down manuscript and looks out front) It’s funny, but when I look back, I always see Nels and Christine and myself looking almost as we do today. I guess that’s because the people you see all the time stay the same age in your head. Dagmar’s different. She was always the baby - so I see her as a baby. Even Mama - it’s funny, but I always see Mama as around forty. She couldn’t always have been forty. (She picks up manuscript and starts to read again). “Besides us, there was our boarder, Mr. Hyde. Mr. Hyde was an Englishman who had once been an actor, and Mama was very impressed by his flowery talk and courtly manners. He used to read aloud to us in the evenings. But first and foremost, I remember Mama.”

Female Monologue 2
Mama (40s) -
She is a strong woman with a huge heart for her family sacrificing much to make sure her family has everything they need, but with no regret. She is a reflective woman, she is wise, and she works very hard to keep her home a safe and happy place.

This monologue is toward the end of the play. Mama has just returned from meeting up with a famous author who has come to town. She is letting her daughter, Katrin, know about the advice this author gave her. Katrin did not know that her mother was going to see this author. Katrin interjects comments throughout, but for the sake of this monologue, I have excluded Katrin’s lines. Mama’s English is broken, but the actor may play around with how the lines are said, whether or not to include proper grammar at times when the playwright did not...but please, no accents.

Mama - (Reading)
“Katrin, I have been to see Miss Moorhead. She read five of your stories. I was two hours with her. We have a glass of sherry. Two glasses of sherry. She says your stories are not good... She say more. Will you listen, Katrin? I will try and remember. She say you write now only because of what you have read in other books, and that no one can write good until they have felt what they write about. That for years she write bad stories about people in the olden times, until one day she remember something that happen in her own town...something that only she could know and understand...and she feels she must tell it...and that is how she write her first good story. She say you must write more of things you know...But she say you are to go on writing. That you have the gift. And that when you have written story that is real and true...then you send it to someone whose name she give me… (She fumbles for a piece of paper) It is her agent...and she say she recommend you. Here. (She gives Katrin the paper) It help, Katrin, what I have told you?”
Male Monologues

Both monologues are for the character of Uncle Chris. He is a BIG personality. He is older than the other characters in the play, and has assumed responsibility for Mama and her sisters. He is Mama's mother’s brother. He makes many important family decisions. He is not liked by Mama’s sisters, nor Mama’s kids, as his big personality comes off frightening at times, and he appears a bit bossy. He also carries strong opinions. But the truth is that he has a huge heart, and he carries deep burdens (that are not entirely told to us by the playwright - it is the actor’s responsibility to come up with these truths), and he is quite private and mysterious. Just like Mama’s character, his English is broken, and it is the actor’s choice how to read the lines - whether to keep the broken English that is written in by the playwright, or to change as comfortable. But please, no accents.

Male Monologue 1

Uncle Chris is talking with Katrin and Christine (his nieces) He is trying to figure out why they are frightened of him. He is trying to be gentle and humorous. It doesn’t always work... He tells the truth about his feelings for the aunts in this monologue, but he is mainly trying to win the hearts of the girls - he is not trying to be mean.

Uncle Chris - (Reading)
"Is true? I frighten you? Christine? Katrine?... You are frightened of me? Come, I ask you. Tell me the truth. You are frightened of me? But why? What is there to be frightened of? I am your Uncle Chris...why do I frighten you? This is bad. Very bad. The aunts, yes, I like to frighten them (Girls giggle). That makes you laugh. You do not like the aunts? Come, tell me. You do not like the aunts?! I know, I know...Jenny is bossy. Sigrid is whiny. Is true! But your Mama, she is different. And she cook good. The aunts, they cannot cook at all. Only you do not tell your Mama we have talked of them so. It is a secret, for us. Then you cannot be frightened of me any more...when we have secret. I tell you my secret, too. I do not like the aunts. And so that they do not bother me, I frighten them and shout at them! You I do not shout at if you are good children, and clean your teeth good, and eat your oranges."

Male Monologue 2

This monologue is toward the end of the play. Uncle Chris is dying, and Mama and Katrin have come to visit him at his home. He is sharing some truth about his life that has never been revealed to the family before. He also explains about his wife, Yessie - who no one realized was his wife until this moment. There were a lot of bad thoughts about Yessie shared by others throughout the play. We realize here how private Uncle Chris has been about his life. When he speaks to Marta, this is Mama. Nels is Mama’s son, Katrin’s brother.

Uncle Chris - (Reading)
"Marta. Katrin. Marta, I have never made a will. Was never enough money. And there is mortgage left on this ranch. Maybe when it’s sold there will be little bit left over for Yessie - my wife. For twelve years she’s been good wife to me. She too likes to help people who suffer. She was once very healthy - fine nurse - but she get sick and I bring her out here to country to get well again. There will be very little money for her, and no money for you, Marta. Yessie and I we wanted there should be some money to make Nels a doctor - Maybe you make Nels a doctor all the same. You like? Is the greatest thing in the world, to have a little of God in you. Always I wanted to be doctor myself. Is the only thing I have ever wanted. Nels must do it for me. Marta - you are the good one. I am glad you come."
Parent Participation Tasks Description

Since the inception of The King’s Academy Drama Department in 1992, we have relied primarily on parent volunteers to help us launch successful productions. Per the Family Participation Contract, every family is required to give a minimum of 25 volunteer hours. Families will split their hours between “before show tasks” and “during show tasks”. (Committee chairpersons should be able to serve 25 hours in their jobs alone.) Please also understand that some families will put in 100’s of hours, and 25 hours is just the bare minimum. Please read these task descriptions. Select two “before show” and two “during show” committees where you would like to serve.

“Before Show” Tasks

A “before show task” is one that requires the volunteer to perform a certain job prior to the performances to help prepare the production.

Parent Volunteer Coordinators:

Chairpersons:
- a) Before Show Tasks Coordinator
- b) During Show Tasks Coordinator
- c) New Families Coordinator

This team of parents will coordinate all of the volunteers serving on the production. The Coordinators monitor all sign-up links, verify with committee chairpersons volunteer hours needed, and check that all parents are fulfilling their 25 hours of participation time. The Volunteer Coordinators will also follow up with parents who have not fulfilled their hours. The New Families Coordinator will come alongside families new to Drama to “learn the ropes”.

Bio Photographer (Headshots)

Chairperson: This person will take cast and crew headshots for bios and deliver them to the Cast Bio Chairperson.

Cast Bios

Chairperson: This person will be in charge of collecting cast bios from the cast and crew members, and the headshots from Cast Bio photographer. Working with the theme established by the Lobby Decoration Committee, these pictures and bios will then need to be printed for display in the lobby.

Costumes

Note: This is both a “Before Show” and “During Show” Task

Chairpersons: Melanie Geleynse

Co-Chair: No costume experience necessary, but strong organizational and people skills. This person will help to track costs, fees, rentals, and costume logistics.

Before show tasks: Finding costume pieces at the warehouse, costume fittings, sewing adjustments (hems, repairs, etc), keeping track of shoe rentals and tights purchasing, researching rental pieces, researching era appropriate pieces, thrift store and online shopping

During tech week and show tasks: Dressing room supervision, quick change dressers, repairs, cleanup

After show tasks: Laundry and returning/organizing pieces at the warehouse.
Hair & Make-Up
Note: This is both a “Before Show” and “During Show” Task

**Chairperson:** The Chairperson will work with the Director to determine the “look” for each character and will provide direction to parents as to what supplies to buy and where to buy them. He or she will run the scheduled Hair and Make-up Workshop for all Hair and Make-up volunteers, students and parents.

**Co-chair:** Will work with the Chairperson and with a Student Assistant to develop the make-up design of this show. Will assist the chairperson in training volunteers on how to set-up the hair/make-up room and then how to restore the room to its original state. He or she will also be involved in scheduling volunteers.

**Volunteers:** Volunteers must attend:
- Hair and Make-up Workshop
- At least 1 of the 2 “Full Dress” Rehearsals
- 2 Performances

Program
**Chairperson:** Create an electronic version of the printed program and deliver to the printer. This person must be proficient with Publisher.

Props:
Note: This is both a “Before Show” and “During Show” Task

**Chairperson:** This person will establish needed props for the show based on the script and discussion with the Director. They will find, buy/make/borrow, and transport all props needed for the show. They will be assisted by a student Props Assistant. This person is responsible for managing the props table shifts during the dress rehearsals and shows.

**Set Building**

**Chairperson:**

**Co-Chair:** Schedule volunteers, ensuring that we have a good number of workers at the shop each Saturday.

**Volunteers:** Volunteers are involved in the building of sets and typically meet every Saturday at the Set Shop located at 89 Pioneer Way in Mountain View. They also assist in doing errands, purchasing materials, and transporting sets.

Set Painting

**Chairperson:** The Chairperson will work with the director and Set Designer, to learn the vision of the show. The Chairperson should have enough artistic skill to design and plan the painting needs. This will include buying paint, and coordinating and directing the painting volunteers. He or she will also need to coordinate with the costumers to ensure the sets and costumes coordinate well.

**Volunteers:** These volunteers will help with the painting of the sets under the direction of the set painting chairperson and may assist in doing errands, and ‘painting by numbers.’ Set painting is typically done on Saturdays at the Set Shop located at 89 Pioneer Way in Mountain View. Other painting hours are by arrangement.

T-Shirts

**Chairperson:** The t-shirt chairperson will work with the student Graphic Designer to ensure a shirt design is created. The chairperson will coordinate orders, order the apparel, and distribute them when they arrive.

**Co-Chair:** Although the T-Shirt Chairperson can really do the entire job by his or herself, the co-chair can sign up to be “in training” for the next production. Note: this job will make up only a very few of your required hours.
“During Show” Tasks
A “during show” task is one that requires the volunteer to perform a certain job during Tech Week and Performances while the students are performing.

Backstage Crew
Chairperson: Work with the Director to determine set changes, create a spreadsheet to explain set movement, coordinate and train backstage crew volunteers.
Co-Chair:
Volunteers: Will move set pieces, large props, backdrops, and curtains as needed. Volunteers will work backstage all of these dates:
  · Cue-to-Cue & Tech Rehearsal
  · At least 1 of the 4 Dress Rehearsals
  · 2 Performances

Cast Grams
Chairperson: Design, produce, and assemble Cast Grams and coordinated volunteers (possibly students) to sell them patrons during intermission.

Cast Party
Chairperson: The chairperson will find a location and choose the activities for the party and will distribute the information with a flyer. They will also arrange for refreshments either provided by parents, or collect money to purchase food, and organize a clean-up crew.
Volunteers: Volunteers will help with party set-up and clean-up.

Concessions
Chairperson: Coordinate the purchase of items for concessions as well as the drop-off of parent donations. Coordinate volunteers to sell concessions at performances.
Volunteers: Volunteers will also be responsible for buying Green Room snacks as directed by the Chairperson. Volunteers must work two performances.

Flowers
Chairperson: Based on previous shows, this person will determine number of flowers needed for each performance and direct volunteers.
Volunteers: They will purchase flowers and wrapping materials, assemble flowers before each performance, and sell flowers during intermission. Volunteers must work both before the show and during intermission and must work two performances.

Green Room
Chairperson: The chairperson will coordinate parents’ backstage help at each Tech Rehearsal and performance. The chairperson will also train the volunteers in how to set-up the rooms each night and how to restore the classrooms to their original condition.
Volunteers: Volunteers will be available to help students make quick costume changes, assist Hair and Make-up volunteers, supervise students when not on stage, and supervise after show clean-up.
Volunteers will work all of these dates:
  · Tech Rehearsal
  · At least 1 of the 4 Dress Rehearsals
  · 2 Performances
Lobby Decoration
Chairperson: This person will create the theme for lobby decoration and work with volunteers to decorate the lobby during Tech Week.
Volunteers: These people will decorate the lobby for the shows.

Photo Collage
Chairperson: This person will create a photo collage of the production using photos from the Photo Memories DVDs. Samples of past production collages are in the Drama Office.

Production Photography:
Chairperson: Take production photos during Tech Week full dress rehearsals for the Memories Photo DVD. This will include attending a full rehearsal to plan shots, taking photos during the dress rehearsals, and compiling a DVD of photos to be ordered at show time and delivered approximately 3 weeks later. Photographer will also post photos to the TKA Drama smugmug.com website.
Volunteer: Photograph cast during the Tech Week full dress rehearsals for a compiled Memories Photo DVD. Duplicate and deliver Memories Photo DVDs.

Tech Dinners
Chairperson: The chairperson will work the Knight’s Cafe to determine the menu for the Tech Dinner, create a dinner order form, and order the food. The chairperson will also coordinate volunteers to help at each meal.
Volunteers: Volunteers will help set-up, serve, and clean-up the dinners for the Cast and Crew during Tech Week.

Ushers
Chairperson: The chairperson will coordinate parent volunteers to ensure the Theatre is ready for the show. The chairperson will also coordinate parent volunteers to ensure that we have enough parents to work at each show and will train these volunteer ushers.
Volunteers: Volunteers will help to get the Theatre ready for show time. They will communicate with the director and house manager when doors are opened for patrons. They will distribute programs to patrons. They will sit near doors to help latecomers to their seats and monitor doors at intermission to be sure no food or drink is taken into the theatre. Finally, they will help clean up the Theatre after ushering a show. Volunteers must help label chairs and prepare Theatre during Tech Week and work two performances, one as Lobby Usher.
Note: House Ushers do not buy tickets for their assigned show, have assigned seats and may watch the performance after closing the lobby at the show's beginning and after intermission.
Lobby Usher stays in the Lobby for the entire show, does not buy a ticket or see the show.
I Remember Mama - Conflict Calendar

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>August 29</td>
<td>September 1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Auditions</td>
<td>30</td>
<td>Callbacks</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Labor Day</td>
<td>Rehearsal</td>
<td>3:00-5:30 p.m.</td>
<td>Summit</td>
<td>Woodleaf</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No School</td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td></td>
<td>3:00-5:30 p.m.</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>October 1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
<td>3:00-5:30 p.m.</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tech Week</td>
<td>Tech Week</td>
<td>Tech Week</td>
<td>Performance</td>
<td>Performances</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00-10:00 p.m.</td>
<td>5:30-10:00 p.m.</td>
<td>5:30-10:00 p.m.</td>
<td>7:00 p.m.</td>
<td>1:00 p.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Call 5:30 p.m.</td>
<td>Call 2:00 p.m.</td>
</tr>
</tbody>
</table>

Instructions:
- Please mark an "X" indicating that you are not available at all on that rehearsal day.
- Mark the hours you ARE available if you can only attend a portion of a rehearsal.
- Leave the space blank to indicate that you are available to rehearse that day.
- Please make a copy of the Conflict Calendar for your records and submit this form to the SAO VPA Box.

I have listed every known conflict during the rehearsal period, including doctor’s appointments, church retreats, school obligations, dance classes, voice lessons, etc. I understand that any absences from scheduled rehearsals, including the ones I have listed above, can result in my exclusion from portions of the show. I understand this is not a punishment, but in order to prepare our show by opening night, every rehearsal is very important and there isn’t time to “save a spot.”

Performer’s Signature  
Parent/Guardian Signature