STEEL CITY THEATRE COMPANY

THE DIARY OF ANNE FRANK AUDITION INFORMATION

Open Auditions (held at The Chief Theatre, 611, N Main St.) (You only need to attend one):

- **Friday, November 6, 2026, 6:30 PM**
- **Friday, November 13, 2026, 6:30 PM**

Callbacks (held at the Chief Theatre, 611 N Main St.):

- **Saturday, November 14, 2026, 6:30 PM**

What Do I Need:

- Please prepare a dramatic monologue, preferably from The Diary of Anne Frank or similar shows set in the 1930s and 1940s.
- At callbacks, we will be reading from the show.

What to Bring to Auditions:

- Completed Audition Form (at the end of this packet)
- Completed Schedule Form (attached to this packet)
- Water Bottle

WHAT IS REQUIRED OF ACTORS UPON ACCEPTING A ROLE?

The Actor is Responsible For:

- Attending rehearsal. There will be no unexcused absences. You must attend all scheduled rehearsals in which you are called for. If you must miss a rehearsal that was not previously discussed with the Director, you must call BEFORE the actual rehearsal start time. Any action regarding your roles based on lack of attendance will be at the discretion of the director(s).
- Being on time. 5 minutes early is on time, 1 minute late is LATE. If there is an emergency and you will be late, call or text the Director ASAP. If you are arriving late, do not disrupt rehearsal and join in as quickly as possible. Jump in and ask questions later.
- Being prepared for each rehearsal. Bring your:
    - Script
    - Highlighter
    - Pencil
    - Dance Shoes/Attire
    - Water Bottle
- Completing memorization by the deadlines set out in the rehearsal schedule. Memorization includes lines, blocking songs, harmonies and dance steps. If you are having trouble, it is up to you to discuss options with the Director.
- Taking direction. That means doing what the director says consistently and without complaint. Trust the process.
- Being a professional (i.e. a GROWN UP) about your hair, make-up and costume plots. These decisions are at the director's discretion- no complaining. Learn to love your look for the show.
- Providing their shoes, and costume pieces as specified by the costumer. Everyone is required to provide their own undergarments including appropriate underwear/bras, tights/stockings, socks, and undershirts.
- Staying healthy. Cast members must practice vocal and physical health for this production. Anyone failing to follow the requirements for physical and vocal health may be asked to leave the show.
- Being respectful at all times- to all directors, assistant directors, choreographers, other actors, the SCTC Theatre, costumes, props and set pieces.
- Participating in the cleaning schedule. Actors help vacuum, clean bathrooms, and keep dressing rooms clean throughout rehearsal.
- DO NOT CHANGE YOUR HAIR OR LOOK WITHOUT DISCUSSING IT WITH THE DIRECTOR AFTER YOU ARE CAST IN THE SHOW.
- Help with set construction and strike. These days/times will be noted on your rehearsal schedule.

WHAT ARE WE LOOKING FOR:

- Strong actors with good instincts
- Ability to memorize a lot of lines
- High Schoolers, College Students, Adults of All Ages
- *Reminder- we will cast people that can handle and look the role, no matter the age. (If you are a student, you will be required to be enrolled in Steel City Theatre's Performing Arts Academy)

CHARACTER BREAKDOWN:

- **ANNE FRANK** 13 year-old girl, ages to 15, warm, witty, intelligent, charming, self-aware, sensitive, often impatient, sometimes a know-it-all, open, determined, easily hurt, spirited, hopeful, fun-loving, desperate, with all the longings, expectations and attitudes that adolescence brings. Though hiding and living in constant fear and isolation, she never gave up. She had a fraught relationship with her mother, adored her father, and lovingly envied her sister.

- **MARGOT FRANK** 15 year-old sister of Anne, ages to 17, pretty, quiet, obedient, demure, frail, friendly, very intelligent, overwhelmed by the trials of hiding, very close to her mother and father. Like Anne, she longed for a friend in whom she could confide. She played the role of peacemaker when Anne overstepped. She was a good girl and was admired by all.

- **OTTO FRANK** Father of Anne and Margot and head of the group living in his Annex, middle 40s to early 50s, upper middle class background, a wise man, fair, loyal, attentive, patient, intelligent, soft, level-headed, optimistic, genuinely liked people, decision-maker, teacher, beloved by his workers who protected him and his family as well as the other tenants of the Annex throughout the war. He was especially susceptible to Anne's charms. He was devoted to his wife, Edith, and comforted her whenever she was depressed about their living conditions, the attitudes of the van Daans/Dussel, or her relationship with Anne.

- **EDITH FRANK** A lovely woman, wife and mother, mid-40s, from a wealthy German family, reticent, loving, moral, concerned, gracious, cultured, devoted to tradition, devastated by her relationship with Anne, barely able to cope with the demands of everyday life in hiding and isolation, tries very hard to accommodate the lower middle-class van Daan family whose uncouth and argumentative ways are an irritant to her and causes her to finally erupt into a seething rage.

- **MRS. VAN DAAN** Mid 40s, loud, egotistical, talky, often crude, suspicious, bossy, moody, self-important, overbearing, critical of others, flirtatious, manipulative, sometimes depressed, enjoys a good laugh or story, more accepting of her introverted son, delusional about her younger self's popularity and looks, feels as if she is the Queen Bee in the group, chafes under her husband's control, tries to run the household. A big stirrer-upper! Yet she is amazingly accepting.

- **MR VAN DAAN** Mid-40s to 50s, dour, selfish, complaining, ungrateful, superficial, quarrelsome, dictatorial, highly critical of his son Peter, easily irritated, is rather withdrawn from the other occupants of the Annex. His transgression causes the great blow-up in the Annex.

- **PETER VAN DAAN** 17 year-old boy, ages to 19, withdrawn, unsure, awkward, immature, shy, sometimes amusing, attached to his cat, tries to stay out of everyone's way, hates his mother and father's constant quarrels, ages from the introverted teenager to the more mature 19 year-old who enjoys the company of the girls and who begins to be interested in all the other occupants of the Annex.

- **DUSSEL** Mid-40s-50, dentist, stodgy, old-fashioned, disciplined, hypercritical, selfish, horrified at Anne's behavior, genuinely does not like people, picky, unhappy with everything, a man who has not come to terms with his situation, whiny, a perfectionist, ungrateful, and easily angered.

- **MIEP** 25-40, Austrian refugee living in the Netherlands, employed by Mr. Frank, entrusted by Otto Frank with provisioning the occupants of the Annex and hiding them from the outside world, she collected fake ration cards, purchased all their foodstuffs, visited the library on their behalf, and generally tried to keep their spirits up. She was courageous, empathetic, compassionate, and friendly.

- **MR KRALER** 35-45, Dutch, helps Miep with the responsibilities of feeding and hiding the occupants of the Annex, is an employee of Mr. Frank's company, a trusted colleague and friend. He is sympathetic to their plight, does what he can for them, and runs the company in Mr. Frank's name, an honest and good man.

- **3 NAZIS** One is a German Nazi in uniform and the other two are Dutchmen sympathetic to the Nazi cause. They are brutal in their treatment of the Annex occupants.

The Diary of Anne Frank Rehearsal Schedule Info

Please write any conflicts you have with the rehearsal schedule below. By accurately writing your conflicts, you help us create a rehearsal schedule in which people do not miss things when they cannot attend. Please note, we ***most likely will not*** *rehearse all the days listed, but this schedule* ***IS the maximum rehearsals****.*

AVERAGE NUMBER OF WEEKLY REHEARSALS FOR ANNE FRANK: 4 TO 5, DEPENDING ON CHARACTER

Name of Actor: **Date:**

Day	Mo	Date	Time	What	Write Late or Absent
Fri	Nov	6	6:30 PM	Auditions	
Sat	Nov	7	6:30 PM	Callbacks	
Tues	Dec	8	6:30 PM - 9:30 PM	Rehearsal	
Wed	Dec	9	6:30 PM - 9:30 PM	Rehearsal	
Thurs	Dec	10	6:30 PM - 9:30 PM	Rehearsal	
Tues	Dec	15	6:30 PM - 9:30 PM	Rehearsal	
Wed	Dec	16	6:30 PM - 9:30 PM	Rehearsal	
Thurs	Dec	17	6:30 PM - 9:30 PM	Rehearsal	
Mon	Jan	4	6:30 PM - 9:30 PM	Rehearsal	
Tues	Jan	5	6:30 PM - 9:30 PM	Rehearsal	
Wed	Jan	6	6:30 PM - 9:30 PM	Rehearsal	
Thurs	Jan	7	6:30 PM - 9:30 PM	Rehearsal	
Fri	Jan	8	6:30 PM - 9:30 PM	Rehearsal	
Sat	Jan	9	TBD Times	Rehearsal	
Mon	Jan	11	6:30 PM - 9:30 PM	Rehearsal	
Tues	Jan	12	6:30 PM - 9:30 PM	Rehearsal	
Wed	Jan	13	6:30 PM - 9:30 PM	Rehearsal	
Thurs	Jan	14	6:30 PM - 9:30 PM	Rehearsal	
Fri	Jan	15	6:30 PM - 9:30 PM	Rehearsal	
Sat	Jan	16	TBD Times	Rehearsal	
Mon	Jan	18	6:30 PM - 9:30 PM	Rehearsal	
Tues	Jan	19	6:30 PM - 9:30 PM	Rehearsal	
Wed	Jan	20	6:30 PM - 9:30 PM	Rehearsal	
Thurs	Jan	21	6:30 PM - 9:30 PM	Rehearsal	
Fri	Jan	22	6:30 PM - 9:30 PM	Rehearsal	
Sat	Jan	23	TBD Times	Rehearsal	
Mon	Jan	25	6:30 PM - 9:30 PM	Rehearsal	Preferred No Absences
Tues	Jan	26	6:30 PM - 9:30 PM	Rehearsal	Preferred No Absences
Wed	Jan	27	6:30 PM - 9:30 PM	Rehearsal	Preferred No Absences
Thurs	Jan	28	6:30 PM - 9:30 PM	Rehearsal	Preferred No Absences

Fri	Jan	29	6:30 PM - 9:30 PM	Rehearsal	Preferred No Absences
Sat	Jan	30	TBD Times	Rehearsal	Preferred No Absences
Mon	Feb	1	6:30 PM - 9:30 PM	Rehearsal	**No Absences**
Tues	Feb	2	6:30 PM - 9:30 PM	Rehearsal	**No Absences**
Wed	Feb	3	6:30 PM - 9:30 PM	Rehearsal	**No Absences**
Thurs	Feb	4	6:30 PM - 9:30 PM	Rehearsal	**No Absences**
Fri	Feb	5	6:30 PM - 9:30 PM	Rehearsal	**No Absences**
Sat	Feb	6	TBD Times	Rehearsal	**No Absences**
Mon	Feb	8	6:00 PM - End of Run	Tech	**No Absences**
Tues	Feb	9	6:00 PM - End of Run	Tech	**No Absences**
Wed	Feb	10	6:00 PM - End of Run	Tech	**No Absences**
Thurs	Feb	11	6:00 PM - End of Run	Tech	**No Absences**
Fri	Feb	12	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Sat	Feb	13	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Fri	Feb	19	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Sat	Feb	20	2:00 PM, 12:30 PM Call time	Performance	**No Absences**
Sat	Feb	20	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Sun	Feb	21	2:00 PM, 12:30 PM Call time	Performance	**No Absences**
Fri	Feb	26	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Sat	Feb	27	7:00 PM, 5:30 PM Call time	Performance	**No Absences**
Sun	Feb	28	2:00 PM, 12:30 PM Call time	Performance	**No Absences**
Sun	Feb	28	5:00 PM	Set Strike	**No Absences**

STEEL CITY THEATRE COMPANY

Anne Frank 2027 Auditioner Info

Name: _____

Best Phone #: _____ **Email:** _____

If under 18, Age, Grade and School: _____

Mailing Address: _____

City: _____ **State:** _____ **Zip Code:** _____

Auditioner Contract (if auditioner is under 18, a parent must sign the following, as well as the actor)

By signing here, I am stating that I have received the show information (including tech rehearsal dates and actor responsibilities).

_____

By signing here, I am stating that I understand I must attend all tech rehearsals for shows I am cast in, and I am available for all performance dates and times.

_____

By signing here, I am stating that I understand I must submit all potential conflict dates at the time of auditions. I understand that if I submit conflicts after that time, I may be recast.

_____

By signing here, I am agreeing to all actor responsibilities.

_____

By signing here, I am acknowledging that I understand if I cannot/will not take direction, continually miss rehearsal, or do not memorize my lines, songs, blocking and dances, my part may be reduced or taken away.

_____

By signing here, I understand that part of the reason I may have been cast is because I look appropriate for a certain role. Because of that, I understand that I need to talk to the director before changing my look or my hair.

_____

I understand that everyone in the show is expected to help with set construction and strike.

_____

If you have a resume, please attach to this form. If not, please fill out the background information. List any schedule conflicts on the conflict form; Conflicts submitted after auditions will NOT be accepted and will result in changing roles.

Please list your theatrical experience (Mark A, S, D for acting, singing and/or dancing):

Name of show: **Theatre Name:** **Role:** **A/S/D**

Please list your dance training/background:

Style of Dance: **Years Taken:** **Name of Instructor:**

Please list any other training or performances (vocal, dance or acting) you would like us to be aware of: