

Into the Woods Audition Requirements, OPPA! 2024

A NOTE FROM THE DIRECTOR:

Thank you for your interest in this production! This production will explore the gender roles and patriarchy within the world of *Into the Woods* and we will have a gender-expansive approach. We are not changing the story because it's brilliant; we will simply heighten moments through physicality, staging, design, casting, and performance. We'd encourage you to audition for roles that you feel best match your gender identity and expression. All people of all abilities and identities are needed and welcomed. Roles are open to all ethnicities and BIPOC and gender diverse performers are highly encouraged to audition.

The Narrator (A Child)

Any Gender, age 12-18, must be able to play younger. Vocal Range: G2-E4
Intellectual, pleasant. Strong storytelling skills. Mostly acting role.
An observer. This young person knows the story.
Educated, Engaging

The Witch

She/They, age 35-55, Vocal Range: F3-G5
The Witch is mysterious, contradictory, and deeply aware of the system around them. She does not conform to the hegemony around her and is ostracized for it. Seeking a gender diverse person of color to embody the role.
Fiery, Strong, A Fighter

The Baker

Male Identifying, age 25-45, Vocal Range: A Flat 2-G4.
Scared by past abandonment and lack of a positive male influence, The Baker is trying to get by in life and struggles grasping the reality of being a man, a husband, or a father. On his path, he learns life is messy and no one is truly alone. The journey The Baker goes on ties the world of the play together.
Innocent, Idealist, Ignorant

The Baker's Wife

Female Identifying, age 25-45, Vocal Range: F3-G5.
A strong, independent woman who loves her husband. Does she know what she wants? Her wishes vary between children to a more glamorous life of royalty and asking for help is not something she shys away from.
Desperate, Determined, Dreamer

Cinderella

Female Identifying, age 16-30, Vocal Range: G3-G5.
Earnest, warm-hearted, kind, trying to find her place in the world. A survivor.
Hopeful, Honorable, Hesitant

Rapunzel's Prince/Another Wolf

Male Identifying, age 18-30, Vocal Range: C Sharp 3–E4.

After having to live in his older brother's shadow for so long, this handsome young lad sets out to seek his own adventures. Upon falling in love with a dreamlike maiden, he is pierced with the realities of life. Will he pursue a family life or give in to the inner wolf to try to find happiness elsewhere?

Attractive, Adoring, Unsure

Cinderella's Step-Mother

Female Identifying, age 40-60, Vocal Range: A3-F Sharp 5.

AND

Lucinda, Florinda (Step-Sisters)

Female Identifying, age 16-40, Vocal Range: C4-A Flat 5.

These three women are always pursuing a glamorous lifestyle to save them from their current situation. They wear the best that they have in order to mask their poverty. They are like vultures in that they find joy feeding off others. They strive to embody all that society says makes a woman.

Fake, Frustrated, Flighty

Mysterious Old Man

Male Identifying, age 50-65, Vocal Range: G2-E Flat 4.

Is he a beggar or a hermit or a mystic? We know at least he is the father of the Baker and Rapunzel. This man runs from responsibilities and can't stand to face the guilt he's had to live with from all the pain he has caused. What happens when a man doesn't fulfill his "role" to provide?

Wacky, Weathered, Withdrawn

Cinderella's Mother (Off Stage) (Possible Giant/Granny)

Female Identifying, age 40-55, Vocal Range: G3-A Flat 5.

She appears in times of trouble to guide her child and help fulfill her wishes.

Nurturing. Loving.

Steward

Male Identifying, age 30-50, Ensemble singer. Character Actor

A man servant who is used to doing whatever he has to solve a problem. His only care is to please his master or the strongest personality in the room.

Conniving, Callous, Coward

Granny (Possible Giant/Cinderella's Mother)

Female Identifying, age 40-65, Ensemble singer.

This is a woman who has been calloused by life. The fire in her eyes is only outshined by the love in her heart for her granddaughter.

Feisty, Fearless, Fierce

Milky White

Any Gender, age 15-60, Ensemble Singer; Must be a very Physical Actor

Auditions



The Goal

To help prospective participants make informed decisions about proposed productions' requirements and expectations. We seek to communicate what we expect of our participants and what those participants may expect of us. For the purpose of this section, auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process.

The Standard

Audition Notices and Invitations

We intend to include the following information in audition notices and invitations:

- Role(s) for which an actor is called, and role(s) that already have been cast;
- Any role that depicts a character with a specifically stated disability;
- The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, sexual content, or other reasonably-understood high-risk activities;
- Disclosure if the audition will be recorded;
- The names of the director, casting authority, and producer.

Auditions

- We intend to provide a safe space for the audition including:
 - A smoke-free environment.
 - A reasonably clean space with sufficient lighting and safe temperature.
 - A safe surface for dance or fight calls, if applicable.
- We will not ask prospective participants to attend more than three (3) audition calls for a single production.
- Audition calls should be no longer than three (3) hours, and should not run later than 11pm.
- Required materials (scripts and sides) should be provided at the audition.
- We will not ask prospective participants to perform violence or sexual contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition should be disclosed and choreographed. Actors should not be asked to improvise violent or sexual contact.

- The casting authority should confirm with the prospective participant that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.
- Auditions should not be recorded unless specified in the notice or invitation. If recordings are made, there will be written assurance that the recording will be used privately among casting authorities and destroyed/deleted after the completion of casting.
- We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- Disclosures should be clearly posted at all auditions and callbacks (See the Sample Audition Disclosure Form).
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason.

Requires Disclosure

- If scenes of violence, sexual content, or other choreography will be a part of the audition.
- Who is in the audition room.
- If an audition will be recorded.
- If known, when callbacks are scheduled.



On Pitch Performing Arts (OPPA!) Audition Disclosure Form

- This theatre seeks to foster an environment of communication, safety, respect, accountability, and the health, safety, and well-being of institutions and its participants. We hope the following disclosures help you make an informed choice should you be offered a role in this production.
- This information is originally credited to The **Chicago Theatre Standards**. **Some changes have been made to fit into the Utah Theatre Community.**
 - You will not be asked to audition more than 3 times for this production
 - You will not be kept at any audition more than 3 hours, or past 11pm.
 - You will not be asked to perform any intimate contact or violence as a part of your audition.
 - A copy of the actors agreement you will be asked to sign when accepting a role is available on our website, and in person at our box office.

PRODUCTION SCHEDULE

Call Back Date/Time: If Needed 4/13/24.

First day of rehearsal: 4/23/24

Tech begins: 6/15/24

First preview: 6/20/24

Opening: 6/21/24

Closing: 7/13/24

Days/times of planned performances: Mon. Thur. Fri. Sat. 7:30pm.

Performance venue: On Pitch Performing Arts

DISCLOSURES (check all that apply):

- There is a possibility that the production will be extended through _____.
- X Costumes will be supplied by the producer
- X You may be asked to wear basic costume pieces of your own. (Shoes, black pants, under garments) if this is asked of you notice will be given and alternatives discussed.
- X Actors will be expected to help strike the set.
- X Actors will be asked (not required) to help build the set.
- There will be pay for this production in the amount of _____.
- X This production contains kissing for the following Characters: _this will depend on the casting____
If yes, the Intimacy Coordinator will be __Anna Graff Rice__ for this production.
- X This production contains Choreography.
- This production contains gun violence.
If yes, the fight choreographer will be _____ for this production.
- X This production is accessible to actors who use a mobility device.
- X There are _1_ previews planned for this production.
- X This Audition will be recorded.
- The following roles have been pre cast _____.

Further Disclosures: We may double cast depending upon audition turnout.

We expect the following people in the audition room during your auditions: Director, Music Director, Choreographer, Asst. Director, Board and staff member.

OPPA! - Actor's Agreement



The following agreement is made between On Pitch Performing Arts (OPPA!) and _____ ("Actor") on this _____ (date). The Theatre hereby engages the Actor in its production of Into the Woods ("Production") in the role of _____.

1. Production Dates. The Production Dates are as follows:

Opening Date: 6/21/2024 Performances: _____ Tentative Closing Date: 7/13/2024

2. Compensation. There is no compensation for this position.

3. Rehearsal and Performance Schedule. Subject to Section 4 of this Agreement, the Actor agrees to report to and attend punctually all rehearsals, tech, calls, and performances as stipulated by the Theatre, the director, or the stage manager. The Actor agrees to be available for all performances. Any factors that may impact the Actor's availability must be immediately communicated to the stage manager. The failure by the Actor to attend such rehearsals, tech, or performances or the late arrival by the Actor to such rehearsals, tech, or performances may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

4. Conflicts. Any potential conflicts with the performance schedule shall be disclosed to the Theatre prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager. Approvals for an Actor's absence due to conflicts will not be granted for tech, previews, or opening night or any performance during the first weekend ("Opening Weekend").

5. Responsibilities. The Actor agrees to meet all guidelines generally accepted for professional behavior, including, but not limited to, punctuality with regard to all rehearsal and performance calls and adherence to the director and producing body's intents. The Actor agrees to perform such roles and duties as are listed on the face of this contract as well as other duties that may be assigned at a later date. The Actor further agrees to abide by all rules, regulations, and policies as set forth by the Theatre, such policies to be discussed and distributed at the first rehearsal, and deemed to be incorporated into this agreement. The Actor's failure to comply with the responsibilities herein stated may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

6. Property. The Theatre and its representatives are not responsible for the Actor's personal property during meetings, rehearsals, tech, or the run of the production. The Actor hereby waives all claims for recovery from the Theatre for any such loss or damage (whether or not such loss or damage is caused by negligence of the Theatre).

7. Severability. The provisions of this contract shall be separable, and the invalidity of any provision shall not affect the validity of the remaining provisions.

8. Entire Agreement. The parties agree that this instrument represents the entire agreement between them and that the terms of this agreement may not be altered unless such alteration is accomplished in writing and is signed by both parties.

9. Other Information.

Care of all rented scripts and CD's. A \$25 deposit will be required for you to check out (Script and/or CD) They must be returned to the stage manager prior to the end of the production with all markings erased. A \$25 fine will be charged for lost or damaged books.

If the participant in the show is under the age of 8 an Adult MUST be in the building at all times with the child, this includes during Rehearsals and Performances, during performances the guardian will NOT be guaranteed a seat in the theatre.

10. Photo Release: I, the undersigned, do hereby consent and agree that On Pitch Performing Arts and OPPAC, its employees, or agents have the right to take photographs, videotape, or digital recordings of me or my child (if under the age of 18) and to use these in any and all media, now or hereafter known, exclusively for the purpose of OPPAC. I further consent that my child's name may be revealed therein or by descriptive text or commentary.

11. Assumption of Risk. I assume all risks associated to my participation with OPPA! for myself, my executors, my administrators, heirs and assigns and do hereby release and forever discharge OPPA! and its producers, directors, officers, agents, vendors and employees from all claims or actions of any kind, for personal injuries and/or property damage arising from or growing out of my participation in the production of OPPA!.

Agreed and Accepted as of the date first written above, by:

Actor's Signature: _____

Actor's Name: _____

Parent's Signature(if under 18): _____

Parent's Name: _____

April

SUBJECT TO CHANGE 2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	AUDITIONS 6-9	11	12	13 CALLBACKS By invitation only 9-1
14	15	16	17	18	19	20
21	22	23	24	25	26	27
		REHEARSAL 7-10	REHEARSAL 7-10	REHEARSAL 7-10	REHEARSAL 9-2	
28	29	30				
		REHEARSAL 7-10				

May

2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 REHEARSAL 7-10	2 REHEARSAL 7-10	3	4 REHEARSAL 9-2
5	6 REHEARSAL 7-10	7 REHEARSAL 7-10	8 REHEARSAL 7-10 Costume Paper Parade	9 REHEARSAL 7-10	10	11 REHEARSAL 9-2 Set Build Begins
12	13 REHEARSAL 7-10	14 REHEARSAL 7-10	15 REHEARSAL 7-10	16 REHEARSAL 7-10	17	18 REHEARSAL 9-2 Designer Run
19	20 REHEARSAL 7-10	21 REHEARSAL 7-10	22 REHEARSAL 7-10	23 REHEARSAL 7-10	24	25 REHEARSAL 9-2 Costume Parade
26	27 REHEARSAL 7-10	28 REHEARSAL 7-10	29 PR Shots 6:30-7:30 REHEARSAL 7:30-10	30 REHEARSAL 7-10	31	

June

2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 REHEARSAL 9-2
2	3	4 REHEARSAL 7-10	5 REHEARSAL 7-10	6 REHEARSAL 7-10	7	8 REHEARSAL 9-2
9	10	11 REHEARSAL 7-10	12 REHEARSAL 7-10	13 REHEARSAL 7-10	14	15 REHEARSAL 10-5 TECH
16	17 DRESS REHEARSAL 7-10	18 DRESS REHEARSAL 7-10	19 DRESS REHEARSAL 7-10	20 DRESS/PREVIEW	21 OPENING NIGHT PERFORMANCE	22 PERFORMANCE
23	24 PERFORMANCE	25	26	27 PERFORMANCE	28 PERFORMANCE	29 PERFORMANCE
30						

July

2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 PERFORMANCE	2	3	4 PERFORMANCE	5 PERFORMANCE	6 PERFORMANCE
7	8 PERFORMANCE	9	10 PERFORMANCE	11 PERFORMANCE	12 PERFORMANCE	13 MATINEE (2 P.M.) CLOSING NIGHT/STRIKE
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			