

## Mary Poppins Character Breakdown

**Bert:** Male, Age: 30s. The narrator of the story, is a good friend to Mary Poppins. An everyman, Bert has many occupations, including hurdy-gurdy player, sidewalk artist and chimney sweep. Bert watches over the children as well as the goings on in Cherry Tree Lane. He has charm, speaks with a Cockney accent and is a song-and-dance man. Vocal range: B2-F#4.

**George Banks:** Male, 40s. The father to Jane and Michael Banks, is a banker to the very fiber of his being. Demanding "precision and order" in his household, he is a pipe-and-slippers man who doesn't have much to do with his children and believes that he had the perfect upbringing by his nanny, the cruel Miss Andrew. His emotional armor, however, conceals a sensitive soul. A baritone, George may speak-sing as necessary. Vocal range: Bb2-Eb4.

**Winifred Banks:** Female, Age: 30s. George's wife and Jane and Michael's mother. A former actress, she is loving and distracted homemaker who is busy trying to live up to her husband's desire to only associate with "the best people" as well as be the model wife and mother. She suffers from the conflicting feelings that she's not up to the job of "being Mrs. Banks," yet, she is, and more. She has great warmth and simplicity to her tone. Vocal range: A3-D5.

**Jane:** Female, Age: 11ish. The high-spirited daughter of Mr. and Mrs. Banks, is bright and precocious but can be willful and inclined to snobbishness. Vocal range: A3-F#5.

**Michael:** Male, Age: 9ish. The cute and cheeky son of Mr. and Mrs. Banks. Excitable and naughty, he adores his father and tries to be like him. Both he and Jane misbehave in order to get the attention of their parents. Vocal range top: A3-E5.

**Katie Nanna:** Female, Age: 30s. Jane and Michael's nanny at the beginning of the show. Overwhelmed and upset, she has absolutely had her fill of the Banks children.

**Policeman:** Male, Age: 30s. A neighborhood fixture who is respected by and observant of households on his beat.

**Miss Lark:** Female, Age: 30s. The haughty next-door neighbor of the Banks family who treats her dog, Willoughby, as if her were child.

**Admiral Boom:** Male, Age: 50s. A retired Royal Navy man and neighbor of the Banks family. A physically large man with a loud and booming voice, he speaks in Navy jargon and has a soft spot for his neighbor, Miss Lark. Can be any vocal range as needed. If Admiral Bloom doubles as the Banks Chairman, he can be a baritone.

**Mrs. Brill:** Female, Age: 50s. The housekeeper and cook for the Banks family. Overworked and harrassed, she's always complaining that the house is understaffed. Her intimidating exterior is a cover for the warmth underneath. Mrs. Brill doesn't have a high opinion of nannies in general and Mary Poppins in particular. She does not have to be a strong singer. Vocal range: F#3-D#5.

**Robertson Ay:** Male, Age: 20s. The houseboy to the Banks family. Lazy, sleepy and grumbling, he never gets things right and believes himself to be useless. He doesn't do a lot of singing,

but his "Spoonful" solo can be a fun surprise. Vocal range: F3-G#4.

**Mary Poppins:** Female, Age: 20s. Jane and Michael Banks's new nanny. She is extraordinary and strange, neat and tidy, delightfully vain yet particular, and sometimes a little frightening but always exciting. She is practically perfect in every way and always means what she says. A mezzo soprano with strong top notes, she should be able to move well. She can have a more traditional soprano sound, but precision and diction is the key. Vocal range top: Gb3-C6.

**Park Keeper:** Male, Age: 40s. Uniformed and officious, he makes sure no one breaks park regulations. His life is defined by rules, but he secretly hankers after his childhood.

**Neleus:** Male, Age: Teen-Young Adult. The statue of a young boy posed with a dolphin in the park. Neleus was separated from his father, Poseidon, and misses him very much. A small and lonely being, he is very happy to befriend Jane and Michael. This role is a wonderful opportunity to feature one of the strong dancers in your ensemble.

**Queen Victoria:** Female, Age: 40s. A statue in the park.

**Bank Chairman:** Male, Age: 50s-60s. The head of the bank where Mr. Banks is employed, is an Edwardian stuffed-shirt. He can speak/sing his lines if necessary. Vocal range: C3-D4.

**Miss Smythe:** Female, Age: 40s. The Bank Chairman's humorless secretary.

**Ensemble:** Annie, Fannie, Valentine, Teddy Bear, Mr. Punch, Doll, Chimney Sweeps, Toys, Parkgoers.

**Von Hussler:** Male, Age: 30s. A businessman seeking a loan from the bank for a shady business deal. He speaks with a German accent.

**John Northbrook:** Male, Age: 30s. An honest business man seeking a loan to build a factory for his community. He speaks with an accent from Northern England.

**Bird Woman:** Female, Age: 50s. Covered in a patchwork of old shawls, and her pockets are stuffed with bags of crumbs for the birds. She tries to sell her crumbs for the birds. She tries to sell her crumbs to passersby, who ignore her as if she doesn't exist. Sings "Feed the Birds." There can be a gruff, folksy quality to her voice that reflects the hardness of her life. Vocal range: Gb3-C5.

**Mrs. Corry:** Female, Age: 40s. Owns a magical gingerbread shop. She is a mysterious woman of great age who speaks with a Caribbean accent (or any accent that would make her seem exotic).

**Miss Andrew:** Female, Age: 40s. George's overbearing and scary nanny. With her bottle of nasty-tasting brimstone and treacle to keep naughty children in line, she is a bully who only knows one way of doing things - her way. A soprano with an alto belt, there can be some heaviness to her voice along with range. Vocal range: Gb3-F5.



## 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: May 18<sup>th</sup>, 10am

First day of rehearsal: June 4<sup>th</sup>, 7pm

Tech begins: August 3<sup>rd</sup>

First preview: August 8th

Opening: August 9

Closing: August 31

Days/times of planned performances: Monday, Thursday, Friday, Saturday 7:30pm Sat. matinees 2pm

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: Mr. and Mrs. Banks (possibly)  
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, MD, Choreo. Asst. Dir, Producer, Board Members.

## OPPIA! - Actor's Agreement

The following agreement is made between On Pitch Performing Arts (OPPIA) and \_\_\_\_\_ ("Actor") on this \_\_\_\_\_ (date). The Theatre hereby engages the Actor in its production of Mary Poppins ("Production") in the role of \_\_\_\_\_.

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

Rehearsals: June - August Tech: \_\_\_\_\_

Opening Date: \_\_\_\_\_ Performances: \_\_\_\_\_ Tentative Closing Date: \_\_\_\_\_

**2. Compensation.** Actor shall receive a total fee of \$ N/A, according to the following schedule: \_\_\_\_\_. This agreement shall not constitute the Actor as an employee of the Theatre, and it is understood that the Actor shall perform his/her duties as an independent contractor.

**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, any performances.

**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. A \$25 deposit will be required for you to check out a Script. 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. Option to purchase a script may be available.

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.

We strictly prohibit actors doing the following while rehearsing, performing or while at a show related event (within reason):

- Drinking alcohol and selling, purchasing, or using illegal drugs while performing/rehearsing involved in show activities. An "illegal drug" is any drug that has not been obtained by legal means in the state of Utah. This includes prescription drugs being used for non-prescribed purposes or at non-prescribed dosages.
- Possession of any non-prescribed controlled substance, including alcohol and illegally obtained prescription drugs.
- Reporting rehearsal, shows or show related activities under the influence.

If an actor is found to have broken any of the above termination of this contract and any future contracts may occur.

**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: \_\_\_\_\_

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MAY

/ 24

SUNDAY

MONDAY

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THURSDAY

FRIDAY

SATURDAY

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Monthly Planner



\*\*\* Subject to change \*\*\*

06

JUNE

/ 24

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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Monthly Planner



\*\*\*Subject to change\*\*\*

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07

JULY

/ 24

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30	1	2 REHEARSAL 7-10	3 PR PHOTOS 7-10	4	5	6 DESIGNER RUN 9-2
7	8	9 REHEARSAL 7-10	10 REHEARSAL 7-10	11 REHEARSAL 7-10	12	13 REHEARSAL 9-2
14	15	16 REHEARSAL 7-10	17 REHEARSAL 7-10	18 REHEARSAL 7-10	19	20
21	23	23 REHEARSAL 7-10	24	25 REHEARSAL 7-10	26	27 REHEARSAL 9-2
28	29	30 REHEARSAL 7-10	31 REHEARSAL 7-10	1	2	3
4	5	6	7	8	9	10

Monthly Planner



\*\*\*Subject to Change\*\*\*

08

# AUGUST

/ 24

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

28	29	30	31	1	2	3
				REHEARSAL 7-10		TECH DAY 10-5
4	5	6	7	8	9	10
DRESS 6:30-10:30	DRESS 6:30-10:30	DRESS 6:30-10:30	DRESS 6:30-10:30	PREVIEW 6:30-10:30	M/F OPENING 6:30-10:30	T/S OPENING 6:30-10:30
11	12	13	14	15	16	17
	M/F SHOW 6:30-10:30			T/S SHOW 6:30-10:30	M/F SHOW 6:30-10:30	T/S SHOW 6:30-10:30
18	19	20	21	22	23	24
	M/F SHOW 6:30-10:30			T/S SHOW 6:30-10:30	M/F SHOW 6:30-10:30	T/S SHOW 6:30-10:30
25	26	27	28	29	30	31
	M/F SHOW 6:30-10:30			T/S SHOW 6:30-10:30	M/F SHOW 6:30-10:30	M/F MATINEE 1:00-5:00 T/S CLOSING/STRIKE 6:30-10:30
1	2	3	4	5	6	7

Monthly Planner



\*\*\*Subject to change\*\*\*



## **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.