



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: 2/10/24 – 10am

First day of rehearsal: 2/20/24

Tech begins: 4/6/24

First preview: 4/11/24

Opening: 4/12/24

Closing: 4/27/24

Days/times of planned performances: Monday/Thursday/Friday/Saturday 7:30pm

Performance venue: On Pitch Performing Arts

DISCLOSURES (check all that apply):

- There is a possibility that the production will be extended through _____.
- Costumes will be supplied by the producer
- 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.
- Actors will be expected to help strike the set.
- Actors will be asked (not required) to help build the set.
- There will be pay for this production in the amount of _____.
- This production contains kissing for the following Characters: _____
If yes, the Intimacy Coordinator will be _____ for this production.
- This production contains Choreography.
- This production contains gun violence.
If yes, the fight choreographer will be _____ for this production.
- This production is accessible to actors who use a mobility device.
- There are 1 previews planned for this production.
- 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: Pro team, Staff, Board.

A Chorus Line- Character Descriptions

AGES 16 AND OLDER

ZACH: The director and choreographer of the show.

LARRY: Zach's assistant.

ALAN DELUCA: Male. Baritone. From the Bronx. Very straight. Street tough, macho, newly married to Kristine.

BEBE BENZENHEIMER: Female. Alto. From Boston. Very insecure about her looks, very funny which is a cover for her insecurities. Feels a little bit excluded but just wants to be liked.

BOBBY MILLS: Male. Baritone. Flamboyant, funny, and witty. Very sharp tongued. Covers everything over with a joke, had a very hard childhood. From upstate New York.

CASSIE FERGUSON: Female. Soprano. Older Dancer. Returning to the chorus after years of being a featured performer. Very strong dancer. Shy & kind hearted. Previously had a relationship with Zach.

CONNIE WONG: Female. Alto. Experienced dancer. Short. Married. A bit of a mother hen with a great sense of humor. Born in Chinatown, Lower East Side, New York.

DIANA MORALES: Female. Alto. Streetwise, a little bit tough, eternal optimist and starry eyed. A determined athletic dancer from the Bronx.

DON KERR: Male. Baritone. Ladies' man, married, into cars, money, and women. Hedonist, cool, flirts with Maggie, very sure of himself. All American guy, cocky, worked with Zach before. From Kansas City.

GREGORY GARDENER: Male. Baritone. Over sexed, over drugged, done it all before. Very conscious of how he looks and appears to others. Quite a smart-alec and has worked with Zach before. Very East Side New York.

JUDY TURNER: Female. Mezzo. Funny, gawky, nervous, scatterbrain. Warm and hopeful. Very awkward except when dancing.

KRISTINE URICH: Female. Mezzo. Wide-eyed, naïve. Very nervous when not dancing. Married to Al.

MAGGIE WINSLOW: Female. Soprano. A sweetheart, little sister type. Dreamer. Fairly experienced dancer from California.

MARK ANTHONY: Male. Tenor. Optimistic, first timer, naïve but charming. Great dancer and All-American kid. Hopeful and fresh. Very young from Arizona.

MIKE COSTA: Male. Tenor. Quite aggressive, determined, cocky, sure of himself but likeable. Tap dancer who worked with Zach before. Experienced and flirts with the girls. From New Jersey.

PAUL SAN MARCO: Male. Baritone. Introverted and slightly insecure but loves performing-is only now starting to feel comfortable about being gay and accepted by his parents. From Spanish Harlem, New York. Friends with Diana.

RICHE WALTERS: Male. Tenor. From Missouri. African American, strong dancer, enthusiastic, cool and funny. Very likeable and laid back.

SHEILA BRYANT: Female. Alto. Oldest dancer on the line. Brassy, sexy, sassy and sophisticated. One of the more popular dancers, very funny.

VALERIE CLARK: Female. Mezzo. Sexy, sassy, funny & foul-mouthed. A brazen, direct, attention seeker from Vermont.

CUT DANCERS: 4 males and 3 females (16-35) will understudy and sing throughout the show.

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.

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 _____ ("Production") in the role of _____.

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

Rehearsals: _____ Tech: _____

Opening Date: _____ Performances: _____ Tentative Closing Date: _____

2. Compensation. Actor shall receive a total fee of \$ _____, 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: _____

February 2024

| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
|-----|---------------------------|--|-----------------------------|-----|-----|-----|-----------------------------|----|
| | | | | | 1 | 2 | 3 | |
| 4 | 5 | 6 | Auditions 7-9:30 | 7 | 8 | 9 | Call Backs 10-12 | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | | |
| 18 | 19 | First Rehearsal/ Cast meeting | Rehearsal 7-10 | 21 | 22 | 23 | Rehearsal 9-12 | 24 |
| 25 | Rehearsal 7-10 | Rehearsal 7-10 | Rehearsal 7-10 | 28 | 29 | | | |

March 2024

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|---------------------------------|---------------------------------|---------------------------------|--|-----|--------------------------------------|
| | | | | | | 1 2 Rehearsal 7-10 |
| 3 | 4 Rehearsal 7-10 | 5 Rehearsal 7-10 | 6 Rehearsal 7-10 | 7 | 8 | 9 Rehearsal 9-12 |
| 10 | 11 Rehearsal 7-10 | 12 Rehearsal 7-10 | 13 Rehearsal 7-10 | 14 Possible Rehearsal 7-10 | 15 | 16 Designer Runthrough |
| 17 | 18 Rehearsal 7-10 | 19 Rehearsal 7-10 | 20 PR Shots | 21 Possible Rehearsal 7-10 | 22 | 23 Rehearsal 9-12 |
| 24 | 25 Rehearsal 7-10 | 26 Rehearsal 7-10 | 27 Rehearsal 7-10 | 28 Possible Rehearsal 7-10 | 29 | 30 Help with Set Day |
| 31 | | | | | | |

April 2024

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|----------------------------|----------------------------|----------------------------|----------------------------|--|--|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| | | Rehearsal 7-10 | Rehearsal 7-10 | Rehearsal 7-10 | | Tech Day 10-5 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| | Dress Rehearsal | Dress Rehearsal | Dress Rehearsal | Dress Rehearsal | Opening Night Call time 6 or 6:30 | Performance |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| | Performance | | | Performance | Performance | Performance |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| | Performance | | | Performance | Performance | Closing Night Strike after show |
| 28 | 29 | 30 | | | | |