



## 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 Need October 25<sup>th</sup>.

First day of rehearsal: November 7th

Tech begins: February 3<sup>rd</sup>.

First preview: February 8<sup>th</sup>

Opening: February 9th

Closing: March 2nd

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: Frollo, Esmeralda, Phoebus

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.

**Claude Frollo**

Archdeacon of Notre Dame Cathedral and the most powerful cleric in Paris, he is the reluctant caretaker of Quasimodo. He will do whatever it takes to rid the city of the Roma "vermin," even as he lusts after Esmeralda. Calculating, manipulative, and obsessive.

Gender: Male Identifying

Age: 40 to 50

Vocal range top: D4

Vocal range bottom: E2

**Jehan Frollo**

Claude's reckless younger brother. With Florika, he fathers Quasimodo, who he leaves in his brother's care. Wild, passionate, and strong-willed.

Gender: Male Identifying

Age: 20 to 30

Vocal range top: Eb4

Vocal range bottom: G#2

**Florika**

A Romani woman and Quasimodo's mother.

Gender: Female Identifying

Age: 20 to 30

Vocal range top: F5

Vocal range bottom: C#4

**Father Dupin**

A priest of Notre Dame and Claude and Jehan's guardian.

Gender: Male Identifying

Age: 40 to 60

Vocal range top: A4

Vocal range bottom: C4

**Quasimodo**

The deformed bell-ringer of Notre Dame and Claude Frollo's charge. Lonely and staunchly obedient to Frollo, he possesses a vivid imagination that brings to life the bells and gargoyles of the cathedral. Despite his shyness and uncertainty, he quickly befriends Esmeralda. Big-hearted, and brave when need be.

Gender: Any

Age: 20 to 30

Vocal range top: Bb4

Vocal range bottom: Bb2

**Clopin Trouillefou**

The clever and charismatic King of the Roma. An air of mystery surrounds Clopin, who often leaves the scene in a puff of smoke. As the master of ceremonies for the Feast of Fools, he is witty and playful, but he boasts a darker, serious nature when not performing for the crowd. \*A Note on casting: Clopin is said to be the king of the Roma people. The Roma

people arrived in Europe from India and were typically disparaged across the country. Due to the themes of racism and discrimination in Hunchback, please consider if this castability is appropriate for you.

Gender: Male Identifying

Age: 30 to 40

Vocal range top: G4

Vocal range bottom: C3

### **Captain Phoebus de Martin**

Returning to Paris after serving in the war, Phoebus takes up his new position as Captain of the Cathedral Guard. Overconfident yet charming, this handsome, strong soldier makes the ladies swoon, yet his moral compass is also strong, and he openly defies the corrupted Frollo.

Gender: Male Identifying

Age: 25 to 40

Vocal range top: Ab4

Vocal range bottom: Ab2

### **Lieutenant Frederic Charlus**

Lieutenant of the Cathedral Guard and loyal friend to Phoebus.

Gender: Male

Age: 20 to 30

### **Esmeralda**

A beautiful and free-spirited Romani woman who possesses the strong sense of justice and morality that Frollo lacks. Compassionate, she frees Quasimodo from the frenzied mob at the Feast of Fools and, against her better judgment, falls for the cocky Phoebus. \*A Note on casting: Esmeralda is of French Roma decent. The Roma people arrived in Europe from India and were typically disparaged across the country. Due to the themes of racism and discrimination in Hunchback, please consider if this castability is appropriate for you.

Thank you,

Gender: Female Identifying

Age: 20 to 30

Vocal range top: Db5

Vocal range bottom: Eb3

### **King Louis XI**

King of France, nicknamed the Prudent.

Gender: Male Identifying

Age: 40 to 50

### **Tribunal**

A judicial officer.

Gender: Male Identifying

Age: 20 to 50

Vocal range top: E4

Vocal range bottom: G2

**Madam**

Owner of a brothel and safe haven for the Roma.

Gender: Any

Age: 35 to 50

**Saint Aphrodisius**

A stained-glass image that comes to life.

Gender: Male Identifying

Age: 30 to 50

Vocal range top: E4

Vocal range bottom: B2

**Congregation**

Roma, gargoyles, soldiers, and citizens of Paris.

Gender: Any

# November

2023

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

| Sunday | Monday | Tuesday                 | Wednesday               | Thursday                | Friday | Saturday               |
|--------|--------|-------------------------|-------------------------|-------------------------|--------|------------------------|
|        |        |                         | 1                       | 2                       | 3      | 4                      |
| 5      | 6      | 7<br>Rehearsal<br>7-10  | 8<br>Rehearsal<br>7-10  | 9<br>Rehearsal<br>7-10  | 10     | 11<br>Rehearsal<br>9-2 |
| 12     | 13     | 14<br>Rehearsal<br>7-10 | 15<br>Rehearsal<br>7-10 | 16<br>Rehearsal<br>7-10 | 17     | 18<br>Rehearsal<br>9-2 |
| 19     | 20     | 21<br>Rehearsal<br>7-10 | 22                      | 23                      | 24     | 25                     |
| 26     | 27     | 28<br>Rehearsal<br>7-10 | 29<br>Rehearsal<br>7-10 | 30<br>Rehearsal<br>7-10 |        |                        |

# December

2023

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

| Sunday   | Monday                                                 | Tuesday                 | Wednesday                                              | Thursday                                               | Friday                                                 | Saturday                                                             |
|----------|--------------------------------------------------------|-------------------------|--------------------------------------------------------|--------------------------------------------------------|--------------------------------------------------------|----------------------------------------------------------------------|
|          |                                                        |                         |                                                        |                                                        | 1                                                      | 2<br>Rehearsal<br>9-2                                                |
| 3        | 4                                                      | 5<br>Rehearsal<br>7-10  | 6<br>Rehearsal<br>7-10                                 | 7<br>Rehearsal<br>7-10                                 | 8                                                      | 9<br>Rehearsal<br>9-2                                                |
| 10       | 11                                                     | 12<br>Rehearsal<br>7-10 | 13<br>Holiday Follies<br>TBA<br>(Possible Performance) | 14<br>Holiday Follies<br>TBA<br>(Possible Performance) | 15<br>Holiday Follies<br>TBA<br>(Possible Performance) | 16<br>Rehearsal 9-2<br>Holiday Follies<br>TBA (Possible Performance) |
| 17       | 18<br>Holiday Follies<br>TBA<br>(Possible Performance) | 19                      | 20                                                     | 21                                                     | 22                                                     | 23                                                                   |
| 24<br>31 | 25                                                     | 26                      | 27                                                     | 28                                                     | 29                                                     | 30                                                                   |

# January

2024

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

| Sunday | Monday | Tuesday                 | Wednesday                                           | Thursday                | Friday | Saturday                  |
|--------|--------|-------------------------|-----------------------------------------------------|-------------------------|--------|---------------------------|
|        | 1      | 2<br>Rehearsal<br>7-10  | 3<br>Rehearsal<br>7-10                              | 4<br>Rehearsal<br>7-10  | 5      | 6<br>Rehearsal<br>9-2     |
| 7      | 8      | 9<br>Rehearsal<br>7-10  | 10<br>Rehearsal<br>7-10                             | 11<br>Rehearsal<br>7-10 | 12     | 13<br>Designer Run<br>9-2 |
| 14     | 15     | 16<br>Rehearsal<br>7-10 | 17<br>Pr Photos: 6:30-7:30<br>Rehearsal: 7:30-10:00 | 18<br>Rehearsal<br>7-10 | 19     | 20<br>Rehearsal<br>9-2    |
| 21     | 22     | 23<br>Rehearsal<br>7-10 | 24<br>Rehearsal<br>7-10                             | 25<br>Rehearsal<br>7-10 | 26     | 27                        |
| 28     | 29     | 30<br>Rehearsal<br>7-10 | 31<br>Rehearsal<br>7-10                             |                         |        |                           |

# February

2024

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

| Sunday | Monday                | Tuesday    | Wednesday  | Thursday               | Friday                 | Saturday               |
|--------|-----------------------|------------|------------|------------------------|------------------------|------------------------|
|        |                       |            |            | 1<br>Rehearsal<br>7-10 | 2                      | 3<br>Tech Day<br>10-5  |
| 4      | 5<br>Dress            | 6<br>Dress | 7<br>Dress | 8<br>Preview           | 9<br>M/F Performance   | 10<br>T/S Performance  |
|        | 6:30-10:30            | 6:30-10:30 | 6:30-10:30 | 6:30-10:30             | 6:30-10:30             | 6:30-10:30             |
| 11     | 12<br>M/F Performance | 13         | 14         | 15<br>T/S Performance  | 16<br>M/F Performance  | 17<br>T/S Performance  |
|        | 6:30-10:30            |            |            | 6:30-10:30             | 6:30-10:30             | 6:30-10:30             |
| 18     | 19<br>M/F Performance | 20         | 21         | 22<br>T/S Performance  | 23<br>M/F Performance  | 24<br>T/S Performance  |
|        | 6:30-10:30            |            |            | 6:30-10:30             | 6:30-10:30             | 6:30-10:30             |
| 25     | 26<br>M/F Performance | 27         | 28         | 29<br>T/S Performance  | 1<br>M/F Closing Night | 2<br>T/S Closing Night |
|        | 6:30-10:30            |            |            | 6:30-10:30             | 6:30-10:30             | 6:30-10:30             |



## **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 Hunchback of Notre Dame (the "Production") in the role of \_\_\_\_\_.

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

Opening Date: Feb 9, 2024 Performances: \_\_\_\_\_ Tentative Closing Date: March 2, 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: \_\_\_\_\_