

Into the Woods Information

Thank you for your interest in auditioning for BDACT's Into the Woods! I'm very excited to be at the helm for this legendary work, and I've assembled an extremely talented team to lead this production to greatness.

That being said, we need the right performers to breathe life into the fantastic roles created by Mister Sondheim and Lapine. That's where you come in!

I would like to talk a bit about expectations for my cast, so you can decide right away if you'd like to join us on our journey.

I believe in transparency, respect, and integrity. As such, I want to be up front about some things that I may do a bit differently than other directors you've worked with.

1. Attendance and focus are crucial. Conflicts listed on your audition form will be considered and excused. Beyond those, however, if you believe that it is ok to take a night off here and there, or be late for a rehearsal, this is not the right production for you. I will be VERY respectful of your time when scheduling rehearsals, and I expect the same respect from you. I will not call you to a rehearsal to sit around. You will be working when you are at rehearsal. There may be times that I have you on a break for an hour in between sessions, but I will make my Assistant Directors/Stage managers available to you to run lines, work on blocking, etc.
2. I will be assigning homework--and not just memorizing your lines/blocking. I will be challenging you to internalize your characters, seek out and embrace their motivations, and then have you translate them through your decisions on stage. This requires more time than we have at rehearsal alone, and I cannot impress upon you enough how seriously I will take the deadlines.
3. Team Building is a must. Once a week, we will do team building exercises. These will be fun things at the theatre, or maybe going out and doing things outside of the rehearsal space. If we do "go out," it will be within the timeframe of rehearsal. Trust me: If you don't have faith in the people on stage with you to cover your butt if you make a mistake, you can't completely throw yourself into your role.
4. I am hoping to (but not guaranteed to) cast understudies. If cast, these understudies will perform two performances during the run of the show, which will save voices of the primary cast. We have 10 performances in 10 days. This will also give opportunity to someone who is more seasoned to team up with someone who is hoping to become more seasoned, to mutual benefit. Some roles may not have understudies. I will take everything into account when casting these roles, but the major reason will be vocal taxation.
5. I have a three strikes and you're out policy. It's very cut and dried. Disrespect, Attendance Issues, Lack of focus, and missing homework deadlines will all result in a strike—and depending on the degree could result in more than one strike.

Here are some other things you should know.

1. This is a wordy show. You'll notice the importance I place on being able to understand you when you sing/talk, as one of the audition requirements is a tongue twister to be completed in a specific time frame. I may actually place more importance in acting and enunciation than raw, powerful voices.
2. As I mentioned before, integrity is very important. As such, I don't cast friends in roles that they don't deserve. I have a large team from whom I gather opinions, and—in some cases—back up my final decisions.

3. Memorization works wonders. If you are able to memorize your song, the lines in the reading, and your tongue twister, and actually *act it* during auditions and/or callbacks, it shows your dedication right away. The reality is that you may want to read for 4 or 5 different roles, and I understand that you won't be able to memorize all of them. Just concentrate on one, but be familiar with all the roles.
4. Auditions can be daunting. I've been told that I'm crazy because I think that auditions are the most fun part of theatre. Here's the thing: You're good enough to be cast in the role you want. I promise. Know that up front. Understand that I have my own ideas of what I want for each role, and even though you may sing your heart out and act really well, I may just be crazy. It literally could come down to how someone's timbre while singing a note, or their motivational display when they read a line. I could see something in someone—a vulnerability, a determination, you name it—and that could be the difference maker. You could have the worst audition of your life and get cast as the witch, or have the best audition of your life and not get cast. It could come down to you having opposing schedules with someone that I would like to cast opposite you. Believe me when I tell you that I respect you and love that you are taking a chance and auditioning. I admire your bravery. An audition is 5-10 minutes where you get to show me how great you are, and if I don't cast you, it's never because you "weren't good enough." If you understand that there are things that are out of your control, there is absolutely zero pressure. You can be more at ease and just have fun at auditions. That's when you're at your best, anyway, right?
5. If time becomes an issue at auditions, I reserve the right to cut the readings portion. Since it has to be done in groups, this is the hardest thing to coordinate. So please don't feel slighted if you don't get the chance to read. It's quite possible that we just don't have the necessary personnel to get it done.
6. Actors of all ages are welcome to audition for this show, especially for Jack and Little red. That said, while I'd LOVE to cast a younger Jack and Little Red, it would take someone with a long list of experience and exceptional talent to beat out someone that looks younger who is a bit older. That's not meant to deter anyone from auditioning, but since the degree of difficulty for this show is incredibly high, even these "younger" roles need to take stage and hold their own with roles typically filled with veterans of the theatre. Please listen to the Original Broadway Cast Recording; specifically "Your fault." See if you're having problems with this song. Again, I'm not trying to deter anyone from auditioning. I just want everyone to be on the same page.
7. We are planning to march in the Columbus 4th of July Parade. Please note if you have conflicts during that day.
8. Conflicts after July 23rd are harder to accommodate, and no conflicts after July 30th will be allowed. Please plan accordingly.
9. Strike is MANDATORY. The entire strike. No exceptions.

That's a lot to digest. Again, I like to get my expectations out there so there aren't any questions or surprises. Communication is key to every healthy relationship...especially Director/Actor. I like my casts to have fun, first and foremost, but also to participate with passion and an understanding that I have never, and will never, accept mediocrity. We can and will continue to raise the bar, each production better than our last. That's what I strive for, and if cast, I expect that you will do the same.

Thank you for taking the time to read all of this. Break a leg at auditions, and in all your future endeavors!