

SPECIAL CONSIDERATIONS AND AUDITION INFORMATION

PINOCCHIO

Book By Greg Banks

Music by Victor Zupanc

Based on the Story by Carlo Collodi

Directed/Choreographed by Jeremiah Price

Music Direction by Christian Reed

Production Stage Managed by Reba Decker

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the script, the score, other primary source materials such as the original story by Carlo Collodi, the myriad film versions, and directorial/designer concept, as pertaining to the play PINOCCHIO. Due to the nature of the creative process this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information or if you have any questions, please contact:

Jeremiah “JP” Price, Director • jprice@uidaho.edu or Cell/text: (541)609-1323

Reba Decker, Stage Manager • deck4365@vandals.uidaho.edu or call/text: (208) 217-5878

PLAY SYNOPSIS:

PINOCCHIO is a special adaptation of this classic story with book by Greg Banks and music by Victor Zupanc. This edition is provided by *Plays for New Audiences* with a special emphasis on theatre for young audience members. A group of painters are preparing to work on the stage on a night when the house is dark. Suddenly they realize that, not only is there a full audience in the theatre, but every audience member has tickets for a production of *Pinocchio*. What follows is a comedic, musical, and whimsical adventure in which this rag-tag group of painters attempt to tell the full-story of the *puppet turned real-boy* with items from around the stage and theatre.

Though initially their production appears thrown together at the last minute, the players are soon able to draw the audience in with the exciting and touching tale of a boy who runs from his father and responsibilities before eventually finding his way home again. Audiences of all ages can see something of themselves in this story about a reluctant father, an ambitious son, and the unfailing love that reunites them by the final curtain.

PINOCCHIO- CHARACTER DESCRIPTIONS

All characters begin the play as Painters before taking on the guise and mannerisms of their characters. Actors of all genders will be considered for all characters with the exception of Geppetto who will be cast as male-presenting adult and Pinocchio who will be cast as a male-presenting young boy. Doubling will be done at the discretion of the casting team.

The Cricket
Showman
Fairy
Coachman
Old Man
Geppetto
Fox
Donkey
Policeman
Cat
Lampwick
Pinocchio

CASTING & REHEARSAL INFORMATION:

- **CONSIDERATIONS:** Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production.
- **SWINGS:** Swing assignments may be used in this production. In this instance, performers with swing assignments will be responsible for learning a secondary role/track to their main role that they may be asked to “swing” into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance.
- **GENDER-APPROPRIATE CASTING:** We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. When indicated in the script, we have included specific gender descriptions to help actors to find a role that they might be comfortable with. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form.

REHEARSAL TIMES AND LOCATIONS

This play will rehearse:

- **FIRST REHEARSAL:** Tuesday, February 18, 2025
- **Weeknights:** Monday-Thursday, from 6:30pm – 10:00pm.
- **Weekends:** Saturdays from 11am-3pm.
- **Weekly days off (until tech):** Friday and Sunday

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

Rehearsals will be held in the following locations, as announced in the daily call:

- The Forge
- Room 13

- The Hartung Theatre: Stage, Greenroom, and Lobby.
Performances: Thursday, April 24- Sunday, May 4, 2025 (specific date/times TBD)

ACCESS RELATED CONSIDERATIONS

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but no limited to: intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- This production will employ projections against that scenery and possibly projected upon the actors themselves as part of the storytelling.

PHYSICAL AND VOCAL CONSIDERATIONS

- The production includes fast-paced singing and choreography.
- The production requires all performers to speak lines and sing.
- The production requires all performers to move props and scenic elements while on and off stage.
- The production may require heightened physicality, but the director welcomes the opportunity to work with movers who demonstrate high flexibility and/or dance experience.
- Some actors will be required to deliver the language of the play with dialects. Dialect coaching will be provided as part of the rehearsal process; but coaching appointments may be required outside of the normal rehearsal schedule.
- This play may require an actor to be harnessed into a flying rig and lifted above the stage. All stunts in the production will be coordinated professionally by the Technical Director.

A NOTE ABOUT AGE/DISABILITY AND ITS PORTRAYAL: If we do not have the opportunity of working with actors who fit the age/abilities/disabilities called for in the character traits provided in the script (including the use of a cane or walking aid), we will endeavor to employ sensitivity consultants in this area to ensure a careful and respectful approach to crafting these characters.

INTIMACY/VIOLENCE CONSIDERATIONS

- The characters of Geppetto and Pinocchio will be asked to engage in non-romantic familial intimacy which may include hugging, kissing on the cheek, and hand to face contact.
- The characters of the Fox and Cat will be asked to engage in comedic physical contact including possible exaggerated violence and non-romantic close contact.
- All actors may be asked to engage in comedic physical contact including possible exaggerated violence and non-romantic close contact.
- The production may employ an Intimacy Director.
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS

PINOCCHIO deals with and mentions subject matter some may find activating and difficult including:

- Parent/Child Relationships
- Death

INCOMPLETE LIST OF PRODUCTION ASSIGNMENTS: (Complete List Available Soon)

Director/Choreographer: Jeremiah Price
Musical Director: Christian Reed
Production Stage Manager: Reba Decker

This living document is current as of 01/08/2025 – updates will be posted.