



Audition Disclosure Form

Performance Title: Spring Awakening

Director: Jonathan Cole

Music Director: Makenna Green

Choreographer: Megan Swanson

Assistant Director: Jordan Kropka

Stage Manager: Wavey Glasson

Audition Date: August 25, 2026

Time: 6:00 pm

Callback Date: August 27, 2026

Time: 6:00 pm

Auditions/Callbacks

There will be no intimacy or stage violence during auditions
All intimacy and violence in the production will be choreographed

What kind of activities will be performed at the audition? *60-90 second monologue and 30 seconds of a karaoke performance. A list of tracks is here. Please prepare your choice of song from this list ONLY.*

What kind of activities will be performed at the callback? *Scene readings with the Director, singing auditions with the Music Director and choreography auditions with the Dance Choreographer.*

Will the auditions or callbacks be recorded? *No.*

Will there be any understudies in this production? *Yes. Swings will likely be cast.*

Are there any roles that have already been cast? *No.*

Intimacy

Listed below are the depictions of intimacy and violence we anticipate for this production. All of these events will be carefully choreographed. The choreography will work within your boundaries, while honoring the non-negotiables listed below.

Intimacy and Fight Director is Jonathan Cole - jcole@willamette.edu. Reach out with any questions.

Will a performer perform or witness:

Realistic theatrical intimacy? *Yes*

Kissing? *Yes*

Stylized theatrical intimacy? *Yes*

Simulated sexual assault? *Yes*

Stylized simulated sexual assault? *Yes*

Non-sexual physical contact with others? *Yes*

Violence

Listed below are the depictions of intimacy and violence we anticipate for this production. All of these events will be carefully choreographed. The choreography will work within your boundaries, while honoring the non-negotiables listed below.

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Will a performer perform or witness:

Simulated acts of violence? *Yes*

Situations involving theatrical firearms? *Yes*

Simulated self harm? *Yes*

Stylized simulated self harm? *Yes*

Nudity

Will a performer perform or witness:

Partial nudity (including revealing costumes)? *Yes. Please see the Character Breakdown below for complete descriptions and breakdowns.*

On-stage costume changes? *Yes*

Other Content

Are there any characters with a specifically stated disability? *No*

Will a performer perform or witness:

Situations involving substance abuse? *No*

Situations involving profanity? *Yes*

Situations involving derogatory language? *Yes*

Character Breakdowns

*****All ethnicities and identities are encouraged to audition.*****

MASC CHARACTERS

MELCHIOR: Vocal Range G2–G4 (Baritenor); Intellectually bold and questioning young man. Rational, defiant, and driven by a fierce desire for truth.

- Simulated, consensual sex with WENDLA
- Simulated physical abuse with WENDLA (strikes her with a cane, throws her to the ground)
- Is present for, but does not engage in, simulated masturbation in a group
- Hand-to-hand combat with DEITER, RUPERT, REINHOLD, ULBRECHT; straight razor is held to MELCHIOR's throat by RUPERT

MORITZ: Vocal Range B2–A4 (Tenor); MELCHIOR's anxious and overwhelmed best friend. Sensitive, desperate, and crumbling under pressure.

- Simulated onstage suicide by gunshot

HANSCHEN: Vocal Range C3–A4 (Baritenor); Confident, charming student with a provocative edge. Self-assured, playful, and unapologetically bold.

- Onstage kiss with ERNST.
- Simulated masturbation.

ERNST: Vocal Range C3–A4 (Tenor); Gentle, sincere, and searching for connection. Sweet, tentative, and quietly hopeful.

- Onstage kiss with HANSCHEN.

GEORG: Vocal Range Ab2–A4 (Baritenor); Awkward, romantic student. Earnest, self-conscious, and longing for affection.

- Simulated hand to chest, face to chest contact with ADULT WOMAN

OTTO: Vocal Range C3–B4 (Baritenor); Physically expressive and impulsive boy. Restless, curious, and easily led.

ADULT MAN: Baritone; Plays all adult male authority figures — teachers, fathers, and doctor.

- Strikes MELCHIOR with a cane (as HERR SONNENSTICH)
- Slaps MORITZ (as HERR STIEFEL)

DEITER, RUPERT, REINHOLD, ULBRECHT:

- Engage in simulated masturbation in a group
 - Hand-to-hand combat with MELCHIOR, RUPERT wields straight razor
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FEMME CHARACTERS

WENDLA: Vocal Range G3–E5 (Mezzo-Soprano); Naive and inquisitive young woman on the cusp of awakening. Tender, trusting, and driven by an unspoken longing to understand herself.

- Simulated, consensual sex
- Simulated physical abuse with Melchior
- Lifts dress or skirt to upper thigh. Skin-colored tights or nylons will be made available
- Struck by cane (Melchior), thrown to ground (Melchior), slapped (Frau Bergman)

ILSE: Vocal Range G3–E5 (Mezzo-Soprano); Runaway and former childhood friend, surviving among a bohemian circle. Untethered, reflective, and carrying a quiet, hard-earned wisdom.

MARTHA: Vocal Range G3–E5 (Mezzo-Soprano); Timid and abused young girl. Fragile, withdrawn, and aching for safety.

THEA: Vocal Range A3–E5 (Mezzo-Soprano); Schoolgirl caught between innocence and peer pressure. Bright, impressionable, and eager to belong.

ANNA: Vocal Range A3–C5 (Alto); Martha’s friend and confidante. Compassionate, observant, and quietly supportive.

ADULT WOMAN: Alto; Plays all adult female roles — mothers, teacher, and piano tutor.

- Opens the top of her costume to show revealing undergarment (bra, corset, or similar), then simulated comedic hand-to-chest contact with Georg (as Fraulein Grossebustenhälter)
- Slaps Wendla (as Frau Bergman)

Upon reading both this disclosure form and the play (found in the Willamette University Theatre Google Drive), potential auditioners may decline to audition without fear of losing future audition opportunities. Those who do choose to decline will be assigned a production position.

Once cast, you may not choose to decline a role. If you need to decline a production position, please contact the Production Supervisor, Production Stage Manager, and Technical Director to work through conflicts or be reassigned.

More information about accepting or declining a production position will become available when the cast list is posted.