Department of Theatre, Drama and Contemporary Dance
Spring 2019 Auditions

Audition Signups found at: http://signup.com/go/VxwiwMg

Please read thru the below information before signing up for an audition.

Audition slots are on a first come, first serve basis. Please arrive 10 minutes before your appointed audition time in order to fill out paperwork. If you arrive late to your time, you risk losing your audition slot and may have to wait for a spot to open up.

IF you are unable to secure a slot, you may show up at the start of Auditions and get on the waiting list. Management will try to fit you in when we have time available. We cannot guarantee everyone will be able to be seen.

General Auditions – Monday, January 7, 2019 from 6:00 -10:00PM in A200 Acting Studio

• Please Prepare 1 contemporary Monologue – a comic or serious piece no longer than 90 seconds in length.
• Please bring 3 copies of your resume and photo.

Advisories:
• Only Child contains Childhood Sexual Abuse and Childhood Trauma

Callbacks – Tuesday & Wednesday, January 8-9, 2019 – 6:00-10:00pm in Various Locations

• Actors called back for Vinegar Tom will be asked to try the text with a West Country English accent and will be provided some online examples of the accent in advance of the actual call-back.
• Each Production will have Individual Callbacks.
• Callback Lists will be posted shortly after Auditions are complete, but no later than 9am on Tuesday morning.
• If you are called back, please initial and arrive at least 10 minutes prior to your callback time in case there is paperwork to fill out.
• Cast lists will be posted on the 2nd Floor Callboard between A204 and A207 once casting has been decided. Likely – Cast lists will be available once casting is complete.
Only Child
Directed by: Jenny McKnight
Written by: Aaron Ricciardi
Stage Manager: Deb Alix
SEE ADVISORIES IN AUDITION INFO ABOVE

Rehearsals Start: Monday, January 14, 2019
Tech begins: Friday, February 15, 2019
Performances: Friday, February 22 thru Saturday, March 2, 2019

Show Information: A memory play about an unhappy schoolteacher who meets a teenage prince and invites him into her home, her marriage, and her fantasies. As their relationship intensifies, boundaries fall away, and The Prince is changed forever.

ROLES:
- Jess – female, 30s/40s
- Pat – male, 30s/40s
- The Prince – male, teenager
- Abbi - female 50s/60s – Equity Guest Artist – Martha Jacobs

Haus of Mirth
Directed by: Joseph D’Ambrosi
Written by: Kaela Mei-Shing Garvin
Stage Manager: Danielle Bergman

Rehearsals Start: Monday, January 14, 2019
Tech begins: Saturday, February 23, 2019
Performances: Wednesday, February 27 thru Saturday, March 2, 2019

Show Information: from Edith Wharton's The House of Mirth. The second Civil War is over, ladies, and the all-female revolution has taken hold. Ethnically ambiguous Lily Bart, born into great privilege but not great bitcoin, must navigate a dangerous world: New York's high society

ROLES:
Lily Bart: mixed/ethnically ambiguous woman of color. Born into great privilege and social standing but not great wealth. Plays by the rules but feels bad about it.
Lauren Selden: mixed/ethnically ambiguous woman of color. Seems trustworthy until it’s time to deliver; in other words, a lawyer.
Gigi Trenor: white. Wealthy. Loves to talk about how liberal she is. Married to Julie.
Sam Rosedale: Jewish. Wealthy. Means well but often errs.
Edie: Woman of color. Working class. The play’s narrator. Charismatic, pragmatic, a bit of an edge and a lot of heart.
All characters are queer women. All characters but Edie are in their late twenties to mid thirties. Edie can be any adult age.
**Vinegar Tom**
Directed by: Rachel Hoey
Stage Manager: Molly Conner

Rehearsals Start: Monday, February 4, 2019
Tech begins: Monday, March 25, 2019
Performances: Friday, March 29 thru Saturday, April 6, 2019

**Show Information:**
This 1976 feminist play with music by British playwright Caryl Churchill about poverty, humiliation and prejudice examines gender and power relationships through the lens of 17th century witchcraft trials in England. A story about oppression and scapegoats, *Vinegar Tom* challenges the audience to think about their responsibility for the discrimination that exists in today’s world.

**ROLES:**
- Alice - A village girl, a modern woman for her time.
- Man - mysterious traveler/one night stand. Also plays Doctor and Packer.
- Joan - Alice’s mother, a very poor, old, worn widow. Also plays Sprenger at the end of the piece.
- Susan - Alice’s only friend, a poor married mother.
- Jack - A tenant farmer, Margery’s husband; lusts after Alice.
- Margery - Jack’s wife, a devout Christian woman who desperately wants children and for her husband to love her.
- Betty - A young, curious girl who wants to run away her betrothal.
- Ellen - A “cunning woman” — a practitioner of folk and herbal medicine who helps Alice and Susan. Also plays Kramer at the end of the piece.
- Bellringer - A small role of a young man who announces the trial.
- Packer - A self-righteous “witchfinder” with royal authority. Jack and Margery lead him to charge Joan with witchcraft.
- Goody - Packers right hand woman. A widow complicit in her duties as she intends to make a living and “do good.”
- Singers - An important chorus of present-day women who make 7 appearances of Brechtian commentary - through fully realized musical numbers. They are the vital link from historical atrocities of 17th C England witch trials to modern feminist body politics. Music genre will cycle through pop/rock, indie, folk, etc.