

# Arena Stage and Signature Theatre 2023-24 Season - Washington DC EPA

Various Producers | ,

Notice: **Audition** Call Type: **EPA**

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## AUDITION DATE

Wednesday & Thursday, March 22 & 23, 2023

10:00 AM - 6:00 PM (E)

Lunch 1:00 PM - 2:00 PM

## APPOINTMENTS

There will be no advanced appointments. Equity members will be seen on first come, first serve basis. Sign-ups will begin at 9AM the morning of the audition.

## CONTRACT

LORT Non-Rep

\$1096 weekly minimum (LORT B+)

\$1008 weekly minimum (LORT B)

\$926 weekly minimum (LORT C)

\$739 weekly minimum (LORT D)

## SEEKING

Equity actors for roles in Arena Stage and Signature Theatre's 2023-24 Seasons (See breakdown).

All roles will be understudied.

## PREPARATION

Please prepare 1 short song & 1 short monologue OR 2 contrasting short monologues. Auditions may not exceed 3 minutes total. An accompanist will be provided. Please bring two copies of your headshot and resume stapled together.

## LOCATION

Arena Stage  
1101 6th St SW  
Washington, DC 20024

Please enter the building through the main doors. Holding area will be in the café at the top of the stairs. Mask are recommended in the building, except during your audition. Please bring proof of vaccination and ID\*\*. Arena Stage is accessible for all abilities; please let us know in advance of specific accommodations.

## PERSONNEL

Expected to attend:

Joseph Pinzon, Artistic Associate – Casting (Arena Stage)

Zoe Lilis, Artistic Development Fellow (Arena Stage)

Jorge Acevedo, Casting Director (Signature Theatre)

Angelica Miguel, Executive Assistant (Signature Theatre)

Marika Countouris, Accompanist

See breakdown for specific production personnel.

## OTHER DATES

See breakdown for specific production dates.

## OTHER

[www.arenastage.org](http://www.arenastage.org)

[www.sigtheatre.org/](http://www.sigtheatre.org/)

An Equity Monitor will not be provided. The producer will run all aspects of this audition.

Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.

Always bring your Equity Membership card to auditions.

## **BREAKDOWN**

Equity encourages everyone participating in the auditions to wear a two-ply cloth face mask, surgical mask, singer's mask or respirator (N95, KN95 or KF94). Single-ply face masks, gaiters and bandanas are not recommended. Singer's masks can be found at [www.broadwayreliefproject.com/singersmask](http://www.broadwayreliefproject.com/singersmask).

Equity encourages members to prepare for their audition prior to arriving at the audition venue, to the extent that they can (e.g., get dressed, hair/make-up, etc.) to avoid crowding in bathrooms and dressing rooms.

Holding/Audition room information:

The maximum capacity in the holding room is: 40  
The maximum capacity in the audition room is: 40

Equity Performers of all racial and ethnic backgrounds, gender identities and expressions, and performers living with disabilities are encouraged to audition. Arena Stage will provide reasonable accommodations to individuals who request them in advance. Accommodation requests may include but are not limited to: Large Print Materials, Social Narratives, and ASL Interpretation. Please call 202-554-9066 with any questions.

The character breakdowns within this document include gender specifications that reflect the identity of the characters as written by the playwrights. However, we strongly encourage performers with any gender expression and/or gender identity to audition for any role.

All roles will be understudied. Also seeking swings.

## **ARENA STAGE PRODUCTIONS: ALL DATES SUBJECT TO CHANGE**

### **CAMBODIAN ROCK BAND** (Kreeger Theatre, LORT B)

By Lauren Yee  
Directed by Chay Yew

First Rehearsal: 7/8/23  
First Preview: 7/18/23  
Opens: 7/20/23  
Closes: 8/27/23

**SYNOPSIS:** It's 2008 and a father-daughter duo are heading to Phnom Penh; she to prosecute a notorious Cambodian war criminal, he 30 years after escaping then-Communist rule. In a psychedelic theatrical extravaganza set to some of the country's most popular rock music, including from Dengue Fever, Cambodian Rock Band shines a light on the country's vibrant '70s rock scene and how an entire generation of musicians was purged by the Khmer Rouge, as it brings long-buried family secrets back to life.

## **ARRIVING AS A FULL COMPANY**

**[CHUM] ALREADY CAST** – Male, 51 and 18, Cambodian. Neary's lovable, well-meaning, and wary father in 2008 full of charisma and dad jokes, purposefully withholding his history from Neary, and just trying to bring her back to safety in America. Unsettled by her interest in the dangerous Khmer Rouge. We also see him as a sincere, optimistic young man in the 1970s, caught between fleeing Cambodia and sticking with his beloved band The Cyclos. More of a fighter than we may initially expect. **MUSIC:** Plays Lead Guitar or Bass Guitar, vocals. Instrumental skills.

**[NEARY] ALREADY CAST** – Female, 26, Cambodian-American (also plays SOTHEA). Headstrong, intelligent, and ambitious. Grew up in Massachusetts, and has spent the past two years investigating war crimes in Cambodia. There is also a vulnerable quality about her—she's a little lost, because she hasn't figured out a part of her own history. She's a strong young woman, but also a child wanting to connect with her father. **MUSIC:** Lead vocals (powerful belter who can let loose vocally, and with personality), tambourine. Vocal skills.

**[LENG] ALREADY CAST** – Male, 20s, Cambodian (also plays TED, Neary's supportive Thai-Canadian boyfriend). Chum's best friend and bandmate in the 1970s, frontman for the band who focuses on the group's professional future as a way to avoid thinking about Cambodia's political turmoil and what it might mean for him. Will do anything to survive and can control the room, despite being conflicted by moral choices. Underneath his bravado, we find he's bit of a coward. **MUSIC:** Plays Bass Guitar or Lead Guitar, vocals. Instrumental skills.

**[DUCH] ALREADY CAST** – Male, 30s/40s/maybe 50s, Cambodian. The physicality and presence of a spirited emcee and trickster. Vivacious, funny, mischievous. A leader. Incredibly educated and charming but with a darkness underneath it all. The ability to suddenly transform into a terrifying and sadistic man. We're seduced by him in Act 1, before finding out he's a war criminal in Act 2. Justifies his actions by saying he's only following orders, but we see that he is haunted. Hides his true passions in order to amass great destructive power. **MUSIC:** No musical skill necessary, but music background a plus.

**[ROM] ALREADY CAST** – Can be of any gender identity, 20s-30s, Cambodian (also plays JOURNALIST). A bandmate in The Cyclos. **MUSIC:** Drums/percussion. Serves mainly as a musician.

**[POU] ALREADY CAST** – Can be of any gender identity, 20s-30s, Cambodian (also plays S21 GUARD). A bandmate in The Cyclos. **MUSIC:** Keyboard, vocals. Serves mainly as a musician.

## **POTUS OR, BEHIND EVERY GREAT DUMBASS ARE SEVEN WOMEN TRYING TO KEEP HIM**

**ALIVE** (Fichandler Stage, LORT B+)

By Selina Fillinger

Directed by Margot Bordelon

First Rehearsal: 9/12/23

First Preview: 10/13/23

Opens: 10/19/23

Closes: 11/12/23

**SYNOPSIS:** When the Commander-in-Chief publicly calls his wife a “See You Next Tuesday,” all H-E-Double Hockey Sticks breaks loose. In this searingly funny Broadway hit, POTUS follows how seven women of dramatically different backgrounds minimize the damage done by male arrogance and political posturing, in an endearing homage to the women who keep things running behind the scenes.

### **SEEKING:**

**[HARRIET]** – She/her. Late 40s-60s. Any ethnicity. Chief of Staff. A political bulldog who has chosen every aspect of her life, appearance, and personality in service of her career. A sexless and humorless middle-aged woman who lives and dies by the polls. Starts the play at a 7 and skyrockets from there. Everything is a means to the end.

**[JEAN]** – She/her. Late 40s-60s. Any ethnicity. Press Secretary. A hawk in a turtleneck. A high-strung, quick-witted woman who can handle any pressroom and sterilize any scandal. A single working mother whose pristine life is threatened only by her knee-weakening attraction to disastrous sexual partners — One, in particular. Harriet’s more polished and more tactful counterpart. Think CJ from West Wing, but with more bite, cynicism, and learned paranoia.

**[STEPHANIE]** – She/her. 20s-30s. Any ethnicity. Presidential secretary. An obedient and diminutive millennial, terrified of failure and perpetually on the edge of nervous breakdown. Deeply brilliant, just crippled by her own imposter syndrome. So much potential energy and rage just waiting to be set free.

**[DUSTY]** – She/her. 20s-30s. Any ethnicity. President’s plaything. A glowing, curious, sex-positive girl with a multitude of skills and a bright future! Loves civic duty! Loves democracy! Determined to make the world better!

**[BERNADETTE]** – She/her. Late 30s-60s. Any ethnicity. President’s sister. A total trash fire. Strife and mayhem. A coked-up tornado with raw sexual charisma, fiery temper, and fantastic sense of humor. Jean’s kryptonite.

**[CHRIS]** – She/her. 30s-50s. Any ethnicity. A journalist. Overburdened, under-slept, postpartum, newly-divorced, on the brink of irrelevancy. A dogged reporter with much to gain and everything to lose.

**[MARGARET]** – She/her. Late 40s-70s. Any ethnicity. The First Lady. An impeccable combination of high fashion, corporate experience, and legal savvy. Regal, sophisticated, brimming with bitterness and pent-up rage. Goes for the jugular.

**SWEPT AWAY**(Kreeger Theatre, LORT B)  
By John Logan, Music and Lyrics by the Avett Brothers  
Choreography by David Neumann  
Directed by Michael Mayer

First Rehearsal: 10/24/23

First Preview: 11/25/23

Opens: 11/30/23

Closes: 12/30/23

**SYNOPSIS:** When a violent storm sinks their whaling ship off the coast of New Bedford, Mass., the four survivors face a reckoning: how far will they go to stay alive? And can they live with the consequences? With music and lyrics from The Avett Brothers (“America’s Biggest Roots Band,” Rolling Stone), whose 2004 “Mignonette” was inspired by an 1884 shipwreck and the struggle of four men to survive, Swept Away is an electrifying, soul-stirring exploration of how facing tragedy can open the door to forgiveness if only we’ll let it.

#### **SEEKING:**

**[CAPTAIN] ALREADY CAST** – Male, 45-60, an older and melancholy. No illusions and no dreams left. Nearing the end of a long career at sea. Fully incapable of handling the catastrophe which befalls his ship. A small man in a job that requires a giant. Folk baritone with some gravitas and grit. Sings to F#. Any ethnicity.

**[LITTLE BROTHER] ALREADY CAST** – Male, late teens – early 20s, a rebellious and searching boy of around 18. He wants more than the farm and the church. He wants all of life, all at once, and to be battered by it. He’s fled his home in search of adventure. Folk tenor with good pop sensibility. Sings to A. Any ethnicity.

**[MATE] ALREADY CAST** – Male, late 30s, a charismatic devil, a slick con man, a sexy predator. Well-educated and well travelled, always on the hardest roads. A man with deep reservoirs of emotion. But, above all, a man who has fallen from grace. Folk/rock bari-tenor with edge and grit. Sings to G#. Any ethnicity.

**[BIG BROTHER] ALREADY CAST** – Male, early 30s, a few years older, he will do anything to protect his little brother. A man seemingly content with his lot, whatever it may be. Stolid and unimaginative, but pure of heart and good of soul. Folk/rock baritone, can have country/bluegrass sensibility. Sings to G. Any ethnicity.

## **[ENSEMBLE]**

### **TEMPESTUOUS ELEMENTS** (Fichandler Stage, LORT B+)

By Kia Corthron

Directed by Psalmayene 24

First Rehearsal: 1/16/24

First Preview: 2/16/24

Opens: 2/22/24

Closes: 3/17/24

**SYNOPSIS:** Born into slavery in North Carolina, Anna Julia Cooper was a visionary Black feminist and educator in the late 19th/early 20th centuries, and only the fourth African American woman to earn a doctoral degree. *Tempestuous Elements*—the 11th in Arena Stage's *Power Play* cycle—shines a light on Cooper's tumultuous tenure as Principal of Washington, D.C.'s historic M Street School where she fought to keep Black education alive, despite the racism, gossip and sexism that threatened to consign her efforts to obscurity.

### **SEPARATE EPA TO BE HELD LATER IN SEASON**

### **UNKNOWN SOLDIER** (Kreeger Theatre, LORT B)

By Daniel Goldstein, Music by Michael Friedman, Lyrics by Michael Friedman and Daniel Goldstein

Directed by Trip Cullman

First Rehearsal: 2/27/24

First Preview: 3/29/24

Opens: 4/11/24

Closes: 5/5/24

**SYNOPSIS:** Cleaning out her grandmother's home, Ellen Rabinowitz discovers the photograph of an anonymous soldier tucked away in a box of keepsakes. And so begins *Unknown Soldier*, a sweeping, elegiac musical from Daniel Goldstein and the late Michael Friedman on a woman's journey to unearth the secrets of her family's past and which will chart her future.

### **SEEKING:**

**[LUCY LEMAY]** – 20s. A young woman, who found love and lost it. We see her in the years immediately following World War 1. Legit Soprano to G5.

**[LUCY RABINOWITZ/YOUNG ELLEN]** – ELLEN at 10 years old. Smart and inquisitive. LUCY is a real New York kid. 10 going on 17. Soprano A3 to C5

**[ANDREW] – CAST** - 40ish. A librarian, living in Ithaca. He's a little lonely and has an active

imagination. A romantic. Any ethnicity. Baritone up to an F.

**[LUCY ANDERSON]** – 80s. She has been living with the loss of the love of her life for more than 60 years. Also the loss of her daughter and granddaughter. She is not a happy woman. Soprano A3 to C#5

**[ELLEN RABINOWITZ]** – 40ish. A sophisticated OBGYN, living on the Upper East Side. Fiercely intelligent. Soprano, belt/mix to C

**[DOCTOR]** – Man, any age. a vaudevillian. Any ethnicity. Baritone

**[FRANCIS]** – 20s. A soldier, recently returned from World War 1. An amnesiac. Tenor up to high A

**[ENSEMBLE]**

**STEP AFRIKA! THE MIGRATION: REFLECTIONS ON JACOB LAWRENCE** (Kreeger Theatre, LORT B)  
By Step Afrika!

First Rehearsal: N/A  
First Preview: N/A  
Opens: 6/6/24  
Closes: 7/14/24

**SYNOPSIS:** Using its hallmark style of percussive dance-theater, Step Afrika!'s The Migration: Reflections on Jacob Lawrence tells the story of one of the largest movements of people in United States history, when millions of African American migrants moved from the rural South to the industrial North in the 1900s to escape Jim Crow, racial oppression, and lynchings. Inspired by Jacob Lawrence's iconic 60-panel "The Migration Series" (1940-41), this signature work from the award-winning dance company uses the images, color palette, and motifs in the painting series to tell this astonishing story through pulsating rhythms and visually stunning movement.

**EXISTING COMPANY**

**SIGNATURE THEATRE 2023-2024 SEASON:**

**THE BRIDGES OF MADISON COUNTY**

The MAX Theatre: LORT B Scale  
Music & Lyrics by Jason Robert Brown  
Book by Marsha Norman

1st Rehearsal: July 11, 2023  
1st Performance: August 8, 2023  
Closing: September 17, 2023  
Possible Extension: N/A

All parts to be understudied.

**SYNOPSIS:** Francesca Johnson, an Italian immigrant living in rural Iowa, seeks more out of her unfulfilling farm life. When a mysterious photographer, Robert Kincaid, arrives in town, the two begin a forbidden love affair that changes them forever.

## **SEEKING:**

**[FRANCESCA]:** (she/her) late 30s/early 40s. Mezzo-Soprano. A beautiful Italian woman, generous, luminous, and funny, now married to a farmer and living in Iowa. Intimacy is required for this role.

**[RICHARD “BUD” JOHNSON]:** (he/him) Mid 40s. Baritone. Francesca’s husband. An Iowa farmer, a good guy, diligent and dependable, but always exhausted and irritated that things haven’t gotten easier. Intimacy is required for this role.

**[ROBERT KINCAID]:** (he/him) 40-50s. Baritone. A ruggedly handsome, worldly, visionary photographer. Intimacy is required for this role.

**[MARIAN/CHIARA/STATE FAIR SINGER]:** (she/her) early 30s. Mezzo-Soprano. Robert’s former wife, a musician/Francesca’s sister still living in Italy/lively performer at the state fair.

**[MICHAEL]:** (he/him) Age 16 (must be 18+). Tenor. Francesca and Buds son.

**[CAROLYN]:** (she/her) Age 14 (must be 18+). Mezzo-Soprano. Francesca and Bud’s daughter.

**[MARGE]:** (she/her) 40-60s. Alto with strong belt. Francesca’s neighbor, sassy and nosy.

**[CHARLIE]:** (he/him) 60s. Bass. Marge’s husband.

## **KING OF THE YEES**

The ARK Theatre: LORT D Scale  
Written by Lauren Yee

1st Rehearsal: August 18, 2023



1st Performance: September 12, 2023  
Closing: October 22, 2023  
Possible Extension: N/A

All parts to be understudied.

**SYNOPSIS:** Set in San Francisco's Chinatown, this whimsical, meta-theatrical tale tells the story of generational differences, self-discovery, and heritage.

**SEEKING:**

**[LARRY]:** (he/him) 60s. Asian-American. Lauren's father.

**[LAUREN]:** (she/her) 30s. Asian-American.

**[ACTOR 1/AS CAST]:** (he/him) 30s-50s. Asian-American. Doubles as someone, the erhu player, parke skelton, shrimp boy, a lum elder, and Sichuan face changer.

**[ACTOR 2/AS CAST]:** (she/her) 20s-30s. Asian-American. Doubles as Jenny Pang, the first lion dance, Betty Yee, the FBI agent, a lum elder, the whisky seller.

**[ACTOR 3/AS CAST]:** (he/him) 20s-30s. Asian-American. Doubles as Danny Ma, Leland Yee, the chiropractor, a lum elder, the second lion dance, the model ancestor.

**RAGTIME**

The MAX Theatre: LORT B Scale  
Book by Terrence McNally  
Music by Stephen Flaherty  
Lyrics by Lynn Ahrens

1st Rehearsal: September 26, 2023  
1st Performance: October 24, 2023  
Closing: December 31, 2023  
Possible Extension: January 7, 2024

All parts to be understudied.

**SYNOPSIS:** Based on E.L. Doctorow's novel, follows three diverse families as they pursue the American Dream at the turn of the century in America. The stirring musical looks at the limitations of justice and the sacrifices made in the pursuit of equality.

## SEEKING:

**[COALHOUSE WALKER, JR]:** (he/him) 20s-30s. Black. Baritone. A skilled pianist and a powerhouse. He is proud and stubborn but ultimately has a big heart and wants the best for his community. Intimacy is required for this role.

**[SARAH]:** (she/her) 20s-30s. Black. Soprano. Works as a washwoman but longs for more out of her life. Innocent and gentle spirited. Intimacy is required for this role.

**[MOTHER]:** (she/her) 30s-40s. Mezzo-Soprano. The quintessential mother and wife. Has very strong morals and sense of order but is warm-hearted and graceful.

**[FATHER]:** (he/him) 30s-40s. Baritone. The family's breadwinner and proud of it. A provider with a commanding presence. Good-looking and sophisticated.

**[GRANDFATHER]:** (he/him) 50s-60s. Baritone. Mother's father, a retired professor who is easily irritated.

**[YOUNGER BROTHER]:** (he/him) 20s-30s. Tenor/Baritone. Mother's younger brother. Heavily influenced by Emma Goldman's musings and wants to begin a revolution. A little unstable. Intimacy is required for this role.

**[LITTLE BOY]:** (he/him) 8-12 years old. Mother & Father's child. He is curious and bright eyed. Innocent and open-minded.

**[TATEH]:** (he/him) 30s-40s. Tenor. A Jewish immigrant from Latvia and artist with a strong desire to capture the American Dream. He is hopeful about his new start in America.

**[LITTLE GIRL]:** (she/her) 8-12 years old. Tateh's daughter. Timid, wary, and vulnerable, feels lost without her mother.

**[BOOKER T. WASHINGTON]:** (he/him) 40s-50s. Baritone. Black. Legendary social activist. Wants the best and nothing less for his community. A strong and commanding presence.

**[EMMA GOLDMAN]:** (she/her) 30s-50s. Alto. A Jewish immigrant from Russia and brilliant social advocate. Fights for the oppressed.

**[HARRY HOUDINI]:** (he/him) 30s-40s. Tenor. A Jewish immigrant from Hungary. Internationally famous magician.

**[EVELYN NESBIT]:** (she/her) 20s. Belter. A Vaudevillian performer. Stunning, alluring, vampy— keeps audiences in the palm of her hand. Intimacy is required for this role.

**[WILLIE CONKLIN]:** (he/him) 30s-40s. Baritenor. An Irish American fireman filled with prejudice and rage. Antagonistic and destructive.

**[HENRY FORD]:** (he/him) Baritone. 30s-40s. An American Industrialist and founder of the Ford Motor Company.

**[JP MORGAN]:** (he/him) Baritone. 60s. the rich, famous financier.

**[ENSEMBLE/AS CAST]:** Seeking strong actors/singers/dancers to play a variety of roles such as citizens of Harlem, Immigrants, baseball fans, reporters, etc.

## **PRIVATE JONES**

The MAX Theatre: LORT B Scale  
By Marshall Paillet

1st Rehearsal: January 9, 2024  
1st Performance: February 6, 2023  
Closing: March 17, 2023  
Possible extension: N/A

All parts to be understudied.

**SYNOPSIS:** Private Jones tells the story of a young World War I soldier who has suffered profound hearing loss. Hiding his deafness, Gomer displays remarkable skill as a sniper-skill that carries him from his home in Wales to the Western front.

Private Jones is a World War I story about a group of Welsh soldiers. Though all of the characters are white, and most of them men, the cast of Private Gomer should be diverse - not just in terms of ethnicity, but gender identity, age, able-bodiedness, and hearing ability. Everyone will play a Welsh soldier. Everyone will play a German soldier. Everyone will play a nurse. Everyone will play a deaf factory worker. Everyone can be everything.

## **SEEKING:**

Seeking deaf and hard of hearing artists.

**[GOMER]:** (he/him) 20s-30s. Tenor. A young Welsh sniper. Recently deaf.

**[EDMUND]:** (he/him) 20s-30s. Baritone. A strapping Welsh soldier in 1st battalion. Intimacy is required for this role.

**[GWENDOLYN/EVANS]:** (she/her) 20s-30s. Mezzo-Soprano. A training nurse/soldier, 11th battalion. Intimacy is required for this role.

**[KING]:** (he/him) Alto. Gomer's closest ally in the 11th battalion.

**[REDVERS]:** (he/him) Baritone. Gomer's friend from Brecon. 1st battalion.

**[FATHER/DRILL SERGEANT/CORPORAL]:** (he/him) Baritone. A figure of authority.

**[HENRY]:** (he/him) A munition's worker, Deaf.

**[BAILEY]:** (he/him) Alto/Mezzo. A dim-witted soldier in 11th battalion.

**[ENSEMBLE/AS CAST]:** Seeking strong singers to play soldiers, nurses, doctors, etc. Seeking hard of hearing or deaf performers.

## **WHERE THE MOUNTAIN MEETS THE SEA**

The ARK Theatre: LORT D Scale

Written by Jeff Augustin

Music by The Bengsons

1st Rehearsal: February 9, 2024

1st Performance: March 5, 2024

Closing: April 28, 2024

Possible Extension: N/A

All parts to be understudied.

**SYNOPSIS:** A musical play about parallel journeys between a father and son who attempt to reestablish a lost connection.

## **SEEKING:**

**[JEAN]:** (he/him) Mid 60s. Haitian man.

**[JONAH]:** (he/him) Early 30s. Haitian American man.

**[SINGER 1]:** A singer musician who aides in the language, dance, and music of the play. Musicians can be any gender, age, sexuality, and race.

**[SINGER 2]:** A second singer musician who aides in the language, dance, and music of the play. Musicians can be any gender, age, sexuality, and race.

## **HAIR**

The MAX Theatre: LORT B Scale  
Book & Lyrics by Gerome Ragni & James Rado  
Music by Galt MacDermot

1st Rehearsal: March 19, 2024  
1st Performance: April 16, 2024  
Closing: July 7, 2024  
Possible Extension: N/A

All parts to be understudied.

**SYNOPSIS:** The fiercely sensational rock musical follows a group of bohemian, counter-culture hippies that are bursting with jubilant spirit, a desire to fight the man, and spread peace and love.

## **SEEKING:**

**[CLAUDE]:** (he/him) Teens-20s. Smart, attractive with a playful side; the tribe looks up to him. Despite being a free spirit, he struggles with following either his head or his heart. Intimacy is required for this role. Rock baritone/Tenor.

**[BERGER]:** (he/him) Teens-20s. A social activist recently expelled from high school. Claudé's best friend and the leader of the tribe. High energy, athletic, wild. Intimacy is required for this role. Rock Baritone/Tenor.

**[SHEILA]:** (she/her) Teens-20s. A second semester NYU student and passionate protester. Close with Berger and Claude and aspires to spread love. The smartest of the tribe. Intimacy is required for this role. Rock Alto/Belter.

**[JEANIE]:** (she/her) Late Teens-20s. A follower, not a leader. Pregnant. Incredibly sweet and head over heels in love with Claude. Wise, passionate, creative. She has taken every drug imaginable and looks after the tribe. Intimacy is required for this role. Alto.

**[CRISSY]:** (she/her) Late Teens-20s. A flower child mourning “the one that got away” - The “baby” of the tribe. Intimacy is required for this role. Mezzo.

**[DIONNE]:** (she/her) Late teens-20s. Black. Lots of fun and has great comedic timing. Strong voice. Intimacy is required for this role. Alto/Mezzo Belt.

**[HUD]:** (he/him) Late teens-20s. Black. Speaks his mind and hopes you can keep up with him. High energy, spiritual performer with a strong voice and presence. Intimacy is required for this role. Soul/Rock Baritone/Tenor.

**[WOOF]:** (he/him) Late teens-20s. A golden retriever in human form. High energy, versatile. Has great comedic timing. Adores Berger and Mick Jagger. Intimacy is required for this role. Rock Baritone/Tenor.

**[TRIBE/AS CAST]:** Seeking strong actors/singers/dancers to play many roles including the PRINCIPALS, MOTHER/FATHER, historical figures, and more. Intimacy is required for this role.

## **PENELOPE**

The ARK Theatre: LORT D Scale

Music & Lyrics by Alex Bechtel

Book by Alex Bechtel, Grace McLean, Eva Steinmetz

1st Rehearsal: April 26, 2024

1st Performance: May 21, 2024

Closing: July 7, 2024

Possible Extension: N/A

**SYNOPSIS:** A concert theatre piece that flips the script on a classic Greek tale.

## **SEEKING:**

**[PENELOPE]:** (she/her) 30s. Mezzo-soprano. Wife of Odysseus.

## **SIGNATURE THEATRE 2023-2024 SEASON – CONTENT DISCLOSURE**

Below, please find a breakdown of content for each of the productions in our 23-24 season and what may be asked of an actor for each. Please note that this is intended to be an outline of what is in the script and not a list of requirements. We encourage performers to take the time to reflect on what is outlined below before auditioning. We encourage any and all dialogue regarding this content

disclosure, please feel free to reach out to [casting@sigtheatre.org](mailto:casting@sigtheatre.org) with any questions or concerns.

**THE BRIDGES OF MADISON COUNTY:**

- kissing & physical intimacy
- War-related trauma

**KING OF THE YEES:**

- Explores Chinese American identity
- Complicated relationship between daughter & father

**RAGTIME:**

- Racism in America
- Police Brutality/death of a black man and woman by the police
- Racially charged language
- Mistreatment of Eastern European immigrants
- Kissing & physical intimacy

**PRIVATE GOMER JONES:**

- War/Gun violence
- Mistreatment of animals (dog)
- partial nudity (mooning)
- Kissing/physical intimacy

**WHERE THE MOUNTAIN MEETS THE SEA:**

- A complicated relationship between father & gay son

**HAIR:**

- War & Anti-War activism
- Race & racism
- Environmentalism
- Sexual freedom & full nudity
- Drugs
- Kissing/Physical intimacy

**PENELOPE:**

- Explicit language