



the mead center
for american theater

ARENA STAGE: EQUITY PRINCIPAL AUDITIONS 24/25 SEASON

Washington DC EPAs

Dates: Tuesday and Wednesday, May 28-29, 2024

Time: 10am – 6pm (lunch break from 1pm – 2pm). Signups start at 9am.

Location: Arena Stage

Kogod Cradle

1101 6th Street SW

Washington, DC 20024

NYC EPA

Dates: Monday, June 3, 2024

Time: 10am – 6pm (lunch break from 1pm – 2pm). Signups start at 9am.

Location: Pearl Studios

Holding room: Studio F, Audition room: Studio D

519 8th Avenue (between 35th and 36th Streets)

New York, NY 10018

Please be ready to show ID at main desk

If you are planning to attend, please select the city closest to you. Please do not attend both.

If you cannot attend either, please submit your information into our 24/25 Casting Database, located at the bottom of our Opportunities page: arenastage.org/opportunities

Masks are recommended in the building, except during your audition. Please bring ID and current valid Equity Card. Please let us know in advance of specific accommodations.

Contracts: LORT B+ (Fichandler Stage), LORT B (Kreeger Theatre), LORT C (Kogod Cradle)

Appointments: Appointments are on a first come first serve basis. Sign-ups will start at 9:00am.

Priority will go to AEA members (AGMA members who have at least 1-year membership and Canadian Equity members will have same priority as AEA).

EMC and Non-Equity actors will be placed on a waiting list and will be scheduled if there are no more AEA members to be seen per the allotted appointments in every 20-minute time slot.

Actors should check in no more than 20 minutes before their appointment time (e.g., 11:10am for an 11:30am appointment).

No separate warm-up space will be provided; please arrive ready to audition.

Preparation: Please prepare 1 short song & 1 short monologue OR 2 contrasting short monologues. Auditions may not exceed 3 minutes total. Accompanist will be provided. Please have headshot and resume on your phone ready to upload to an online form. Please bring a hard copy of H&R stapled together. Always bring your equity card to EPAs.

TO BE CAST:

Seeking actors for various roles in shows for the upcoming 2024-2025 season:

JAJA'S AFRICAN HAIR BRAIDING; THE OTHER AMERICANS; DATA; DEATH ON THE NILE; AGE OF INNOCENCE; FAKE IT UNTIL YOU MAKE IT; UNTITLED TARELL ALVIN MCCRANEY PLAY; A WRINKLE IN TIME

Also seeking understudies (for all roles) and swings.

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.

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.

Arena Stage's 2024-2025 season will be performed in their Fichandler Stage, Kreeger Theatre, and Kogod Cradle.

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.

ARENA STAGE PRODUCTIONS: ALL DATES SUBJECT TO CHANGE

JAJA'S AFRICAN HAIR BRAIDING* (Kreeger Theatre, LORT B, Arena Stage)

By Jocelyn Bioh

Directed by Whitney White

**A Co-Production with Berkeley Repertory Theatre and Chicago Shakespeare Theater
In Association with Madison Wells Live and LaChanze**

First Rehearsal: 8/6/24

First Preview: 9/6/24

Opens: 9/12/24
Closes: 10/6/24

Step into the vibrant world of *Jaja's African Hair Braiding*, direct from Broadway. Set in the pulsating heart of Harlem, this comedic gem unravels the complexities of cultural identity, assimilation, and the pursuit of the American Dream within the African immigrant community. Follow the uproarious escapades of Maria, Bea, Miriam, Aminata, Ndidi, Jaja, and others as they navigate life and laughter in Jaja's bustling hair braiding salon. With humor as rich as its characters, this five-time Tony Award-nominated production weaves hilarious moments with profound insights, celebrating the indomitable spirit and interconnectedness that define us all.

***Note from author:** All characters are of Black American and/or West African Descent. Thank you.

[JAJA] – She/her, 40s+, Senegalese. Owner of the shop. The backbone and/or saving grace of everyone in the shop. Getting married today in City Hall to Steven – the landlord of the building.

[MARIE] – She/her. 18. Jaja's daughter who runs the shop for her mother. Has a lot of weight on her young shoulders because of her circumstances. Secretly wants to be a writer; has a fun and silly side but is firm and assertive when needed – especially with the women in the shop.

[BEA (pronounced BEE)] – She/her, 40s, Ghanian. Has been at the shop the longest. The neighborhood gossip with an unpredictable attitude. She seems addicted to causing drama but is rarely ever wrong.

[MIRIAM] – She/her, early to mid-20s, Sierra Leonean. Very kind and seemingly quiet on the surface but has a fierce spirit underneath her shell. Loves the idea of love and is the epitome of an optimist.

[AMINATA] – She/her, 30s Senegalese. Fun, sexy, and charming. She loves her job and is good at it but also loves to hang out at the shop, as well. The shop is both her job and her favorite place to be social. Has a tumultuous and passionate marriage. Bea's sidekick in gossip and drama when necessary.

[NDIDI (pronounced IN-Dee-Dee)] – She/her, late 20s-early 30s, Nigerian. The young spitfire. She dresses the youngest and braids the fastest. Everyone at the shop knows that she makes the most money, and that doesn't always go over well with everyone – namely Bea.

[JENNIFER] – She/her, 20s, Black American. Aspiring journalist. Comes to the shop wanting to get micro braids and is in the shop all day. Incredibly patient and caring.

[VANESSA/SHEILA/RADIA]

[VANESSA] – She/her, 30s. Super rude customer that no one wants to deal with.

[SHEILA] – She/her, 30s. The friendly but loud talking businesswoman. She enjoys a little gossip like the next person.

[RADIA (pronounced like Nadia)] – She/her, 18ish. One of Marie's former classmates.

[MICHELLE/CHRISSEY/LANIECE]

[MICHELLE] – She/her, 20s. The nervous client who doesn't want trouble and just wants to get her hair done peacefully.

[CHRISSEY] – She/her, 30s. Really wants braids that will “make her look like Beyonce.”

[LANIECE] – She/her, 20s. A regular at the shop. Works as a DJ, so she always gets funky braid styles. She like to have a good time and loves a good meal.

[JAMES/FRANKLIN, THE SOCK MAN/OLU, THE JEWELRY MAN/ERIC, THE DVD MAN]

[JAMES] – He/him, 30s, Ghanaian. Aminata’s on-again/off-again husband who clearly takes advantage of her.

[FRANKLIN, THE SOCK MAN] – He/him, 30s, Black American. Quick talking and friendly neighborhood salesman just trying to make a living.

[OLU, THE JEWELRY MAN] – He/him, 30s, Nigerian. A shy, honest man just trying to make a living. Has a bit of a crush on Ndidi.

[ERIC, THE DVD MAN] – He/him, 30s, Senegalese. The caring DVD man who looks out for his friends.

THE OTHER AMERICANS (Fichandler Stage, LORT B+, Arena Stage)

By John Leguizamo

Directed by Ruben Santiago-Hudson

Produced in Association with The Public Theater

First Rehearsal: 9/17/24

First Preview: 10/18/24

Opens: 11/1/24

Closes: 11/24/24

In Forest Hills, Queens, Nelson Castro, a Colombian American laundromat owner, grapples with a failing business and buried secrets. When his son Nick returns from a mental wellness facility after a traumatic incident, Nelson's world unravels. Committed to protecting his family and business, he tackles racial and identity challenges to achieve his dream, proving his success. In this gripping tale of resilience, Nelson must navigate morality's murky waters to salvage his future. Will he emerge victorious, or will his past consume everything he holds dear?

[NELSON] ALREADY CAST – ~~Male, 57 years old, Colombian born in Jackson Heights.~~

[PATTI] – Female, 50s, Puerto Rican. Born in Spanish Harlem.

[TONI] – Female, 28 years old. Older sister to Nick. Nelson and Patti’s daughter.

[NICK] – Male, 24 years old. Younger brother to Toni. Son of Nelson and Patti.

[NORMA] – Female, 47 years old. Nelson’s younger half-sister.

[EDDIE] – Male, 29 years old. Norma’s best employee and her protégé. He is also Toni’s fiancé. He has known the family forever.

[VERONICA] – Female, 49 years old, Latina. Their neighbor. Patti’s best friend.

DATA (Kogod Theatre, LORT C, Arena Stage)

By Matthew Libby

Directed by Tyne Rafaeli

First Rehearsal: 10/1/24

First Preview: 10/31/24

Opens: 11/7/24

Closes: 12/15/24

Data is Matthew Libby's intriguingly suspenseful and relevant new play that takes you behind the locked doors of Silicon Valley. Its protagonist is Maneesh, a brilliant entry-level programmer at Athena Technologies, a data-mining firm. Content to work in the low-stress environment of User Experience, Maneesh has a crisis of conscience when he is offered a transfer to the more-central Data Analytics team, and learns the true nature of Athena's highly controversial and secretive work. Torn between idealism and survival, Maneesh is forced to come to terms with his unique American identity, all while learning the extent to which Athena is willing to go to hide its secrets.

[MANEESH] — 22. Male. User Experience (UX) team. Indian-American, born in Raleigh, NC.

[JONAH] — 26. Male. UX team. Caucasian-American, born in Syosset, NY.

[RILEY] — 22. Female. Data Analytics team. Caucasian-American, born in Omaha, NE.

[WANG TAO (ALEX)] — 34. Male. Data Analytics team manager. Chinese-Singaporean.

AGATHA CHRISTIE'S DEATH ON THE NILE (Fichandler Stage, LORT B+, Arena Stage)

Adapted for the Stage by Ken Ludwig

Directed by Hana S. Sharif

First Rehearsal: 10/22/24

First Preview: 11/22/24

Opens: 12/5/24

Closes: 12/29/24

In Ken Ludwig's thrilling adaptation of Agatha Christie's *Death on the Nile*, Hercule Poirot becomes entangled in a web of deceit and desire aboard a cruise ship on the Nile River. When a murder occurs among the passengers, Poirot springs into action to unmask a killer who could strike again at any moment.

[JACQUELINE DE BELLEFORT] — Female, mid 20s, British. Attractive, original, but of modest means. Simon's fiancée and Linnet's childhood friend.

[SIMON DOYLE] — Male, British. Charming, confident, but of modest means. Jacqueline's fiancé at the beginning of the play, later Linnet's husband.

[HERCULE POIROT] — Male, French Speaking Belgian. A famous detective.

[MELTON PRAED] — Curator of the British Museum's Egyptian Collection. A wiry, eccentric scholar full of bonhomie and a love of beauty.

[RAMSES PRAED] — Melton's son. A medical student. Awkward and lacking confidence, but nice looking and likable. Lives in his father's shadow.

[SALOME OTTERBOURNE] — Female, 50s. An eccentric serial hobbyist who's recently taken up acting.

[ROSALIE OTTERBOURNE] — Salome's daughter. Attractive and good humored. A teacher.

[SIR SEPTIMUS TROY] — Male, older than 50. A famous Shakespearean actor. Worldly, playful, and has recently gotten a facelift.

[LINNET RIDGEWAY] — Female, 20s. Strikingly beautiful, poised, and glamorous. Recently inherited her family fortune, making her the richest woman in England. Jacqueline's childhood friend and later Simon's wife.

[ARTHUR HASTINGS] — Male, early 40s. Poirot's close friend. An unfailingly pleasant, good-hearted man-about-town.

[ANNABELLE PENNINGTON] — Female, 30s, Canadian. Linnet's rather dumpy and scattered lawyer.

THE AGE OF INNOCENCE (Fichandler Stage, LORT B+, Arena Stage)

By Edith Wharton

Adapted for the Stage by Karen Zacarias

Directed by Hana S. Sharif

First Rehearsal: 1/28/25

First Preview: 2/28/25

Opens: 3/6/25

Closes: 3/30/25

Against the lavish backdrop of 1870s New York, where hypocrisy thrives and hidden passions simmer, Karen Zacarias brings Edith Wharton's timeless masterpiece, *The Age of Innocence*, to the stage. This adaptation unveils a searing critique of high society's suffocating norms, presenting a riveting tale of forbidden desires. Surrounded on all sides by an ocean of societal conformity, love clashes with duty, and innocence is sacrificed. Follow the compelling journey of Newland Archer as he grapples with the rigid constraints of privilege, torn between tradition and the allure of forbidden passion.

[NARRATOR] — The world builder and guide. (a more modern woman 40—70)

[ELLEN] — The mysterious heroine. (30's)

[NEWLAND ARCHER] — The handsome young, tortured protagonist. (30's)

[MAY] — The unimaginative innocent ingénue that becomes savvy. (20's)

[BEAUFORT] — Ellen's relentless foreign, new-money suitor. (40-50) and THE DUKE

[GRANNY MINGOTT / MRS. VAN DER LUYDEN] — May and Ellen's very rich, boisterous, crass, fun, obese Grandmother and the very timid, old, very aristocratic and bland ancestress. (70's)

[SILLERTON JACKSON/ MR. LETTERBLAIR / MR. VAN DER LUYDEN] — The older upscale men who gossip, run law firms, decree rules.

[MRS. ARCHER / REGINA BEAUFORT] — Newland's Widowed Mother

[DALLAS / YOUNG MAN / ACTOR in LOVE SCENE / BUTLER] — The young men. (20's)

[JANEY ARCHER / OPERA SINGER / NASTASIA] — The Young Women. (20's)

[MRS. WELLAND / MEDORA MANSON] — May's stuffy Mother and Ellen's eccentric aunt (they are sisters). (50-60's)

FAKE IT UNTIL YOU MAKE IT (Kreeger Theatre, LORT B, Arena Stage)

By Larissa FastHorse

Directed by Michael John Garcés

Produced in Association with Center Theatre Group

First Rehearsal: N/A

First Preview: 4/3/25

Opens: 4/10/25

Closes: 5/4/25

In Larissa FastHorse's uproarious comedy, a collision of friends and foes within the non-profit sector sets the stage for a whirlwind of competition, chaos, and comedic revelation. Meet Wynona, the Native American proprietor of N.O.B.U.S.H., and River, her white counterpart at Indigenous Nations Soaring. Their escalating rivalry ensnares colleagues and bystanders, leading to the unraveling of secrets that highlight the absurdities of ambition and authenticity. Amidst the laughter, genuine connections form, emphasizing the value of unexpected paths to success. *Fake It Until You Make It* is a humorous exploration of ambition, demonstrating that laughter often accompanies the pursuit of goals.

[WYNONA] – Native American, Female Identifying, 20-30s, young enough to still be convinced of her absolute rightness but getting old enough to start to wonder if it's possible that she's wrong. Mixed heritage but identifies culturally and racially as an enrolled member of her Native American tribe. Passionate to be heard, especially about eradicating the invasive Butterfly Bush.

[RIVER] – White, Female Identifying, 40's or 50's but in that LA, stylish, "40's are the new 20's" way. She has always been listened to salonssand therefore knows how to make herself both commanding and non-threatening at the same time. Founder of an organization that does a lot of good for Native American people.

[KRYYS] – Indigenous (to anywhere), Gender fluid and Identifies however the fuck they want from moment to moment, young but has seen more than most folks in their 50's. Fighting hard for American visibility of culturally Two Spirit folks.

[GRACE] – Native American, Female. 30-40s, Not from money. She has an activist martyr vibe, always doing too many things and letting you know it. She's not been taken seriously a lot of her life and has a bit of a chip on her shoulder about it, but she's blossoming into her moment. Proponent of race shifting.

[THEO] – White, Male Identifying. 20-30s, Wynona's partner. He's the calm supporter to her passion, but a true believer in their cause. Totally in love and willing to do whatever it takes to try to overcome the one thing he can't change, not being Native American. Biologist activist whose heroes are eco terrorists, but he's never been brave enough to be one. Yet.

[MARK] – Native, Male Identifying, any age. Attractive and identifies as Two Spirit. Sincere, good guy.

UNTITLED TERELL ALVIN MCCRANEY PLAY (Fichandler Stage, LORT B+, Arena Stage)

By Terell Alvin McCraney

First Rehearsal: 4/15/25

First Preview: 5/16/25

Opens: 5/22/25

Closes: 6/15/25

Wilson and Free met in a dark park searching for *fun* not expecting to find love, light, and each other. Now a milestone anniversary has got them wondering if they have met Mr. Right or a long one-night stand with a lovely Mr. Maybe? With a little support and a lot of confusion from family, friends, and a stranger in the dark, the question remains: will Free and Wilson find their way together or will they let fear, and a secret lead them asunder?

EPA TO BE HELD AT A LATER DATE

A WRINKLE IN TIME (Kreeger Theatre, LORT B, Arena Stage)

Book by Lauren Yee

Music and Lyrics by Heather Christian

Based on the Novel Written by Madeline L'Engle

Directed by Lee Sunday Evans

By Special Arrangement with Plate Spinner Productions and Diana DiMenna, Aaron

Glick, and Charlotte Jones Voiklis

First Rehearsal: 4/29/25

First Preview: 6/12/25

Opens: 6/26/25

Closes: 7/20/25

Meg Murry's father was experimenting with the fifth dimension of time travel when he mysteriously disappeared. Now, Meg, her friend Calvin, and her younger brother Charles Wallace must race to rescue him. Can she outwit the forces of evil they will encounter on their heart-stopping journey through space? Join her on this epic quest in an adventurous new musical adaptation of Madeleine L'Engle's Newbery Medal-winning classic novel that will energize your spirit, take you to realms of boundless imagination, and remind you that love, camaraderie, and unwavering determination can conquer all.

[MEG MURRAY] – Soprano with high belt, G3-Eb5. 18+ to play 13. Fierce, headstrong, loving, emotionally messy. She is the beating heart of this show. She feels all her feelings. She is a force. She just doesn't know how to wield her power yet. (But soon!). Has a great sense of rhythm.

[CHARLES WALLACE] – High tenor/alto with strong falsetto-mix, Eb3-B4, 18+ to play 5. Preternaturally gifted. He's smart and he knows it. Deep emotional link to his older sister Meg. Way wiser than his years.

[CALVIN] – Tenor, C3-Gb4. 20s to play 14. Always the new kid in town (his parents move around a lot!). Latchkey kid that everyone likes, but no one really knows. In search of "home" that he finds in the Murrays. An immediately powerful connection to Meg.

[MRS WHATSIT] – Folk-style mezzo-soprano, F3-F5. The kids' primary guide through this world. Chatty, buoyant, and curious energy.

[MRS WHO] – Soprano with high belt/mix, F3-F5. Cool-as-hell, jet-setting, cosmopolitan aunt type, with a wicked sense of humor. She's a literary mind who wields quotes like weapons.

[MRS WHICH] – Alto/Tenor, Eb3-C5. Oldest of the old souls. Salt of the earth, full of grit. NOT to be trifled with. She is the oldest of the three Mrs.

[MOTHER / AUNT BEAST] – Mezzo-soprano, F3-F5.

[MOTHER] – Meg and Charles Wallace's mother. A brilliant thinker, logical mind, seemingly unruffled exterior hides uncertainty and doubt.

[AUNT BEAST] – Wise and bemused being who lives in Ixchel, an unexpected caretaker to Meg.

[FATHER] – Bari-tenor with strong mix and falsetto, C3-Gb4. Meg and Charles Wallace's father. Protective, (seemingly) fearless. About to find out he cannot be everything he wants to be for his kids.

[MAN WITH THE RED EYES / MR. JENKINS / ENSEMBLE] – Bass/Baritone, F2-Gb4.

[MAN WITH THE RED EYES] – An unctuous, slippery trickster who plays a dangerous game. Do not trust his polite, paternalistic facade.

[MR. JENKINS] – Meg's disapproving school principal.

[HAPPY MEDIUM / ENSEMBLE] – Mezzo/Alto, F3-F5. Sensitive, anxious, gifted with special sight. Would much rather stay in bed than face the upsetting world out there!

[ENSEMBLE / AS CAST] – Counter Tenor, Db3-E5.

[ENSEMBLE / AS CAST] – Tenor, Db3-Db5.

[ENSEMBLE / AS CAST] – Baritenor, Ab2-Gb4.

[ENSEMBLE / AS CAST] – Soprano, G3-C6.

[ENSEMBLE / AS CAST] – Soprano, G3-C6.

[ENSEMBLE / AS CAST] – Alto, G3-Ab5.