



**ARENA STAGE AND SIGNATURE THEATRE ANNOUNCE
JOINT SEASON AUDITIONS FOR THE 19/20 SEASON**

DC EQUITY PRINCIPAL AUDITIONS

Date: Tuesday, March 19, 2019 & Monday, April 1, 2019

Time: 9:30am-5:30pm with lunch 1-2pm

Location: Arena Stage (1101 Sixth Street Washington, DC 20024)

NYC EQUITY PRINCIPAL AUDITIONS

Date: Tuesday, March 20, 2019

Time: 9:30am-5:30pm with lunch 1-2pm

Location: Actors' Equity Audition Center – Studio B (165 W. 46th Street New York, NY)

Contracts for Arena Stage: LORT B+ (\$1033/week), B (\$941/week), and C (\$873/week)
contracts

Contracts for Signature Theatre: LORT B and D (Signature minimum salaries \$941/week,
and \$696/week)

Please Prepare: Please prepare a 90 second monologue or 32 bars of a song. Auditions may not exceed 2 minutes. Accompanist will be provided. Please bring two copies of your headshot and resume. Always bring your equity card to EPAs.

Personnel: Victor Vazquez, Arena Stage Casting Director

Kelly Crandall D'Amboise, Signature Theatre Casting Director (March 19th)

Joe Calarco, Resident Director of New Works, Signature Theatre (April 1st)

Angelica Miguel, Casting Fellow, Signature Theatre

Malek Mayo, Casting Fellow, Arena Stage

Other: An AEA monitor will not be provided for DC auditions. The producer will run all aspects of the DC auditions.

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.

Appointments: No advance appointments necessary. Auditions will be on a first come, first served basis.

See THIS breakdown for Arena Stage's season. Signature Theatre will release a separate breakdown.

DISNEY'S NEWSIES (LORT B+)

A musical based on the Disney Film written by Bob Tzudiker and Noni White

Music by Alan Menken

Lyrics by Jack Feldman

Book by Harvey Feinstein

Directed by Molly Smith

Choreographed by Parker Esse

1st rehearsal: 10/1/2019

Runs: 11/1/19 – 12/29/19

In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country — Joseph Pulitzer and William Randolph Hearst — and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing up and speaking out.

SEEKING:

JACK: (Teens - early 20s, any ethnicity) The charismatic leader of the Manhattan newsies, is an orphaned dreamer and artist who yearns to get out of the crowded streets of New York and make a better life for himself out West. Fiercely protective of his best friend, Crutchie, and strongly loyal, Jack isn't afraid to use his voice to attain better conditions for the working kids of New York City. Though living on the streets has given him a tough-guy exterior, Jack has a big heart and can demonstrate a sweet vulnerability- especially when it comes to bantering with a certain female reporter. Must have a great pop tenor voice and sense of physicality.

CRUTCHIE: (Teens – early 20s, any ethnicity) is a dedicated newsie with a bum leg that's painful, but helps sell more papers. Though he walks with the assistance of a crutch, Crutchie doesn't let it define him; when in a jam, Jack Kelly's best friend relies on a goofy-sweet sense of humor and optimistic resilience. Crutchie is the heart of the resistance.

DAVEY: (Teens – early 20s, any ethnicity), Les's straight-laced, bright big brother starts selling newspapers to help his family earn a living, but becomes swept up in the fervor of the strike. A leader in his own right who is learning to use his voice to uplift others, Davey is the brains of the resistance.

LES: (8-14, any ethnicity) Davey's cheeky younger brother, is inspired by the freedom of the newsies and loves their independent lifestyle. A precocious and natural newsie, Les is an intuitive sales boy and a pint-sized charmer.

NUN/ MEDDA LARKIN: (30s -50s, any ethnicity) Inspired by the vaudeville performer Aida Overton Walker, this big-voiced saloon singer and star of the Bowery offers her theater as a safe haven for the newsies. An astute entertainer with great comic delivery, she's a good friend to Jack and stands firmly behind the newsies in their fight for justice.

DEAR JACK, DEAR LOUISE (LORT B)

By Ken Ludwig

Directed by Jackie Maxwell

1st rehearsal: 10/29/2019

Runs: 12/5/2019 - 12/29/2019

When two strangers meet by letter during World War II, a love story begins. U.S. Army Captain Jack Ludwig, a military doctor stationed in Oregon, begins writing to Louise Rabiner, an aspiring actress and dancer in New York City, hoping to meet her someday if the war will allow. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (Baskerville: A Sherlock Holmes Mystery, Lend Me a Tenor) tells the joyous, heart-warming story of his parents' courtship during World War II and the results are anything but expected.

SEEKING:

JACK LUDWIG: (20s - 30s, Jewish) a doctor in the Army with a reserved personality.

LOUISE RABINER: (20s - 30s, Jewish) outgoing and stylish. An aspiring actress.

A THOUSAND SPLENDID SUNS (LORT B)

Adapted by Ursula Rani Sarma

Based on the Novel by Khaled Hosseini

Directed by Carey Perloff

1st rehearsal: 12/31/2019

Runs: 1/17/2020 - 2/23/2020

Adapted from the New York Times bestselling novel by Khaled Hosseini (Kite Runner), the lives of two Afghan women are inextricably bound together. In the war-ravaged Kabul, Miriam and Laila become unlikely allies in the face of the insurmountable odds of a brutal and

oppressive way of life. Hopes of a new life lead to an unselfish and shocking decision changing the course of their futures forever.

SEEKING:

LAILA: (20's, Afghani). Loses her family after her home is bombed in Kabul. She finds herself totally alone in the world and must make hard decisions to survive. She is smart, educated and has great endurance. The actress must play Laila at the start when she is 14 years old, and also play one of the wives of Mariam's father.

RASHEED: (40's - 50's, Afghani) Rasheed is a neighbor in Kabul. He finds Laila after the bombing and brings her back to his home, so his wife can nurse her back to health. He offers her marriage and hopes to father children with her since his first wife is barren. Rasheed adheres to tribal law. He is the man of the house and the head of the family. His word is law and if disobeyed is quick to anger. His punishments are severe.

MARIAM: (30s – 40's, Middle Eastern) The first wife of Laila's neighbor. Mariam was born on the wrong side of the blanket in a poor village close to town. She is not educated, but very smart. She resents her husband taking a young wife but learns that Laila is in the same precarious boat with her and not above her.

AZIA/AFOON/GIRL:(20's, Middle Eastern) Transformational. To play a variety of roles.

TARIQ/DRIVER/MILITIAMAN: (20's – 30's, Middle –Eastern) Laila's childhood friend and first love. They are separated by war. The actor must also play the two other roles.

NANA/FARIBA/KHDIJA/DOCTOR/NURSE: (Middle-Eastern) to play the many women in Laila and Mariam's lives.

JALIL/ABDUL SHARIF/WAKIL/TALIB 1: (20's – mid 30's, Middle Eastern) plays the many men in Laila's and Mariam's lives.

BABI/MULLAH/FAIZULLAH/INERRAGOTOR/TALIB2: (Late 50's to late 60's, Middle Eastern) plays Laila's father and all the various older men in Laila's and Mariam's lives.

ZALMAI: (6-12, Middle Eastern) Laila and Rasheed's son.

CELIA & FIDEL (LORT C)

By Eduardo Machado

Directed by Molly Smith

1st rehearsal: 1/28/2020

Runs: 2/28/2020 – 4/12/2020

Can one woman change the mind of a man and the fate of a nation? Fidel Castro's most trusted confidant and political partner, Celia Sanchez is never far from his side as he grapples with how to move his country forward. It's 1980 and a failing economy has led 10,000 Cuban citizens to seek asylum at the Peruvian Embassy in Cuba. Castro must decide what kind of leader he wants to be, merciful or mighty. Imbued with magical realism, Arena Stage's seventh Power Play imagines a conversation between Cuba's most influential female revolutionary and its most notorious political leader in a contest between morality and power.

SEEKING:

FIDEL CASTRO: (50s, Cuban) The leader of the Cuban revolution; charismatic and bright. Intolerant of anyone who gets in his way.

CELIA SANCHEZ: (60s, Cuban) Thin, intellectual, demanding. Organized the revolution with Fidel, fought in the Sierra Maestra with him.

MANOLO RUIZ: (50s, Cuban) Fought in the revolution with Fidel and Celia. He left Cuba in the early sixties when he became disillusioned with Fidel. He has been sent back repeatedly by Jimmy Carter to try to figure out a way to end the embargo. He always thinks things through and tries to be fair.

CONSUELO: (late 20s – early 30s, Cuban) Fidel's protégée. Gutsy and opinionated.

SEVEN GUITARS (LORT B+)

By August Wilson

1st rehearsal: 3/3/2020

Runs: 4/3/2020 - 5/3/2020

The 1940s Pittsburgh is the backdrop for August Wilson's fifth cycle play and the second production in the August Wilson Festival. Seven lives are interconnected when old friend and blues singer Floyd Barton vows to turn his life around after a surprise windfall leaves him hopeful for a second chance.

SEEKING:

FLOYD BARTON: (20s-30s, African American) blues singer/guitarist with big aspirations and big flaws, passionate, hopeful, knows how to do the right thing for a little while, but then that little while runs out. In love with his ambition and with Vera.

HEDLEY: (50s-60s, African American) keeps, butchers, and sells chickens, suffers from tuberculosis and possible dementia, desirous and disturbed. No one really knows his

story, but we know he's been through a lot. Lives mentally in a past and future fantasy; lives physically with Louise. Needs Ruby.

LOUISE: (40s-50s, African American) the matriarch, doesn't rock the boat, but issues wise warnings, knows what it is to be used up and left, a realist, uninterested in love, fed up with life and death.

VERA: (20s-30s, African American) faithful, described as a true woman in character and physicality, has been given the run-around by Floyd, but continues to fall for him.

RED CARTER: (20s-30s, African American) Floyd's friend and drummer, superstitious, simpler, steadier, from Alabama, likes to have a good time, but is in the middle of 7 years bad luck because he broke a mirror.

RUBY: (20s-30s, African American) Louise's niece, stubborn, young, and fatally attractive, won't belong to anyone, but needs someone to take care of her unborn child.

CANEWELL: (30s-40s, African American) Floyd's friend and harmonica player, tired of playing second fiddle to Floyd, edgy, wary, and dissatisfied, thinks he knows best, in love with Vera.

TONI STONE (LORT B)

By Lydia Diamond

Directed by Pam MacKinnon

In Association with American Conservatory Theatre

American Conservatory Theatre:

1st rehearsal: 2/3/2020

Runs: 3/4/2020 – 3/29/2020

Arena Stage:

1st rehearsal: 4/14/2020

Runs: 4/23/2020 - 5/31/2020

Considered a pioneer, Toni Stone is the first woman to play baseball in the Negro Leagues, also making her the first woman to play professionally in a men's league in the 1950s. Against all odds, Stone blazes a path in the male-dominated sports world, shattering expectations and creating her own set of rules. The latest work from award-winning playwright Lydia Diamond (Smart People, The Bluest Eye) tells the dynamic and uplifting story of Stone's journey of perseverance and resilience just to do what she loved the most — play baseball.

TO BE CAST

TONI STONE: (20s-30s, African American) Pitcher. Highly personable, athletic, and quirky. First female to play in the Negro League. No one will ever own her.

AURALIOUS ALBERGA (60s, African American) Half Jamaican businessman that owns everything and Toni's eventual husband. Involved in civic matters.

ENSEMBLE

SPEC BEEBOP: (20s, African American) Short but, very smart. He seems happy with all that God did and didn't give him.

RUFUS MCNEAL: (20s, African American) Pitcher/utility man. He's never said anything bad about anyone, and he doesn't get rattled.

WOODY SMALLWOOD: (20s, African American) Extremely competitive player. Takes great pride in being one of the best players on the team. Will do anything to be considered the best.

JIMMY WILKES (20s, African American) The Greenest, play flashy, play hard. He loves to keep up with the Jones'.

WILLIE BROWN: (20s, African American) Shortstop, who is pretty much in his own world where a bottle keeps him company.

WILLIE "STRETCH" GAINES: (20s, African American) Catcher. Hands out the paychecks and report back to the white people.

KING TUT: (30s, African American) Clown. A comic genius, most famous person on the team, most famous person in the Negro Leagues, some would say he an institution.

ELZIE: (20s, African American) Pitcher. Popular with the ladies though the boys joke he's compensating his sexual identity.

MILLIE: (Mid 30s-Late 40s, African American) Toni's female confidant. Works at Gentlemen's Club.

SYDNEY POLLACK: (60s-70s) He's the owner of the Clowns. Nice man, good heart, pays better than the other owner.

COACH GABBY: (50s) a famous catcher, then a famous coach in the Majors for over twenty years.