

DOBAMA THEATRE

Announces Auditions for its 2019/20 Season:

STUPID FUCKING BIRD by Aaron Posner

WAKEY, WAKEY by Will Eno

THE OLD MAN AND THE OLD MOON by PigPen Theatre Co.

SKELETON CREW by Dominique Morisseau

DANCE NATION by Clare Barron

THE OTHER PLACE by Sharr White

DOBAMA THEATRE EQUITY PRINCIPAL AUDITIONS FOR 2019-20 SEASON SET FOR APRIL 27 & 29

Dobama Theatre is holding Equity Principal Auditions (EPAs) for the coming 2019-20 season. These auditions are for local Equity actors, by appointment only. *(Please note that AEA defines local as actors with housing available within a 50-mile radius of the theatre).* **Non-union actors:** please see the note below about local auditions scheduling.

WHEN:

Saturday, April 27th from 11:00am-6:00pm

Monday, April 29th from 1:00pm-8:00pm

WHERE:

Karamu House

2355 E.89th

Cleveland, Ohio 44106

The Dobama rehearsal room is located on the basement level of Karamu House. Pull in around the back of the Karamu building (off of E. 89th street) and enter up the steps through the glass double doors as if you're entering Chase Bank. You should see signs once you enter the doors to help you. Turn left (towards the bank) and you will see a stairwell that leads downstairs (across from the vending machines). Go all the way down the stairs and turn right. You will see a check-in table. The door to the rehearsal hall is straight ahead.

TO SCHEDULE AN AUDITION:

**by appointment only*

EQUITY PRINCIPAL AUDITIONS:

APPOINTMENTS CAN BE MADE BY E-MAIL to casting@dobama.org

Please include your **name, union status, phone number, an attachment of your headshot and resume, and your preferred day and/or time.** You will receive a response within three business days. We will endeavor to schedule you as near as possible to your requested time, pending availability.

NON-UNION LOCAL AUDITIONS:

Season auditions for non-union actors will be held within the same dates and times as described above, based on availability. Non-union actors should follow the same appointment reservation steps outlined above.

AEA contracts

AEA Contracts are available for each production. (SPT-3, SPT-4)

Non- AEA contracts (Dobama Theatre):

Adult Non-AEA Contracts will pay \$100 per work week
(rehearsal and performance weeks; \$700-\$900 total stipends)

Young Actor stipends vary by role and production

Preparations:

Please prepare two contrasting, contemporary monologues of no more than 60 seconds each. If you wish, you may also sing 16 bars of a song of your choice. An accompanist will not be provided, but you are welcome to sing acapella and/or accompany yourself. *If you plan to sing at your audition, please mention so in your appointment request e-mail.* You will be auditioning for Nathan Motta, Artistic Director of Dobama Theatre. Please bring **two** copies of your most current headshot and resume.

DOBAMA THEATRE 19/20 SEASON **Character Breakdowns**

STUPID FUCKING BIRD, by Aaron Posner

Directed by: Nathan Motta

Play synopsis: *STUPID FUCKING BIRD* is a hilariously irreverent new play that playwright Aaron Posner describes as “sort of an adaptation” of Anton Chekhov’s *The Seagull*. Conrad, an aspiring young writer, rampages against the art created by his mother’s generation. A young actress wrestles with an aging Hollywood star for the affections of a renowned novelist. And everyone discovers just how disappointing love, art, and growing up can be. With original songs and witty banter, this season opener considers how art, love, and revolution fuel our pursuit of happiness.

Characters: 3f, 4m

Conrad: male, 20s-30s, Fierce and fiery young author, poet, performance creator. In love with Nina. (based on Chekhov’s Konstantin Gavrilovich Treplev) Cynical.

Emma: female, 40s-50s, Conrad’s mother, a very famous actress of stage and screen. – (based on Irina Nikolayevna Arkadina). Jaded, jealous, and overbearing.

Doyle Trigorin: male, age 30s-50s, Famous author. Emma's lover. (based on Boris Alexeyevich Trigorin)

Nina: female, 20s-30s, Aspiring actress. Emma & Conrad's neighbor. (based on Nina Mikhailovna Zarechnaya) Con's love interest. Passionate and can be a bit flighty.

Dev: male, 20s-30s, Conrad's best childhood friend. In love with Mash. (based on Semyon Semyonovich Medvedenko)

Mash: female, 20s-30s, Conrad's cousin. In love with Conrad. (based on Masha) A musician. Strong and can be manipulative.

Sorn: male, 50s-60s, (based on Sorin) Close family friend of Emma and Conrad.

Production dates: Sept. 6th – 29th, 2019. Preview dates: Sept. 4 & 5, 2019

Rehearsals begin: August 10, 2019

Call backs (by invitation only): May 5th (possible additional audition Monday, May 6th)

AEA contracts: 1-2 AEA Contracts available for this production. SPT-3 contract

Non-AEA Contracts will pay \$100/ week; a \$700 stipend. EMC points are available.

WAKEY, WAKEY by Will Eno

Director: TBD

Play synopsis: *WAKEY, WAKEY* is a new play from playwright Will Eno's that features Guy, a man who knows, like all of us on some level, that he is about to die. Guy explores with the audience what in life is worth celebrating, what is worth treasuring, and what is worth letting go of in this moving and hysterical play.

Characters: 1f, 1m

GUY – *male 40s-60s youthful looking but might suddenly look gaunt or unwell, in the wrong (right) lighting. He's in a wheelchair.*

LISA – *Female 30s-50s, A warm and caring person, but not inclined toward any kind of sentimentality. Love, and matter-of-fact in equal amounts.*

Production dates: October 18 – November 10, 2019. Preview dates: Oct. 16 & 17, 2019

Rehearsals begin: Sept. 22, 2019

Audition: Please prepare 2 contrasting, one-minute contemporary monologues.

Call backs (by invitation only): TBD

AEA contracts: 1 AEA Contract available for this production. SPT-3 contract

Non-AEA Contracts will pay \$100/ week; an \$700 stipend. EMC points are available.

THE OLD MAN AND THE OLD MOON by PigPen Theatre Co.

Co-Directed by: Melissa Crum & Nathan Motta

Play synopsis: *THE OLD MAN AND THE OLD MOON* is an original piece of music and theatricality that features original songs played and sung by actors, sound effects created live onstage, extensive shadow puppet effects, and fantastical storytelling. An old man has the important of filling up the moon with liquid light each night. But when the old man's wife is drawn away by a mysterious melody, the Old Man must abandon his duties to cross the seas in search of his lost love. Along the way he must contend with apocalyptic storms, civil wars, monsters of the deep, irritable ghosts, as well as the fiercest obstacle of all: change.

Characters: 7 actors/ singers/ musicians that each play multiple roles.

Production dates: December 6, 2019 – January 5, 2020. Preview dates: Dec. 4 & 5, 2019

Rehearsals begin: Nov. 4, 2019

Audition: If considered for this production, please prepare 16 bars of a song in the style of the show. If possible, it's preferable that you also demonstrate proficiency on a musical instrument.

Call backs (by invitation only): May 5, 2019 (possible additional audition May 6, 2019)

AEA contracts: 1-2 AEA Contracts available for this production. SPT-4 contract.

Non-AEA Contracts will pay a \$900 stipend. EMC points are available.

SKELETON CREW by Dominique Morisseau

Directed by: Justin Emeka

Play synopsis: *SKELETON CREW* takes place in an automotive plant in Detroit that's on shaky ground. Each of the few remaining workers are trying to figure out how to move forward if their plant goes under. Shanita has to decide how she'll support herself and her unborn child, Faye has to decide where she'll live, and Dez has to figure out how to make his ambitious dreams a reality. Power dynamics shift as their manager Reggie is torn between doing right by his work family, and by his own.

Characters: 2f, 2m

**the role of "Faye" has been cast*

DEZ: Black man, mid-to-late twenties. Working-class young man. Young hustler, playful, street-savvy, and flirtatious. Somewhere, deeply sensitive.

SHANITA: Black woman, mid-to-late twenties. Working-class young woman. Pretty but not ruled by it. Hard-working. By-the-books. Believes in the work she does. Also, pregnant. Somewhere, a beautiful dreamer

REGGIE: Black man, late thirties. White-collar man. Studious. Dedicated. Compassionate. The Foreman. Somewhere a fire brims.

Production dates: January 24 – February 16, 2020. Preview dates January 22 & 23, 2020

Rehearsals begin Dec. 28, 2019

Call backs (by invitation only): June 9, 2019

AEA contracts: 1-2 AEA Contract available for this production. SPT-3 contract

Non-AEA Contracts will pay \$100/ week; a \$700 stipend. EMC points are available.

DANCE NATION by Clare Barron

Directed by: Shannon Sindelar

Play synopsis: *DANCE NATION* is about an army of pre-teen competitive dancers who are plotting to take over the world. And if their new routine is good enough, they'll claw their way to the top at the Boogie Down Grand Prix in Tampa Bay. A play about ambition, growing up, and how to find our souls in the heat of it all. This exciting portrait of a competitive middle-school dance troupe explores both the exhilaration and the raw terror of being a kid through the story of a group of 13-year olds played by a cast of adult actors.

Characters: 7f, 2m.

DANCE TEACHER PAT – The head of the dance studio. Male.

AMINA – The star dancer. Actor might be a woman-of-color.

ZUZU – Always second best. Actor might be a woman-of-color.

CONNIE – A talented dancer who thinks she should play the role of Gandhi. Actor should be South Asian.

LUKE – The only male dancer on the competition team.

MAEVE – The oldest and least talented dancer on the team. Actor might be 60s-70s

SOFIA – Knows what's up. Actor might under 50.

ASHLEE – Future president of a post-apocalyptic USA. Actor might be a teenager.

THE MOMS – Means well. Grown-up Wendy. Also plays Vanessa.

Production dates: March 6 – 29, 2020. Preview dates: March 4 & 5, 2020
**possible one-week extension to April 5th*

Rehearsals begin: February 8, 2020

Audition: Please be prepared for a dance call if called back. Including any dance/ movement experience on your audition form is encouraged.

Call backs (by invitation only): June 2, 2020. (possible additional audition June 3, 2020)

AEA contracts: There are 2-3 AEA Contracts available for this production. SPT-3 contract.

Non-AEA Contracts will pay \$100/ week; a \$700 stipend. EMC points are available.

THE OTHER PLACE by Sharr White

Directed by: Nathan Motta

Play synopsis: *THE OTHER PLACE* focuses on Juliana, a successful neurologist on the verge of a potential breakthrough when her life takes a disorienting turn. During a lecture to colleagues at an exclusive beach resort, she spots a mysterious young woman in a yellow bikini walk into the conference room amidst the crowd of business suits. But in this brilliantly crafted play, nothing is as it seems. Piece by piece, a mystery unfolds and the elusive truth about Juliana boils to the surface. Secrets unravel as blurred reality and fragmented memories collide in a cottage on the windswept shores of Cape Cod.

Characters: 2f, 2m.

JULIANA: *A sharply charismatic scientist in her early 50s. Her obviously fierce intelligence is both her greatest asset and her largest burden, having helped her carve a niche in a deeply competitive field infiltrated by brilliant minds, and yet bringing her a deep impatience and a drive not always understood by those around her.*

IAN: *Juliana's husband, early 50s, an oncologist.*

THE WOMAN: *In her late 20s to early 30s, portrays: Dr. Cindy Teller, a neurobiologist; Laurel, Juliana's daughter; and a Woman.*

THE MAN: *Late 30s, portrays: Richard Sillner; and Bobby, a nurse.*

Production dates: April 24 – May 24, 2020. Preview dates: April 22 & 23, 2020

Rehearsals begin: March 28, 2020

Call backs (by invitation only): May 20, 2019

AEA contracts: 1-2 AEA Contracts available for this production. SPT-3 contract

Non-AEA Contracts will pay \$100/ week; an \$800 stipend. EMC points are available.