MCCARTER THEATRE CENTER EPA – NEW YORK

CONTRACT
LORT Non-Rep
B+ & C: $1033-1064/week & $873-899/week
AEA minimums

PERSONNEL
Artistic Director/Resident Playwright: Emily Mann
Resident Producer: Debbie Bisno
Artistic Line Producer: Stephanie Rolland (in attendance at EPA)
Associate Producer: Emily Zetterberg (in attendance at EPA)

OTHER DATES
Season Opening: 9/14/19
Season Closing: 6/7/20
See breakdown for specific show dates.

EPA Procedures are in effect for this audition.
An Equity Monitor will be provided.

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.

SEEKING
Equity actors for various roles in the upcoming 2019-20 Season. Seeking actors of all ages and ethnicities, appropriate for a wide range of productions. No roles are understudied.

SM availability TBD
MCCARTER THEATRE CENTER 19-20 SEASON BREAKDOWN

GLORIA: A LIFE
By Emily Mann.
Directed by Emily Mann.

1st Rehearsal: August 9th, 2019.
Berlind Theatre.

Co-Production with American Repertory Theater. (Run TBA at ART.)

Five decades after Gloria Steinem began raising her voice for equality, her vision is as urgent as ever. The first act is Gloria’s story; the second is our own, as a talking circle emerges and the audience joins in conversation.

Gloria Steinem: Any age, race, or ethnicity. This role is cast.

6 Ensemble Members: Women. Multi-generational, diverse. Any age, race, or ethnicity. Take on numerous roles, including Native American activist and feminist Wilma Mankiller, Florence Kennedy, and Bella Abzug.

Mary Shelley’s FRANKENSTEIN
Written and Directed by David Catlin.
Matthews Theatre.

Transfer from Lookingglass Theatre Company. (Runs May 8th – August 4th, 2019 at Lookingglass Theatre Company.)

An eerie evening of ghost stories crackles to life as Mary Shelley unspools her tale of love, horror, power, and unholy experimentation. Not seen at McCarter since Lookingglass Alice, the celebrated Chicago ensemble returns to McCarter to give life to this iconic classic.

(All AEA roles are cast.)

A CHRISTMAS CAROL
By Charles Dickens, adaptation by David Thompson.
Directed by Adam Immerwahr.
1st Rehearsal: November 15th, 2019.

Ebenezer Scrooge: 50s-mid 60s. This role is cast.

Bob Cratchit: 30s. Actively seeking all ethnicities for this role. Scrooge’s clerk who has been worked to the bone. Once a lively man, he now worries about putting food on the table. A true family man, his children fill him with hope and humor despite his difficult existence. British accent.

Old Jacob Marley / Old Joe: 50s-mid 60s. This role is cast.

Fred / Undertaker: 20s-early 30s. Actively seeking all ethnicities for this role.

Fred – Scrooge’s nephew. An optimistic and kind young man, a goofball at heart. Witty and able to trade barbs with his Uncle. Should be an attractive leading man with a slightly comic edge. British accent.


Young Jacob Marley: Early 20s. Scrooge’s partner, an ambitious, practical man with no sentimentality. Marley is a product of a newly industrialized England and places money and financial stability above all else. British accent.

Young Scrooge / Solicitor: Early 20s.

Young Scrooge – Scrooge before he is corrupted. A conflicted young man torn between the need for financial security and the desire to connect with other human beings. British accent.

Solicitor – A wealthy and respected man of business. He is charitable and warm and is seeking donations with his friend and colleague. British accent.

Mr. Fezziwig / Solicitor: Late 40s-50s. Actively seeking all ethnicities for this role.

Mr. Fezziwig – Young Scrooge and Marley’s boss, generous and expansive. Mr. Fezziwig is a kindhearted and jolly man, but not a fool. He has great integrity and great love for everyone around him. British accent.

Solicitor – A wealthy and respected man of business. He is charitable and warm and is seeking donations with his friend and colleague. British accent.
Mrs. Fezziwig / Laundress: 30s-50s. Actively seeking all ethnicities for this role.

Mrs. Fezziwig – Ditzy, gabby, and overflowing with warmth. A good-hearted meddler who is in love with her husband and entirely convinced of the goodness of those around her and the bounty of the world. British accent.

Laundress – She desperately sells the stuff dead people leave behind. Competitive and funny. Cockney accent.

Mrs. Dilber: 30s-early 60s. This role is cast.

Mrs. Cratchit: Actively seeking all ethnicities for this role. Caring but fiery, she will defend her family at any price. She is the glue that holds her family together. Nurturing, warm, the salt of the earth. British accent.

Lily / Belle: 20s-early 30s. Actively seeking all ethnicities for this role.

Lily – Fred’s wife and an extremely kind and graceful young woman. Lily always sees the best in people. She is tenacious and refuses to give up on Scrooge because she realizes how much family means to her husband. British accent.

Belle – Scrooge’s fiancée who leaves him because of his obsession with money. A woman ahead of her time, Belle is fiercely idealistic. There is a sadness about her; she holds people to high standards and has been disappointed.

GOODNIGHT, NOBODY
By Rachel Bonds.
Directed by Tyne Rafaeli.
Berlind Theatre.

In this deeply moving world premiere, a group of old friends looks to stay connected as their lives begin to change and their paths diverge as they make art, become adults, and deal with the complicated parts of new motherhood.

Reggie: 30’s. Actively seeking all ethnicities for this role. A moderately successful stand-up comedian; an alcoholic; Mara’s only child.

K: 30’s. Actively seeking all ethnicities for this role. A new mother; a teacher; the one who keeps in touch with everyone from growing up and takes care of everyone. From a lower middle-class family.
Nan (Nandish): 30’s. A painter; a child of Indian immigrants; a darling of the contemporary art scene for a time; plagued by mental illness, particularly recently.

Mara: Early 60’s. A very successful sculptor. Reggie’s mother. Was a single mother by choice.
Bo: Late 50’s/Early 60’s. Actively seeking all ethnicities for this role. A painter of moderate success.
Mara’s boyfriend.

SLEUTH
By Anthony Schaffer.
Directed by Adam Immerwahr.
Matthews Theatre.

A suspenseful game of cat-and-mouse, Anthony Shaffer’s Sleuth is a brilliant parody of the Agatha Christie thriller filled with plotted murders, jealousy, and revenge.


Milo Tindle / Inspector Doppler / Detective Sergeant Tarrant / Police Constable Higgs: Of Italian-descent. Mid-30s.

Milo Tindle – Sharp and incredibly neat. Earnest, bold, and not afraid to compete in a game. A respectable foil to the bravado and showmanship that Andrew presents.

Inspector Doppler – Sharp, local inspector investigating a missing persons case. Detective Sergeant Tarrant / Police Constable Higgs – Additional police back-up.

THE REFUGE PLAYS
By Nathan Alan Davis. Directed by Patricia McGregor.
Berlind Theatre.

An eccentric, mysterically-inclined Black family is traced through four generations as they carve out an existence in a southern Illinois forest.
Early: African American. 40s. This role is cast.

Gail: African American. 50s-60s. Plays the character in her 20s and 50s-60s. The maintainer of the house and its backbone. Has the energy of someone half her age. A stubborn, determined leader.

Walking Man: African American. 40s. Plays the character in his 20s and 60s. An aimless wanderer, settled once again in his childhood home. And later, the ghost of Gail’s husband. Only comes into the house at night. At times lost, and at other times eternally wise.

Crazy Eddie: African American. 40s. Plays the character in his 30s and 50s. Early’s husband, a WWII veteran with badly damaged legs. Full of life and almost boyish in spirit. Unshaken and of strong conviction.

Joy: African American. 30s. Gail and Walking Man’s daughter, Ha-Ha’s mother. Not quite ready to lead the family, but fully capable of doing so.

Ha-Ha: African American. Late teens – Early 20s. Joy’s son. Naïve, quiet, shy. Well-read but not acclimated to modern life or the outside world.

Dax: African American. 30s-40s. Crazy Eddie’s younger brother. Wise, principled, trusting. A wanderer trying to reconnect with his family.


Symphony: African American. Late teens – Early 20s. A young woman from a nearby town.

Theatre’s statement: McCarter does not discriminate in casting against any person because of race, color, religion, sex, age, veteran status, sexual orientation, marital status, national origin, disability or any other protected characteristic. McCarter acknowledges the need for expanding the participation of women and all ethnic groups and minorities in the Theatre’s artistic process and is committed to non-discrimination and a flexible, imaginative, non-traditional casting policy. “Non-traditional casting” is defined as the casting of ethnic minorities or female actors in roles where race, ethnicity or sex is not germane. We are interested in seeing actors of all ages and ethnicities, appropriate for a wide range of productions.
AUDITION INFORMATION

WHERE

Pearl Studios NYC (500)
500 8th Ave
New York, NY 10018-6504

12th Floor, Room 1204 (Holding) & Room 1201 (Audition)

WHEN
Monday, May 20, 2019
10:00 AM - 6:00 PM

Lunch 12:30 PM to 1:30 PM

WHAT TO PREPARE

Each actor will have 2 minutes. Prepare a brief monologue or two contrasting one-minute monologues. Please bring a picture and resume, stapled together, with contact information clearly printed on the resume.

MINORS MUST BE ACCOMPANIED BY AN ADULT