

Actors' Playhouse at the Miracle Theatre 2024-2025 Season

Equity Performer Auditions in FL

Coral Gables, FL LOA referenced to LORT D

Equity minimum rate: \$830 for actors

Artistic Director: David Arisco

Equity Performer Auditions:

Monday, May 20, 2024

10 AM – 6 PM

(Lunch from 1:30-2:30 PM)

This is an open call; doors will open at 9am to begin sign in. AEA members will be seen first in the order they arrive. EMC and NON-UNION performers will be seen as time permits.

Location for auditions:

Miracle Theatre

280 Miracle Mile

Coral Gables, FL 33134

(Parking is available in Garage 1 or 4, located on either side of the theatre, or street parking. The theatre does not validate parking.)

If singing: Please prepare two contrasting 16-bar pieces (or one 32-bar selection) and a one-minute monologue (contemporary preferred). Bring sheet music in your key; an accompanist will be provided. No a cappella singing or singing to playback.

If not singing: Please prepare two contrasting one-minute monologues or one two-minute monologue.

All actors: Please bring **two** copies of your headshot/resume.

What to expect: When it is your turn, you will be brought into the theatre and introduced. Your headshot and résumé will have already been received, and you can go right up on stage. If you will be singing, you should immediately give your music to the accompanist. From that point on, you can decide in what order you would like to present your material. After your audition is over you will be dismissed and you may see yourself back out to the lobby.

All Stage Manager positions have been filled for our upcoming season. For future consideration, please submit resumes to Amanda Corbin at 280 Miracle Mile, Coral Gables FL 33134 or email to company@actorsplayhouse.org The Stage Manager weekly minimum salary is \$997 and the Assistant Stage Manager weekly minimum salary is \$904 (both are current season salary, in negotiations for next season).

The personnel in attendance at this EPA is David Arisco who has the authority to hire Stage Managers.

Note: At these auditions, we are seeking adult actors (age 18 and over) only.
Summer Show has yet to be decided, updates will be available at
www.actorsplayhouse.org

2024 - 2025 Mainstage (LOA) season with available roles below:

TICK, TICK BOOM!

Book, Music, & Lyrics by Jonathan Larson

Rehearsals begin October 22, Run: November 13 – December 8, 2024

Director: David Arisco

JON: A struggling composer on the brink of his 30th birthday. Michael's roommate and Susan's boyfriend.

Gender: Male Age: 25 to 30 Vocal range top: A4 Vocal range bottom: A2

MICHAEL: A former actor-turned-market research executive. He is Jon's roommate and best friend. Character

Doublings include: COUNTER GUY, DAD, and MARKET RESEARCH GUY.

Gender: Male Age: 25 to 35 Vocal range top: Gb4 Vocal range bottom: Bb2

SUSAN: A dancer and Jon's girlfriend. Sexy, kind, independent. Character Doublings include: KARESSA,

ROSA, JUDY, and MOM. Gender: Female Age: 20 to 30 Vocal range top: D5 Vocal range bottom: A3

JERSEY BOYS

Book by: Marshall Brickman and Rick Elice

Music by: Bob Gaudio

Lyrics by: Bob Crewe

Rehearsals begin December 30, Run: January 22 - February 23, 2025

Director: David Arisco

Choreographer: TBD

Musical Director: TBD

FRANKIE VALLI: Male, stage age 20-30, preferably 5'8 or under. A strong tenor with a sweet, strong falsetto and the ability to sing in the style of Frankie Valli; tenor up to high A or Bb with falsetto to treble G. Must be a strong actor with charm and charisma. A small, tenacious, scrappy kid from a tough neighborhood with an unusually high, clear falsetto. He is talented, hardworking, and determined to succeed.

TOMMY DE VITO: Male, stage age 20-30, preferably 5'9 or taller. A strong tenor/baritone voice. A handsome, charismatic, smooth-talking operator with a quick temper, Tommy is a born hustler from a tough neighborhood and the essence of Jersey cool.

BOB GAUDIO: Male, stage age 20-30, preferably 5'10 or taller. Strong tenor/baritone voice up to a high G. Boyish, fresh-faced Bob is the keyboardist. Something of a boy genius, he is smart and savvy beyond his years.

NICK MASSI: Male, stage age 20-30, preferably 5'10 or taller. Strong bass/baritone voice down to a low E. A steady, sturdy, lumbering man of few words with a police record and a strong musical talent. Nick is a dreamer who longs for a life after the Four Seasons.

BARRY BELSON: Male, stage age 20-40. A strong actor & singer who plays various roles including Hal Miller. Tenor to high C ideally with a strong falsetto to G above high C; has the ability to riff in rhythm-and-blues style.

MARY DELGADO: Stage age, 20-30 years. Strong singer; tough, "seen it all", Italian, Jersey girl; she's got a killer sense of humor; actor also plays a variety of other roles; strong belt useful; high straight tone soprano also useful but not required.

FEATURED MALES: Stage ages 18-50. Strong actors and singers to play various roles including Bob Crewe, Gyp DeCarlo, Joe Pesci, Studio Engineer, Norman Waxman, Nick DeVito, Billy Dixon, Charlie Calello, Hank Majewski, Joe Long and others.

FEATURED FEMALES: Stage ages 18-40. Fabulous, versatile actresses, singers, and dancers with flexible vocal registers to play a variety of roles including Lorraine, The Angels, Miss Frankie Nolan, Frankie's Mother, and various other spoken and unspoken parts. They should be believable as "tough-as-nails" Jersey girls, comfortable with four-part harmonies. Women need to belt and/or have a strong mix. We require one female who can belt up to F natural and two high sopranos.

WAITRESS

Music and Lyrics by: Sara Bareilles

Book by: Jessie Nelson

Based on the Original Screenplay by: Adrienne Shelly

Rehearsals begin March 4, Run: March 26 – April 20, 2025

Director: David Arisco

Choreographer: TBD

Musical Director: TBD

JENNA: Female, 20's-30's, any ethnicity. A woman stuck in her life as an unhappily married waitress in a small town. Finds some happiness and expression through her meticulous baking of pies and her friendships with her coworkers, Dawn, and Becky. Lives her live paycheck-to-paycheck, day by day, and wants nothing more than to get away and start fresh, unbeknownst to her destructive husband, Earl. Must have a fantastic pop/rock voice with great range.

DAWN: Female, 20's, any ethnicity. She is the youngest of the waitresses. Thick glasses, eccentric is the nice way to say she's slightly unusual, and not so slightly OCD. She sets the tables, painstakingly ensuring each salt and peppershaker is equidistant from the napkin holder. Must have an excellent pop/rock/folk voice.

BECKY: Female, early 40's-early 50's, any ethnicity. The oldest of the three waitresses. Irreverent, irascible, been there, made it back, and somehow kept her forward and sometimes wicked sense of humor with excellent comedic timing. Must have a soulful pop voice with an excellent pop belt.

DR. POMATTER: Male, 30's-early 40's, any ethnicity. Handsome, endearing, and neurotic. Has a warm, if clumsy, matter. Jenna's gynecologist with whom an unexpected extramarital affair is born. Has a quirky sense of humor and a big heart, even though he's contributing to the affair. Must have impeccable comedic timing and must move well. Should have a very strong pop/rock tenor that can navigate the musical style of Sara Bareilles with ease.

EARL: Male, 20'S-30's. Caucasian. Jenna's husband. Peaked in high school, handsome in a gruff way, but that face is clouded with broken dreams, drowned with cheap beer. Just enough narcissism mixed with stupidity, can explode into unexpected anger one second and then turn into a sobbing mess the next. Guitar playing a plus.

OGIE: Male, 30's, any ethnicity. Strange, yet oddly lovable. Becomes slightly obsessed with Dawn (in a hilarious yet endearing way) after she goes on a 5-minute date with him. Quirky, incredibly persistent, and odd, yet kind. Should have excellent comedic timing. Must have an excellent pop/rock tenor/baritenor sound.

JOE: Male, 60's-70's, any ethnicity. The owner of the diner where Jenna, Dawn, Becky, and Cal work. A seemingly old, curmudgeonly man who has a soft spot for Jenna (and her pie), warm at heart. A sarcastically funny and no-nonsense guy with a keen ability to read people. Very funny.

CAL: Male, 40's, any ethnicity. A chef at the diner. A "Salt of the Earth" guy's guy surrounded by gals. Brash, impatient, unsentimental, but somehow charming. Should have a strong pop/rock voice with great comedic chops. Must have a strong contemporary baritone singing voice in the style of Sara Bareilles and have excellent comedic timing. Must have a strong baritone pop/rock.

ENSEMBLE (4 Male, 4 Female): Any ethnicity, any age. Must have excellent pop/rock voices in the style of Sara Bareilles. Must have excellent comedic timing and be able to play a range of characters comprising the community in which the story takes place. Must be strong movers/dancers.

THE GIRL ON THE TRAIN

Based on the best-selling novel by Paula Hawkins and DreamWorks Film

Adapted by: Rachel Wagstaff and Duncan Abel

Rehearsals begin April 22, Run: May 14 – June 8, 2025

Director: David Arisco

NOTE: All roles are open to Non-Traditional casting opportunities.

RACHEL WATSON: Rachel is a complicated and, at times, an unlikeable and unreliable character. In her own perspective, she is a divorcée, deeply depressed over her infertility and a failed marriage. She longs for what she believes to be a happy suburban family life, desperate to matter to others and be helpful. Others, however, see her as a creepy stalker with a potential for violence. When she is drunk, she is self-destructive, yet when she is sober, she is relentless in trying to uncover the truth of the events of that drunken Saturday night, turning her into the engine that moves the novel forward. Rachel is an unconventional detective hunting for clues in her fractured memories. Finally facing the truth of her abusive marriage to Tom, she overcomes her emotional dependence, finally rejects victimization, and resumes control over her life, revealing herself to be the strongest female character in the novel. Despite her flaws, she is guided by a strong moral compass and empathy.

MEGAN HIPWELL: Megan is not at all the model wife and glamorous beauty Rachel imagines her to be. Haunted by her painful past—she is responsible for the accidental death of her baby—she is unable to confide in anyone, condemning herself to a string of superficial relationships that distract her from an overwhelming sense of guilt. Although she loves him, she is cheating on her husband Scott with Tom, mirroring the way Anna and Tom cheated on Rachel. When she finds out that she is pregnant, she is finally willing to leave her past behind, come clean with the men in her life, and move on for the sake of her unborn child. Tragically, the moment she wants to do the right thing, Tom does the wrong thing and kills her to keep their affair a secret, turning her into the victim.

ANNA WATSON: Anna defines herself by her looks and her sexual power over men. She is like Megan in that she had an affair with a married man and like Rachel in that her husband is cheating on her. Yet unlike Megan, who feels guilty over sleeping with a married man, she considered her affair with Tom a turn-on. She believes herself to be far above Rachel, whom she views as a loser, and above Megan, whom she views as baby killer who believes in the facade of a wholesome family life. However, she has no moral compass or empathy for those around her but is instead ruled by self-interest. She turns against her husband not because he is a murderer, but because she realizes that she cannot trust him, revealing herself to be the vixen.

TOM WATSON: At first glance, Tom seems to be a supportive ex-husband who continues to care for Rachel long after their divorce, an attentive husband to Anna, and an adoring father to their baby girl. As it turns out, he is cheating on Anna the way he cheated on Rachel, this time with Megan. A compulsive liar, he has gaslighted Rachel throughout their marriage, holding her responsible for his violent outbursts. He blames the women in his life for any shortcomings and even blames Rachel for making him so mad that he killed Megan.

SCOTT HIPWELL: Scott is very much in love with his wife, Megan, yet his jealous and impulsive nature makes him snoop in his wife's things, overstepping all privacy boundaries. When jealous, he flies into fits of anger and violence, regretting them afterward. His cycle of violence and remorse is typical of domestic abuse. Like Tom, he is an abusive man, attacking Megan when he finds out about her affair and attacking Rachel when he finds out she was lying to him about her friendship with Megan.