

The Studio Theatre 2018-19 Season - Chicago OPEN CALL

Sharon L. Morse Performing Arts Center | The Villages, FL

Notice: **Audition** Call Type: **Open Call**

AUDITION DATE

Monday, June 4, 2018

1:00 PM - 9:00 PM

Dinner break: 5-6pm.

APPOINTMENTS

Submit HS/Resume/Contact info to:
info@thesharonstudio.com before May 31st.
Please specify "Chicago Auditions" in the
subject line.

CONTRACT

OAT

OAT; \$413/week

SEEKING

Performers for our 2018-2019 Season.
Shows are; Story of My Life, Stop Kiss, It
Shoulda Been You, and A Doll's House. See
breakdown for details.

PREPARATION

90 second monologue and a 16 bar cut
musical theatre song in style of shows.
Second contrasting monologue ready if
requested, bring your book/may be asked to
sing another selection. To be considered for
the plays only please come prepared with two
contrasting 90 second monologues. Please
come with two copies of your HS/Resume
stapled together and trimmed.

LOCATION

Stage 773

1225 W Belmont Ave

Chicago, IL 60657-3205

PERSONNEL

Artistic Director-Whitney Morse

Resident Director- Trevin Cooper

Music Director- Gary Powell

Production Manager- Danielle Paccione

OTHER DATES

The Story Of My Life by Neil Bartram and
Brian Hill: 9/4/18-11/4/18

Stop Kiss by Diana Son: 11/6/18-12/30/18

It Shoulda Been You by Barbara Anselmi &
Brian Hargrove: 12/26/18-2/24/18

A Doll's House by Henrik Ibsen as translated
by Christopher Hampton: 2/26/19-4/28/19

OTHER

A note on casting: At The Studio we practice
Non-Traditional Casting. Non-Traditional
Casting is a method designed to increase
artistic options by expanding casting
opportunities for women, actors of color,
seniors and actors with disabilities in roles
where race, gender, age or the presence or
absence of a disability are not germane. To
that end we encourage all actors to 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.

BREAKDOWN

THE STORY OF MY LIFE

by Neil Bartram and Brian Hill

9/4/18-11/4/18

Seeking:

THOMAS WEAVER

A successful and charismatic writer who embraced success at the expense of his personal life. Alvin's lifelong best friend. 35-45 Vocal range top: G4 Vocal range bottom: B2

ALVIN KELBY

A sensitive, free-spirited man who neglected his career to care for his father. He is Thomas' lifelong best friend. 35 – 45 Vocal range top: Gb4 Vocal range bottom: Bb2

STOP KISS

by Diana Son

11/6/18-12/30/18

Seeking:

CALLIE

She is a traffic reporter in New York City, where she has lived for eleven years. Callie helps Sara learn her way around the city, and, in the process, develops strong feelings for her. She is strong and independent and really knows the ropes. Late 20's – early 30's.

SARA

Sara, recently moved to NYC from St. Louis to accept a teaching fellowship at an elementary school in The Bronx. She looks to Callie to learn how to fit in while in the Big Apple. She is sweet and somewhat sheltered but is eager to begin her city life. Late 20's – early 30's.

GEORGE

George is Callie's "friend with benefits." He works as a bartender in the city, and is jealous of Sara's relationship with Callie.

PETER

Sara's ex-boyfriend from St. Louis. Peter is still in love with Sara. Mid 20's – early 30's.

MRS. WINSLEY/NURSE:

Mrs. Winsley is a witness to an attack against Sara and Callie. The nurse is Sara's nurse while she is in the hospital. Late 30's – Mid 50's.

DETECTIVE COLE

The detective assigned to Callie and Sara's case. They are the first to hear the story of what happened to Callie and Sara the night they were attacked. Late 30's – Mid 40's.

IT SHOULD BEEN YOU

by Barbara Anselmi & Brian Hargrove

12/26/18-2/24/18

NOTE: The Role of Jenny Steinberg and Rebecca Steinberg has already been cast.

JUDY STEINBERG

Mother of the Bride. 50s/60s. She will stop at nothing to get what she wants. She is forceful and domineering, but at heart a kind and loyal person - and a fierce advocate for her friends and family.. She's also very funny, but not in a jokey way, being one of those people who never realize just how funny they are; Alto/mezzo.

GEORGETTE HOWARD

The Mother-of-the-Groom from hell— uptight, waspy, one of those “ladies who lunch,” with an acerbic wit and fondness for drink - especially gin. She is not happy about her son getting married and her unhappiness is a force to be reckoned with; Alto/mezzo.

BRIAN HOWARD

The Groom. 30. Is going to be a great guy as soon as he grows up, but unfortunately he's still trying to find himself. That can only happen when he gets out from under the thumbs of his domineering father and manipulating mother, which is one of the reasons he's getting married today; Tenor with good low notes

ALBERT

The Wedding Planner. 50s/60s. He is a nuptial Houdini, who has seen and done it all before, and who is therefore ready with the solution before anyone else even realizes there's a problem; Baritone.

REBECCA – REBECCA STEINBERG

The Bride. 30. Is the “perfect daughter”. Unfortunately, wedding jitters are causing her to be emotionally unstable - one minute she's laughing, the next she's crying, and sometimes she's doing both at the same time, which make her seem like a mess; Soprano with a high belt or strong mix on an E.

MARTY KAUFMAN

The Bride's ex-boyfriend. Early 30s. Is the quintessential Jewish boy next door - the kind of young man every mother dreams of for her daughter. If he were any closer to the Steinbergs, he'd be related. Instead, he's just in love with them. Well one of them in particular. Tenor with a strong Ab.

MURRAY STEINBERG

Father of the Bride. 50s/60s. Loves his wife, loves his daughter - and if he has any negative feelings about this wedding, he would never show them. If this is what his daughter wants, then it's what he wants for her because he only wants what's best for his family. Bass/baritone.

GEORGE HOWARD

Father of the Groom. 50s/60s. Is a Master of the Universe who is used to getting his way. His one soft spot is his wife. He loves her and would do anything to make her happy, and does so because she's got him wrapped around her little finger. It's almost like he's two different people - his wife gets the teddy bear and his son, the grizzly; Baritone with good F above middle C.

GREG MADISON

Best Man. 30. If anyone marches to the tune of a different drummer, it's Greg Madison. He sees the world in a way that no one else does. He's cute and likable, always means well, and would fight to the death for a friend; Tenor with strong pop styling.

ANNIE SHEPS

Co-Maid of Honor, this character is Non-Caucasian, 30. She is the calm in the storm. An observer who does her best to help where she can, but that doesn't mean she's not just as emotionally invested as

everyone else. She's also a strong influence on the wedding party because she's one of the few who could stand up to Judy Steinberg and tell it like it is.; Mezzo or soprano with strong pop styling.

UNCLE MORTY/WALT

30s/40s/50s. Should be an actor who can play lots of different people believably, (as real people, not caricatures) since along with his female counterpart, (Aunt Sheila/Mildred) this person will also play various wedding guests and hotel employees. The most important role he will play is Uncle Morty - the absent minded Uncle who may or may not be senile, but who is definitely hard of hearing. Baritone with strong high notes.

AUNT SHEILA/MILDRED

30s/40s/50s. Should be an actress who can play lots of different people believably, (as real people, not caricatures) since along with her male counterpart (Uncle Morty/Walt), this person will also play various wedding guests and hotel employees. The most important role she will play is Aunt Sheila - a grabbing clasp woman who is full of spite and jealousy for her sister-in-law, and would love nothing more than to see the whole wedding go up in flames. Mezzo-soprano, belter.

A DOLL'S HOUSE

by Henrik Ibsen as translated by Christopher Hampton
2/26/19-4/28/19

The Roles of Nora Helmer and Dr. Rank are cast.
Seeking

TORVALD HELMER

Nora's husband 40's/50's. He is a spend thrift, and holds Nora on a tight financial leash. But he does adore her and dotes on her however he can. He is a former lawyer who has just been given the job of General Manager at The Joint Stock Bank.

MRS. KRISTINE LINDE

Nora's old friend from school who has returned to look for work after the passing of both her husband and mother. She is the polar opposite of Nora, she is practical, down to earth and hard working. She has no husband, children or other family to speak of. She must make her own way in the world. 30's.

NILS KROGSTAD

A bank employee of Torvald's looking to scrape by anyway he can. He will stop at nothing to hold on to his job and make a buck, even if it means blackmail. 40's/50's

ANNE-MARIE/MAID – These roles are doubled. Anne-Marie is the nursemaid to the three Helmer children. Any age.