

Tri-County Performing Arts Center 2010-11 SECOND HALF SEASON OPEN AUDITIONS

AUDITIONS: October 9 – 20

CALLBACKS: October 21 - 29

WELCOME TO OUR 2nd HALF SEASON AUDITIONS! The Tri-PAC is seeking men, women, teens, and children (vocalists, actors, dancers) of all ages and ethnicities **for productions scheduled for Jan through June 2011.**

You are welcome to audition for one or all of our productions. We will cast as much of the 2nd half of our season as possible from this process. Additional auditions *may* be available later in our season to fill open roles, as needed. Ethnic diversity is encouraged; specific ethnicities are required for some roles. Roles are nonunion and unpaid. Guest artists or residents may be eligible for stipends. Rehearsals are evenings/weekends. ***Please scroll down for production details.***

MAIN STAGE PRODUCTIONS

THE CRUCIBLE (drama by Arthur Miller; Guest Artist Director – John Molettress; performances March 3 – 20)

PETER PAN, A MUSICAL ADVENTURE (U.S. Premiere of new edition by Drewe & Stiles; Director Deborah Stimson-Snow; performances June 2 – 19)

COLLAGE SERIES PRODUCTIONS

A RAISIN IN THE SUN (drama, performances Jan 13 – 16)

CELEBRATING SONDHEIM (concert, performances Feb 11 - 13)

NUNSENSE (musical, performances May 5 – 15)

AUDITIONS & CALLBACKS

Locations – Please see dates/locations listed below. All auditions will be at the Tri-County Performing Arts Center, 245 E. High St., Pottstown, PA 19464 EXCEPT THAT Saturday mornings October 9th & 16th will be at the Theatre Alliance of Greater Philadelphia, 1616 Walnut Street, Suite 1800, Philadelphia, PA 19103.

Initial Auditions - Please refer to the initial audition dates below, and contact the Production Manager, Leena Devlin at casting@villageproductions.org to schedule a timeslot. We appreciate you attending the earliest audition date possible. Please let us know if you require a Philadelphia audition when you schedule your appointment. **Walk-ins at the Pottstown location are also welcome, although appointments are appreciated.** If you are not able to attend one of the audition dates below, please inform Leena and we will do our best to make other arrangements. We want to see you! Audition dates/times are as follows:

- Saturday, Oct 9th (9:00 am – 6:00 pm as follows: 9:00 am – 12:30 pm at the Theater Alliance of Greater Philadelphia, and 2:30 pm to 6:00 pm at the Tri-PAC)
- Monday, Oct 11th (6:00 pm – 10:00 pm at the Tri-PAC)
- Wednesday, Oct 13th (7:00 pm – 10:00 pm at the Tri-PAC)
- Saturday, Oct 16th (9:00 am – 6:00 pm as follows: 9:00 am – 12:30 pm at the Theater Alliance of Greater Philadelphia, and 2:30 pm to 6:00 pm at the Tri-PAC)
- Monday, Oct 18th (6:00 pm – 10:00 pm)
- Wednesday, Oct 20th (TBD if needed, at the Tri-PAC)

Audition Preparation – If auditioning for a musical role, please prepare 16 – 24 bars of a ballad and **bring a copy of the music** for the accompanist. Please do **not** use CDs or sing a capella. Acting auditions include readings of scenes which will be made available at the audition. You may also perform a monologue if time permits and if the casting team feels it would be helpful for the initial audition.

Callbacks - Callbacks will be scheduled during the following dates and times, divided up by show. Callback dates/times for each specific show will be communicated during the audition process. If you are not able to attend one of the audition dates below, please inform Leena and we will do our best to make other arrangements. **All callbacks are at the Pottstown location.**

- Thurs, Oct 21st – A RAISIN IN THE SUN
- Sat, Oct 23rd & Sat, Oct 30th (10:00 am – 5:00 pm) – PETER PAN
- Sun, Oct 24th (1:00 pm – 4:00 pm) & Mon, Oct 25th (6:00 pm – 10:00 pm) – THE CRUCIBLE
- Thurs, Oct 28th & Fri, Oct 29th - NUNSENSE and CELEBRATING SONDHEIM (afternoons & evenings)

You will be contacted by email about callbacks. If you receive a callback, please reply by email to CONFIRM that you are coming. We make every effort to contact each person by email about the audition outcomes. If you do not receive an email or phone call within 2 weeks of your audition, or if you do not receive a callback and would like feedback on your audition, please email casting@villageproductions.org for more information.

PRODUCTION SUMMARIES

A RAISIN IN THE SUN (drama by Lorraine Hansberry)

About Director Alana Campbell – MEMBER: SAG, AFTRA, AEA. EDUCATION: BA in Theater- Acting, Point Park University (PA); HB Studios (NYC), Wilma Theater (PA), Mike Lemon Casting (PA). DIRECTING: Asst. Dir Delaware Valley Opera Company, Phila, PA (LA BOHEME, ROMERO & JULIET); Director – Theater of the Seventh Sister, Lancaster, PA (THE EXONERATED, FIREBURN, TAMER OF HORSES, MIDSUMMER NIGHT’S DREAM, MACBETH, THE MEETING); Director - BMW Productions Summer Play Festival (THE ODD COUPLE, PICNIC, GLENGARRY GLEN ROSS, MOURNING BECOMES ELECTRA, MARTY, DOUBT, THE FRONT PAGE; Director – Philadelphia Black Theater Festival, Phila, PA (INTIMATE APPAREL).

About A RAISIN IN THE SUN - Set in the aftermath of World War II, the Younger family is facing its own war against racism in the Chicago slums. America’s complicated history of racial tension between black Americans and white Americans is ingrained into the Youngers’ everyday lives. Single mother (and grandmother) Lena Younger, her daughter Beneatha, and her son Walter (plus his wife Ruth and their son Travis) squeeze into a run-down two-bedroom apartment. But the Youngers have a chance at a new beginning. Ten thousand dollars is coming in the mail, and Lena must decide what to do with it. Beneatha hopes for tuition money, Walter hopes for the down payment on his liquor store, and Ruth just wants her family to be happy. Then three huge events happen: 1) Lena decides to buy a house for the family...in a white neighborhood, 2) Lena entrusts the rest of the money to Walter, advising him to save a good amount for Beneatha’s schooling, and 3) Walter loses the money in the liquor store scam. “Though perhaps the prototypical black family drama, Hansberry’s almost perfect blend of comedy and tragedy, combined with the story’s universality, makes the play still seem relevant and readily accessible.” - *Talkin’ Broadway* Theatre Review by Matthew Murray.

Rehearsals – Evenings/weekends 2 to 3 times per week depending on role, starting in mid-Nov.

Performances - 1 weekend, Jan 13th – 16th (Thurs @ 7:30 pm, Fri & Sat @ 8:00 pm, Sun @ 3:00 pm).

Open Roles:

Lena Younger (age 50s - 60s). Walter and Beneatha’s mother; matriarch of the family, religious, moral, and maternal. Wants to use her husband’s insurance money as a down payment on a house with a backyard to fulfill her dream for her family.

Joseph Asagai (20s – 30s) A Nigerian student in love with Beneatha; very proud of his African heritage, and Beneatha hopes to learn about her heritage from him. Eventually proposes marriage to Beneatha and hopes she will return to Nigeria with him.

George Murchison (20s – 30s) Wealthy, African-American who courts Beneatha. The Youngers approve of George, but Beneatha dislikes his willingness to submit to white culture and forget his African heritage. Challenges the thoughts and feelings of others through his arrogance and intellectual competition.

CELEBRATING SONDHEIM (concert)

Musical cabaret celebrating the incomparable American composer and lyricist, Stephen Sondheim.

About the Director, Maggie Moliterno – DIRECTING: various cabarets and concerts. PERFORMING: principal roles in opera, operetta, and musical theater, such as the Countess Almaviva in THE MARRIAGE OF FIGARO, Laurie in OKLAHOMA, and Audrey in LITTLE SHOP OF HORRORS. Specialized operatic repertoire includes the roles of Violetta in LA TRAVIATA, Lucia in LUCIA DI LAMMERMOOR, Anne Truelove in THE RAKE'S PROGRESS, Konstanze in DIE ENTFÜHRUNG AUS DEM SERAIL, and Königin der Nacht in DIE ZAUBERFLÖTE. Ms. Moliterno won first place in the Irma M. Cooper Opera Columbus Vocal Competition, was a Scholarship Winner in the Bel Canto Scholarship Competition two years in a row, was a finalist in the Philadelphia Orchestra Albert M. Greenfield Competition, and received the Encouragement Award from the Metropolitan Opera National Council.

Rehearsals – Evenings/weekends starting in mid- to late January, TBD.

Performances – One weekend, Fri & Sat, Feb 11th & 12th (8:00 pm); Sun, Feb 13th (3:00 pm)

Casting Needs - Vocal roles for a variety of teens and adults.

THE CRUCIBLE (drama by Arthur Miller)

About Guest Artist, Director John Moletress - EDUCATION: B.A. Theatre/Music, Muhlenberg College; MFA Acting, University of Tennessee; Goldsmith's College, Directing/Intercultural Performance, Laban Dance Center (London, UK). DIRECTING: Factory 449 (Co-founder/Company Member)- 4.48 PSYCHOSIS, THE SAINT PLAYS (world premiere); WIG OUT!; Source Theatre Festival (FOREIGN TONGUE- world premiere); Studio Theatre; Ganymede Arts; Capital Fringe Festival; Theatre Outlet; Society Hill Playhouse; Muhlenberg College (guest artist); One World Theatre; Danny's Skylight Room. TEACHING: National Conservatory for the Dramatic Arts (Wash, DC); The Actors Center (DC); Theatre Outlet (Producing Artistic Director). AWARDS/HONORS: 2009 Theatremania Audience Choice Awards for Best Overall Production and Best Drama (4.48 PSYCHOSIS); DC Theatre Scene Best Play of 2009 (4.48 PSYCHOSIS); United Nations Association UN Week of 2009 Official Event (4.49 PSYCHOSIS); Cultural Development Corporation Mead Incubator Series Artist, 2011; The Washington Blade Best Gay Actor of 2009. Proud member of the Society for Stage Directors and Choreographers. WEBSITE: JohnMoletress.com

About THE CRUCIBLE - A Tony Award Winner for Best Play, this exciting drama about the purge of witchcraft in Salem is a gripping historical play and a timely parable of our contemporary society. The story focuses on a farmer, his wife, and a young girl servant who maliciously causes the wife's arrest for witchcraft. The farmer brings the girl to court to admit the lie, and here the monstrous course of bigotry and deceit is terrifyingly depicted. Arthur Miller wrote this masterpiece during Sen. Joseph McCarthy's House Un-American Activities Committee hearings, for which Miller was called to testify in 1956. "Although the play is an historical allegory for the McCarthy period, its true power lies in its ability to be re-interpreted to fit any time period. Its fertile themes - the lure of power, the gullibility of those who believe they have a moral imperative, the need to accept responsibility for the consequences of all actions, and the nature of truth - are universal in scope [and] have recurred with alarming predictability throughout human history." -Review by James Berardinelli.

Rehearsals – evenings/weekends beginning in January, TBD.

Performances - 3 weekends, March 3rd – 20th

- Thursdays, March 3, 10 & 17 (7:30 pm)
- Fridays, March 4, 11 & 18 (8:00 pm)
- Saturdays, March 5, 12 & 19 (8:00 pm)
- Sundays, March 6, 13 & 20 (3:00 pm)

Casting Needs:

Adult Male Characters

John Proctor (20s – 50s) Harsh-tongued husband of Elizabeth. Initially hesitates to expose Abigail as a fraud because he is worried that their secret affair will be revealed.

Reverend Parris (30s – 60s) Minister of Salem who catches his daughter, Betty with other girls dancing in the woods and believes they are performing witchcraft. Paranoid, power-hungry yet oddly self-pitying. Disliked by many.

Rev. John Hale (mid 20s – 40s). Young minister called to investigate. Critical mind and intelligence save him from falling into blind fervor. His arrival sets the hysteria in motion but he later regrets his actions and attempts to save the accused.

Deputy Governor Danforth (age mid 30s – 70s) Presiding judge; honest, scrupulous, at least in his own mind; convinced he is right.

Thomas Putnam (30s – 60s) Wealthy and influential; bitter with the town over land issues; uses the witch trials to increase his wealth by accusing people of witchcraft and then buying their land.

Judge Hathorne (30s – 70s) Presides over trials with Danforth. Weak character and does whatever Danforth tells him to do.

Giles Corey (50s – 70s) Elderly, feisty farmer famous for tendency to file lawsuits. Friend of John Proctor; held in contempt of court when he defends his wife and is pressed to death with large stones.

Francis Nurse (50s – 70s) Wealthy, influential man, well-respected by most but an enemy of Thomas Putnam.

Ezekial Cheever (20s – 60s) Clerk of the court during the trials. Upright and determined to do his duty for justice.

Marshal Herrick (20s – 60s) Responsible for arresting the accused witches; follows orders without question.

Hopkins (20s – 60s) Salem's jailer.

George Jacobs (20s – 60s) Accused of witchcraft and waiting in jail. Giles Corey accuses Putnam of having his daughter name Jacobs of witchcraft so Putnam can obtain Jacobs' lands.

Adult Female Characters

Elizabeth Proctor (late teens – 30s) John Proctor's wife; supremely virtuous but often cold; hates Abigail due to affair with John.

Tituba (20s – 60s) Rev. Parris' slave from Barbados, caught chanting in the woods with the girls.

Ann Putnam (30s – 50s) Wife of Thomas Putnam and mother of Ruth; gave birth to 8 children, 7 of whom died; is convinced they were murdered by supernatural means.

Rebecca Nurse (50s – 70s) Wise, gentle, upright woman held in high regard by the community. Falls victim to the hysteria when the Putnams accuse her and she refuses to confess.

Sarah Good (50s – 70s) Beggar woman who admits to having made compacts with the Devil.

Martha Corey (20s – 50s) Third wife of Giles; her reading habits lead to her arrest and conviction for witchcraft.

Goody Osburn (30s – 60s) Does not know the Ten Commandments; accused of witchcraft and sentenced to be hanged.

Child, Teen and Young Adult Female Characters

Abigail Williams (looks 14 - 17) Beautiful leader of the girls; smart, wily, good liar, vindictive when crossed; former servant of the Proctors but fired after Elizabeth discovered affair with John. Drinks a charm to kill Goody Proctor and accuses women of witchcraft.

Mary Warren (teen or young adult) Servant in the Putnam household, caught dancing in the woods. Timid, easily influenced, tries unsuccessfully to expose the hoax and ultimately recants her confession.

Betty Parris (10 – 12) Daughter of Rev Parris, caught dancing in the woods and accused of witchcraft. Falls into a strange stupor when caught. Her illness fuels the first rumors of witchcraft.

Susanna Walcott (teen or young adult). Friend of Abigail Williams; accuses people of being witches.

Mercy Lewis (teen or young adult) Putnam's servant caught dancing in the woods; pretends to see witches.

Ruth Putnam (12 - 18) Daughter of Thomas and Ann. Sent to Tituba to conjure spirits in hopes of communicating with her seven dead siblings. Falls into a strange stupor after caught dancing in the woods.

NUNSENSE (musical by Dan Goggin)

This hilarious hit focuses on the five surviving sisters at the Little Sisters of Hoboken nunnery, who are organizing a talent show as a fundraiser after their order is reduced by the tainted vichyssoise prepared by Sister Julia, Child of God. With broad humor, music, and audience interaction, NUNSENSE is a huge crowd-pleaser! The original production received four Outer Critics Circle Awards, including best musical and was the 2nd-longest running Off-Broadway show with 3,672 performances! "A hail of fun and frolic! Wacky and outrageous with a hysterical anything goes sense of fun!" *The New York Times*. "You don't have to be Catholic to love Nunsense!" *Entertainment Tonight*. "Inspired madness! Go see it!" *Jewish Post and Opinion*. "Guaranteed to lift your spirits.. Very, very funny." *National Catholic News*.

Rehearsals – Evenings/weekends TBD starting late-February.

Performances – 2 weekends, May 5th – 15th

- Thursdays, May 5 & 12 (7:30 pm)
- Fridays, May 6 & 13 (8:00 pm)
- Saturdays, May 7 & 14 (8:00 pm)
- Sundays, May 8 & 15 (3:00 pm)

Casting Needs:

Sister Mary Regina (Mother Superior) (mezzo) Outrageous, quick-witted, knows how to get a laugh. Strict but has a hard time keeping the craziness at bay. Keeps her guard up in front of the nuns but has an extroverted side. Requires physical humor.

Sister Mary Hubert (mezzo) In charge of novices but fancies herself a Mother Superior and is in constant competition with Mary Regina. Conveys maternal wisdom to the novices. Supposed to be dignified, but ready to kick up her heels any time.

Sister Robert Anne (mezzo) Tough, streetwise jokester who challenges authority and lacks of refinement, but has a heart of gold.

Sister Mary Amnesia (soprano) Has lost her memory and doesn't know who she is; spacey, childlike and incoherent, often slipping into behavior that is inappropriate for a nun. Sings in classical and country styles.

Sister Mary Leo (mezzo; dance background preferred) Young, impressionable, novice; eager to display her dance talents.

PETER PAN – A MUSICAL ADVENTURE (the U.S. Premiere of the New Version by Anthony Drewe and George Stiles)

Sir James Barrie's timeless tale of the boy who never grew up is reborn as a spectacular musical by Britain's Drewe & Stiles (Broadway's MARY POPPINS and HONK!, among other works) with favorite friends Tinker Bell, Wendy, John, Michael, the Lost Boys, Tiger Lily, and of course, Captain Hook and his band of Pirates! "[A] winner for both adults and children...a truly magical world come to life before our eyes." – Reviews Gate.com. "The tunes escalate the magic...and makes the already brilliant JM Barrie story all the more sublime." – Yorkshire Evening Post.

Rehearsals – Evening/weekends TBA

Performances – 3 weekends, June 2nd – 19th

- Thursdays, June 2, 9 & 16 (7:30 pm)
- Fridays, June 3, 10 & 17 (8:00 pm)
- Saturdays, June 4, 11 & 18 (8:00 pm)
- Sundays, June 5, 12 & 19 (3:00 pm)

Casting Needs:

Please note – various British accents are being considered but may not be required. If you are comfortable performing with a British accent, please be prepared to demonstrate your accent at the audition.

Storyteller (mezzo, 40 – 70) Older woman with gracious presence and a warm alto voice.

Mrs. Darling (alto, looks 30 – 40) Loving mother of Wendy, John and Michael.

Nana (male or female, dance or fitness background helpful) Newfoundland nursemaid of Wendy, John and Michael.

Wendy (clear, strong alto, looks 13 - 17, dance training helpful) Young girl who is dreamy yet practical at the same time; wise, deeply responsible and perhaps just occasionally bossy. Agile and not afraid of heights.

John, Michael, Lost Boys (including Twins) and Braves - Boys or girls who look age 8 - 17 with excellent choral voices and ability to sustain their vocal part. Athletic, agile, and not afraid of heights.

Mr. Darling (bari-tenor, looks 30 – 50) Father of Wendy, Michael and John; bank/office worker, pompous and self-important but also kind-hearted and wants the best for his family.

Captain Hook (bass/baritone, indeterminate age) A tall man of indeterminate age, who is a character actor with a flair for comedy and a booming almost operatic bass/baritone. Quick, intelligent, bombastic and childlike. Agile and not afraid of heights or athletic activity. Might need to jump from some distance.

Peter Pan (tenor, will consider boys & young men age 12 - 25, dance training helpful) Small male who can pass for an adolescent or pre-adolescent, extremely fit, athletic and agile. Cannot be afraid of heights and needs to have a magical quality in his moves and presence. Strong, very high tenor, but also to be able to handle tessitura from middle c to low c.

Liza (female, indeterminate age) Maid for the Darling household with a flair for comedy.

Smee (bari-tenor, age 25 – 60) Bespeckled, congenial, maternal, humorous, but deceptively wicked right-hand man of Captain Hook.

Smee (high baritone or low tenor) Excellent character actor with a flair for comedy. Strong but easily overwhelmed physically.

Pirates (larger teens and men of indeterminate age). Good character actors with a flair for comedy. Powerful voices and distinct physical traits (one eye, peg leg etc.)

Tiger Lily (alto, looks 13 – 18; dance background helpful) Athletic, beautiful, and a little sexy. Able to perform simple dance steps. Needs a powerful presence, a little fierce at times. A strong alto voice is necessary but the vocal part is not large.

Newspaper Boy (young boy or girl)

Mermaids (look 12 – 18) Dance background preferred.

Chorus of Londoners – Adult chorus appearing at the beginning of the show.