



**TRINITY REPERTORY COMPANY**  
**Equity Principal Auditions Season 2024-25**

Friday, May 17 and Saturday, May 18 from 10:00 am-6:00 pm EST

**NOTICE TYPE**

- Audition

**EMPLOYER INFORMATION**

- Trinity Repertory Company, 201 Washington Street, Providence, RI 02903
- <https://www.trinityrep.com>

**DESCRIPTION OF NOTICE**

- Trinity Repertory Company is hosting Equity Principal Auditions for our 2024-25 Season on Friday, May 17 and Saturday, May 18 from 10:00am-6:00 pm (lunch break from 1:00-2:00 pm)

**CONTRACT TYPE**

- LORT-AEA
- Non-union

**CONTRACT SALARY**

- *POTUS, Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, Dowling Theater: LORT D, \$810.00/week
- *Ms. Holmes & Ms. Watson — Apt. 2B*, Dowling Theater: LORT D, \$810.00/week
- *A Christmas Carol*, Location TBA: LORT B, \$1,100.00/week
- *Someone Will Remember Us*, Dowling Theater: LORT D, \$810.00/week
- *La Tempestad – The Tempest*, Dowling Theater: LORT D, \$810.00/week
- *Blues for an Alabama Sky*, Dowling Theater: LORT D, \$810.00/week
- Non-union Rate: \$525.00/week

**SEEKING**

- AEA actor for principal roles
- Non-union actors for principal and understudy roles

**PERSONNEL**

- Audition Panel:
  - Tatyana-Marie Carlo (director), Curt Columbus (director, artistic director), Jackie Davis (director, Friday only), Deb Salem Smith (playwright, Friday only), Christie Vela, (director) and Gia Yarn (artistic producer)
  - Please note that directors Laura Kepley and Christopher Windom will not be in attendance

- *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* by Selina Fillinger, directed by Curt Columbus, running in rotating repertory with *Ms. Holmes & Ms. Watson — Apt. 2B*
- *Ms. Holmes & Ms. Watson — Apt. 2B* by Kate Hamill, inspired by the stories by Sir Arthur Conan Doyle, directed by Laura Kepley, running in rotating repertory with *POTUS*
- *A Christmas Carol* by Charles Dickens, original music by Richard Cumming, directed and adapted by Tatyana-Marie Carlo
- *Someone Will Remember Us* by Deborah Salem Smith and Charlie Thurston, created by Dr. Michelle Cruz, Deborah Salem Smith, and Charlie Thurston, directed by Christopher Windom
- *La Tempestad — The Tempest* by William Shakespeare, translated and adapted by Orlando Hernández, with Tatyana-Marie Carlo and Leandro “Kufa” Castro, directed by Christie Vela
- *Blues for an Alabama Sky*, by Pearl Cleage, directed by Jackie Davis

## OTHER

- **AEA Stage Managers/ASM:**
  - Please send AEA Stage Manager or AEA Assistant Stage Manager resumes and/or cover letters to Jennifer McClendon, producing director, at [trinityrepauditions@gmail.com](mailto:trinityrepauditions@gmail.com). Please include your name, location and “AEA Stage Manager” or “AEA Assistant Stage Manager” in the subject line.
- **Casting Information**
  - Thank you for your interest in auditioning at Trinity Rep! Please note that most of our roles are first cast through Trinity Rep’s Resident Artistic Company and the Brown/Trinity MFA Program. All other roles are then cast among our wonderful community both near and far!
  - Please note that all roles are understudied.
  - On the audition form, please indicate if Trinity Rep can record your audition for casting purposes so that our directors can review your work. Once actors are selected for callbacks, video recordings will be destroyed.
- **Anti-Discrimination Statement**
  - Trinity Rep encourages the participation of performers of all races, ethnicities, and (dis)abilities. We strive to present opportunities when able for non-traditional, diverse, and inclusive casting.
- **Trinity Rep’s COVID-19 Requirements for Employment.** Casting offers are contingent upon proof of full vaccination against COVID-19 and that you’ve received either the bivalent or monovalent booster against COVID-19. Medical and religious exemptions to vaccination requirements will be granted and reasonable accommodations provided under applicable law.
- **Trinity Rep’s Health/Illness Audition Advisement: To maintain the health of the community, we strongly encourage** everyone in the room (performers, directors, check-

in volunteers) to be up to date with all vaccinations for common respiratory viral illnesses, including COVID-19, flu, and RSV. Anyone who has symptoms of illness and/or has tested positive for COVID-19 is asked not to attend and can arrange a video submission instead. Any video submission per illness will be reviewed with the same integrity as in person submissions.

- Always bring your Equity Membership card to auditions

## OTHER DATES

- Trinity Repertory Company's rehearsal week is typically from Tuesday-Saturday with a span-of-day being eight (8) hours, starting anywhere from 10:00 am to 1:00 pm. Rehearsals take place in our rehearsal halls and start times vary per production.
- Excluding previews, performances typically run eight (8) shows per week from Wednesday-Sunday with performances at 7:30 pm on the weekdays, 2:00 pm and 7:30 pm on Saturdays and 12:00 pm and 6:00 pm on Sundays. Besides *POTUS*, we will have at least one Project Discovery school group performance for each production beginning at 10:00 am. Only for *A Christmas Carol* will Project Discovery school group performances begin at 10:30 am.
- Please find production dates below. Pre-production dates are included for AEA stage managers/ASMs.
- **POTUS**
  - **Pre-production:** Begins July 30, 2024
  - **First Rehearsal:** August 6, 2024
  - **Onstage Spacing:** August 29-30, 2024
  - **Tech:** August 31-September 4, 2024
  - **Tech/Previews:** September 5-10, 2024
  - **Opening/Press:** September 11, 2024
  - **Closing:** October 27, 2024
- **MS. HOLMES & MS. WATSON — APT. 2B**
  - **Pre-production:** Begins August 27, 2024
  - **First Rehearsal:** September 3, 2024
  - **Onstage Spacing:** September 26-27, 2024
  - **Tech:** September 28-October 2, 2024
  - **Tech/Previews:** October 3-8, 2024
  - **Opening/Press:** October 9, 2024
  - **Closing:** November 17, 2024
- **A CHRISTMAS CAROL**
  - **Pre-production:** Begins October 8, 2024
  - **First Rehearsal:** October 15, 2024
  - **Tech:** November 20-22, 2024
  - **Tech/Previews:** November 23-27, 2024
  - **Thanksgiving Holiday:** November 28, 2024

- **Opening/Press:** TBD
- **Holiday Hiatus:** One (1) week TBD
- **Closing:** December 29, 2024
- **SOMEONE WILL REMEMBER US**
  - **Pre-production:** Begins December 3, 2024
  - **First Rehearsal:** December 10, 2024
  - **Unpaid Holiday Hiatus Week:** December 23-30, 2025
  - **Onstage Spacing:** January 16-17, 2025
  - **Tech:** January 18-22, 2025
  - **Tech/Previews:** January 23-28, 2025
  - **Opening/Press:** January 29, 2025
  - **Closing:** February 23, 2025
- **LA TEMPESTAD – THE TEMPEST**
  - **Pre-production:** Begins February 18, 2025
  - **First Rehearsal:** February 25, 2025
  - **Onstage Spacing:** March 20-21, 2025
  - **Tech:** March 22-26, 2025
  - **Tech/Previews:** March 27-April 1, 2025
  - **Opening/Press:** April 2, 2025
  - **Closing:** April 27, 2025
- **BLUES FOR AN ALABAMA SKY**
  - **Pre-production:** Begins April 22, 2025
  - **First Rehearsal:** April 29, 2025
  - **Onstage Spacing:** May 22-23, 2025
  - **Tech:** May 24-28, 2025
  - **Tech/Previews:** May 29-June 3, 2025
  - **Opening/Press:** June 4, 2025
  - **Closing:** June 29, 2025

#### **AUDITION LOCATION**

- Trinity Repertory Company, 201 Washington St., Providence, RI 02903
- Auditions will take place in our rehearsal studio across the street from our main building. A confirmation email will be sent which will include day-of information on how to access the building
- Meter and garage parking is located around downtown Providence. Please give yourself ample time to commute/park and walk to the theatre for your check-in. Parking tip: Try Greene, Washington, Empire, and Fountain Street!

#### **CALL TYPE**

- Equity Principal

## AUDITION DATE

- Friday, May 17, from 10:00 am-6:00 pm EST with lunch break from 1:00 pm-2:00 pm
- Saturday, May 18, from 10:00 am-6:00 pm EST with lunch break from 1:00 pm-2:00 pm

## AUDITION TIMES

- We have eighty-four (84), five (5)-minute audition slots between 10:00 am-6:00 pm on May 17 and May 18. We will have a lunch break each day from 1:00 pm -2:00 pm.

## APPOINTMENTS

- **AEA Member Appointments:**
  - We will not accept walk-in appointments. To schedule an audition, complete the following form to access our appointment calendar. Scheduling will close by 5:00 pm on Thursday, May 16.
    - <https://forms.gle/tLSuskvttUJtU2vE7>
  - If all time slots are full, please contact [trinityrepauditions@gmail.com](mailto:trinityrepauditions@gmail.com) to be added to our AEA day-of waitlist. You will be notified of any available times on a first-come, first-served basis.
- **EMC and Non-Union Waitlist**
  - On the day of auditions, will we allow EMC and non-union actors to be seen only if all AEA actors and AEA waitlist actors have been seen. Please note that during the audition day, AEA members take priority, followed by EMC actors then non-union actors. We appreciate your patience in advance!
  - Therefore, EMC and non-union actors should use the audition form to indicate which audition day they plan to be on the waitlist for. On the day-of auditions, actors are not to arrive earlier than 9:45 am and no later than 5:30 pm.
    - <https://forms.gle/tLSuskvttUJtU2vE7>
- **Video Submissions**
  - If an actor can't attend our auditions, please submit a self-tape via our audition form by 5:00 pm on Saturday, May 18. You will be asked to share your video via YouTube or Vimeo link. Please no downloadable files
    - <https://forms.gle/tLSuskvttUJtU2vE7>
  - Video audition submissions are for casting purposes only and will not be utilized or distributed for any other purpose. Once submissions have been viewed and actors are selected for callbacks, video audition submissions will be destroyed
- Please contact [trinityrepauditions@gmail.com](mailto:trinityrepauditions@gmail.com) if you have any questions and/or need to cancel.

## PREPARATION SUGGESTIONS

- On the day of auditions, please provide a double-sided copy of your headshot and resume. Please ensure that your resume includes the proficiency level of instruments you play, languages you speak, vocal range, dance experience, and dialect abilities.

- If you would like to be considered for: **POTUS, Ms. Holmes & Ms. Watson — Apt. 2B, Someone Will Remember Us, and/or Blues for an Alabama Sky**: Please prepare a set of contrasting monologues of a total length of two (2) minutes or less.
- If you would like to be considered for **La Tempestad – The Tempest**: Please prepare an English, Spanish or bilingual monologue and 16-32 bars of a song in Spanish, either acapella or self-accompanied for a total length of two (2) minutes or less.
- If you'd like to be considered for **A Christmas Carol**: Please prepare a brief monologue and 16-32 bars of a song either acapella and/or self-accompanied for a total length of two (2) minutes or less.
- If you would like to be considered for **all productions**: Please prepare a brief English, Spanish or Bilingual monologue and 16-32 bars of a bilingual or Spanish song either acapella or self-accompanied for a total length of two (2) minutes or less.
- Please arrive at least 10 minutes before your audition time to allow time for parking and check-in. Upon arrival, actors will be asked to confirm their first/last name and show their AEA membership card. Once in the audition room, we ask that you introduce yourself and state what you are going to perform.

#### **CHARACTER BREAKDOWN AND DESCRIPTION:**

##### **POTUS**

- **POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive** by Selina Fillinger, directed by Curt Columbus, running in rotating repertory with *Ms. Holmes & Ms. Watson — Apt. 2B*
- **About:** Many of us are dreading the 2024 election, regardless of political beliefs. Why not look your fears dead in the eye and laugh at them with *POTUS*? When a presidential PR nightmare evolves into a global catastrophe, it's up to seven women in the commander-in-chief's inner circle to do damage control. That is, if they don't drive each other off the rails first through a chaotic cocktail of increasingly absurd antics. Delightfully raunchy and uproariously funny, *POTUS* is a naughty political farce that'll have you rolling in the aisles!
- **Notes on Casting:** For the role of Chris, Trinity Rep has received permission to have the role of Chris played by a Global Majority actor

##### **CHARACTER LIST AND BREAKDOWN:**

- **[NOT CAST] HARRIET**, His chief of staff. Female-identifying. Any race/ethnicity. 50s-70s
- **[CAST] JEAN**, His press secretary. Female-identifying. Any race/ethnicity. 50s
- **[NOT CAST] STEPHANIE**, His secretary. Female-identifying. Any race/ethnicity. 30s-40s
- **[CAST] DUSTY**, His dalliance. Female-identifying. Black/African American and/or Mixed Race. Late 20s-30s
- **[NOT CAST] BERNADETTE**, His sister. Female-identifying. Any race/ethnicity. 30s-40s.

- **[NOT CAST] CHRIS**, A journalist. Female identifying. A Person of the Global Majority. 30s-40s
- **[CAST] MARGARET**, His wife. The First Lady. Female identifying. Black or African American. 40s-50s
- **[NOT CAST] UNDERSTUDY TRACK:** u/s Margaret/Dusty. Black/African American or Mixed Race. Female identifying. 30s-40s
- **[NOT CAST] UNDERSTUDY TRACK:** u/s Harriet/Jean. Any race/ethnicity. Female-identifying. 40s-50s
- **[NOT CAST] UNDERSTUDY TRACK:** u/s Bernadette/Stephanie. Any race/ethnicity. Female-identifying. 30s-40s
- **[NOT CAST] REP UNDERSTUDY:** u/s Chris in *POTUS* and u/s Irene Adler/Mrs. Hudson/Mrs. Drebber in *Ms. Holmes & Ms. Watson — Apt. 2B*. Female-identifying. Any race/ethnicity of the global majority. 30s-40s

#### **MS. HOLMES & MS. WATSON - #2B**

- *Ms. Holmes & Ms. Watson — Apt. 2B* by Kate Hamill, inspired by the stories by Sir Arthur Conan Doyle, directed by Laura Kepley, running in rotating repertory with *POTUS*
- **About:** *The Hound of the Baskervilles* meets *Thelma & Louise* in this contemporary retelling of Sir Arthur Conan Doyle's iconic mystery novels. Join brilliant, eccentric "deductive consultant" Sherlock Holmes and her American roommate Joan Watson as they crack cases in post-pandemic London. This quirky, clever buddy comedy from the playwright behind 2018's *Pride & Prejudice* is sure to delight hardcore Holmes fans and novice sleuths alike.

#### **CHARACTER LIST AND BREAKDOWN:**

- **[CAST] SHERLOCK HOLMES:** A once-in-a-generation genius. Eccentric. Focused, to a fault. Can be less-than-sensitive. Always playing psychological 3-D chess; operating on a totally different level than civilians. Like many geniuses, has a megalomaniac streak. Gets bored easily; likes applause; sometimes accused of being unfeeling. LOVES costumes and drama. Female-identifying. Any race/ethnicity. 30s-40s
- **[CAST] DR. JOAN WATSON:** American. Formerly type-A high-achiever. Recently divorced; struggling to find herself, feels broken. Reflexively defensive. Once had great bedside manner. Sometimes accused of being a loser; is not a loser. Wry. Smart. Female-identifying. Any race/ethnicity. 30s-40s
- **[CAST] IRENE ADLER / MRS. HUDSON / MRS. DREBBER. IRENE ADLER** – a whip-smart, super-charming sex worker finding success at the highest levels. Always playing psychological 3-D chess; operating on a totally different level than civilians. She has incredible charm, confidence, and wit, and she knows it - uses it without mercy. You may want to be Irene, or you want to be with Irene; but you can't ignore her. **MRS. HUDSON** – Holmes & Watson's long-suffering landlady. **MRS. DREBBER** – seemingly an

ordinary housewife. Somebody you would be very wise not to underestimate. Female-identifying. Any race/ethnicity. Late 20s-40s

- **[CAST] MORIARTY / LESTRADE / ELLIOT MONK. MORIARTY: MORIARTY** - criminal so great you've never heard of him. A master blackmailer; knows just when to play his cards. Always playing psychological 3-D chess; operating on a different level than civilians. Wears many masks. A professional. Amoral, but you'd like him. **LESTRADE** – an inspector new to his position at Scotland Yard. Not very imaginative. Often says the wrong thing. **ELLIOT MONK** – an amoral, tech billionaire from Texas. Male-identifying. Any race/ethnicity. 50s
- **[NOT CAST] UNDERSTUDY TRACK: u/s Holmes/Watson.** Female identifying. Any race/ethnicity. 30s-40s
- **[NOT CAST] UNDERSTUDY TRACK: u/s Moriarty/Lestrade/Elliot Monk.** Male identifying. Any race/ethnicity. 40s-50s
- **[NOT CAST] REP UNDERSTUDY: u/s Chris in POTUS and u/s Irene Adler/Mrs. Hudson/Mrs. Drebber in Ms. Holmes & Ms. Watson — Apt. 2B.** Female identifying. Any race/ethnicity. 30s-40s

#### **A CHRISTMAS CAROL**

- *A Christmas Carol* by Charles Dickens, original music by Richard Cumming, directed and adapted by Tatyana-Marie Carlo
- **About:** Everyone's favorite curmudgeon, Ebenezer Scrooge, is back! The humbug's wrenching, covetous, and cares more for money than all else. When the clock strikes midnight one fateful Christmas Eve, the ghost of Scrooge's old pal Marley pays a much overdue visit. Through a supernatural journey, Scrooge must confront the past, acknowledge the present, and define the future for the good of the community –and Scrooge's very soul. A timeless holiday tale of redemption and joy!

#### **CHARACTER LIST AND BREAKDOWN:**

- **[CAST] EBENEZER SCROOGE**
- **[CAST] AS CAST**
- **[CAST] AS CAST**
- **[CAST] AS CAST**
- **[NOT CAST] AS CAST:** Strong singer and actor. Female identifying. Any race/ethnicity. 50s or older
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-or older
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s



- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s
- **[NOT-CAST] AS CAST:** Strong singer and actor. Any race/ethnicity and/or gender. 20s-60s
- **[NOT-CAST] UNDERSTUDY TRACK #1:** Strong singer and actor. Female Identifying. Any race/ethnicity. 40s or older
- **[NOT-CAST] UNDERSTUDY TRACK #2-#6:** Strong singer and actor. Any race/ethnicity and/or gender. 20s or older

### **SOMEONE WILL REMEMBER US**

- *Someone Will Remember Us* by Deborah Salem Smith and Charlie Thurston, created by Dr. Michelle Cruz, Deborah Salem Smith, and Charlie Thurston, directed by Christopher Windom
- **About:** In 2006, Trinity Rep told the true, poignant stories of Rhode Islanders deployed in Iraq with the play *Boots on the Ground*. Nearly 20 years later, how does this legacy live on ... and what have we forgotten? *Someone Will Remember Us* interlaces the real-life testimonies of U.S. military veterans, a Gold Star family, Iraqi civilians, and refugees living in Rhode Island. As military conflict wages on multiple fronts across the world, this production paints a moving portrait of the innumerable tolls of war and imperialism, and how we find connection through it all
- **Notes about casting:** Some ages of characters are undetermined and being explored as the play further develops. There will be production elements of movement and physicality. Actors will explore being cultural avatars for real people. This is intended to be a bipartisan play. This play remembers voices

### **CHARACTER LIST AND BREAKDOWN**

- **[CAST] TRACK 1:** Veteran, Rhode Island. **Also plays**, refugee, psychologist, and refugee activist. A warm soul, thoughtful, playful, passionate. Black or African American. Male-identifying. 40s-50s
- **[NOT CAST] TRACK 2:** Veteran, New Jersey. Vibrant, friendly, and caring. Latinx/Latine. Female-identifying. 20s-40s
- **[CAST] TRACK 3:** Veteran, Connecticut to North Carolina. Attentive, compassionate, and brave. Black or African American. Female-identifying. 30s-40s
- **[CAST] TRACK 4:** Iraqi refugee, Rhode Island. Poetic, charismatic, and kind. Middle Eastern. Male-identifying. 30s-50s

- **[CAST] TRACK 5:** Goldstar father of Veteran, Rhode Island. **Also plays,** Veteran and reverend, Rhode Island to Virginia; and Veteran, Professor at Naval War College, Rhode Island. Friendly, protective, intelligent. White. Male-identifying. 40s-50s
- **[CAST] TRACK 6:** Iraqi refugee, Massachusetts. Caring and family-oriented. Middle Eastern. Female-identifying. 30s-40s
- **[CAST] TRACK 7:** Goldstar mother of Veteran, Rhode Island. Warm, protective, and often reflective. White. Female-identifying. 40s-50s
- **[NOT CAST] TRACK 8:** Professor at Brown University, Rhode Island. **Also plays** Iraqi refugee, Rhode Island (character currently in development). Kind, worldly, a vessel of knowledge. Middle Eastern. Female-identifying. 30s-50s
- **[NOT CAST] Understudy Track: Track #1 and Track #4,** Middle Eastern/Northern African Male-presenting 30-50s
- **[NOT CAST] Understudy Track: Track #6 and Track #8,** Iraqi/Middle Eastern/Northern African and/or racially ambiguous female-presenting. 20-40s
- **[NOT CAST] Understudy Track: Track #2, Track #3 and Track #7,** Latine/Latinx female presenting. 20-40s
- **[NOT CAST] Understudy Track: Track #5** White. Male presenting. 30-50s.

#### **LA TEMPESTAD**

- *La Tempestad* — The Tempest by William Shakespeare, translated and adapted by Orlando Hernández, with Tatyana-Marie Carlo and Leandro “Kufa” Castro, directed by Christie Vela
- **About:** Shakespeare’s familiar story of magic, betrayal, comedy, and love is told through a compelling mix of The Bard’s original English, translated Spanish dialogue, and projected subtitles so you can understand it all. *La Tempestad* — The Tempest purposefully weaves two languages to deconstruct colonialist narratives, all while retaining the shipwreck, romance, magic, and fantasy that make Shakespeare’s final play so beloved. Originally presented in 2018 as a touring Teatro en El Verano production, *La Tempestad* is the first to transfer to Trinity Rep’s main stage!

#### **CHARACTER LIST AND BREAKDOWN**

- **[CAST] PROSPERO,** The exiled Duke of Milan. Prospero uses magic to control the island. He and his daughter, Miranda, have lived on the island for 12 years. Prospero is close with the spirit Ariel. Speaks Spanish. Any race/ethnicity. Male or Female-identifying. 50s
- **[NOT CAST] MIRANDA,** Prospero’s daughter. Prospero's daughter and only child. Knows nothing of the world except what her father taught her. She grew up on the island. She falls in love with Ferdinand who becomes a slave to her father and must prove he deserves Miranda. A confident bilingual (English and Spanish) speaker. Any race/ethnicity. Female-identifying. 20s-30s
- **[NOT CAST] ARIEL,** A spirit of the air, freed and then enslaved by Prospero. A spiritual being, perhaps of the non-binary world. Chief spirit of the island, servant to Prospero

after he was freed from a pine tree. No one else can see Ariel besides Prospero. Ariel is loyal but keen on his freedom. Spiritual and Ageless. Can behave like a child or a wise person. Dancer/mover. Speaks Spanish. Any race/ethnicity. Non-binary, trans, and/or queer identifying. Mid-20s-30s

- **[CAST] CALIBAN**, Child of the witch Sycorax, enslaved by Prospero. Hates Prospero. Helped Prospero and Miranda survive the island, then thrown out and made a slave by Prospero after an attempted assault on Miranda. Drinks wine for the first time and leads Stephano to kill Prospero but his plans are defeated by Ariel. Speaks Spanish. Any race/ethnicity. Male identifying. 50s
- **[CAST] ALONSO**, The King of Naples, Prospero's brother and Ferdinand's father. Caught in huge storm, washed up on the island where he thinks his son drowned. Meets exiled brother, apologizes and is reunited with his son. Male Identifying. White. 50s
- **[NOT CAST] GONZALO**, The King's advisor. Kind, loyal, and generous. Can move well. Any race/ethnicity. Male or female identifying. 50s or older
- **[NOT CAST] ANTONIO**, Prospero's younger brother, who plotted against him and became the Duke. Untrustworthy, owes debt to Alonso and wants Sebastian to be king to be free of debt. Speaks Spanish. Any race/ethnicity. Male identifying. 40
- **[NOT CAST] SEBASTIAN**, The King's brother. Aggressive and cowardly. He is easily persuaded to kill his brother. Speaks Spanish. Trans female, male and/or non-binary identifying. Any race/ethnicity. 30s
- **[NOT CAST] FERDINAND**, The King's son, heir to Naples. Falls in love with Miranda at first sight. Loyal to his father and shows respect to Prospero and gains his loyalty. Speaks Spanish. Any race/ethnicity. Male identifying. 20s-30s
- **[NOT CAST] STEPHANO/BOATSWAIN**, Stephano: The King's butler Wonders around drunk and enjoys attention Caliban gives him. Comic foil. Provides social commentary and humanizes Caliban. Speaks Spanish. Any race/ethnicity. Male, female, trans and/or non-binary identifying. 30s or older
- **[NOT CAST] TRINCULO**, The King's jester. Looking for shelter, gets drunk on Stephano's wine, and feels left out by Caliban and Stephano. Comic foil. Provides social commentary and humanizes Caliban. Must be funny. Speaks Spanish. Any race/ethnicity and/or gender identifying. 30s or older
- **[NOT CAST] UNDERSTUDY TRACK #1-6**: Six understudies will be assigned As Cast to cover two roles each. Must speak Spanish. Can move and sing. Any race/ethnicity and gender. 20s or older. Please note that the principal roles of Prospero and Caliban will be internally understudied by members of the principal cast

### **BLUES FOR AN ALABAMA SKY**

- *Blues for an Alabama Sky*, by Pearl Cleage, directed by Jackie Davis
- **About**: As the creative revolution of the Harlem Renaissance bleeds into the hardships of the Great Depression, four New York friends strive to achieve their dreams. But when Alabama migrant Leland Cunningham sets his eyes on the troubled blues singer Angel,

their lives are changed forever. This intimate drama questions where the personal ends and the political begins, probes the intersection of life and art, and asks how we find meaning and direction in the most tumultuous of times.

#### **CHARACTER LIST AND BREAKDOWN**

- **[NOT CAST] ANGEL ALLEN**, A 34-year-old Black woman who looks five years younger, former backup singer at the Cotton Club
- **[CAST] GUY JACOBS**, A 30-ish Black man, costume designer at the Cotton Club.
- **[NOT CAST] DELIA PATTERSON**, A 25-year-old Black woman, social worker on staff at the Margaret Sanger family planning clinic
- **[CAST] SAM THOMAS**, A 40-year-old Black doctor at Harlem Hospital
- **[NOT CAST] LELAND CUNNINGHAM**, A 28-year-old Black man from Alabama, a six-week resident of Harlem
- **[NOT CAST] UNDERSTUDY TRACK: u/s Angel/Delia**. Black or African American. Female identifying. Late 20s-40s
- **[NOT CAST] UNDERSTUDY TRACK: u/s Guy/Leland**. Black or African American. Male. Late 20s-30s
- **[NOT CAST] UNDERSTUDY TRACK: u/s Sam Thomas**. Black. Male-identifying. 40s-50s