

**Syracuse Stage
Equity Principal Auditions**

Equity Casting Character Breakdowns: 2024-2025

DIAL M FOR MURDER

Adapted by Jeffrey Hatcher | From the original by Frederick Knott

Directed by Robert Hupp

LORT C Contract

First Rehearsal: 9/24/24

Opening: 10/18/24

Closing: 11/3/24

Character Breakdown

MARGOT WENDICE: Female, Any Ethnicity; 35-45. British. Intelligent, charming socialite. Wealthy wife of Tony has an affair with Maxine.

MAXINE HADLEY: Female, Any ethnicity, 35-45. American. A murder mystery writer, smart, tough, worldly, has an affair with Margot, works with Tony.

TONY WENDICE: Male, Any ethnicity; 35-35. British. Clever, smart, dashing; seemingly a good man but has a dark and scheming side. Married Margot for her money. A failed novelist.

LESGATE: Male. Any ethnicity; 35-45. British. Appears strong and a bit threatening but is desperate. An old school mate of Tony's. A convicted criminal, Tony blackmails him to murder Margot.

INSPECTOR HUBBARD: Male. Any ethnicity, 45-55. British. A police inspector. Insightful, by the book, intelligent, proper.

Rodgers and Hammerstein's CINDERELLA (Enchanted Version)

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Adapted for the stage by Tom Briggs from the Teleplay by Robert L. Freedman

Music Direction by Brian Cimmet, Choreographed by Jessica Chen

Directed by Melissa Rain Anderson

Co-Produced with the Syracuse University Department of Drama

U/RTA Contract

First Rehearsal: 10/22/24

Opening: 11/29/24

Closing: 1/5/25

Casting Breakdown

FAIRY GODMOTHER 30's-50's, A3-C4 Female-presenting, Soprano, Any Ethnicity: Warm with a spark of humor, wonder, and glamour... she lifts the magic in the show and highlights what is possible.

STEPMOTHER 30-50s, A3-E5 Female-presenting, Mezzo Soprano, Any Ethnicity Comic timing essential A vain and tyrannical climber. Deeply concerned with status and image and dismissive of her stepdaughter. Looking for a light touch with the comedy to keep it buoyant and zany.

CHRISTOPHER - 20's, C#3-E4 Male-presenting, Tenor, Any Ethnicity: A charming young prince. The prince of the kingdom leads with heroic bravado but deeply naïve and not always quick on the draw. In search of his purpose. His kindhearted nature spills into an endearing goofiness at times. Light comedic touch essential. Soaring, rich musical theatre baritone to G.

Also, Female presenting Understudy to cover:

FAIRY GODMOTHER 30's-50's, A3-C4 Female-presenting, Soprano, Any Ethnicity: Warm with a spark of humor, wonder, and glamour... she lifts the magic in the show and highlights what is possible.

STEPMOTHER 30-50s, A3-E5 Female-presenting, Mezzo Soprano, Any Ethnicity Comic timing essential A vain and tyrannical climber. Deeply concerned with status and image and dismissive of her stepdaughter. Looking for a light touch with the comedy to keep it buoyant and zany.

QUEEN CONSTANTINA - 40s-50s, B3-D4 Female-presenting Loving mother- dotes on her son, loves her husband, keeps the palace running Joyful comedian.

PRIMARY TRUST

By Eboni Booth

Directed by Melissa Crespo

LORT C Contract

First Rehearsal: 12/30/24

Opening: 1/24/25

Closing: 2/9/25

Casting Breakdown

KENNETH – male identifying, Black, late 30s - Kenneth has lived in a small town his whole life. He is smart and sensitive, with an active imagination. Kenneth has a desire for a life bigger than the one he's living, but a fear of the unknown has kept him sheltered. He spends his days working at the local bookstore, and his evenings at happy hour with his only friend, Bert. When Kenneth loses his job, he finds himself forced to confront his own loneliness and move past his comfort zone.

BERT – male identifying, Black, late 30s–40s - Bert is Kenneth's best friend. Solid and steady, Bert has a practical way of looking at the world. But he's also sensitive and highly attuned to people's needs. Bert's warmth and lack of judgement is a comfort to Kenneth. When Kenneth is pushed to try something new, it is Bert who encourages him along the way.

CORRINA/WALLY'S WAITER/BANK CUSTOMERS – female identifying, Black, 30s–40s - this multiple-role track includes a variety of waiters, including CORRINA, at the local tiki bar, ranging in age and ethnicity. CORRINA: a smart and sensitive waitress who befriends Kenneth. She has a sense of humor and marches to the beat of her own drum. Corrina's openness and willingness to try new things helps Kenneth as he tries to find his way.

CLAY/SAM/LE POUSSELET BARTENDER – male identifying, any race, 50s–60s – no-nonsense owner of the town's only bookstore. Sam chain-smokes and isn't warm and fuzzy to customers, but has a tender side. Sam wants to do right by Kenneth. CLAY: a former college football champion, Clay is extra nostalgic about his glory days. A jock with a sensitive side, Clay's existential curiosity makes him an unexpected ally to Kenneth.

KING JAMES

By Rajiv Joseph

Directed by Jamil Jude

LORT C Contract

First Rehearsal: 2/18/25

Opening: 2/28/25

Closing: 3/16/25

Co-Produced with Indiana Repertory Theatre

Casting Breakdown

SHAWN & MATT

Will be cast by Indiana Repertory Theatre

Sense and Sensibility

By Kate Hamill | Based on the novel by Jane Austen

Directed by Jason O'Connell

LORT C Contract

First Rehearsal: 4/1/25

Opening: 4/25/25

Closing: 5/11/25

Casting Breakdown

***All characters are British (RP unless delineated elsewhere).**

ELINOR DASHWOOD: the eldest Dashwood sister (20s-30s). Sensible; a caregiver. Intelligent and highly responsible; always tries to do the right thing. Perhaps a little too inclined to follow the rules. Much of the considerable burden of managing her family's future falls on her shoulders. Very aware of economic and social realities; sometimes, she's afraid to let herself hope for more than she may be able to get. Rich inner life; she feels far more than she may let on. A huge, sensitive heart under all of that propriety.

MARIANNE DASHWOOD: the middle Dashwood sister (20s). Sensitive; feels everything VERY strongly. Romantic, impetuous – perhaps a little too inclined to break the rules. Smart, but prone to impulse and getting carried away by drama. Stubborn about her principles to the point of being occasionally careless about others' feelings.

MARGARET DASHWOOD: the youngest Dashwood sister (actor in their 20s, playing a child of 10–13 years old). Desperate to be grown-up and included in any given melodrama. A bit sheltered, but has probably read one too many romantic novels – has very definite ideas about love and romance.

MRS. DASHWOOD: mother to the Dashwood sisters (20s-40s; this role doubles with ANNE STEELE). Loving, good-natured, highly principled, protective of her daughters. An optimist; a romantic at heart. A little ignorant of the financial realities in life; was sheltered until her husband's death. Can get a bit carried away by the drama of the moment.

JOHN DASHWOOD: half-brother to the Dashwood sisters (mid 20s-early 40s; potential double with either JOHN WILLOUGHBY or SIR JOHN MIDDLETON). Half-brother from their father's side; no blood relation to Mrs. Dashwood. Wealthy. Not a bad man, but weak-willed. Has good intentions, but is entirely subservient to his wife FANNY, whom he views as extremely charitable and wise.

EDWARD FERRARS: a gentleman (30s-40s; potential double with ROBERT FERRARS). Awkward, shy, fundamentally sweet, big-hearted, highly principled. Endearing. Always tries to do the right and honorable thing; perhaps a little bit too prone to following the

rules. Would be in the church if he was allowed to choose a profession. A bachelor who stands to inherit a good deal of money from his wealthy mother – provided he marries correctly. Blossoms whenever he (finally) feels comfortable.

FANNY DASHWOOD (20s-40s; this role doubles with LUCY STEELE): wife to John Dashwood and sister to Edward. Wealthy; born and married into money. Very protective of her family, to the point of extreme harshness with much of the rest of the world. Materialistic. Capable of benevolent (or not-so-benevolent) condescension. Fancies herself quite charitable.

COLONEL BRANDON: (40s+). An older, very wealthy bachelor. Quiet, restrained. Highly principled and honorable. His heart was broken terribly in his past, and he's never quite gotten over it.

JOHN WILLOUGHBY: an unusually handsome young man (20s-30s; potential double with JOHN DASHWOOD). By the looks of him, a true Romantic hero – dashing and irresistibly charming. Impulsive; perhaps a bit too inclined to break the rules. Has a dark side that he strives to keep hidden, but not a bad man – has made some mistakes that he'd rather not think about. Pleasure-seeking, occasionally to the point of selfishness or irresponsibility; fundamentally wants to be liked.

SIR JOHN MIDDLETON: (40s+; potential double with JOHN DASHWOOD) a country gentleman; distant relation to Mrs. Dashwood. Son-in-law to MRS. JENNINGS, with whom he frequently conspires in their favorite occupation: matchmaking and general busybodyhood. Boisterously, cheerfully inclined to stick his nose in everything and anything; convinced that doing so is all good fun.

MRS. JENNINGS: (50s+) A monstrously good-natured, boisterous woman; mother-in-law to SIR JOHN, mother to LADY MIDDLETON, and a terror to the countryside. Takes UNSPEAKABLE joy in spying out "secret" love affairs – often much to the surprise of the accused parties – and matchmaking. Genuinely a good-hearted, generous woman with not a pretentious or classist bone in her body. Completely and utterly indiscreet and unsubtle, even when she thinks she is being very sly.

LUCY STEELE: (20s-40s; this role doubles with FANNY DASHWOOD) a young girl from no fortune. Clever, can be quite manipulative. Always observing and adjusting tactics accordingly – almost always knows what's going on. Very determined to marry well – it's her only way to escape abject poverty. Inclined to hide aggression behind a mask of civility. Bit of a social climber – knows who has the most power in any given room, and is not afraid to be insincere to curry favor. Can be cruel if she thinks she can get away with it.

ANNE STEELE: (20s-40s; this role doubles with MRS. DASHWOOD) Lucy's sister, also from no fortune. Charitably, a very odd duck; uncharitably, an absolute nightmarish ball of

flitting, man-obsessed, clueless babble. Big-mouthed, unintelligent. Not good at reading social cues. "Indiscreet" is the mildest term imaginable. Her chief interest in life is beaus; her second is beaus; her third is beaus. Very cowed by her sister.

LADY MIDDLETON (30s-40s; will double with one or more of the above roles): a VERY over-bred and uptight lady; centuries of selective breeding and overcompensation for her mother's vulgarity have turned her into a grotesque example of too much restraint. (This role may be played by one actor, or shared by several.)

ROBERT FERRARS: (20s-30s; potential double with EDWARD FERRARS) a very callow young man; Edward Ferrars' younger brother. Fancies himself an incredible wit, scholar, ladies' man, and all-around charmer.

THE NATIONAL PASTIME

A Julie Lutz Cold Read World Premiere

Written by Rogelio Martinez

Directed by Johanna McKeon

LORT C Contract

First Rehearsal: 5/13/25

Opening: 6/13/25

Closing: 6/29/25

Casting Breakdown

YURI: Cuban born ballplayer (early thirties). Yuri is a new arrival to the United States. He fears his talents may not carry over into Major League Baseball. Deep thinker. Cautious. Looking for guidance.

OSCAR: bench coach, also Cuban (early forties). Sharp. You could say he likes to cut corners, but really he is a survivor. Someone who has to go the extra mile to stay ahead of others. He can philosophize.

JETT: general manager of team. 50s. He doesn't fit the typical baseball mold at first glance, embodying more of a Silicon Valley vibe. Obsessed with statistics, he's constantly crunching numbers. Ruthless.

VAL: thirties, serves as an intelligence officer at the US Embassy in Havana. She operates under the guise of a cultural liaison. A recent transfer, her placement is a direct outcome of the Obama thaw. Val is no nonsense and never feels threatened.

OCEANO: 40s, is a Cuban intelligence officer working covertly as a cultural liaison. He's flirtatious, but his motives remain unclear. Mischievous by nature, he alternates between putting on a strong accent and speaking impeccable English, all part of his strategy to unsettle his adversaries.

NAT: 40s, is the station chief. He's friendly and transparent, with an Ivy League education in international relations. More of an observer than a participant, Nat maintains a detached and cool demeanor.

JOSEMARIA: a retired Cuban baseball player, was once considered the best player in Cuban history and a close confidant of Fidel Castro. He carries a melancholic air and is somewhat sentimental. Struggling to reconcile life in two different worlds—America and Cuba, the one he was born into and the one his son escaped to— Josemaria is deeply introspective. Highly intelligent, he meticulously analyzes his son's at-bats, always searching for patterns.