



# AUDITION PACK

## ABOUT THE SHOW

*Dogfight* is a hauntingly beautiful musical adapted from the 1991 Warner Brothers film of the same name starring River Phoenix and Lili Taylor.

*Dogfight* has music and lyrics by Benj Pasek and Justin Paul (*Dear Evan Hansen*, *The Greatest Showman*) and a book by Peter Duchan. The 2012 off-Broadway debut directed by Joe Mantello starred Derek Klena as Eddie and Lindsay Mendez as Rose.

### Plot synopsis<sup>1</sup>:

**Act One:** In 1967, Eddie Birdlace, a U.S. Marine just returned from Vietnam, rides a Greyhound bus that is heading for San Francisco. As he travels through the night, he remembers Rose Fenny ("Prelude – Take Me Back") and the night he spent in San Francisco four years earlier. Memories overwhelm him... and suddenly it's November 21, 1963.

The Greyhound bus becomes a military bus, carrying Private First Class Birdlace and his rowdy fellow Marines, all fresh out of training and ready for action. Arriving in San Francisco, they're eager to take the town by storm on their last night in the United States ("Some Kinda Time"). Birdlace and his two best friends, Boland and Bernstein, who call themselves the Three Bees ("We Three Bees"), are participating in a dogfight, a cruel game with simple rules. Each Marine puts \$50 in the pot. The one who brings the ugliest date to the party wins the money. Birdlace and his friends set off to scour the city for potential dates ("Hey Good-Lookin").

Birdlace ends up in a diner, where he sees Rose, a shy waitress, quietly playing guitar in a corner booth. He flirts with, and eventually invites, her to be his date ("Come to a Party"). Not knowing the true purpose of the evening, she's excited to go on her first date. She tears items from her closet, searching for the perfect dress ("Nothing Short of Wonderful"). Meanwhile, other Marines find their dates, including Boland, who breaks the established rules of the dogfight by inviting Marcy, a wisecracking, near-toothless sex worker, who is eager to win a share of the cash prize that comes with being deemed the ugliest date ("Come to a Party – Reprise").

As Birdlace and Rose walk to the party, she is chatty, revealing her folk music aspirations and her burgeoning pacifism. When they reach the Nite Lite, a club rented for the party, Birdlace finds

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<sup>1</sup> Music Theatre International - [mtishows.com.au/dogfight](http://mtishows.com.au/dogfight)



himself questioning his plan to subject her to the event. He suggests that they go somewhere else and get a bite to eat. Rose believes his change of heart means he's embarrassed by her, that he doesn't want his friends to meet her. Conflicted, Birdlace acquiesces, and they enter the party.

At the table with his friends and their dates, Birdlace drinks heavily and grows sour. He tries unsuccessfully to keep Rose off the dance floor during the slow dance, when the contest is officially judged. As they dance, each Marine presents his date for judging ("That Face"). It's determined that Marcy is the ugliest, crowning Boland the big winner. Later, in the ladies room, Marcy reveals to Rose the true nature of the party ("Dogfight"). A distraught Rose returns to Birdlace. She is deeply hurt and, furious, slaps him hard across the face. "I hope there's a war and you get killed," she tells him, before escaping in shame. Back home in her bedroom, surrounded by rejected dresses and dashed hopes, Rose beats herself up for having believed Birdlace's lies ("Pretty Funny").

**Act Two:** The Marines, reckless and invincible, continue their debauched last night with a trip to the arcade and then by visiting a sex worker ("Hometown Hero's Ticker Tape Parade"). But Birdlace can't bring himself to revel as his friends do. Feeling terrible about how he treated Rose, he leaves them and goes to her. He apologizes as best he can and offers to make it up to her by taking her out to a fancy dinner. At first incredulous, Rose sees that Birdlace's apology, though misguided and inarticulate, is, in fact, genuine. She consents to the date, demanding that they never again discuss the dogfight ritual and its indignities. They cautiously set out on their date ("First Date, Last Night").

At a swanky restaurant, Rose challenges Birdlace's tough exterior and cuts through his posturing, lies and bravado. They share a meal and inch closer to understanding each other. Later, they take in the late-night view from the Golden Gate Bridge. Rose tells Birdlace that, despite its unpleasantness, what happened earlier that night has helped her attain a new understanding: she can no longer allow herself to be defined by what other people think of her ("Before It's Over"). In the remaining hours before Birdlace must report and ship out, Rose nervously invites him home with her. They share an awkward and romantic first sexual experience ("Give Way").

The next morning, Birdlace returns to his buddies and the world of casual cruelty that shaped him ("Some Kinda Time – Reprise"). The Marines head overseas, where they will be pawns in the growing Vietnam conflict. Birdlace sees his friends, including Boland and Bernstein, killed in action. These harsh memories linger as Birdlace arrives in San Francisco in 1967, a broken, confused and lost man, unwelcome and derided ("Come Back"). Birdlace makes his way through the changed city to find an older, wiser Rose at the diner. Compassionate as ever, she welcomes him home ("Finale – Take Me Back").



## Character Breakdown

Please note that the ages stated below are 'stage age', actors older or younger than these ages may be cast. Men playing US Marines will be required to have their hair crew cut.

### **Eddie Birdlace (Lead)**

A Marine private first class. He is well respected and a natural leader amongst his comrades. Initially a hothead; a cocky smooth talker. He eventually sheds his brash exterior when he falls for Rose.

Gender: Male

Age: 18 to 25

Vocal range top: A4

Vocal range bottom: A2

### **Rose Fenny (Lead)**

A diner waitress who dreams of life as a musician. She is a naturally shy girl, naive of the world around her. Becomes smitten with Birdlace and discovers a lot about her self-respect and confidence along the way. Preferably can play guitar.

Gender: Female

Age: 18 to 21

Vocal range top: E5

Vocal range bottom: G3

### **Bernstein (Supporting lead)**

A Marine private first class and Birdlace's good friend. A bit nerdy and very inexperienced with the opposite sex.

Gender: Male

Age: 18 to 25

Vocal range top: B4

Vocal range bottom: B2

### **Boland (Supporting lead)**

A Marine private first class and Birdlace's closest friend. A poor Southern cad, he is the most vocal supporter of the dogfight and fairly crude in his behavior and language.

Gender: Male

Age: 18 to 25

Vocal range top: B4

Vocal range bottom: B2

### **Marcy (Supporting Lead)**

Boland's date for the dogfight. She is a nearly toothless and homely sex worker. Crass and brash, but sneaky and cunning.

Gender: Female

Age: 25 to 35

Vocal range top: Eb5

Vocal range bottom: F#3

**Mama (Supporting Lead)**

The owner of the local diner. She is unamused by the Marines' antics and protective of her daughter, Rose.

Gender: Female

Age: 40 to 50

**Ensemble**

Marines (Sergeant, Gibbs, Fector, Stevens); Bus Passengers; Singers; Hippies. Ensemble members will play multiple roles.

**Featured dancers**

Although all cast will be required to demonstrate a moderate dance/movement ability, we will also be casting a small number of featured dancers with strong dance ability. If you wish to be considered for these roles please indicate this on your audition form.

**Additional parts** - we may decide to cast additional chorus/ensemble parts and understudies. Pit singers may also be required. Please indicate your willingness to be considered for these roles on your audition form.

## AUDITION INFORMATION

### Bookings and Contact Details

To book your *Dogfight* audition, or for any enquiries, email [dogfightcbr@outlook.com](mailto:dogfightcbr@outlook.com)

We anticipate that auditions will be popular - please book early to secure your preferred time.

### Date, Time and Venue

Auditions will be held on Saturday 12 June and Sunday 13 June 2021 with Monday evening 14 June reserved for callbacks and additional auditions as required.

The audition venue is Gungahlin College Community Theatre, 23 Gozzard St, Gungahlin.

Auditions will be conducted in accordance with local COVID-safe requirements. If you are sick, you should not attend.

### Age Limit

You must be 16 years or older at the time of the audition.

### Audition Panel

You will be auditioning for the Directors Kelly Roberts and Grant Pegg, Musical Director Matt Webster and Choreographer Nathan Rutups.



Although auditions are by nature a competitive process, we are committed to providing you with a fair chance to show us your best in a welcoming, respectful and fun environment. The audition room is a safe space to make mistakes and we will make sure you feel supported throughout the process.

### **Who else will be in the audition room?**

Richard Block from Dramatic Productions and an accompanist will also be present in the audition room. Other helpers will be at the venue to assist with pre-audition registration.

### **What are we looking for?**

*Dogfight* is an exciting, soulful and high energy show and it needs a cast to match. We are looking for:

- Diversity
- Variety in look with all shapes and sizes
- Versatility in acting range, with the ability to play more than one character, including characters of contrasting ages
- Strong solo singers who can also blend in an ensemble
- Strong singers who can dance
- Strong dancers who can sing
- Triple threats
- Friendly people who work hard
- Commitment to the show and rehearsal process
- A good attitude

## **AUDITION FORMAT**

You will be allocated a 10 minute individual audition slot and a 20 min group dance/movement slot (see below for more details).

Please arrive at least 10 minutes before the start of your scheduled audition to ensure you have completed your audition form.

Your photograph will be taken prior to your audition and the panel will also record your audition. All photographs and recordings will only be used in the casting of the show and will be destroyed thereafter.

### **1. Vocal Performance**

- **Contemporary song (< 3 minutes - not from the show)**

**Choice:** You are required to choose and perform a contemporary song that demonstrates your vocal range and ability. This should be a song that you know well and can perform off by heart. A song in the style of the show (e.g. pop/musical theatre) is preferred but make sure you choose something that shows your voice at its best.



**Accompaniment:** All songs must be accompanied (ie not a cappella). If you would like to self-accompany your song with an instrument (e.g. piano/guitar) you are welcome to do so.

An audition accompanist will also be available on the day. If using our accompanist, keep in mind that there will be no opportunity to rehearse with them beforehand so please choose your song carefully and ensure your music is presented appropriately (eg no loose pages, no added cuts or repeats).

You can also supply a backing track or your own accompanist. If using a backing track there should be no vocals on the track. Bluetooth speakers and connections for most phone types will be available on the day – if you are unsure whether your format will be supported please email us at [dogfightcbr@outlook.com](mailto:dogfightcbr@outlook.com)

Please be aware that each audition is time limited and therefore we may ask you to stop before finishing your entire song – this has nothing to do with the quality of your audition.

- **Song excerpt from the show**

If you have indicated that you are auditioning for Rose, Birdlace or Marcy please ensure you are familiar with the *Dogfight* song excerpt that we will send to you when you book your audition.

We have chosen these excerpts to help you demonstrate the required vocal range and offer opportunities for you to show us some character choices. Unlike your own choice selection, you are welcome to hold the music. We recommend that you practice this excerpt but we do not expect performance standard at this stage of the audition process.

In this part of the audition our musical director Matt may also teach you a small section of a song from the show or test your vocal range if needed but you don't have to pre-prepare for this.

## **2. Script reading**

You may be asked to read a script excerpt from the show in a "cold read". We understand that you have not seen the script before so please do not worry.

If you are asked to "cold read" you will read with our directors Kelly and Grant who will work with you to give you the best chance to demonstrate your acting range and ability. You might be asked to re-perform the scene in a different way and we encourage you to make clear character choices.

Please come prepared to use a standard American accent unless we ask you otherwise.

## **3. Dance/movement workshop**

The dance workshop will consist of a short routine which will be taught to you by our choreographer Nathan. The workshop will be conducted in small groups with other auditionees. It may be that you will need to arrive before or wait after your individual audition for your allocated dance workshop time. You will be notified of the time when you book your audition.



Auditionees who wish to be considered for a featured dance position (as indicated on their audition form) may be required to learn an additional routine with Nathan at the conclusion of the dance workshop.

No special dance shoes are required but please dress appropriately.

Please also warm-up before you arrive.

## CONTENT WARNING

*Dogfight* deals frankly with serious and important subjects such as sexual assault and mental illness. We consider these are aspects of real life which should be represented in art however we acknowledge these subjects may be triggering for some people.

Please honestly consider your ability and comfort dealing with these issues before committing to your involvement in *Dogfight*.

In particular, you should note the following:

- Birdlace and Rose are required to kiss and depict a sex scene
- Birdlace appears to be struggling with Post-Traumatic Stress Disorder (PTSD) after returning home from war
- Birdlace, Bernstein and Boland visit a sex worker where sexual assault is implied
- Some scenes depict war themes, violence and death
- Some scenes depict the use of alcohol and drugs
- Some scenes and songs include coarse language and adult themes
- Some scenes and songs include misogynistic content

We have included this information not to put you off from auditioning but rather to be honest about what the show includes. To avoid difficulties later, we encourage all auditionees to read the full synopsis of the show, listen to the cast recording and consider watching the movie prior to auditioning. You might also wish to discuss your potential participation with your family, friends or healthcare professional prior to making the decision to audition.

Please be assured that *Dogfight* will be created in a safe and controlled manner and we will always treat the material and our actors with sensitivity.

However, if you are auditioning for/offered one of these roles and have concerns about the above please discuss it with the production team before committing to the show.

## REHEARSALS AND PERFORMANCES

### Rehearsals

Rehearsals are anticipated to commence in late June 2021. The rehearsal venue will be confirmed closer to the start of rehearsals. Please note the rehearsal schedule is subject to change.



The regular rehearsal times are:

- Tuesday 7-10pm
- Thursday 7-10pm
- Sunday 10am-5pm (sometimes this will only be 2-5pm)

We value your time, so we will only call you for the rehearsals that you are needed. However, you should ensure that you are generally available for these times during the rehearsal period prior to auditioning. If you know you will be unavailable for certain rehearsals please let us know on the audition form.

### Production weeks and performance dates

Cast will be required for **all** rehearsals and performances during production weeks. As you can understand, this is **not** negotiable.

Please consider your availability for rehearsals, production weeks and the performance season prior to auditioning to avoid disappointment. By signing the audition form you are agreeing to the following availability:

Production Week 1	Production Week 2	Production Week 3	Production Week 4
Saturday 25 September 9am <b>Set Bump in</b>	Sunday 3 October 12pm Call. 2pm Start <b>Full Run</b>	Sunday 10 October <b>Rest</b>	Sunday 17 October 12pm Call. 2pm Start <b>Show #9</b>
Sunday 26 September 2pm-10pm <b>9am-2pm Complete bump in.</b> <b>2pm-10pm Mini-Tech Run</b>	Monday 4 October 6pm Call. 8pm Start <b>Full Run</b>	Monday 11 October <b>Rest</b>	Monday 18 October <b>Rest</b>
Monday 27 September and Tuesday 28 September <b>Lighting bump-in and plotting (select cast required)</b>	Tuesday 5 October 6pm Call. 8pm Start <b>Full Run</b>	Tuesday 12 October <b>Rest</b>	Tuesday 19 October <b>Rest</b>
	Wednesday 6 October 6pm Call. 8pm Start <b>Final Dress Rehearsal</b>	Wednesday 13 October 6pm Call. 8pm Start <b>Show #4</b>	Wednesday 20 October 6pm Call. 8pm Start <b>Show #10</b>
Wednesday 29 September 7pm-11pm <b>Full run in theatre. Costumes and Props. No Makeup.</b>	Thursday 7 October 6pm Call. 8pm Start <b>Preview Night</b>	Thursday 14 October 6pm Call. 8pm Start <b>Show #5</b>	Thursday 21 October 6pm Call. 8pm Start <b>Show #11</b>





Thursday 30 September 7pm–11pm <b>SITZPROBE</b>	Friday 8 October 6pm Call. 8pm Start <b>OPENING NIGHT</b> (Black Tie)	Friday 15 October 6pm Call. 8pm Start <b>Show #6</b>	Friday 22 October 6pm Call. 8pm Start <b>Show #12</b>
Saturday 2 October 9am–5pm <b>Tech Run (no band)</b>	Saturday 9 October 6pm Call. 8pm Start <b>Show #2</b>	Saturday 16 October 12pm Call. 2pm Start <b>Show #7</b> 6pm Call. 8pm Start <b>Show #8</b>	Saturday 23 October 12pm Call. 2pm Start <b>Show #13</b> 6pm Call. 8pm Start <b>CLOSING NIGHT</b> Sunday 24 October <b>BUMPOUT</b> (All cast/crew required at 10AM).

**NB: This draft schedule is subject to change. Please ensure you are available for all production weeknights, production weekend days and performance dates.**

## FREQUENTLY ASKED QUESTIONS

### What should I do to prepare for my audition?

We encourage you to carefully read this audition pack, contact [dogfightcbr@outlook](mailto:dogfightcbr@outlook) to book your audition, print and fill out your audition form and double check your audition time.

Practice performing your own choice song and seek feedback from family and friends or your singing coach. Practice reading scripts and using an American accent.

You may wish to also watch the movie for inspiration (available to stream on Apple TV and Google Play). Additionally, we suggest familiarising yourself with the songs from the show (the off-Broadway cast recording is available on streaming platforms).

### What should I wear and bring to my audition?

Please wear comfortable clothing and appropriate footwear for movement. You are not required to dress in character.

Bring a water bottle and snacks especially if you are required to wait between your audition and the dance workshop. Also bring your completed audition form, your music/backing track/instrument and your performance CV (if you have one – it is not essential).

### Will you be doing callbacks?

If we are undecided we may ask to see some auditionees again. This can help us decide between a number of potential options and see how different people look, work and sound together.



All auditionees should keep the call back date (Monday evening 14 June 2021) available just in case. You will be contacted if you are required for call backs and given further music/readings to prepare if required.

When a casting decision is clear from individual auditions we will not conduct call backs for that role. Therefore, if you are not called back it does not necessarily mean your audition has been unsuccessful.

### **When and how will I find out if I am successful?**

We will notify you by telephone or email as soon as possible of the outcome of your audition whether you are successful or unsuccessful. Please ensure that the contact details you provide on your audition form are correct.

### **Can I get feedback about my audition?**

Unfortunately, due to time constraints and the anticipated number of auditionees it is not possible to provide individual tailored feedback at the time of audition.

However, in recognising the commitment and preparation you have made to audition, the panel is happy to provide written feedback on request. Please note this can only be provided at the conclusion of the audition process and can be requested through [dogfightcbr@outlook.com](mailto:dogfightcbr@outlook.com)

### **I can't make the audition days, can I arrange an audition at a different time?**

Unfortunately due to time commitments the panel is unable to offer auditions outside of the specified times. Where you are unable to attend in person due to a compelling reason (eg COVID-19 quarantine requirements) the panel may agree to accept a video audition.

### **I'm unable to attend one of the performances or rehearsals in the production weeks, should I still audition?**

Unfortunately your attendance at the production weeks and performances is not negotiable. Please do not audition if you are unable to commit to the performance schedule.

If you anticipate absences during the rehearsal period outside of the production weeks please be honest about this on the audition form so it can be considered by the panel.

### **I don't know which song to sing!**

Inappropriate song choice is a common pitfall at auditions remembering it is your chance to make a first impression. Make sure you choose something that gives you the best opportunity to demonstrate your vocal and acting ability.

We recommend that you choose a song you know well and that accentuates your strengths rather than something you've simply learnt for the auditions. Also consider other things in your song choice, like avoiding long instrumental introductions and breaks, to give yourself the best chance to shine.



### **How many people are you casting?**

This will be a smaller cast compared to some other community musicals, however the final cast size will depend on the outcome of auditions.

### **Will your auditions be conducted in a COVID-safe manner?**

Yes, we will adhere to ACT Government COVID-safe rules at all times. Hand sanitiser will be available and social distancing will be maintained. In the event that the nature of auditions needs to change as a result of changing Government rules, we will contact you.

### **What does it mean if I am unsuccessful?**

There are a number of considerations when casting a show, many of which have nothing to do with talent. Please understand that we are juggling many factors when making decisions and not being cast is not a commentary of your individual ability. Preparing for and participating in an audition process is great experience even if you are unsuccessful.

There will likely be a large number of unsuccessful auditionees so if you are unsuccessful please do not be discouraged.

### **I have another question about the show or audition process?**

Please email [dogfightcbr@outlook.com](mailto:dogfightcbr@outlook.com) with any questions prior to the auditions.

We look forward to seeing you at the auditions for *Dogfight!*

***Grant, Kelly, Matt and Nathan***  
*Creative Team*