UMBC Theatre

Spring 2020 Audition Announcement

December 4 – December 7, 2019

We hope that you will join us for our spring production auditions! Please read this entire message before signing up through the link at the bottom.

Who can audition?

Any UMBC student registered for spring 2020 is welcome to audition. All BFA or BFA-intending students (students who are interested in the BFA) are required to audition. Everyone who auditions agrees to “play as cast.” This means that by auditioning you are committing to accepting any role, and are available for the rehearsal and production schedule for both plays. These dates are outlined at the end of this announcement.

If you are cast, you must register for the appropriate course and section (3 upper-level credits of THTR 390) and purchase the required edition of the play specified by your course instructor-director.

Questions about audition policy may be directed to the Department Chair, Colette Searls, at csearls@umbc.edu.

General Auditions

Wednesday, December 4, from 7:00 – 11:00pm

PAHB 337 (Dance Cube)

What to prepare:

Read the script for Trouble in Mind thoroughly. The script is available for check-out in the Theatre Office (PAHB 322). There is no script for Gwyneth. Think hard about the worlds of the plays and what part(s) you would hope to be considered for. Consider audition choices appropriate to that.

Your audition will be composed of two pieces. Please prepare the following:

- Gwyneth – Prepare a “Welcome to My Channel” YouTube-Style Intro. It should be a 45-60 second introduction that tells the viewer who you are and what your channel is all about. This should be the most engaging, honest, approachable version of you. Don’t mock the format unless that’s true to who you are. I want to see your pitch for your channel and your brand. Don’t forget to remind us to subscribe. This is to be performed live not pre-recorded. Additionally, be prepared to answer questions about wellness and/or influencer culture. It’s not a quiz – I’m looking for your reactions to the impact of various ideas on your life.
• Trouble in Mind – All students should read the play to gather an idea of style and context of the writing and with this in mind, prepare a 30-60 second monologue from a published playwright of the era of Modern American Realism (from the turn of the century until the late 1960’s). Strong choices to consider would be Clifford Odets, Arthur Miller, Tennessee Williams, Lillian Hellman, Eugene O’Neil, Lorraine Hansberry, Amiri Baraka/Leroi Jones (not all of his work is realism; but some can be), Edward Albee (some of the early work), William Inge, Willian Sorayan, and Thornton Wilder.

• You may use material you have auditioned with in the past so long as you have continued to work on it and it demonstrates growth and improvement. Naturally, you must have read the play the monologue is drawn from and considered the circumstances of your character, as well as the precise context of the monologue.

Callbacks

PAHB 102 (TRS)

After the general auditions are complete, actors who are called back will receive notification of when they are expected to arrive. But all students should be prepared to attend both days of callbacks in the meantime. Any materials needed for the callbacks, such as sides (selections from the script) and songs (there will be a singing component for Trouble in Mind), will be made available in advance and/or at the callbacks. It is expected that you will have informed opinions about the characters and the world of the plays and may need to prepare acting choices for multiple characters.

**Friday, December 6**  
2:00pm – 5:00pm – Trouble in Mind

**Saturday, December 7**  
10:00am – 1:00pm – Gwyneth  
2:00pm – 5:00pm – Trouble in Mind

Production Information

**Gwyneth**

Devised by: Chelsea Pace and the ensemble

Black Box Theatre

Casting Breakdown: 10-12

Devising Workshop: Friday, January 24

First Rehearsal: Monday, January 27
Rehearsal Schedule: Monday – Friday 7:00 to 10:30pm

Tech Week Begins: Monday, March 9 (this show will tech before and after Spring Break)

Performances: March 26, 27, 28 & April 3, 4 at 8:00pm
    April 5 at 2:00pm

Strike: Monday, April 6 and Tuesday, April 7

**Content Warning:** Gwyneth may involve conversations about race, class, gender, sexuality, systemic violence and/or discrimination, diet-culture, and disordered eating.

**About the play:**

Gwyneth Paltrow’s company, goop, began as a newsletter and has grown into a $250 million-dollar business by commodifying aspirational “wellness.” Rather than ridiculing Gwyneth, or goop, or Influencers, we will work to determine if this aspirational “wellness” does anyone any good, who it serves, its critics and detractors, and the success stories it has inspired (or caused?). Is wellness health? Is wellness “wellness?” The piece also looks at the burdens placed on women, the pressure on gender-non-conforming and trans folks, and the fight of people of color to defend the things they think, believe, and like in a society that consumes and appropriates their culture for profit.

The piece will be devised with the ensemble. Gwyneth will feel ripped from Instagram, YouTube, and whatever a “Wellness Summit” is.

**Trouble in Mind**

By Alice Childress

Directed by: Gerrad Alex Taylor

Proscenium Theatre

Casting Breakdown: 3 Women, 6 Men

First Rehearsal: Monday, February 17

Rehearsal Schedule: Monday – Friday 7:00 to 10:30pm

Tech Week Begins: Wednesday, April 22

Performances: April 30 & May 1, 2 at 8:00pm
    May 3 at 2:00pm
Strike: Monday, May 4 through Wednesday, May 6

**Content Warning:** Trouble in Mind involves race-related topics and depictions of racist tropes.

**About the play:**

A scathing indictment of racism in American commercial theatre, Trouble in Mind tells the story of Wiletta Mayer, an African-American actor cast in a supposedly “progressive” play about racism by a white male author—it turns out to be anything but progressive, both in terms of its script and rehearsal environment.

Trouble in Mind was Childress’ first full-length play; it was optioned for Broadway, but after two years of rewrites, Childress refused to tone down her message for mainstream audiences. The play opened off-Broadway at Greenwich Mews Theatre. Arthur Gelb of the New York Times called it a “fresh, funny, lively and cutting satire,” while critic Harry Raymond declared it “a sparkling drama of protest ... which bubbles with humor and at the same time has deep meaning.” "A Raisin in the Sun" by Lorraine Hansberry premiered on Broadway in 1959, making it the first play to premiere on Broadway with a black playwright and black director and leaving "Trouble in Mind" behind in the cannon of African American dramatic literature. But the issues raised in the play have not been forgotten or eclipsed and this story is still a powerful and relevant piece today.

**Please go to [here](#) to for sign up information!**

**Questions?** If you have any questions regarding specific auditions, you can email the directors at the email addresses below. **DO NOT REPLY or REPLY ALL TO THIS EMAIL!**

*Gwyneth:* Chelsea Pace – [cpace@umbc.edu](mailto:cpace@umbc.edu)

*Trouble in Mind:* Gerrad Alex Taylor – [gtaylor@umbc.edu](mailto:gtaylor@umbc.edu)

We look forward to seeing you at auditions!

--

**Colette Searls**

Associate Professor and Chair  
**UMBC Department of Theatre**

Performing Arts and Humanities Building  
University of Maryland, Baltimore County  
1000 Hilltop Circle, Baltimore, MD 21250  
(410) 455-2917