# RAT RACE (working title)
## by Hank Graham
### Spring 2024

### Who?
- **Producer(s):** Josephine Stark
- **Directors(s):** Beza Tessema, Hank Graham
- **Stage Manager(s):** Maya Li
- **Preferred Contact Email:** josephine.stark@yale.edu

### What?

### When?
- **Date of First Rehearsal:** Some time in the first week after October Casting Cycle
- **Current Tech Week Dates:** April 24-26
- **Performance Dates:** April 24-26
- **Overall Dates (First Rehearsal to Last Performance):** 10/8/23 – 4/26/24

### Time Commitment
- **Weekly Estimated Time Commitments (in Hours):** 2-3 hours/week (fall); 5-6 hours/week (spring)

### Content Warnings
This includes text/dialogue, themes, intimacy, violence, and anything else that you think is appropriate to list here.
- Sexual content
- Staged violence
- Liberal use of stage blood

### Audition Expectations
For first-round auditions: Prepare one 0:45-1:00 monologue (no need for memorization) of your choosing, or prepare (no need for memorization!!) one of the provided monologues found in this packet.
For callbacks: We will provide sides from the script ahead of time to those who are called back.

***Some roles require attendance at one of two dance calls.

### Audition Location(s)
- Nick Chapel Theater (monologue auditions), Schwarzman Dance Studio (dance call)
RAT RACE (working title): AN AUDITION PACKET

Thank you so much for your interest in auditioning for RAT RACE (working title). This packet has information about the show, the process for our production, and what to expect at auditions. If you have any questions, please feel free to reach out to producer Josephine Stark (josephine.stark@yale.edu) or directors Beza Tessema (beza.tessema@yale.edu) and Hank Graham (hank.graham@yale.edu). If you’re interested in working on our show in a technical capacity, please reach out to Josephine Stark. We’re really looking forward to seeing you in auditions!

ABOUT THE SHOW

“You know a horse race? A dog race? A rat race? Well, this is called the human race– us!”

–June Havoc, MARATHON ‘33

RAT RACE (working title) follows a group of desperate contestants competing round the clock in one of history’s most brutal endurance competitions: the dance marathon. Set in 1933 and 2033 simultaneously, RAT RACE (working title) transposes a Depression-era dance marathon into today’s modern world to explore the intersections of American entertainment, exploitation, and exhaustion.

CHARACTER BREAKDOWN

RUTH*- Female, early 20s. Lloyd’s partner. Rising star on the fading Vaudeville circuit. Convinced by Lloyd to join the marathon because she’s nearly out of money.

Content warning: Ruth stages a sexual scene with Lloyd, has staged violence with Dorothy.

LLOYD*- Male, late 20s. Ruth’s partner. Marathon pro. Just some guy. Unlike most marathoners, he’s not here to get discovered. He just does it because it’s the easiest option. Married to Dorothy, but secretly in love with Peter.

Content warning: Lloyd kisses Peter, stages a sexual scene with Lloyd.

VERNON- Male, mid 40s. The marathon emcee. A showman. Was in a marathon once so he gets it. His boss is his dad.

PETER*- Male, late 20s. Mary Betty Barbara’s partner and fiancé. A comedian in a double act whose partner is in rehab. Wants nothing to do with Lloyd.

Content warning: Peter kisses Lloyd.

MARY BETTY BARBARA*– Female, 20s. Peter’s partner and fiancée. Probably knows nothing about Peter and Lloyd.
DOROTHY– Female, 20s. Lloyd’s very pregnant wife. Usually marathons with Lloyd, but decided that the food they serve wouldn’t be good for the baby.

*Content warning: Dorothy gives birth onstage, has staged violence with Ruth.*

NANCY NECESSARY PRIDEMORE– Female, 70s. Marathon sponsor and head of the Morals and Standards board. Goes to church religiously.

*Character is in the dance marathon. Actors who wish to be considered for these roles must attend a dance call (more audition information below.)*

**REHEARSAL PROCESS**

This production is a senior thesis in Theater, Dance, and Performance Studies for Hank Graham and Beza Tessema. This will be a very collaborative process; the research we are doing pertains to collaboration and the process of play development. In the fall, rehearsals will focus on developing the script and the story. Rehearsals will include table reads, on-your-feet etudes and improvisation exercises, etc. Our hope is that the actors we cast are excited about being part of the writing process, and will contribute ideas to help develop the script.

To capture the spirit of actual dance marathons from the 1930s, we plan to have as many students involved as possible. While we’re casting the 7 principal roles in October, we will be holding another round of auditions early in the spring semester to find the rest of the cast, who will make up our dance ensemble, musical guests, and additional characters. Rehearsals will ramp up around this time, and will include dance, blocking, and musical rehearsals. Once we get into the space, we’ll start to piece together the show for performances.
PRODUCTION TIMELINE

SEPTEMBER 27-28- First-round auditions
SEPTEMBER 29-30- Dance calls
OCTOBER 3-4- Callback auditions
OCTOBER 8- Casting day!

FALL SEMESTER- Script workshopping/design development

WINTER BREAK

EARLY SPRING SEMESTER- Second round of auditions for additional actors/dancers/singers

SPRING SEMESTER- Blocking/choreography rehearsals

APRIL 7- Residency begins

APRIL 24-26- Performances!
APRIL 27- Strike
AUDITION INFORMATION

First-round auditions will be held on **September 27 & 28 IN THE NICK CHAPEL THEATER.**

- For first-round auditions, we encourage you to prepare (memorization absolutely not necessary!) a 30-45 second monologue of your choosing, or one of the monologues found at the end of this packet.
- You will be notified by the end of the day on September 29th if you are being invited to a callback audition.

Group callback auditions will be held on **October 3 & 4 IN THE NICK CHAPEL THEATER.**

- For callback auditions, we will provide audition sides for each character. Some are monologues, and others consist of dialogue between two or more characters. We will put people into several combinations to read each side.
- We may also ask some actors to read different dialogue sides with other actors. These do not need to be prepared ahead of time, and will be distributed at the callback.

Dance calls will be held **September 29 & 30 from 3:00–4:00pm IN THE SCHWARZMAN DANCE STUDIO.**

- We ask that any actor wishing to be considered for a character that is a marathon dancer (indicated in character descriptions above) attend **one** of the dance calls held in conjunction with the team from West Side Story.
- Dance calls will include one short combination taught by the choreographer for West Side Story.
- Don’t stress out about this! We are just looking to see how you move and how you learn choreography. Please have fun <3.

*IF NONE OF THE AVAILABLE TIME SLOTS WORK FOR YOU, EMAIL josephine.stark@yale.edu AND WE WILL SET UP AN ADDITIONAL TIME SLOT OR ARRANGE FOR YOU TO SEND IN AN AUDITION VIDEO INSTEAD.
POSSIBLE MONOLOGUES FOR FIRST-ROUND AUDITIONS

FROM ‘MARATHON ‘33’ BY JUNE HAVOC

JEAN: She had a lovely wedding… in Duluth… between shows—all the stagehands came… and Melba—the triple-toned marvel. That was her billing… in her act she sang in three voices. Well, she sewed the loveliest wedding dress… and then later they had a baby… between shows in Akron— and mother said “God won’t allow that!” You see, Samba played the baby—he was my guinea pig—mother said, “A man doesn’t plant the seed of a guinea pig in a woman” … I believed mother knew everything… then. So I kept asking how? What? What does a man do? So finally mother explained… “Baby,” she said… “Look at your belly button… notice its little ruffle? Well, the man plants a seed and in time God gives the signal—that ruffle opens—like the vault in a bank—and lo and behold the baby makes his first entrance into the world! Now! How would you like to have your vault open and see a guinea pig walk out?” Mother said God would punish Raggedy Ann because her baby was a guinea pig.

RUDDY: Pick your favorite, folks… pick your favorite—somebody's gonna be gone soon—no gambling of course, just for love. Only six couples left, who’ll fall by the wayside next? They’ve been going for 14 hours straight, folks—no rest period of any kind. The floor judges make the rules… dance position. No speaking. No shaking, pinching, or stepping on one another to stay awake. The floor judge examines hands for concealed pins, tacks, or any tricks they consider against the rules. We’ve seen some badly torn faces… and hands—it’s all fair and square— one fall or two points and out! Keep your eyes on your favorite team, folks. It won’t be long now! Remember we have hot dogs, pop, and three point two beer at the counter. The grind has been going on for 14 hours so far folks, how long can they last?