



Dogfight Audition Info

About the Show

The hauntingly beautiful musical, *Dogfight*, with a book by Peter Duchan and music & lyrics by Pasek and Paul (*Dear Evan Hansen*, *La La Land*, *The Greatest Showman*, *Edges*, *James and the Giant Peach*, *A Christmas Story*), was praised by countless critics, winning the Lucille Lortel Award for Best Musical. Based on the 1991 Warner Brothers film, *Dogfight* takes audiences on a romantic and heartbreaking theatrical journey that stays with you long after the performance. It's November 21, 1963. On the eve of their deployment to a small but growing conflict in Southeast Asia, three young Marines set out for one final boys' night of debauchery, partying and maybe a little trouble. But, when Corporal Eddie Birdlace meets Rose, an awkward and idealistic waitress whom he enlists to win a cruel bet with his fellow recruits, she rewrites the rules of the game and teaches him the power of love and compassion.

Character Breakdown

Eddie Birdlace

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. **Special note:** Actor may be asked to cut hair short ("crew cut"). The role of Birdlace will include onstage intimacy so any actor auditioning for this role must be comfortable with the requirements of this role.

Vocal Range Top: A4

Vocal Range Bottom: A2

Male identifying, to play age 18-25 yrs. old

Rose Fenny

A diner waitress who dreams of life as a musician. She is a naturally shy girl, naive of the world around her. She becomes smitten with Birdlace and discovers a lot about her self-worth, self-respect, and confidence along the way. **Special Note:** The role of Rose will include onstage intimacy so any actor auditioning for this role must be comfortable with the requirements of this role. Ability to play guitar is an asset but not a necessity.



Vocal Range Top: E5

Vocal Range Bottom: G3

Female identifying, to play age 18-21 yrs. old.

Bernstein

A Marine private first class and Birdlace's good friend. A bit nerdy and very inexperienced with the opposite sex. **Special note:** Actor may be asked to cut hair short ("crew cut").

Vocal Range Top: B4

Vocal Range Bottom: B2

Male identifying, to play age 18-25 yrs. old

Boland

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 behaviour and language.

Special note: Actor may be asked to cut hair short ("crew cut").

Vocal Range Top: B4

Vocal Range Bottom: B2

Male identifying, to play age 18-25 yrs. old

Marcy

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

Vocal Range Top: Eb5

Vocal Range Bottom: F#3

Female identifying, to play age 25-35 yrs. old

Other Characters: Peggy

Mama

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



Vocal Range: Flexible

Female identifying, to play age 35-50 yrs. old

Lounge Singer

Main male identifying adult figure. Plays lots of roles in the show, with the main one being the Lounge Singer.

Vocal Range: Tenor

Male identifying, to play age 30-50 yrs. old

Other Characters: Pete, Sergeant, Praying Drag Queen, Diner Patron, Waiter and Big Tony

Ensemble

Male identifying: Gibbs, Fector and Stevens – Vocal Range: D2-B4

Female identifying: Ruth, Librarian and Chippy (sex trade worker) – Vocal Range: Flexible

On-Stage Swing(s)

Two swings *may* be engaged for this production to cover the primary tracks. They will appear on-stage in ensemble numbers. Vocal ranges: reflect the roles listed above.

Important Content Warning

Dogfight deals frankly with serious and important subjects. We acknowledge some of these subjects may be triggering for some people. Please take care while considering your ability and comfort in dealing with these issues. In particular, you should note the following:

The heart of the text deals with issues regarding body image and perceived attractiveness

BIRDLACE and ROSE are required to kiss

BIRDLACE appears to be struggling with Post-Traumatic Stress Disorder (PTSD) after returning home from war



BIRDLACE, BERNSTEIN and BOLAND visit a sex worker (CHIPPY) where sexual assault is implied. Some scenes depict war themes, violence and death - including gun violence.

Some scenes and songs include coarse language and adult themes.

There is misogynistic content throughout the piece.

Audition Sides

Eddie Birdlace

Music: Please prepare "[BIRDLACE MUSIC #1](#) [COME TO A PARTY]" & "[BIRDLACE MUSIC #2](#) [HOMETOWN HERO'S]"

Sides – Please prepare BIRDLACE [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition***. In the event of being asked to attend a Call-back, in addition to the first audition material, you will be asked to prepare the "[BIRDLACE CALLBACK MUSIC](#) [COME BACK]" side.

Rose Fenny

Music: Please prepare "[ROSE MUSIC #1](#) [NOTHING SHORT OF WONDERFUL]" & "[ROSE MUSIC #2](#) [PRETTY FUNNY]"

Sides: Please prepare ROSE [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition***. In the event of being asked to attend a Call-back, in addition to the first audition material, you will be asked to prepare the "[ROSE MUSIC CALLBACK MUSIC](#) [GIVE WAY]" music side.

Bernstein

Music: Please prepare "[MARINES MUSIC #1](#) [SOME KINDA TIME]" & "[MARINES MUSIC #2](#) [HOMETOWN HERO'S]"

Sides: Please prepare BERNSTEIN [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition***.

Boland



Music: Please prepare "[MARINES MUSIC #1](#) [SOME KINDA TIME]" & "[MARINES MUSIC #2](#) [HOMETOWN HERO'S]"

Sides: Please prepare BOLAND'S [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition**.*

Mama

Music: Please prepare "[FEMALE MUSIC #1](#) [TAKE ME BACK]" & "[FEMALE MUSIC #2](#) [GIVE WAY]"

Sides: Please prepare "[ADULT FEMALE \(MAMA\) SIDES #1](#)". ***You may be asked to cold read a very short secondary character scene in the audition**.*

Marcy

Music: Please prepare "[MARCY MUSIC #1](#) [DOGFIGHT]" & "[FEMALE MUSIC #2](#) [GIVE WAY]"

Sides: Please prepare MARCY [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition**.*

Lounge Singer & Others

Music: Please prepare "[LOUNGE SINGER MUSIC #1](#) [BLAST OFF]" & "[LOUNGE SINGER MUSIC #2](#) [THAT FACE]"

Sides: Please prepare ADULT MALE [SIDE #1](#) & [SIDE #2](#). ***You may be asked to cold read a very short secondary character scene in the audition**.*

Female Ensemble

Music: Please prepare "[FEMALE MUSIC #1](#) [TAKE ME BACK]" & "[FEMALE MUSIC #2](#) [GIVE WAY]"

Sides: Please prepare [ENSEMBLE SIDE #1](#). ***You may be asked to cold read a very short secondary character scene in the audition**.*

Male Ensemble



Music: Please prepare “[MARINES MUSIC #1](#) [SOME KINDA TIME]” & “[MARINES MUSIC #2](#) [HOMETOWN HERO'S]”

Sides: Please prepare [ENSEMBLE SIDE #1](#). ***You may be asked to cold read a very short secondary character scene in the audition**.*

Dry Cold wants to see you at your absolute best so feel free to hold the sides as they ***absolutely do not need to be memorized***. That said, familiarity with the material is strongly advised. An Accompanist will be provided, and all material will be seen.