

Boston Playwrights Theatre 2025-26 Season - Boston, MA EPA

BPT is an award-winning small professional theatre on the campus of Boston University dedicated to new works for the stage. Read more about us at:
<https://www.bostonplaywrights.org>

AUDITION DATES

Monday, June 16, 2025 12:00 PM - 8:00 PM (EST)
Break 3:30 PM - 4:30 PM

Monday, June 23, 2025 12:00 PM - 8:00 PM (EST)
Break 3:30 PM - 4:30 PM

APPOINTMENTS

To schedule an audition appointment, please email: bptadmin@bu.edu. Include your full name, Equity status, contact information (including mailing address), and the show(s) for which you would like to be considered. Please include your complete availability for both audition dates (6/16 and 6/23). You will receive a confirmation email with a specific time slot.

Non-AEA actors appropriate for roles in the breakdown are encouraged to attend during the listed times and will be seen as time permits. You are welcome to email bptadmin@bu.edu with any questions.

CONTRACT

NEAT

\$575 weekly minimum (Cat. 5)

32-hours of rehearsal per week (36-hours in tech week), a maximum of 5 performances per week

SEEKING

Equity actors for roles in Boston Playwrights Theatre's 2025-26 Season (See breakdown).

Auditions will be conducted in a manner that promotes fair consideration to persons of all races, ethnicities, national origins, genders, sexual orientations, ages, and ability statuses. Boston Playwrights' Theatre at Boston University is an Equal Opportunity Employer.

PREPARATION

Please prepare a contemporary monologue of 2-minutes or less. If you wish, you may also prepare **one** side from one of the season's plays, which will be sent when your audition slot is confirmed. These plays are new and in process! Perusal copies of scripts can be requested in advance by emailing bptadmin@bu.edu

For these auditions, no nudity or any form of sexual contact will be required as part of an actor's audition. We will not ask prospective participants to perform violence or sexual contact as part of an audition without disclosing this expectation in the audition notice or invitation. Upholding our space as a home for artists, staff, and audiences is an organizational value for BPT. To us, this means that everyone is invited to be fully present here, and everyone deserves to be treated with respect. We expect any person interacting with BPT to comply with our community expectations, including but not limited to:

- Respecting the backgrounds and identities of all people, on and off our stages. This includes age, race, religion, gender identity, and sexual orientation.
- Understanding each individual's right to be at the theater and enjoy it in their own way while being mindful of those around them.
- Showing appreciation for the facility and those working within it.

LOCATION

Boston Playwrights' Theatre 949 Commonwealth Ave Boston, MA 02215-1305

PERSONNEL

Expected to attend, 6/16

Artistic Director and Director for *Zabel in Exile*: Megan Sandberg-Zakian

Director, *Mother Mary*: Elaine Vaan Hogue

Expected to attend, 6/23

Artistic Director and Director for *Zabel in Exile*: Megan Sandberg-Zakian

OTHER DATES

See breakdown for production specific dates.

OTHER

<https://www.bostonplaywrights.org>

An Equity Monitor will not be provided. The producer will run all aspects of this audition.

Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition.

BREAKDOWN

MOTHER MARY

by KJ Moran Velz

Directed by Elaine Vaan Hogue

Rehearsals 9/9/25 - 10/8/25, Previews 10/9/25 - 10/10/25, Performances 10/11/25 - 10/26/25

SYNOPSIS: Boston, 1968. Taxi driver Jo Cruz knows the streets of Southie like the back of her hand, but no road map can prepare her for meeting Mary O'Sullivan, a Catholic school teacher with a boyfriend and a very strict mother. Despite rising tensions between their Puerto Rican and Irish communities, Jo and Mary find themselves in an unexpectedly close friendship...or is it something more? But their growing connection takes a turn when Mary asks Jo to take her on a risky road trip from which there's no going back. A new romcom about choice, faith, and how to find your way home.

SEEKING:

Jo (she/her, late 20s-early 30s, Puerto Rican). Sharp, playful, bold but cautious, forthright, capable. A taxi driver. Moved to Boston from the island a few years back. JO is a butch woman – she dresses in clothing designed for men, she moves through many parts of the world as a man, but she feels and fucks like a woman. Walking down the street, however, she is primarily perceived as a man. Also plays: NURSE CRUZ, Puerto Rican, from the island, woman, 50s. MARÍA, Puerto Rican, from the island, woman, 50s.

Mary (she/her, late 20s, Irish). Discerning, intuitive, impulsive, amusing, playful. A schoolteacher. MARY is a femme woman, born and raised in South Boston. She has a slight Boston accent. She probably grew up with a stronger one, but it has faded with her education. Also plays: MRS. O'SULLIVAN, Irish, from the island, woman, 50s; MRS. O'BRIEN, Irish, from the island, woman, 70s.

ZABEL IN EXILE

by R. N. Sandberg

Directed by Megan Sandberg-Zakian

Rehearsals 1/20/26 - 2/18/26, Previews 2/19/26 - 2/20/26, Performances 2/21/26 - 3/8/26

SYNOPSIS: Yerevan, 1937. Armenian writer and activist Zabel Yessayan sits in a Soviet prison cell, awaiting execution. But what exactly is her crime? Writing novels? Knowing how to speak French? Being a woman? As Zabel confronts her captors, past and present blur, and she reckons with the injustices she has witnessed and confronted – from schoolyard bullying to the horrors of genocide. *Zabel in Exile* is a searing memory play that honors the strength of a woman unafraid to stand up to tyranny and wrestles with whether it is possible to continue to believe in light during times of endless darkness.

SEEKING:

ZABEL: Writer and activist Zabel Yessayan from childhood through her 50s. Elegant, fiercely smart, ambitious, steely sense of humor, badass with heart. (Female, any age, Armenian)

ENSEMBLE 1: Soviet Guard (Female or Nonbinary, 20s-30s, any race). Intense, smart, perceptive -- a match for Zabel. Young enough to still believe earnestly in extreme political ideas and the idealistic use of violence. Also plays: Boy, Teacher with Ruler.

ENSEMBLE 2: Meguerditch, Zabel's Father (Male, 30s-50s, Armenian). Kind, charming, and fun, creative and iconoclastic. Ability to transform into an ancient old man who has lost all hope. Also plays: Centenarian.

ENSEMBLE 3: Midwife (Female, 50s-70s, Armenian). Grounded, maternal energy. Ability to handle poetic text, to drive through with momentum, hint of mischief. Also plays: First Monster, Grandmother, Madame Dussap, Man with Bugle, Helping Woman.

ENSEMBLE 4: Mother (Female, late 20s-30s, Armenian). Transformative with the ability to handle poetic text and play tragic circumstances directly, simply, and without sentimentality. Also plays: Sophie (Zabel's daughter), Arsha, Eva, Woman with Baby, 2nd Monster.

ENSEMBLE 5: Uncle (Male, any age, Armenian). Transformative with ability to play multiple distinct characters, access to humor, physically agile. Also plays: Priest, Elegant Woman, Tinsmith, Principal, Terzian, Armenian Guide, Turkish Soldier, Laughing Man.