

DOGFIGHT, THE MUSICAL

AUDITION AND INFORMATIONAL PACKET

Audition Dates

Sunday, February 11, 2024 - 7:00PM - 9:30PM – 18 years and older, Adults
Tuesday, February 13, 2024 – 7:00PM – 9:30PM – 18 years and older, Adults
Wednesday, February 14, 2024 – 7:00 – 9:30PM - Callbacks

Rehearsal Dates

February 19, 2024 – May 2, 2024. Rehearsals are flexible being held Monday through Friday and some possible Saturdays.

Performance Dates

May 3,4,5,9,10,11,12,16,17,18, 2024 (10 shows)

Audition Location

Encore Theatre – 324 South N Street, Tulare

What To Prepare

Please prepare the song and either callback reading of choice from this audition packet. Callback material is included also.

What to Bring

Those who audition need to submit the Dogfight Audition Form on the night you audition. Forms can be downloaded from our website: encoretulare.org. Please come with your Audition Form already filled out. This form has important calendar and schedule information that is necessary for the casting process.

Character Description

Berstein (Supporting) a Marine private first class and Birdlace's good friend; a bit nerdy and very inexperienced with the opposite sex; range: B2-B4.

Boland (Supporting) 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; range: B2-B4.

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; range: A2-A4.

Mama (Supporting) the owner of the local diner; and protective of her daughter, Rose; speaking role.

Marcy (Supporting) Boland's date for the dogfight; a nearly toothless and homely prostitute; crass and brash, but sneaky and cunning; range: F#3-Eb5.

Rose (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; range: G3-E5.

Ruth Two Bears (Chorus/Ensemble) to play Native American; stoic, deadpan; strong singer.

Fector (Supporting) US Marine leaving for Vietnam; not too bright; one of the guys; also plays a hippie; high tenor with a Bb; comfortable singing in tight harmony.

Stevens (Supporting) multi-character track (to play early 20s) for one performer.

Stevens: US Marine leaving for Vietnam, judge of the dogfight, cocky. Contemporary tenor voice, though could be baritone; comfortable singing in tight harmony.

Lounge Singer multi-character track for one performer. Lounge Singer: Smooth crooner at the low-rent Nite Lite; contemporary tenor voice, but must be comfortable in more pastiche styles as well (early '60s music ranging from Engelbert Humperdinck to The Beatles).

Chippy (Supporting) multi-character track for one performer; chippy: feisty young prostitute; also plays Fector's party date and a hippie; strong singer.

Other Ensemble Roles Waiter, Sargent, Tattoo Artist, Pete, Hippies, Marines; all roles also fill the ensemble throughout

About the Show

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.

More Audition Info

- * You may be considered for several roles in the show, and not only the characters you choose for your preliminary audition.
- * You may be asked to return to a callback on Wednesday, February 13th. Materials are provided in the audition packet on website.
- * Please come to your audition with your AUDITION FORM already filled out. Forms can be downloaded from our website: encoretheatre.org.
- * All of these songs are readily available on YouTube and iTunes for you to listen and rehearse.
- * Dogfight has a fair amount of choreography and movement but doesn't necessarily require trained dancers. Come with comfortable shoes to do a dance audition.
- * There is strong language in this script. The language will be addressed by the director as the show is put together.

VOCALS – CATTLE CALL

Men – *Hey Good Lookin'* (pickups to 46-69)

Hey, good lookin' I'm brand new in town.
Hey, good lookin' Don't go turnin' me down.
Hey, good lookin' We could have some fun.
Hey, good lookin' You could be the one.
Hey, hey good lookin' what's a guy to do?
Hey, hey good lookin' Searched the whole world through
I've been lookin' for

Women – *It's A Dogfight* (pickups to 15-26)

At the dogfight, dogfight, dogfight in the ring
Gotta learn it, face it, hear it, ding ding ding
They only pay when a load is blown, so ya sit and stay
Till you get your bone at the dogfight

Links to songs:

Hey Good Lookin

<https://youtu.be/cy34zBJpb-Y?si=rLmAmcz2vpbLRGAj>

Dogfight

<https://youtu.be/DBIfMqpXBYs?si=5I2xXAc5zkILYOF>

READINGS – CATTLE CALL

Boland and Marcy – Cattle Call

Boland: So whaddaya say? You comin' or not?

Marcy: Gimme a drag of that

Boland: I got one thing on my mind tonight Marcy--and it's winning that prize

Marcy: What kinda grub they got at this place?

Boland: Who cares? Ain't no blue plate special in the deal. You come along, you get the fifty bucks, that's all.

Marcy: If I gotta put up with you all night, fifty bucks don't sound like enough. I do better business down at the Kiwani's Club, and they at least buy me carnations.

Boland: Alright, how's this: you win me that prize, I'll give you seventy-five.

Marcy: I ain't got time for small peckers with small pockets. Gotta get a full night's work in before Perry Mason.

Boland: Okay, okay, eighty bucks. And, remember, it's our secret. You keep your trap shut or there ain't gonna be a payday for neither one of us.

Marcy: You got any idea how lucky you are to find me? There ain't more than handful of girls that can do what I do.

Boland: You are trying my patience little lady. I'll give you a hundred---not a penny more.

Marcy: With all you stand to take in? I deserve half.

Boland: Half! You gotta be kidding me.

Marcy: Not with my serious face on.

Boland: You think you're worth half the pot?

Marcy: I know I am. And know you're gonna give it to me.

Boland: You're a fine one to be barkin' orders. You're talking to a United State Marine.

Marcy: (big laugh) You think you got balls as big as the A-Bomb, don't ya? God's gift to women, my ass. You want to have a good time with me, you're gonna give me half the dough---and a steak dinner!

Eddie and Rose – Cattle Call

Eddie: What's that song you're playing? I just love that kind of music.

Rose: You do?

Eddie: Ya, it's all I listen to...(changing the subject)...did you write it?

Rose: Well...I'm still working on it

Eddie: What's it about?

Rose: Uh...nothing. I should really get back to work.

Rose's Mom: (interrupts) A little help, Rose. Gotta get this place set up for tomorrow.

Rose: Sorry, Mama. (Mama hands Rose a large bag of sugar, then tends to her own work elsewhere. Rose turns to Birdlace.) So...Uhhh....(notices mom)...I should really get back to work.

Eddie: Hey, my apologies. Didn't mean to get you in trouble...I'm just a dumb jarhead – I'm not used to ladies being around. Let me help you with that.

Rose: It's okay. What's a jarhead?

Eddie: Oh, that's just what we call ourselves. I'm a Marine, see?

Rose: Edward Baines Birdlace (giggles)

Eddie: Okay, okay, it's not that funny.

Rose: Date of Birth, November 26, 1942. Tuesday's your birthday.

Eddie: The big two-one. Couple more years and my age'll match my IQ.

Rose: Well, happy birthday, Birdlace, Eddie.

Eddie: (Rose starts to walk away) ROSE! Listen, I just got invited to this amazing party tonight and I haven't found a girl to take. Why don't you come with me?

Rose: A party? Oh well...I...um....

Eddie: Well if you don't want to go, just say so.

Rose: Well, it's just... I mean...I just met you.

Eddie: Ask me anything. I'm an open book. You know my birthday now, I showed you my middle name. Rose, look I'll twirl you around. Don't think, just say yes.

Rose: I don't know, Eddie. I...

VOCALS - CALLBACKS

Men

Some Kinda Time (68-83)

The whole damn town is ours to borrow. Nothin' standin' in our way.
The whole damn world might change tomorrow So we go for broke today
Makin' it count, takin' that one shot we got.
You just don't know where the night might go. Here's to J.F.K. and the U.S.A.
Some kind a time, take what we own, with a wham bam
Thank you m'am, your boys 've grown
Some kind a time, cut all your strings, we are kings for the evening.

Come Back – solo (pickups to 3-18)

Blue ink sinks in like a ghost that won't wash of your skin
It still comes back it still comes back
Bees fight, bees sting, Watch them die and you can't do a thing
They won't come back

Women

Nothing Short of Wonderful (20-36)

Keep it bright, be a girl, somethin' pink, don't cha think?
Just a touch, not too much, he likes you, just be you.
He won't care what cha wear! I don't know,
Should I go with the pink or the blue? What to do for someone who
Is nothing short of wonderful? Nothing short of wonderful.

Before It's Over (11-31)

I've been that girl who fades away accepting what I've got
Stuck in what I am and everything I'm not.
I've only seen this tiny world I'm in where I can only be what I've been
See a world beautiful and strange spinin' off somewhere
Sayin' meet me there look, look how fast it runs away
Singin' fellow close and reach for me, See that you've got so
Much more to be before it's over. Before it's over.

Rose and Birdlace - First Date, Last Night (3-27)

Street lamp, dim glow. A light to blanket night like summer snow
Well, let it pour just cover up whatever came before
Sea breeze whips through and makes you do
some shit you'd never do. Talkin' queer. Why the hell are you still here?

Rose: And we go bum,bum,bum, bum.bu.bum.bum.bum

Birdlace: and we go bum,bum,bum bum,bum, bum,bum,bum

Rose: bum,bum,bum,bum,bum bum,bum.bum,bum,bum

Birdlace: Bum, bum, bum, bum,bum

Rose: Don't know why I decided to come. Don't know why I decided to come.

Birdlace: Don't why I decided to come. Don't know why I decided to come.

Marcy and Rose – *It's A Dogfight* (33-62)

You take your money, take what ya made. If you don't play the game
He'll be gone. You're a pawn that they played 'cause we're all getting' fucked. So
we better get paid at the dogfight, dogfight, dogfight.

Take the crown, gotta claim it, win it, own it and don't back down.

Better hold your nose when you swallow dirt, if you don't get soft

Then ya won't get hurt at the dogfight.

Rose: How can you let a pack of jerks tell you this is how the world works?

Marcy: Honey they're gonna get their fix. Time to learn a few new tricks. Where's
your bark? Let's see your bite. You learn to bite at the Dogfight, dogfight

Rose: How can you let some pack of jerks tel you this is how the world works!

Marcy: Dogfight Rose: Who are they? Marcy: in the ring Rose: Who are they?

Three B's - *Some Kinda Time* (14-25)

Goin' all in, throwin' a Dogfight, big night, the party's on, we got till dawn. We'll be
havin' some kinda time. Some kinda time.

Livin' it large, makin' noise because the boys are now in charge

Some kinda time. Cut all our strings, we'll be kings for an evening

Gonna be havin' some kinda time.

Lounge Singer – *That Face* (pick ups to 85-104)

If you looked at me like I look at you baby you would know

So plain to see that my love is true, making me sing Whoa oh oh oh oh

You, goddess above whisper the words poets will write Whoa

You fill me with love making the birds sing through the night

But when you're standing there, I can only stare and sigh.

Links to songs:

Dogfight

https://youtu.be/DBIfMqpXBYs?si=_5I2xXAc5zkILYOF

Some Kinda Time

<https://youtu.be/22hx8vmqLsc?si=WhEEcf6PBwA1k4Zf>

Come Back

<https://youtu.be/2lq7zi0NH60?si=BVbrjeRXEfeVmOUi>

Nothing Short of Wonderful

<https://youtu.be/0izwo1R3g2s?si=E90Rq5RwXYnkEQ81>

Before It's Over

<https://youtu.be/wNoBFHwMhQ0?si=WQUx2DSJL3qQcUm5>

First Date Last Nght

<https://youtu.be/IWsjkllsAcE?si=75rhXHSd3j-sFgm6>

That Face

https://youtu.be/2f_f3bPOLpI?si=gexSw0ZzVL4Lk9iC

READINGS – CALLBACKS

ROSE/BIRDLACE - PG. 22

Birdlace: What's that song you're playing? I just love that kind of music.

Rose: You do?

Birdlace: It's all I listen to. Actually, that song reminds me a lot of...(*improvising, making it up on that spot*) ...Jim Swain's music. You know what I mean?

Rose: Swain?

Birdlace: Oh wow, Jim Swain?

Rose: ...I don't know him.

Birdlace: Well he's just – you've heard of Dylan, right? Bob Dylan? (*Rose laughs -of course she knows Dylan*) Jim Swain's music is a major influence on Dylan.

Rose: I thought Woody Guthrie was Dylan's influence.

Birdlace: Well, yeah. There's Woody – and then there's Jim Swain. In fact, I think Swain and Guthrie wrote some songs together. If I'm not mistaken.

Rose: I always thought Woody wrote pretty much on his own.

Birdlace: Sometimes he did, he did, most definitely. But sometimes he would, you know, get together with Swain. In other words, Woody would write the words and Swain wrote the music. Other times, they'd switch and Swain wrote the words and Woody wrote the music. See what I'm saying? Like that famous song of his. You know the one I mean.

Rose: “This Land Is Your Land?”

ROSE/BIRDLACE - PG. 98

Rose: (*teasing him*) Oh look, Jim Swain (*they laugh*) And there's always Woody. You know why he came up with “This Is Your Land?”

Birdlace: Didn't even know the guy wrote it 'til today. Why?

Rose: 'Cause he was sick of hearin “God Bless America”. He thought it was a lie. Woody's song is about people. And now you hear it all the time. Everybody knows it, all over the whole country.

Birdlace: So what are you doing making music all alone in your room? (*picks up Rose's guitar, holds it as if it's a rifle.*)

Rose: Eddie, careful with that.

Birdlace: I don't know why you're so afraid to play this for people.

Rose: I'm not, I just... I'm waiting for my hair to get a little longer... I need time to work on my songs.

Birdlace: (*offers her the guitar*) Sing something. Anything. Like that song you were playing before at the diner.

Rose: That song's not really finished.

Birdlace: So play me what you got.

Rose: I don't wanna wake Mama.

Birdlace: One song, that's all I'm asking. It's my last night, Rose. Please, it's just me.

BIRDLACE/BUSMAN PETE - PG 2-3

Pete: You a Marine? (*Birdlace is momentarily startled out of his daze*) I see you're wearing the Eagle, Globe, and Anchor, Semper Fi, right? Vietnam?

Birdlace: Yes, sir.

Pete: I was an Army man myself – Korea. (*no response from Birdlace*) This your first strip to Frisco?

Birdlace: (*after a moment*) I been before – just once – back in '63.

Pete: Make the trip about once a year. Still can't stand this long bus ride. What are you, a Sergeant?

Birdlace: Staff.

Pete: Good for you. I was working my way up to Corporal by the time I got out. Hey, that's quite a tattoo you got. Bumblebees, right? (*Birdlace looks at the tattoo on his forearm: three bees.*)

Birdlace: ...Yeah. Three of 'em. (*Boland and Bernstein appear – either elsewhere or on the bus – not as passengers in 1967, but as they were, uniformed, in 1963.*)

Pete: Do they do anything? They don't fly?

Birdlace: No, sir.

Pete: I got one that dances. (*pats his belly*) This is no place to be showing off my belly, or else I'd let you see her move. So what're they supposed to mean?

Birdlace: (*with effort*) Don't mean nothing, sir. Just something we did, my buddies and me. There's Boland....

ROSE/BIRDLACE/WAITER - PG 83/84

Birdlace: We came here to have a nice dinner. I'd like a little respect from the man, that's all.

Rose: We'll have a nicer dinner if you just leave him be. What's the point of spending all your time and energy trying to get even with everybody?

Birdlace: Because it feels great! It feels fuckin' great. Especially when there's an asshole getting in my-

Rose: And what's the point of every word out of your mouth being a curse word? I asked you a hundred times. You sound awful. How would you like it if I talked that way?

Birdlace: Wouldn't bother me. (*waiter appears*)

Waiter: (*cautiously*) so? May I get you anything to-

Rose: (*as gruffly as she can manage, with some speed, actually enjoying the foul language*) Yes, dammit, you can. I'll have the fuckin poached salmon, with the

son-of-a-bitching rice, and some dirty bastard salad with a shitload of Roquefort dressing. (beat) Who knows what this asshole wants. (waiter is stunned. Turns to Birdlace)

Birdlace: I'll just take a fuckin' beer.

Waiter: Yes sir. Coming right up. (waiter escapes as fast as he can. They can't help but laugh)

Rose: That's all you're gonna have? A beer? But you must be starving.

Birdlace: (bravado) Me? No way. I hadda a cheeseburger last week. (an awkward moment. She eyes him suspiciously) whatcha looking at?

Rose: (overly sentimental) Nothing. I was just wondering what you'd look like with a real head of hair.

Birdlace: Well, not much better, that's for sure. We got a saying: "Shot at 'n' missed. Shit it 'n' hit" that's me.

Rose: 'Specially with your eye all swollen.

Birdlace: And it hurt too. You got a bower for a dad? There's guys in the corps can't take a swing like that.

THREE B'S - PG 11

Birdlace: All right, gang: fall in! (they stand at attention) Roll call: Birdlace!

Boland: Boland!

Bernstein: Bernstein!

Birdlace: (barking orders with call and response) One question, men are we assholes or Marines?

Boland/Bernstein: Sir, assholes, sir!

Birdlace: Wrong! We're Marines! And tonight we got a special mission!

Boland/Bernstein: Sir, yes, sir!

Birdlace: Tell me, Bernstein, just what is that mission?!

Bernstein: To get me laid, sir! (wrong answer)

Birdlace: ‘Scuse me? I want a handful of grade-A San Francisco tit, sir, and I wasn’t it now!

Birdlace: Boland –

Boland: Sir!

Birdlace: - will you kindly remind this bottom-feedin waste of oxygen: what were our orders?!

Boland: To find us some droolin’ and slobberin’ dogs, sir!

BERNSTEIN/CHIPPY/BOLAND/BIRDLACE/STEVENS - PG 71-72

Bernstein: (formal.polite) Good evening, I’m Bernstein.

Chippy: Okay, listen sweetheart, I hate to do this, but I gotta change our plans.

Bernstein: How do you mean?

Chippy: It’s been a long night. A girl can only take so much, you know.

Boland: You kidding with this shit?

Chippy: You don’t like it, there’s the fuckin’ door.

Stevens: (slaps her butt) Make ‘em and break ‘em, what can I say?

Bernstein: We’re United States Marines, Ma’am. Can’t you make a little exception?

Chippy: Not tonight.

Bernstein: (getting worked up) but tonight's all I got. I can't go over there a – a – (turns to Chippy) I'm gonna do it if it kills me.

Chippy: Not with me, you ain't.

Birdlace: (intervenes) Let's go, Bernstein, we'll find you one who will.

Bernstein: I'm ready now! C'mon, it's not fair: we got money, we got plenty. (he get in her face) It's no big deal, just one more-

Chippy: Watch it, pesanut. (he grabs her) Hey!

Bernstein: You give it out all the time, no problem. So, what, you think you can just jerk me around-

Chippy: Listen you little piece of-

Bernstein: (throws her down) I'm not a little anything.

Birdlace: Bernstein-

Chippy: Get your paws off-

Birdlace: Hey-

Boland: He asked you nice –

Birdlace: (pulls Bernstein away) Enough!

MAMA/ROSE -PG 31

Mama: Rosie, what are you doing up here?

Rose: He's taking me to a party.

Mama: Now?

Rose: Which dress, Mama?

Mama: Sweetie, you can't accept a date the night of. Then you weren't the first one he asked.

Rose: Well I'm the one he got – and he doesn't seem to mind.

Mama: We don't know him, Rose.

Rose: Not yet.

Mama: Honey, slow down. What's gotten into you? Rose, be careful, you're letting yourself-

Rose: I will, Mama. Tell him I'll be right down.

Mama: Rose – really –

Rose: Go!

Dogfight, The Musical Informational Application Audition# _____
Please Print

Name _____ Gender _____

Cell # _____ Work # _____ Home # _____

Email Address _____ Are you on Facebook? Yes ___ No ___

Home Address _____ City _____ Zip _____

Student (18 years and older): School you attend _____

Other Activities are you involved in _____

Past Theatre Experience _____

_____ I can make all show dates: May 3, 4, 5, 9, 10, 11, 12, 16, 17, 18, 2024.

Rehearsals will be from Feb. 19 – May 2. Please write where you have conflicts on the calendar provided for you on the other side. Rehearsals will be from 6 – 9pm, some afternoons and some Saturdays. Be sure to include the time frame of your conflict. Thank you.

Mark all parts you would accept.

WOMEN: Rose ___ Marcy ___ Mama ___ Minor Roles/ Ensemble _____

MEN: Birdlace ___ Bernstein ___ Boland ___ Pete ___ Lounge Singer _____
Minor Roles/Ensemble _____

_____ I will accept any role given me.

_____ I will allow my picture to be used on our website or other media to promote the show.

Have you seen the show? Yes ___ No ___ Have you seen the movie? Yes ___ No ___

Have you taken dance? _____ Do you do play acoustic guitar? _____

We will need help with costumes, props, sets, painting, cabaret, etc. - Please list any relative/friend that might be able to help.

Name _____ Phone # _____

Name _____ Phone # _____

Proposed Dogfight Rehearsal and Performance Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Feb. 11	12 Tryouts	13 Tryouts	14 Tryouts	15	16	17
18	19 X	20 X	21 X	22 X	23	24
25	26 X	27 X	28 X	29 X	March 1	2
3	4 X	5 X	6 X	7 X	8	9
10	11 X	12 X	13	14	15	16
17	18 X	19 X	20 X	21 X	22	23
24	25	26	27	28 X	29 X	30
31	April 1 X	2 X	3 X	4 X	5	6
7	8 X	9 X	10 X	11 X	12 X	13 X
14	15 X	16 X	17 X	18 X	19 X	20 X
21	22 X	23 X	24 X	25 X	26 X	27 X
28	29 X	30 X	May 1 X	2 X	3 Dogfight	4 Dogfight
5 Dogfight	6	7	8	9 Dogfight	10 Dogfight	11 Dogfight
12 Dogfight	13	14	15	16 Dogfight	17 Dogfight	18 Dogfight
19 Strike	20	21	22	23	24	25

