



OPEN CALL AUDITIONS

American Mariachi by Jose Cruz Gonzalez

DIRECTED BY JUAN LUIS GUZMAN
SELMA ARTS CENTER

Monday, August 26th at 6:30PM—
Selma Arts Center

Tuesday, August 27th at 6:30PM—
Selma Arts Center

**Callbacks – Wednesday, August 28th
at 6:30PM**

SYNOPSIS

American Mariachi is the new musical by Jose Cruz Gonzalez that tells the story of family, love, and tradition set against the backdrop of the 1970's, where the idea of women becoming mariachis is unimaginable, that is, except for Lucha.

A spirited, young woman whose days are filled with caring for her ailing mother, Lucha longs for a life beyond the ordinary. Together with her daring cousin, they defy societal norms, gather a group of like-minded dreamers, and take up instruments with unwavering determination. What begins as a heartfelt gesture for her mother evolves into a soaring journey of ambition and the transformative power of music.

CHARACTERS:

LUCHA MORALES, early 20s, U.S. born Mexican American. Bilingual. Daughter of AMALIA and FEDERICO MORALES. Struggles with her father's expectations. Dreams of one day becoming a nurse. She is the primary caregiver for her mother. She loves to sing (soprano, vocal range: G3-D5) and learns to play the violin. Her best friend is her cousin BOLI.

HORTENSIA PÉREZ ("BOLI"). Early 20s, Mexican American. Works as a hotel maid and later at a cannery. LUCHA's cousin. Hungry to learn about the world. She is fiercely loyal and protective of her family and friends. She loves to sing (alto, vocal range: G3-G5) and learns to play the guitar.

AMALIA MORALES, late 40s/early 50s. Mexican American. Bilingual. Mother of LUCHA, married to FEDERICO. She is battling early onset dementia and is mostly lost in the past except for a few moments of lucidity. She sees and speaks to her deceased aunt, TÍA CARMEN. She

used to the play violin, and she sings beautifully (soprano, vocal range: G3-G5). Also performs as DOÑA LOLA; an elderly eccentric lady who loves her hair styled in the salon.

FEDERICO MORALES, late 40s/early 50s, Mexican. Immigrated to the U.S. as a young man. Bilingual, father of LUCHA, married to AMALIA. He works as a cook by day and sings (tenor, vocal range: A3-D4) and plays an instrument as a professional mariachi by night and weekends. Not coping well with his wife's illness and haunted by the actions of his past; he has largely closed himself off to the world. Also performs as CHOIR MEMBER in Scene Two.

ISABEL CAMPOS, early to mid 20s. Mexican American. Bilingual. Married to MATEO. Shy and has a hard time speaking up for herself. Singing is her greatest passion. She sings (soprano, vocal range: G3-D6) in her church choir. Learns to play the trumpet. Also plays PARTY GUEST in Scene One.

MATEO CAMPOS, early to mid 20s. Bilingual. Married to ISABEL. Struggles with the traditions of "Macho" culture and his love for his wife. Also plays DRUNK UNCLE in Scene One, CHOIR MEMBER in Scene Two, HOLY ROLLER SINGER/TRIANGLE PLAYER/EL MUCHACHO (guitar) in Scene Four, RENÉ and RUBÉN, SOYLA's twin cousins. RENÉ loves women and he loves to dress them. RUBÉN is always looking for a deal and complains when he doesn't get it. Can sing (tenor or baritone vocal range: E3-A4 or G2-A3) and must play guitar.

GABBY OROZCO, late teen, early 20s. Mexican American. A Born-Again Christian. She lacks confidence, style, and experience in the world. Her Spanish isn't so good either. Works as a baker at El Águila Panadería. She sings (alto, vocal range: G3-B4) and plays the electric bass at her church. Learns to play the guitarrón. She actively searches for guidance and companionship. Also performs as BERTA, DRUNK UNCLE'S WIFE in Scene One, and CHOIR MEMBER in Scene Two.

SOYLA REYNA, early/mid 40s. Born in Colombia. Immigrated to the U.S. as a young woman. Bilingual. Owner of Salón Superior de Soyla. She is always well put together. Savvy about the world, opinionated, self-sufficient, sexually confident, and supportive of the young women. She sings (soprano) beautifully and learns to play the vihuela. Also performs as PARTY GUEST in Scene One, SISTER MANUELA, an old school Catholic nun in Scene Two, and FEMALE HOLY ROLLER SINGER/TAMBOURINE PLAYER in Scene Four. Can sing mezzo soprano (vocal range: G3- G5) and learns to play the vihuela.

MINO AVILA, late 40s/early 50s, Mexican. Compadre of FEDERICO, but they haven't spoken in years. Bilingual. A mariachi (any vocal range), he is very wise, a music historian. LUCHA's godfather. A soft-spoken and humble man with a broken heart. He repairs music instruments in his garage. Plays PADRE FLORES, HOLY ROLLER YOUTH PASTOR/SINGER in Scene Four. Plays guitar or vihuela (tenor or baritone range: E3-A4 or G2-A3).

TÍA CARMEN (alto, range: G3-B4) is a memory/spirit and should be a mariachi (violin).

MARIACHIS, play live and underscore throughout the show and will also play MARIACHI SPIRITS, CHOIR MEMBERS, HOLY ROLLER BAND (acoustic guitar), and LOS MUCHACHOS (speaking roles to be assigned). The mariachi instruments are violin, trumpet, guitarrón, and vihuela.

Auditions: Please submit an online [Audition Form](#) before signing up for an [audition appointment](#). Audition forms can be found on the Selma Arts Center website.

Performers are welcomed to make an appointment via [Sign Up Genius](#). Those without an appointment will be seen as time permits.

Please prepare 1) a one minute monologue and 2) approximately 16-32 (1:15-1:30 max in length) bars of a mariachi-style vocal selection. 3) If you play a relevant instrument, prepare a one minute selection that demonstrates your proficiency with the instrument. We encourage all levels of proficiency, beginner to advanced.

An accompanist can be provided at your request, but equipment needed to audition with a track will be provided at the audition and is the preferred method of choice. If you choose to audition with the accompaniment, please notify us on your audition form and bring your clearly labeled sheet music in a book or a binder and be ready to communicate any cuts or tempo changes to the accompanist. Please be sure to slate before your audition. This production is rated 'PG'

After you sing: Kindly retrieve your binder from the accompanist. The production team may ask that you stay for a few moments if they need to hear or see something else from you, however, assume you're finished unless asked otherwise.

CDC Guidelines: There is no current mask mandate, but you are welcome to be masked for your own safety. Masks may be enforced throughout the rehearsal process. ***Guidelines subject to change.***

Video Auditions: If you are unable to make the general auditions, you may submit an audition via video, though you are strongly encouraged to audition in person. Prepared materials should be submitted **before 8:30pm on Tuesday, August 27, 2024** to SelmaArtsCenterAuditions@gmail.com. Please send, via unlisted YouTube link:

1. 1 minute monologue and
2. 1 minute mariachi style vocal selection
3. Those who play a relevant instrument should consider uploading an additional link to demonstrate your proficiency in the instrument(s). Beginner to advanced—all levels encouraged!

The following songs would provide excellent one-minute selections for your video audition, should you need ideas: Los Laureles, El Crucifijo de Piedra, Hay Unos Ojos, Camino de la Noche, Las Mananitas

However, you **MUST** attend the mandatory callback (*should you be called back*) on August 28th, 2024 in order to be considered for a role. If this is not possible, please email SelmaArtsCenterAuditions@gmail.com with any questions or concerns.

NOTE: Please be sure to submit an [audition form](#), with a color headshot and resume, if applicable, when you submit your audition video. Remember to include any and all musical instruments played and the level of proficiency on the audition form.

Self Tape Instructions:

- Use/find a neutral backdrop.
- Your space should be well lit. We need to see you.
- The angle of the camera should be at eye level, but don't sing to the camera.
- Start with a slate. Video should show the performer from at least the waist up.
- Your self tape should be filmed horizontally
- We should be able to hear you. Avoid using a room with lots of echoes.
- Create a focal point. Look either to the left or right of the camera and keep it subtle

Callbacks: Callback auditions will begin with music auditions and will proceed with scenes. Some auditioners may be released early, however this does not impact your chances of being cast. There is no dance audition.

PRODUCTION INFORMATION

- Audition Form, Audition Packet and tentative schedule are available online and will be available at the audition.
- Due to the tight rehearsal schedule, all conflicts must be presented during your auditions. Conflicts presented after the first rehearsal will not be honored. Please note that excessive conflicts will affect casting decisions.
- **PERFORMANCE CONFLICTS WILL NOT BE ACCEPTED**
- Casting notification will occur no later than September 5.
- Rehearsals for this production will be held Monday through Thursday from 6:30pm-10:00 pm. Some Friday and Saturday may apply with at least two-week advance notice.

There will be a cast and company meeting/orientation on THURSDAY, SEPTEMBER 12, 2024 at 6:30pm. Rehearsals begin on Monday, September 16. Performances are scheduled for November 7th- 30th 2024, for a total of 16 performances (4 weekends).

- Communication will be done through phone, email and Discord- please list a valid email address on the audition form.

If you have any additional questions about auditions or the production, please call Nicolette C. Andersen (559) 891-2238 or contact the production team via email at selmaartscenter@gmail.com.

This production is sponsored by the Selma Arts Council and directed by Juan Luis Guzmán.

THE SELMA ARTS CENTER
1935 High St.
Selma, CA 93662
(559) 891-2238
Selmaartscenter.com
nicolettea@cityofselma.com

TENTATIVE PRODUCTION SCHEDULE

Schedule subject to change; additional dates (including alternating Friday rehearsals for Understudies, additional tech, Saturday dance rehearsals, and sitzprobe) will be added to the calendar and finalized by company meeting. Please be sure to list any conflicts on your audition form.

AUDITIONS August 26th and August 27th at 6:30pm
Selma Arts Center

CALLBACKS August 28th at 6:30 PM
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Company Meeting Thursday, September 12, 2024

Rehearsals Begin Monday, September 16, 2024
MON-THURS 6:30-9:30PM

WEEK 1-2

INTROS
COMMUNITY DISCUSSIONS
EXERCISES
VOCALS

WEEK 3-4

BLOCKING ACT 1/ACT 2

WEEK 5-6

CHOREO/VOCAL CLEAN UP
RUN-THRUS
DRY TECH (Crew/Production Only)
WET TECH (Including Cast)

WEEK 7

TECH WEEK/DRESS REHEARSALS

PERFORMANCES

November 8th, 9th, 10th, 14th, 15th, 16th, 17th, 21st, 22nd, 23rd, 24th, 28th, 29th, 30th

STRIKE

December 1st **MANDATORY**

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