

elevate -manaaji'idiwin

By DAVID MCLEOD

Directed by HERBIE BARNES

PRODUCTION DATES:

Rehearsals Begin	March 31, 2025
First Preview Performance	April 23, 2025
Opening Performance	April 24, 2025
Closing Performance	May 17, 2025

IN-PERSON AUDITIONS:

April 12-14, 2024

These dates include possible CALLBACKS.

Additional Info:

- All submissions should include ONE PDF file with both headshot and resume.
- Audition materials are available on our website, linked below. ***This play is currently in development – a script will NOT be made available prior to auditions.* Please refer to the enclosed synopsis and character descriptions.
- MTC will consider Artists across Canada for this production. While we thank all those who submit, only those selected to audition will be contacted.

To Submit:

Please proceed to our Online Audition Portal at

<https://royalmtc.ca/Artists/Auditions.aspx>

Submissions received until: April 7, 2024

Royal MTC Inclusive Casting Policy:

We are committed to diverse, inclusive casting. For every role, the director will consider all submissions, without regard to age, disability, ethno-cultural identity, gender, or any other basis.

Royal MTC Accessibility:

The audition, rehearsal, and performances spaces at the John Hirsch Mainstage are accessible via elevator/freight elevator. While the performance space at the Tom Hendry Warehouse is barrier-free, the rehearsal space is not accessible. Please let us know if you have any questions or other access needs.

PLAY SYNOPSIS - *elevate -manaaji'idiwin*

An elevator in a downtown office tower becomes a pressure cooker when two men unexpectedly become entrapped within its walls and must inhabit each other's differing ideologies. They are situated to challenge and learn about each other. Tallahassee, is an up and coming First Nations leader who often shares quirky yet meaningful insights, while Jonesie, a successful lawyer with a limited personal life is gunning for a partner title at his firm, both are at pivotal stages in their careers.

The beginning interactions between the two are filled with whimsical moments including an AI elevator voice but frictions slowly progress into something much larger and eventually a battle of sorts entwines them towards deeper understanding. The two eventually must work together to escape their predicament, but can the tight spot they're in possibly lead to a place of reconciliation? Their entrapment is a condensation of discussions that present differing world views of historic truths, apathy, misconceptions, and the overwhelming task of inner change — all explored within a story that sometimes blurs between the real and surreal, striving to elevate towards: manaaji'idiwin "to go easy on one another and all of Creation. Commonly referred to as Respect."

Manaaji = to go easy on someone

Idi = in a reciprocal way

Win = a way it is done

CHARACTER BREAKDOWN (from the Playwright):

Please note: the gender identity, ethnicity, and/or race of the characters is made explicit in the stage directions, or is clearly implicit in the text, as written by the Playwright.

***Artists cast in this Production (for both roles) can expect to work at heights greater than 10', and to perform physically demanding fight choreography.*

Tallahassee (*he/him, First Nations, plays 35-40*)

Tallahassee (Napeau) is an enterprising, grounded and humorous First Nations leader, whose curiosity, observations, and outlooks have created pathways and connections within his life. He lost his father by the age of eighteen, who was a disciplinary figure towards him, he left his Rez and moved to the city. For a time, he was entangled within the justice system and saw how prejudicial it could be which led him to study law. Tallahassee found personal grounding in connecting to his culture and to a vision of *little people** he'd experienced as a teenager when his father abandoned him on an island. Tallahassee challenges himself and others to think beyond existing boundaries, often with humour, the goal being transformative change for a better future. He's recently married and has a first child on the way.

**There are a few types of "Little People" within Anishinaabe/Cree/Metis culture, one group lives along riverbanks. They are often recognized for making pictographs drawn on rock-faces. The "Little People" are often protectors and tricksters; if you see one your luck will change. If you feel sad or sick, you will feel better. Sometimes they venture into urban areas, to visit the Indigenous people.*

Jonesie (*he/him, caucasian, plays 40-45*)

Jonesie (Harrison T. Jones) is predominantly an enterprising individual, who believes himself to be a natural leader who thrives at influencing and persuading others. When in reality, his stumbling blocks are often ego and self-importance. As a general know-it-all he is fundamentally an insecure person at heart. Jonesie was raised along with his higher achieving brother in a household that lacked love from his parents. He likes to spend time alone with his thoughts. He's adopted his identity as a lawyer and hides behind it as a trait that society values- being knowledgeable. He has an impulse to jump into conversations and inject his knowledge, he often lacks the self-control required to be patient and let others express their viewpoint. He is twice divorced and has no children.