

CASTING CALL

MARIN SHAKESPEARE COMPANY

2025 SEASON

Marin Shakespeare Company is proud to announce auditions for our 2025 season: *A Midsummer Night's Dream*, adapted, directed and choreographed by Bridgette Loriaux and *The Tempest*, adapted and directed by M. Graham Smith at Forest Meadows Amphitheatre, and *Seeds of Time*, a series of works in development at 514 Fourth St.

More information about each production can be found at the bottom of this casting call.

FOR ALL SHOWS

Compensation:

- AEA Pay: Approximately \$594 per week, LOA ref. LORT D
- Non-AEA Pay: \$16.50/hour for rehearsals and performances.

Please note: Marin Shakespeare Company is only seeking **local hires** at this time. Local hires are *any performer with housing within 50 miles of San Rafael, CA*.

What to Prepare:

Please be ready to introduce yourself and tell us anything you'd like us to know about you. Please bring a Shakespeare monologue of your choice - selections from *Midsummer* and *Tempest* are certainly welcome! 30 seconds of music a capella, any style. Auditions will be limited to **3 minutes in length**.

Those interested in *A Midsummer Night's Dream* are strongly encouraged to include a link to a physical theatre or contemporary dance work sample along with your audition application. There will not be a movement call at the initial auditions so supplementary materials are requested.

Audition dates:

February 1, 2025 10 am – 2 pm - Equity Principal Auditions, AEA only

February 1, 2025 3 - 6 pm - General Auditions, any union status

February 2, 2025 10 am – 2 pm, 3 pm – 6 pm - General Auditions, any union status

Callback dates:

February 15, 2025 10 am - 6 pm: *A Midsummer Night's Dream*

- Performers will be asked to attend in groups of 10 for one 2 hour block of dance and physicalized text work

February 16, 2025 10 am - 6 pm: *The Tempest*

- Performers will be assigned a 10 minute individual time slot based on their availability

Please note: Attendance in person **at callbacks** is **strictly required** this season.

Audition and Callback Location:

514 Fourth Street, San Rafael

Performers of any and all races, ethnicities, heritages and backgrounds, genders, sexes, and abilities are encouraged to apply for all roles. Access accommodations will be made at all steps of the audition and production process as requested.

How to Request an In Person Audition:

Please complete one of the following audition forms to request a timeslot. If you are unable to attend initial auditions in person but still wish to be considered, use the link at the bottom of the "Video Audition" section instead; do not fill out either of these forms.

AEA Members:

<https://airtable.com/appIFJuovRWh2I9Ut/shrRNXJQVJ6csLex7>

Non-AEA Members:

<https://airtable.com/appIFJuovRWh2I9Ut/shr9Q3SpDrQmNxOV7>

For best consideration, please request an audition by Monday, January 27th, 2025

Initial Audition Video Alternative:

For AEA and non-AEA members alike, if you are unable to attend the initial audition dates above, we'll gladly accept a self tape instead!

Please note: Due to the highly physical nature of callbacks including dance, physicalized text, and/or character movement, attendance in person **at callbacks** is strictly required. Video submissions and/or Zoom **callbacks** will **not be accepted** this year.

What to prepare:

Please be ready to introduce yourself and tell us anything you'd like us to know about you. Please bring a Shakespeare monologue of your choice - selections from Midsummer and Tempest are certainly welcome! 30 seconds of music a capella, any style. Please limit video submissions to **3 minutes in length**.

Please upload your audition to a hosting service such as YouTube, Vimeo, or Dropbox, and use the following form to submit it:

<https://airtable.com/appIFJuovRWh2I9Ut/shrcsgHdnC3VRHQ9V>

We ask all initial audition videos be submitted by **Friday, January 24, 2025**

A MIDSUMMER NIGHT'S DREAM

Adapted, Directed, and Choreographed by Bridgette Loriaux

Rehearsals at Marin Shakespeare, 514 Fourth St., San Rafael CA

Performances at Forest Meadows Amphitheatre, Dominican College, San Rafael CA

Cast:

4 AEA and 6 non-AEA w/ Apprentice Ensemble

Production Dates:

Rehearsal: May 13 - June 5, 2025

- Tues- Fri, 4 pm - 9 pm, Sat, Sun 10 am - 4 pm

Tech Week: June 6 - 11, 2025

Dress Rehearsal: June 12 and 13, 2025

Performances: June 14 - July 13, 2025

- Thurs brushup 6:30 - 10:30; Fri and Sat 6:30 call 7:30 curtain; Sun 4 pm call 5 pm curtain

A note from Bridgette about *A Midsummer Night's Dream*:

Athens 3000 A.D. Titania & Oberon are at war, a young girl fights to marry the woman she loves or die under the righteous hand of her father, and a changeling child travels through a mystical universe where worlds collide, mythical creatures are born and the very fabric of reality is put to the test. Jealousy, Betrayal, and a Royal Marriage create a comedic cyclone of strange encounters, unfortunate mishaps, and unexpected romance. Immerse yourself in a Shakespearean future where the innate desire for truth fuels the curiosity and courage to take unimaginable risks in order to reveal one's enduring love and purpose.

Looking for actors with strong technical text and language skills, on-stage experience with classical text, and vocal command for a high-capacity outdoor stage. This is not a musical version of the play. And, to adhere to the physical and lyrical nature of this piece, all performers will be required to sing and dance. Choral experience and ability to handle harmonies a plus, but not mandatory. An openness, vulnerability, ease with on-stage, choreographed, and intentional intimacy is essential. Partnering, the transferring of one's weight onto another, and fight choreography, is integral for most roles.

Highlighting your movement skills on your cv/resume would be greatly appreciated. Hermia, Helena, Lysandra, and Demetrius particularly call for actors who have extensive physical theatre backgrounds, have trained in contemporary dance, and/or who are comfortable with learning and retaining choreography. Thank you for your interest, time, and energy.

AVAILABLE ROLES:

Although the character descriptions below specify particular gender identities, all roles are open to any actor who feels a connection to the essence of the character.

- **THESEUS/OBERON ~ Duke of Athens/King of the Stars (Fairies)**

Actor: 30+. Not necessarily a singer but can hold a note if asked. Would have no problem getting up and dancing at a wedding reception! Has an elegance and ease within their body, and could possibly lift and hold 100 lbs. or more.

Theseus: Male. Though conservative in the public eye and strict at times with rule and law, in the privacy of Hippolyta's careful and hesitant affection, he too is a lover; with balance in his heart, in his mind, and in his spirit.

Oberon: Male. He is a KING of dimension and complexity. Though a dominant force in the universe, there is a childlike quality and curiosity that we experience when he is in the privacy of his thoughts.

- **HIPPOLYTA/TITANIA ~ Queen of the Amazons/Queen of the Stars (Fairies)**

Actor: 30+. This actor can sing but training is not a must. This actor could audition for a musical if they wanted to, but don't, and would have no problem getting up and dancing at a wedding reception! Is sensual in nature, an empath and cultivates the lioness within. There is an elegance and ease within the body.

Hippolyta: Female. Prophetic: she stands all knowing, careful, precise, and clear of thought and word. My hope is that her presence on stage will be instrumental in connecting our audiences to the lovers throughout this story, especially the women; her ancient image, and on-stage presence will be integral to Hermia's journey, specifically.

Titania: Female. She is at once primal, ferocious, and delicate. Willing to give her life for the Changeling Child, to fight Oberon to the death, she has loved no other but Oberon himself. Her tumultuous journeys and conflicted heart due to Oberon's overbearing stance has gone on for centuries.

- **EGEUS/Peter QUINCE ~ Hermia's Father/Architect, Director and Prologue in the play within the play.**

Actor: 55++. Could lead in a waltz or slow formal dance. No dance or movement training necessary.

Egeus: Male or Female. Stoic. Reserved; ready to get into the ring for a formal spat anytime! He/She has never left the walls of the place in which we set our play and therefore has never truly experienced the world. His/Her fear and ignorance of the unknown has caused self-rage and great harm.

Quince: Male or Female. As an architect, he/she has worked solo all his/her life. Having the gift of a builder, directing a play and working with individuals who have never collaborated on a theatre piece is a dream come true! His/Her acentric directing style is a sight to behold!

- HERMIA/SNUG ~ Egeus' daughter in love with Lysandra/ a joiner and the Lion in the play within the play.

Actor: Able to play as young as 20-40.

Hermia: Female. Hermia comes from a lineage of fierce, enduring, compassionate awe-inspiring women. She is a positive force who demands to be treated with respect because of the respect and compassion she has and gives to others. She is in all ways a lover but is not blinded by it.

Snug: Female. Puts everything and everyone before themselves. People have never taken the time to notice them. They themselves don't realize their massive potential until they truly get to ROAR.

- HELENA/Robin STARVELING ~ in love with Demetrius/ a Tailor and Moonshine in the play within the play.

Actor: Able to play as young as 20-40.

Helena: Female. Her heart is wider and bigger than the world itself. She sees love through a specific lens, but that changes as the view of herself expands through the journey and adventure she chooses to take. The funniest, most charming one in the room; underneath it all a very serious soul resides.

Starveling: Female. Has no idea of her true potential, there is a goddess within. She is a light waiting to shine. A tailor, a perfectionist, and because of that, can be extremely hard on herself.

- LYSANDRA/Tom SNOUT ~ in love at different times with Hermia and Helena/ a Tinker and the Wall in the play within the play.

Actor: Able to play as young as 20-40.

Lysandra: Female. When you are in their presence you feel like you are the only one that exists. She is the problem solver, the one who will work to make it right in the world. She has the physical and mental strength of a thousand men and her unconditional love is an enduring one.

Snout: Female. Fair and diplomatic in the rehearsal room, she is meticulous and asks the questions that need to be asked. The rock and steady hand of the group, reliable and dependable. A sucker for a good romcom.

- DEMETRIUS/Francis FLUTE ~ in love at different times with Helena and Hermia/ a musician and Thisbe in the play within the play.

Actor: Able to play as young as 20-40.

Demetrius: Male. With a spirit as young as Demetrius, he is in constant conflict. Once being in love with Helena, his heart has fallen swiftly out of love and now gives his whole heart to her best friend Hermia. Inside his torment lies the potential of a beautiful GREAT man. He just needs to find and discover him.

Francis Flute: Male. Gives everyone a run for their money and is the life of the party! Lest we forget that some of the funniest people in the world hold a tremendous amount of grief and longing, a darkness, and at times a heavy heart which only can be mended through laughter, friendship, and creating something meaningful. Like a play.

- **Nick BOTTOM ~ a Weaver and Pyramus in the play within the play.**

Actor: 50++. Can move well, is naturally a physical actor with experience in physical comedy. Can slow dance with a partner and is up for learning some hip hop if needed!

Nick Bottom: Male. The Spiritual meaning of a Weaver: “Weavers are healers of the unbroken whole. They connect people and place in elegant tapestries of shared meaning and visions of a world that works for all.” Has a little bit of a hard time reading the room! But it’s because his brain is going at 100 mph, so when he’s on a roll, no one can keep up; he’s like a massive art explosion of ideas as everyone watches in awe and silence wondering if he eats or sleeps.

- **ROBIN GOODFELLOW or PUCK ~ Hand to The King of the Stars.**

Actor: 20+++. His/Their physical presence is majestic; they possess a mountainous presence. Physical Theatre experience is always a plus. Agile, nimble, athletic. Looking for an individual that can be symbolic of a wild big cat. For reference: The Tiger is the largest cat species in the world. The Jaguar/Black Panther has the strongest ‘bite’ of all big cats. The leopard is extremely territorial and can survive in extreme circumstances and habitats, it is in these qualities that our Puck lies.

Puck: Male. When they walk into a room, they stop the rotation of the earth. They are irresistible to all. This Puck has their own story to tell and is also fighting to be more than what we traditionally know. Puck discovers that maybe this earthly world has more to teach them, more to reveal about love and above all the profound mysteries of being.

- **PEASEBLOSSOM/PHILOSTRATE ~ Hand to The Queen of the Stars.**

Actor: 20+++. Physical Theatre experience, Dance education, Movement skills a plus but not mandatory. Has no problem to be physical on the ground: rolling, tumbling getting from point A to B; being connected to the Earth. Choral experience and ability to handle harmonies a plus but not mandatory.

Peaseblossom: Female. Has been waiting for this moment—for centuries, to meet Puck! She is Titania’s right hand, right eye, right foot, right everything! She is the voice of reason and a breath of fresh spring air. She changes Puck and the trajectory of his existence. She is essential to the

magic that happens in the world of the play. She orchestrates all of it. She is the enigma, the seed of organized chaos in the forest of dreams.

- Additional roles will be performed by Apprentice Artists.

SEEDS OF TIME FEST

The festival is made up of three week-long development workshops of up to 12 works that explore the classics through new lenses.

6 pieces will be developed, two each week, from a very initial “seed” to some early form of public sharing. A variable number of AEA and non-AEA actors will be hired each week at a weekly rate. Casts will change every week depending on the needs of the pieces.

If you are interested in consideration, please select “Seeds of Time” on your audition form.

Rehearsals and Performances at Marin Shakespeare, 514 Fourth St., San Rafael CA

WEEK 1: July 14-20	Mon- Fri, 10 am - 10 pm window for workshops Sat, Sun Matinee and Eve performances.
WEEK 2: July 21 - 27	Mon- Fri, 3:30 pm - 10 pm window for workshops Sat, Sun Matinee and Eve performances.
WEEK 3: July 28 - Aug 3	Mon- Fri, 3:30 pm - 10 pm window for workshops Sat, Sun Matinee and Eve performances.

THE TEMPEST

Adapted and Directed by M. Graham Smith

Rehearsals at Marin Shakespeare, 514 Fourth St., San Rafael CA

Performances at Forest Meadows Amphitheatre, Dominican College, San Rafael CA

Cast:

4 AEA and 6 non-AEA w/ Apprentice Ensemble

Production Dates:

Rehearsal: July 15 - August 7, 2025

- Tues- Fri, 4 pm - 9 pm, Sat, Sun 10 am - 4 pm

Tech Week: August 8 - 13, 2025

Dress Rehearsal: August 14 and 15, 2025

Performances: August 16 - September 14, 2025

- Thurs brushup 6:30 - 10:30; Fri and Sat 6:30 call 7:30 curtain; Sun 4 pm call 5 pm curtain

A note from Graham about *The Tempest*:

Shakespeare's big Tragedies (*Lear*, *MacBeth*, *Othello*) follow a clear pattern: a powerful adult protagonist holds a position of leadership and is tempted to make a bad decision because of a fatal flaw. He makes the bad decision. And then continues to double down on the bad decision, digging in with worse and worse consequences until he, his family and sometimes his entire society is destroyed as a result.

The Tempest belongs to what we might call "Shakespeare's Late Plays" (*Winter's Tale*, *Cymbaline*, *Pericles*) which also share a pattern: a powerful adult protagonist who holds a position of leadership makes a bad decision because of a fatal flaw, but is then given a second chance, an opportunity to make a *different* choice. These protagonists chose a different path, asking for forgiveness.

Prospero, in *The Tempest*, has made a series of bad choices, resulting in his exile from Milan where he had been the Duke, to an island where he contemplates revenge on his usurping brother. But because of the influence of his daughter Miranda, his servant Ariel, and his own deliberation, he chooses to forgive his brother, and surrender his power, resulting in his reinstatement as the Duke of Milan. This is the drama of the play: when a cataclysm like a shipwreck severs our connection with the past, what future will we choose, what ethics will we live by? And what new society will we create for the next generation? Will we repeat the sins that have been visited on us, or will we attempt to build a different world?

***AVAILABLE ROLES:**

A note about casting: Everyone of any age, race, gender, sex, ability is welcome in any of the roles in the play. The following character breakdown includes the character descriptions from the source text, providing space for nearly limitless interpretations and interpreters.

The production will use the original pronouns present in Shakespeare's text, served by a diverse group of actors.

- Ariel, an Airy Spirit
- Caliban, a Savage and Deformed Slave
- Ferdinand, Son to the King of Naples
- Miranda, Daughter to Prospero
- Trinculo, a Jester
- Stephano, a Drunken Butler
- Alonso, King of Naples
- Antonio, Brother of Prospero, the usurping Duke of Milan
- Gonzalo, an Honest Old Councillor
- Francisco & Adrian, Lords
- Boatswain, Master & Mariners
- Additional roles will be performed by Apprentice Artists

*The role of Prospero has already been cast.