

Will Geer Theatricum Botanicum is committed to providing opportunities to performers from the diverse and variable communities that it serves.

All roles in the following breakdown have been noted with the character's relative age and gender presentation as considered for the production. Actors of any gender identity are welcome to submit themselves for consideration for any role.

Unless a race or demographic is specifically annotated in a particular role's description due to dramaturgical necessity, roles are open to performers of any race, creed, or national origin.

PREPARATION: Please prep up to two monologues, at least one of which should be Shakespeare. Your audition should not exceed a total of four minutes. If you have any questions, please direct them to Steve Fisher (casting@theatricum.com). If we are running behind at any point, we may ask for just the Shakespeare.

A MIDSUMMER NIGHT'S DREAM by William Shakespeare

Rehearsals begin April 8. Student matinee performances begin April 30. Repertory opening June 8.

Seeking:

- Theseus- Late 20s and older, role presents as male. The haughty figure of Greek myth and proud king of Athens, betrothed to the Hippolyta in a union born of equal parts political convenience and mutual respect. Strong stage combat experience desirable.
- Hippolyta- Late 20s and older, role presents as female. The fiery queen of the conquered Amazons, betrothed to Theseus. Strong stage combat experience desirable.
- Egeus- 40s and older, role traditionally presents male, but open to performers of any gender. A noble of Athens, and disappointed parent of Hermia.
- Hermia- 20s-30s, role presents as female, must be of a shorter stature than the actor playing Helena. A young noblewoman of Athens, daughter of Egeus. In love with Lysander, betrothed by law to Demetrius. Though she be but little she is fierce.
- Lysander- 20s-30s, role presents as male. A young nobleman of Athens. In love with Hermia. Impulsive, reckless, and deeply romantic.

- Demetrius- 20s-30s, role presents as male. A young nobleman of Athens. In love with (and betrothed to) Hermia, but has a romantic history with Helena. Competitive, brash, and not afraid to fight for what he believes he deserves.
- Helena- 20s-30s, role presents as female. A young noblewoman of Athens. Hermia's oldest friend, hopelessly in love with Demetrius. Quick-witted and wracked with a lack of confidence, which can manifest as a victim complex. High level comedy skills and command of Shakespeare's language and poetry is particularly essential for this role.
- Oberon- 40s and older, role presents as male. The scheming and powerful King of the Faeries, a tenebrous manipulator of the highest order. All at once a jealous lover and quite literal force of nature. High level command of Shakespeare's language and poetry is particularly essential for this role.
- Titania- 40s and older, role presents as female. The ephemeral Queen of the Faeries. Abundance and sumptuousness personified, the very breath of spring itself. High level command of Shakespeare's language and poetry is particularly essential for this role.
- Puck- 20s-30s, role presents as male, open to interpretations of all genders. Strong movement abilities are essential. A wisecracking, arrogant trickster spirit, and footman to Oberon. All at once a friendly narrator and devious troublemaker. High level command of Shakespeare's language and poetry is particularly essential for this role.
- Nick Bottom- 30s and older, role presents as male. A weaver. Presents the part of Pyramus. A self-styled titan of community theater, who wouldn't find it the least bit odd that a fairy queen would instantly fall in love with him. Strong comedy chops essential.
- Peter Quince- 30s and older, role presents as male, but open to interpretations of all genders. A carpenter and aspiring director, with a control-freak streak a mile wide. Most cognizant of Theseus' right to behead the Mechanicals, should their performance fail to please. Strong comedy chops essential.
- Frances Flute- 20s-30s, role presents as male. A boyish, bellows-mender. Semi-reluctantly presents the part of Thisbe, amid protests of a forthcoming beard. Maybe actually the best actor of the group. Strong comedy chops essential.
- Tom Snout- 20s-30s, role presents as male. A tinker. Presents the part of Wall, and just happy to be included.

- Snug- 20s-30s, role presents as male. An earnest joiner of modest academic intelligence. Presents the part of Lion, safe in the knowledge that his one line is a roar.
- Robin Starveling- 40s and older, role presents as male. A tailor and dog lover. Presents the part of Moonshine, and does not respond at all well to the courts' boorish heckling. Performer must be comfortable with a canine companion.
- Philostrate- Any age, role presents as male. Adjutant to Theseus and master of revels, trying his best to avoid an evening of poor entertainment.
- First Faerie- Any age, role presents as female. An adoring, ethereal servant of Titania. Strong movement and vocal background desirable.

Various ensemble members to understudy and/or play Lords, Amazons, Faeries, etc. Amazons and Lords will need stage combat experience, Faeries will need vocal and dance experience.

MUCH ADO ABOUT NOTHING by William Shakespeare

Rehearsals begin April 15. Student matinees begin May 8. Repertory opening June 7.

Seeking:

- Benedick- 30s-40s, role presents male. Lord and soldier in service to the noble Don Pedro. A quick-witted and committed bachelor who delights in the foolishness love inspires in lesser men, until it comes knocking at his door. High level comedy skills and command of Shakespeare's language and poetry is particularly essential for this role.
- Beatrice- 30s-40s, role presents female. Niece and noble lady in Leonato's house, daughter to Antonio. Razor-sharp and happily unattached, she fiercely defends the hearts and honor of those she loves. High level comedy skills and command of Shakespeare's language and poetry is particularly essential for this role.
- Don Pedro- 40s-60s, role presents male. Prince of Aragon. A wise, kind, and charismatic nobleman, at the head of a victorious host. The trevails of war behind them, Don Pedro seeks comfort and revelry for his legion.
- Don John- 30s-50s, role presents male. Bastard Prince of Aragon, and Don Pedro's brother. Denied the best of every royal entitlement and full of every petty resentment, Don John satisfies his thirst for drama at the expense of

those around him.

- Claudio- 20s-30s, role presents male. A young count, companion of Don Pedro, and friend to Benedick. New to the wider world beyond his estate's walls, he is eager to drink deep of life's thrills. Of course, he immediately falls head over heels in love with Hero.
- Hero- 20s-30s, role presents female. The daughter of Leonato, and lady of the house. The very picture of virtue, who unabashedly hopes for the happiness of all.
- Leonato- 40s-60s, role presents male. The Governor of Messina, and lord of the house in which the action of the play takes place. By turns a jovial host and ravenous seeker of justice.
- Antonio- 40s-60s, role presents male. Leonato's brother, Beatrice's father, and a nobleman. The loyal, cooler head seeking to prevail in difficult situations, he provides a moderating influence against his brother's bluster.
- Balthasar- Any age, adult. A man-in-waiting and musician in Leonato's service. Generally a good time guy, not above a cheeky flirt.
- Borachio- Any age, adult, role presents male. A comrade and loutish hanger-on of Don John's. Conspires with Don John to besmirch Hero's honor, ruin Claudio's night, and get his own rocks off.
- Conrade- Any age, adult. Another ne'er-do-well comrade of Don John's, albeit with a dash stronger scruples than Borachio.
- Margaret- Any age, adult, role presents female. A lady in waiting, in service to Hero. A hardworking, hard-partying spitfire, not above breaking decorum for the sake of a bawdy joke.
- Ursula- Any age, adult, role presents female. A lady in waiting, in service to Hero. The straight-laced counterpoint to Margaret, who nonetheless engages in some playful manipulation at Hero's behest.
- Dogberry- 30s-50s, role presents male. The constable of the city watch. An earnest, proud, and honest man, who takes his job seriously despite a particular inaptitude. Works entirely too hard to come across as the sort of learned interlocutor he envisions a respectable person to be.
- Verges- 30s-40s. Dogberry's second in command, a co-equally proud and stubborn goofball who at least has the sense to let his boss put his foot in his mouth.

- Friar Frances- Any age, adult. A priest, presiding over the various nuptials and providing minor solace when things go sideways.
- Sexton- Any age, adult. A justice of the peace in the city, charged with hearing and ruling upon criminal matters. The fact that he deals with Dogberry, Verges, Borachio, and Conrade all in the space of a day is a piteous thing indeed.
- The Watch- Three roles. Any age, adult. A group of three earnest clowns, seeking to boast and bash their way to glory at the behest of the Governor's peace.

Various ensemble members to understudy and/or play Lords, Messengers, and Servants.

STRIFE by John Galsworthy, adapted by Ellen Geer
Rehearsals begin May 27. Repertory opening June 21.

Seeking:

Principals

- John Anthony- 50s, white, role presents male. Chairman of the American Steel Corporation, a capitalist absolutist. Fanatical about financial advantage and uncompromising to the desires of those he deems lesser. A stern, and unyielding brick wall of a man.
- Edgar Anthony- 20s-30s, white, role presents male. John's son. A softer hearted member of the ASC board, with sympathy for the workers' situation. He seeks to end the strike on agreeable terms, but is met with resistance at every turn. Often torn between duty to company, family, and idealism.
- David Roberts- 30s-50s, role presents male. The leader of the workers at the ASC facility that's currently on strike. John Anthony's reflected mirror, an uncomplicated and ferocious man who will budge not an inch. His fanatic dedication causes him to neglect his ailing wife, whose death only hardens his will.
 - Annie Roberts- 30s-50s, role presents female. David's wife, in a run of rapidly deteriorating health. A kind woman who wishes to be a mother, but is rebuffed by her idealistic husband's refusal to provide more grist for the mill. Quietly suffers the human consequences of labor action, up until her tragic death.
- Simon Harness- 30s-50s, white, role presents male. A member of the national committee of the union representing the striking workers. Unenviable in his task to mediate between fanatics on both sides of the table. A skilled

negotiator, with a commitment to mutual benefit, even if it means bitter compromise. Far more pragmatic than many with whom he does his daily business.

- George Rous- 20s-30s, role presents male. A young and idealistic worker, with a rousing fire in his gut. He initially supports Roberts, but crucially kneecaps him in a speech after being begged to do so by Madge Thomas, the woman he loves.
- Enid Underwood- 20s-40s, white, role presents female. John Anthony's daughter, brother to Edgar, wife to Francis Underwood. An emotionally intelligent counterpoint to her brother's moral pontificating, she uses what power she has to seek an end to the acrimony that will minimize human suffering.

American Steel Corporation Company Men and Board Members

- William Scantlebury- 40s-50s, white, role presents male. The epitome of unconcerned fat-cat. A pale, sleepy man more concerned with his own material comforts afforded by his position than he is with anything to do with the workers.
- Frederic H. Wilder- 30s-50s, white, role presents male. A contemptuous board member who views the striking workers as self-destructive fools working against their own interests. The all-too-familiar businessman who seeks martyrdom for his role in job creation.
- Oliver Wanklin- 30s-50s, white, role presents male. A board member more inclined to see the end of the strike so as to get back to business. Even if it means conceding a point or two to the workers' demands. By no means wholly virtuous, but approaches something adjacent to sympathy.
- Tench- 40s. The secretary to the board of ASC, a man committed more to the principal of administrative continuity than anything else. A company man to the end, often meekly echoing John Anthony's points.
- Francis Underwood C.E.- 20s-40s, white, role presents male. Enid's husband, a bottom-liner with minimal concern for human or ethical cost. Not strictly malicious, merely mercenary.
- Frost- 20s-50s, role presents as male. John Anthony's personal valet and attendant. A conflicted member of the working class, with proximity and access to the comforts of the upper. Has sympathy for the workers, but dares not express it.

Workmen's Committee- Representatives of a negotiating committee between the workers and management.

- James Green- any adult age, role presents male. A meeker worker, quite sure that he's had the right idea the whole time, but lacks the force of personality to get it on the table. A monday morning quarterback.
- John Bulgin- any adult age, role presents male. A strong and angry worker, looking for an excuse to crack some skulls. Can't wait for scabs to try to cross a picket line.
- "Old" Henry Thomas- 60s and older, role presents male. An old man with decades of experience under his belt working in the factory. Toil, disillusionment, and a sincere belief in a somewhat cynical natural order nudge him to recommend abandoning the strike, before it gets to a point of no-return.

Workers at the Steel Mill- Various ages, various ethnicities, roles generally present male, but open to performers of any gender.

- Lewis- A firm believer in the utility of unions in and of themselves.
- Henry Rous- Younger, perhaps more direct version of his older brother George.
- Jago- A vocally dissatisfied engineer, angry that furnace workers might be taking a deal and running with it, abandoning his department.
- Evans- A die-hard striker, more eager to put the screws to management than he is to see a positive solution for the workers.
- Blacksmith- A big, burly man who often intercedes in physical disagreements. Concerned for the home life of striking workers, eager for a deal.
- Davies- A social organizer and easily led member of the worker group, who urges the group to abandon Roberts as their leader.
- Red Haired Youth- A dust-kicking wisecracker, most concerned with landing zingers from the back of the room than with any substantive position.
- Brown- Takes an anti-Roberts position at Rous' urging, worried about the threat posed by scabs.

Non-Employee Stakeholders- Any age and ethnicity unless otherwise marked.

- Madge Thomas- 20s, role presents female. Daughter of Old Thomas. A young woman of conviction, who uses the small power she has to tip a significant domino in favor of ending the strike. In love with George Rous, but willing to forego the inclination of her heart to hasten the end of the suffering of the workers' families.
- Mrs. Rous- 50s-70s. Mother of George and Henry Rous. Having been connected to the ASC through family relationships for most of her life, she's less inclined to believe in sweeping immediate change. She's heard this song before, and is honestly just a little tired.
- Mrs. Bulgin- any adult age. Wife of John Bulgin, suffering through a cold and hungry winter while her husband fights the good fight. Like many around her.
- Mrs. Yeo- any adult age. Wife of an unseen worker, a vocally-frustrated caretaker to other wives and children affected by the strike.
- A Maid to the Underwoods- One brief scene. If cast, likely to be given other ensemble roles for a multi-role track.
- Jan Thomas- Madge's brother, a boy of ten. Seeking actual youth performer.

THE SEAGULL: MALIBU based on the original Chekhov, adapted by Ellen Geer

Rehearsals begin June 24. Repertory opening July 12.

This adaptation of Chekhov's classic takes place in 1970s/80s Malibu, California.

Seeking:

- Ted (Medvedenko)- 30s, role presents male. A Malibu schoolteacher in love with Masha. Not the world's most sparkling conversationalist, constantly complaining about the state of his bank account.
- Ivan (Shamrayev)- 60s, role presents male. Married to Paulina, father to Masha. An honorably retired Army officer who manages Thad's estate, almost to within an inch of its life. Inattentive, argumentative, and controlling are his three most comfortable speeds, to the detriment of all his relationships. Irina Arkadin super-fan.

- Paulina (Polina)- 60s, role presents female. Ivan's wife, Masha's mother. Unhappy and consistently embarrassed in her marriage, she burns an unrequited candle for Dr. Dore. Seeing her own malcontent mirrored in her daughter, she does what any good mother is obliged to do (meddle, unasked, with quietly disastrous consequences).
- Masha (Masha)- 30s, role presents female. A self-medicating depressive with a life she bemoans for its mundanity, she always wears black, and can't wait to tell people why. Loved by Ted, but IN love with Constantine. Slowly but surely watches her dreams transform to disappointments, but admirably holds out hope for a brighter day.
- Thad (Sorin)- 70s, role presents male. Brother of Irina Arkardina, uncle to Constantine. Owner of the estate. Transplanted New Yorker. After a safe but unexciting life, Thad finds himself in failing health, often wondering what might have been. Great love, literary acclaim, and opportunities for thrills aplenty have passed him by, forcing him to settle for vicarious joy in his sister's success. He is wise, if a bit over-nostalgic, and lovingly protective of Constantine.
- Irina Arkadin (Arkadina)- 60s, role presents female. Constantine's mother, Thad's sister, and Trigger's lover. An internationally famous member of the jet-set, the very archetype of a glamorous icon. Vain, thrilling, wealthy, image-obsessed, competitive, beautiful, and at all times needing to be the center of the universe. Doting on those who give to her, contemptuous of those who ask from her.
- Constantine (Treplev)- 30s, role presents male. Irina's son, Thad's nephew. Desperate to prove his own literary genius and belong to the artistic elite world that his mother and her boyfriend float through effortlessly. He is impatient, impulsive, and deeply self-involved, often to the detriment of relationships that might take better shape if he ever allowed himself to be torn from his notebook.
- Nina (Nina)- 20s, role presents female. The next-door neighbor to Thad's estate, a young woman with an uncertain future thanks to a tenuous trust-fund situation. She longs to be an actress, and can't believe her luck when THE Irina Arkadina stops by her neighbors house for an extended visit. Vastly underestimated as a function of her youth, beauty, and seeming naivete. She eventually has a self-advantaging affair with Trigger, which jump starts her career.
- Trigger Hale (Trigorin)- 40s, role presents male. Boyfriend of Irina. A celebrated novelist and member of the artistic elite, he often takes fishing trips to isolate himself from the family politicking. Though initially a dutifully handsome and

accomplished second fiddle to Irina, his eye wanders to the beautiful and optimistic Nina as the play goes on. He (of course) makes excuses about missing out on the thrills of youth due to his hard work and dedication to craft.

- Dr. Dore (Dorn)- 50s, role presents male. A Gestalt-informed psychotherapist who has known the family for many years. A compassionate man and astute observationalist, he is mercifully spared much of the drama. He has a dotting soft spot for Constantine's artistic struggles.
- Yakov- any age, adult, role presents male. A serio-comedic slavic groundskeeper in Ivan's employ.
- Cook- any age, adult.
- Maid- any age, adult.

WINE IN THE WILDERNESS by Alice Childress

Rehearsals begin July 15. Repertory opening August 9.

- Tomorrow "Tommy" Marie- 30s, Black, role presents female. An unabashedly huge personality, who refuses to censor herself for anyone. Forcefully challenges Bill's preconceived notions about Blackness, universality, gender, and nuance. Her world is as she sees it, warts and all.
- Bill Jameson- 30s, Black, role presents male. A respected painter, often sought out for his viewpoint on contemporary Black experience. Sophisticated, often to the point of arrogance. Suffering a block in completing his latest work, a triptych on Black womanhood. He meets his muse in Tommy.
- Sonny-man- 20s, Black, role presents male. Cynthia's husband, Bill's friend. An optimistic idealist, charmingly and passionately working political angles for Black empowerment. Offers a bit of a realist buffer between Tommy's unvarnished honesty and Bill's heady intellectualism.
- Cynthia- 20s, Black, role presents female. Sonny-man's wife, Bill's friend. A highly educated, competent career woman who engages in respectability politics to an occasionally rankling extent. Indulges in condescension towards individuals she deems lesser-than.
- Oldtimer- 70s, Black, role presents male. Bill's neighbor. Having lived through far more of the tumultuous 20th century than any of the other characters in the play, he wears a world-weary wisdom with grace. When arguments between characters touch on the theoretical, he often ends them with profound and

occasionally devastating truths born out of lived experience.