



**Cygnets Theatre Company**  
**Seeking AEA & Non-Union Actors**  
**Casting Notice For:**

# **SEASON 22 at THE JOAN:**

## **2026-2027**

### **SEASON CALL:**

Casting for principal roles in our upcoming 2026-2027 season. Shows included in this season's audition are *Arcadia*, *Dear Evan Hansen*, *Job*, *A Christmas Carol*, *Cygnets' Magical Holiday Christmas*, *One Man, Two Guvnors*, *John Proctor is the Villain* and *Bat Boy The Musical*. This audition is for all shows listed in the season. IF callback dates are not listed below, we will most likely have those callbacks set at a later time.

### **EQUITY/ NON-EQUITY RATE:**

Union performers are paid the SPT-8 \$784 weekly minimum.

Non-union performers are paid an hourly rate of \$18.00 for rehearsals through tech. Performances are a 4-hour minimum call.

### **WHEN:**

Sunday - March 8, 2026

10am-6pm lunch 1:30-2:30

Monday - March 9, 2026

9am-5pm; Lunch: 12:30pm-1:30pm

### **WHERE:**

Cygnets Theatre Rehearsal Room  
2880 Roosevelt Rd, San Diego, CA 92106  
*Parking can be found in the surrounding lots.*

### **PERSONNEL & VIEWING AUDITIONS:**

Sean Murray, Artistic Director, Director: *Arcadia* / *One Man, Two Guvnors* / *Bat Boy The Musical*

Blake McCarty, Director: *Dear Evan Hansen*

Hannah Meade, Director: *Job*

Katie Banville, Choreographer: *BatBoy The Musical*



Theresa Bendorf, Choreographer: *Dear Evan Hansen*  
Patrick Marion, Music Director: *Dear Evan Hansen / BatBoy The Musical*  
Craig Campbell, Producing Director  
Allen Lucky Weaver, Casting Director

### **AUDITION PREPARATION:**

Please prepare your choice of a monologue and a song no longer than a minute, for a total of two minutes. You may audition with material from any of the shows in the upcoming season. Depending on what you want to be considered for, you may bring in two contrasting songs or two contrasting monologues. We would like to see strong grounded acting choices with a clear sense of storytelling. Please bring a copy of your headshot, resume, and your book in case you're asked to sing something else.

**\*AEA MEMBERS:** For an appointment please email: [auditions@cygnettheatre.org](mailto:auditions@cygnettheatre.org) with preferred time frame(s).

**NON EQUITY:** Appointments are only for AEA members. We will see non-union actors throughout the day on a first come, first served basis. A signup sheet will be up at least 30 minutes prior to the beginning of each audition.

**VIDEO:** We are accepting video submissions from **local** AEA and non-union actors who are unavailable during our initial auditions. Please see the details below.

### **SELF TAPE GUIDELINES:**

Slate: Please state your name, preferred pronouns, union status, which show(s) / role(s) you wish to be considered for, and where you are based. When submitting a video, please send your audition via a Youtube / Vimeo link. \*For your privacy, don't forget to set your video preferences to unlisted.\* Shorts or social media reels are not accepted and will not be viewed. If filming from a smart device, we advise to film horizontally, against a plain backdrop / background and from the waist up. **Please attach a headshot and resume to your submission.**

### **SUBMISSIONS DUE BY:**

We kindly ask to have your self tape submitted to [auditions@cygnettheatre.org](mailto:auditions@cygnettheatre.org) no later than **Monday - March 9th by 5:00pm PST**. If you have any questions, feel free to reach out to [lweaver@cygnettheatre.org](mailto:lweaver@cygnettheatre.org).



## SHOWS, PRODUCTION DATES, AND CHARACTER BREAKDOWN:

*Cygnet Theatre commits to be inclusive and seeks to cast a diverse group of actors within the needs of each production. Unless specifically noted in the character breakdown or if a role calls for a specific cultural need, we encourage performers of ALL ethnicities, races, gender identities, ages, and body types, as well as performers with disabilities, to audition.*

### **Arcadia**

By Tom Stoppard

Director: Sean Murray

Rehearsals Begin: 6/16/2026

Opening: 7/18/2026

Closing: 8/9/2026

Characters in the Early 19th-Century Timeline (1809–1812)

**Thomasina Coverly:** (female, 13, later 16) A prodigiously gifted student. Intellectually fearless: she anticipates ideas like chaos theory, thermodynamics, and fractals long before their time. Curious, witty, and emotionally perceptive. Her brilliance is both inspiring and tragic, given what the audience eventually learns about her fate.

**Septimus Hodge:**(male, 22, later 25) Thomasina’s tutor; clever, charming, and morally flexible. Skilled at deflecting scandal, seduction, and academic disputes with equal ease. Genuinely admires Thomasina’s intellect, though he often underestimates its significance.

**Jellaby:** (male, middle age) a butler. He is officious, succinct and aware. Has been a butler for the Coverly home for some years.

**Ezra Chater:** (male, 31) A mediocre poet and botanist. Easily offended and easily flattered.

**Richard Noakes:** (male, middle-aged) The landscape architect, hired to redesign Sidley Park’s gardens. Enthusiastic advocate of the Gothic picturesque style.



His plans symbolize the shift from classical order to romantic wildness—mirroring the play’s thematic interest in chaos.

**Lady Croom:** (female, middle 30s) Thomasina’s aristocratic mother. Sharp-tongued, commanding, and deeply invested in the estate’s appearance and reputation. Her concerns are often practical or social, providing a comedic counterpoint to the intellectual chaos around her.

**Captain Brice, R.N.:** (male, middle 30s) Lady Croom’s brother. A naval officer with a strong sense of propriety. Becomes entangled in the household’s romantic and reputational scandals.

Characters in the Modern Timeline (Present Day)

**Hannah Jarvis:** (female, late 30) A disciplined, skeptical historian researching the hermit of Sidley Park. Values evidence over speculation and resists romanticized narratives. Her intellectual rigor often clashes with Bernard’s flamboyant theorizing.

**Bernard Nightingale** (male, 30s) A charismatic, self-promoting academic. Convinced he has uncovered a sensational historical discovery involving Lord Byron. Brilliant but reckless; his confidence often outruns his evidence.

**Valentine Coverly:** (male, 25-30) A postgraduate mathematician and descendant of the Coverly family. Works with algorithms, population dynamics, and chaos theory. His research echoes Thomasina’s early insights, creating a bridge between the timelines.

**Chloë Coverly:** (female, 18) Valentine’s younger sister. Intuitive, socially perceptive, and refreshingly unpretentious. Offers a modern counterpoint to the play’s more cerebral characters.

**Gus Coverly:** (male, 15) The youngest Coverly sibling. Must read 13 to 15 years old. Silent throughout the play, communicating through gestures rather than speech. His quiet presence becomes unexpectedly meaningful in the final scene.

### ***Dear Evan Hansen***

Music & Lyrics By Benji Pasek and Justin Paul

Book By Steven Levenson

Director: Blake McCarty



Music Director: Patrick Marion

Choreographer: Theresa Bendorf

Rehearsals Begin: 8/4/2026

Opening: 9/12/2026

Closing: 10/4/2026 (Possible extension thru to 10/11/2026)

**\*Callbacks:** 3/27/2026 & 3/28/2026 Time TBD

*The creative team seeks performers of all ethnicities and types, regardless of the identities of the original cast or any other production. All performers must be comfortable in a rehearsal process that will explore mental well-being, and material that contains mature language and references to drugs, alcohol, sex, physical violence, bullying, depression, and suicide. The majority of roles will require strong comedic instincts. All roles will require strong singers, some dancing/movement, and physical contact with others (e.g. hugging and other forms of physical affection). The performers who play EVAN and ZOE may portray romantic affection to be determined during the rehearsal process with support from an intimacy coordinator.*

**Evan Hansen:** Male-identifying, any ethnicity; 17-year-old. Pop Tenor, G2-C5. A high school senior who is smart, sincere, and excruciatingly self-conscious. Evan prefers to hover in the background, a supporting player in his own life, too afraid to step forward into the spotlight and risk ridicule or, what might be worse, no one noticing him at all.

**Zoe Murphy:** Female-identifying, any ethnicity; 16-year-old. Pop Soprano, F3-E5. Sensitive and sophisticated, with a sharp sense of humor, Zoe couldn't care less about the status games and popularity rites of high school. She feels a terrible ambivalence about the death of her brother, Connor.

**Connor Murphy:** Male-identifying, any ethnicity; 17-year-old. Pop Bari/Tenor, C3-G#4. An angry, disaffected loner, Connor has been a troubled kid for as long as anyone can remember. He's an enigma and a source of endless consternation to his long-suffering parents.

**Jared Kleinman:** Male-identifying, any ethnicity; 17-year-old. Pop Tenor, D3-B4. Droll and sarcastic, Jared covers his own insecurities with a well-practiced swagger and a know-it-all arrogance.



**Alana Beck:** Female-identifying, any ethnicity; 17-year-old. Pop Soprano, F3-E5. Earnest to a fault and prone to melodrama, Alana hides a deep loneliness beneath an ever-present smile and an almost aggressive friendliness.

**Heidi Hansen:** Female-identifying, any ethnicity; late 30s to early 50s. Pop Alto, F3-Eb5. Overworked and stretched too thin, Heidi loves her son fiercely and is constantly overwhelmed by balancing single parenthood, school, and her full-time job as a nurse.

**Cynthia Murphy:** Female-identifying, any ethnicity; late 30s to early 50s. Pop Soprano, F3-E5. Boho meets suburban chic, in perpetual search of meaning and purpose. To Evan and the rest of the world, she seems to be the perfect mother who is nurturing, sophisticated, and available. To her own children, it's a bit more complicated.

**Larry Murphy:** Male-identifying, any ethnicity; late 30s to early 50s. Pop Bari/Tenor, Bb2-G4. Though often tense and distant with his own family, Evan sees him as the dad he always wished for: strong, confident, and more than anything, reliable.

### ***Job***

By Max Wolf Friedlich

Director: Hannah Meade

Rehearsals Begin: 9/8/2026

Opening: 10/10/2026

Closing: 11/1/2026

**\*Callbacks:** 3/16/2026 Time TBD

**Jane:** female identifying, twenty-five to thirty, white, young professional living in the Bay Area, knows how to dress to fit in "self-aware" to a fault, wouldn't be out of place at SoulCycle.

**Loyd:** male identifying, sixties or older, white, lived in the East Bay his whole life, rocks a hippie-adjacent sort of look, has a high opinion of himself, wouldn't be out of place at a Grateful Dead show.

### ***A Christmas Carol***

Adaptation and Lyrics by Sean Murray

Original Music and Arrangements by Billy Thompson



Director: Sean Murray  
Music Director: Patrick Marion  
Choreographer: Katie Banville  
Rehearsals Begin: 11/3/2026  
Opening: 11/28/2026  
Closing 12/24/2026

**Track 1:** Ebenezer Scrooge

**Track 2:** Marley, Dick Wilkins, Present, Businessman 3, Undertaker

**Track 3:** Cratchit, Fezziwig, Grocer 2, Topper, Miner, Lighthouse Keeper, Business Man 2, Old Joe

**Track 4:** Solicitor 2, Mrs. Dilbur, Past 2, Mrs. Fezziwig, Shopper 2, Mrs. Cratchit, Party Guest, Miner, Maid, Party Guest

**Track 5:** Child, Past 3, Boy Scrooge, Belle, Shopper 1, Tim Cratchit, Martha Cratchit, Alice, Miner, Urchin, Woman, Caroler 2

**Track 6:** Solicitor 1, Past 1, Grocer 1, Belinda Cratchit, Party Guest, Miner, Lighthouse Keeper's Wife, Laundress, Turkey Boy

**Track 7:** Fred, Younger Scrooge, Young Scrooge, Grocer 3, Peter Cratchit, Miner, Helmsman, Man, Business Man 1, Ignorance, Caroler 1

**\*ALL ROLES ARE CAST**

### ***Cygnets' Magical Holiday Christmas***

Created By: Carlos Mendoza  
Director: Carlos Mendoza  
Music Director: Lyndon Pugeda  
Rehearsals Begin: 11/9/2026  
Opening: 12/5/2026  
Closing: 12/24/2026

ENSEMBLE of 4 Singers and 3 Dancers for a Holiday Review.

**\*ALL ROLES ARE CAST\***

### ***One Man, Two Guvnors***

By Richard Bean  
Director: Sean Murray  
Rehearsals Begin: 1/12/2027



Opening: 2/20/2027

Closing: 3/14/2027 (Possible extension thru to 3/21/2027)

Great improv and physical comedy required. Singing or playing an instrument is a plus but not required.

**Francis Henshall:** (male, 30s) The chaotic heart of the play. A perpetually hungry, perpetually confused man who accidentally ends up employed by two different bosses. Resourceful in a slapdash way; his attempts to keep his “two guvnors” from discovering each other drive the entire plot. A classic clown figure—physical comedy, improvisation, and desperation rolled into one.

**Guvnor #1 Roscoe Crabbe / Rachel Crabbe:** (female, mid 20s) Roscoe is a feared gangster... who is actually dead. His twin sister, Rachel disguises herself as Roscoe, to collect money owed to him. Sharp, determined, and surprisingly good at passing as her violent brother. Her secret relationship with Stanley fuels much of the plot’s tension.

**Guvnor #2 Stanley Stubbers:** (male, mid-20s) A posh, dim-witted, but oddly lovable upper-class twit. On the run because he killed Roscoe (Rachel’s brother). Completely devoted to Rachel; their romance is absurdly dramatic and very funny. His oblivious confidence makes him a perfect foil to Francis’s frantic energy.

**Alan Dangle:** (male, 20s-30s) Pauline’s melodramatic, self-styled “actor” fiancé. A TOTAL actor! Over-the-top, emotional, and constantly performing. His exaggerated seriousness contrasts hilariously with the chaos around him.

**Harry Dangle:** (male, 60s) Alan’s father and a lawyer. Tries to maintain dignity while surrounded by fools. Often exasperated by his son’s theatrics.

**Charlie “The Duck” Clench:** (male, 50s) Brighton based but originally London. A retired gangster and father of Pauline. Hosting the engagement party that kicks off the play. Gruff but sentimental; his criminal past keeps resurfacing in comic ways.

**Lloyd Boateng:** (male, 40s-50s) He is from Jamaica. A former convict turned cheerful, slightly rough-around-the-edges pub owner (The Cricketer’s Arms) and chef, he is a loyal friend to Charlie Clench.



**Pauline Clench:** (female, 20s-30s) Charlie's daughter. Sweet, naïve, and not the brightest spark. Recently engaged to Alan after the death of her former fiancé Roscoe (who, of course, wasn't really her fiancé at all). Her simplicity is a running joke, but she's genuinely warm-hearted.

**Dolly:** (female, 30s) Charlie's bookkeeper. Smart, confident, and not afraid to speak her mind. Becomes a romantic interest for Francis, and unlike most characters, she sees right through his nonsense.

**Alfie:** (male, age open) An elderly, shaky waiter with a pacemaker and a talent for catastrophic accidents. Central to the play's most famous slapstick sequence. His physical comedy is a highlight of any production. Very "old" but the physical comedy is a large part of his charm. Casting younger to play old or to one's physical abilities.

### **John Proctor is the Villain**

By Kimberly Belflower

Director: TBD

Rehearsals Begin: 2/16/2027

Opening: 3/20/2027

Closing: 4/11/2027

**Carter Smith:** teacher, mid to late 30s, male. A former golden boy but one of those rare smart and sensitive ones. Now he's a great teacher: charming, engaging, goofy.

**Shelby Holcomb:** student, 16, female. Her brain works faster than her mouth, but her mouth works pretty dang fast. People have always underestimated her.

**Beth Powell:** student, 17, female. Nervous and ambitious and enthusiastic. Kind of like if Rory Gilmore and Paris Geller had a baby and raised her in the Deep South.

**Nell Shaw:** student, 16, female, from Atlanta. Grounded and sincere. Genuinely curious about things, a good judge of character and a quick study.

**Ivy Watkins:** student, 17, female. Fiercely loyal and always well intentioned. From money. Resist the urge to play her as a mean girl.



**Raelynn Nix:** student, 16, female. A cheerleader type who's always lived her life by other people's standards. She was paying careful attention and keeping score the whole time.

**Mason Adams:** student, 17, male. He's never really tried before, and he's surprised by how good it feels. Earnest and affable.

**Lee Turner:** student, 16, male. A carhartt-wearing good ol' boy. Deeply insecure and without the tools to deal with it. He's always been good at getting what he wants.

**Bailey Gallagher:** counselor, 24, female. Sweet in all the ways. Southern women are supposed to be. This is her first real job out of college. She's trying her best.

### ***BatBoy The Musical***

Story and Book By Keythe Farley AND Brian Flemming

Music and Lyrics By Laurence O'Keefe

Director: Sean Murray

Music Director: Patrick Marion

Choreographer: Katie Banville

Rehearsals Begin 4/20/2027

Opening: 5/29/2027

Closing: 6/20/2027 (Possible extension thru to 6/27/2027)

**Bat Boy (Edgar):** (male, 20s-30s, rock tenor B2-A4, falsetto to E5 to G#5) A feral, half-bat, half-boy creature discovered in a cave. Begins the show animalistic—hissing, crawling, reacting instinctively—but quickly becomes articulate, polite, and eager to belong. Intelligent, sensitive, and desperate for acceptance. His journey from outcast to “civilized” young man is the emotional core of the show. Torn between his monstrous origins and his desire to be loved.

**Dr. Thomas Parker:** (male, 30s-50s, bari-tenor Ab2-A4) The town veterinarian. Charismatic on the surface but deeply insecure and controlling underneath. Takes Edgar in partly out of scientific curiosity, partly out of ego. His jealousy and secrets drive much of the show's conflict. A man who wants to appear respectable but is ruled by impulse.

**Meredith Parker:** (female, 30s-40s, mezzo soprano F3-F5) Thomas's wife. Warm, maternal, and compassionate—she immediately sees Edgar as a child in need. Her



nurturing relationship with Edgar becomes one of the show's most touching threads. Carries emotional wounds from her marriage and past choices. Often the moral center of the story.

**Shelly Parker:** (female, 20s, soprano / high belt G3-Ab5) The Parkers' teenage daughter. Initially frightened of Edgar, but quickly becomes his closest friend and love interest. Sweet, rebellious, and more open-minded than the adults around her. Her relationship with Edgar is tender, awkward, and sincere.

**Rick Taylor:** (male, 20s-30s, tenor with rock / rap styles E3-B4) Mrs. Taylor's son and Shelley's boyfriend at the start. A swaggering, small-town tough guy. Jealous, impulsive, and not nearly as smart as he thinks he is. His confrontation with Edgar escalates the town's hostility. This role will double as other characters.

**Mrs. Taylor:** (female, 30s-40s, tenor Eb3-B4) A grieving mother whose cattle have been mysteriously dying. Blames Edgar for everything wrong in the town. Loud, dramatic, and vengeful. Represents the town's fear and mob mentality. Will double as other characters.

**Reverend Billy Hightower:** (male, 30s-40s, tenor Eb3-B4) A fire-and-brimstone preacher. Loves a good sermon and a good spotlight. Uses Edgar as a symbol of sin and corruption. A comedic role with big energy and self-righteous flair. Will double as other characters.

**Lorraine, Roy, and the Townsfolk Ensemble** (all genders, 20s-40s, and vocal ranges) A collection of gossipy, judgmental, and often hilariously over-the-top characters. They shift between roles—townspeople, forest creatures, party guests, etc. Provide much of the show's comedy.

*Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion.*