



**Nebraska Shakespeare 2021
Audition Announcement and Information
Celebrating 35 Years of Your Nebraska Shakespeare!**

***Love Labor's Lost* by William Shakespeare
July 1-3, 6, 7, 10
Director: Addie Barnhart**

***William Shakespeare's Long Lost First Play (abridged)*
By Reed Martin and Austin Tichenor
(Omaha Premiere)
June 24 – 27, July 5, 8, 9, 11
Director: Anthony Clark-Kaczmarek**

Audition details: *(Please read full details, as they are different from prior years due to the pandemic.)* In navigating the pandemic, and the questions still remaining between now and summer 2021, Nebraska Shakespeare will run auditions differently than in the past. Below is an outline of the audition process at this time, which could evolve as time moves forward.

ALL persons are encouraged to audition: NS is committed to creating an inclusive and safe environment in which all community members feel a sense of belonging, and does not discriminate in casting practices. We are seeking diverse representation in casting actors of all abilities, age, races, gender identities, sexual orientation, shapes, countries of origin, religions, and experiences encouraged to submit. Internships and understudy tracks are also being considered.

Due to the pandemic, NS 2021 seeks to hire Omaha/area talent who have housing and can provide their own transportation. Non-equity only this year.

**First round: Auditions will be held via Zoom appointments of 15 minutes
APPOINTMENTS: February 20 and 21, 2021
APPOINTMENT TIMES will be slotted between 10am – 1pm and 2-6pm
Email your inquiry to: lmarsh@nebraskashakespeare.com**

Audition requirements: two monologues of contrasting characters, no more than 16 lines each. *(Love's Labor's Lost has additional requirements, see character description page)* Resume and headshot to be sent after your appointment is set up.

Second round: February 27 and 28, 2021; the second round is intended to be live callbacks with safety protocols in place with appointment slots. You will be contacted if requested for the callback round. Pandemic status will be taken into consideration, please remain flexible. Slot times resemble those of the Zoom rounds.

Love's Labor's Lost **Character Descriptions and Synopsis**

William Shakespeare's Love's Labor's Lost, a part of Nebraska Shakespeare on the Green in June and July, 2021, will consist of at least 10-12 actors. Of note: Alternates and/or understudies' systems will be taken into consideration in the casting process. ALL persons are encouraged to audition: NS is committed to creating an inclusive and safe environment in which all community members feel a sense of belonging, and does not discriminate in casting practices. We are seeking diverse representation in casting actors of all abilities, age, races, gender identities, sexual orientation, shapes, countries of origin, religions, and experiences encouraged to submit. Internships and understudy tracks are also being considered.

Please prepare a 12-16-line Shakespearean VERSE monologue, approximately 1 minute to 75 seconds. In addition to your monologue, please prepare 30 seconds from a song in the stylings of Post Modern Jukebox. You can choose something from their canon if you'd like, but it must be performed A Capella.

The characters in Shakespeare's *Love's Labor's Lost*:

King Ferdinand of Navarre: Male identifying. Pairs with Princess. Competent, thoughtful, kind, serious.

Berowne: Any gender. Pairs with Rosaline. Heart-strong, Skeptical, Witty, Boastful

Longaville: Male identifying or non-binary. Pairs with Maria. Gentle, wholesome, eager, youngest child

Don Adriano de Armado: Any gender. Spanish proficiency preferred. Pairs with Jacquenetta. Daydreamer, energetic, passionate, wild and playful. Probable dialect work.

Moth: any gender, requesting instrumentalist/singer for this role but not required. Don Armado's page. Razor-sharp wit, quick and lithe energy, possible dialect work.

Costard: any gender. Instrumentalist preferred but not required. Fancies Jacquenetta. The clown, self-important, flighty, spineless, imposter with a heart of gold.

Boyet: any gender. Instrumentalist requested but not required. Serves the Princess as her closest confidant. Snarky, very aware, always the smartest person in the room. Has a good time wherever they go.

Princess of France: female identifying/femme. Pairs with King Ferdinand. First of all, whoever gets cast in this role must name her. Smart, regal, excellent at code-switching, cunning. Possible dialect work.

Rosaline: female identifying. Pairs with Berowne. HBIC, strong-willed, funny, charismatic.

Maria: Female identifying. Pairs with Longaville. Hopeful, innocent, quirky, younger than her friends.

Jacquenetta: female identifying. Pairs with Don Adriano de Armado. Or is it Costard? Or is it Both? Singing preferred. Boisterous, captivating, ornery, like a dog with a bone.

SYNOPSIS of the *Love's Labor's Lost* Adaptation*

Our version is a paired down production of *LLL*, which eliminated several characters from the plot and re-arranging their dialogue to characters with less text. Our adaptation of this play streamlines the major plot points, scales back repetitive language, and focuses on the core of the story. I heavily relied on the synopsis below from The Royal Shakespeare Center's website.

The King of Navarre and his companions - Berowne, and Longaville - commit to a life of study and self-improvement for three years. This means putting aside all thoughts of women and love. help them keep their oath, the King demands that all women must remain at least a mile from the court.

Don Adriano de Armado, a visitor from Spain, tells the King that the court jester, Costard, has been spending time in the park with Jacquenetta, a country girl. This is strictly against the King's rules. Costard is told off and handed over to Don Armado, who will keep an eye on him. But Don Armado then tells his page, Moth, that he's the one who actually has a fancy for Jacquenetta. He writes her a letter and foolishly asks Costard to deliver it.

Just as the King and his men are settling down to a life of study, the Princess of France and her attendants, Rosaline, Maria (pronounced like Mariah Carey), and Boyet arrive. They're forced to camp a mile outside the city center, but the King's cohort find themselves fancying the visiting nobility. In a delightful reveal scene, there are many mistaken letters exchanging hands, and the King, Berowne, and Longaville discover each other to having fallen prey to love. They make a plan to fool the ladies with disguises and reveal themselves as suitors.

The King and crew, disguised as Muscovites (Russians), make their way to the Princess's camp, not realizing that the women have been told of their plan, and, to pay them back for the trick, the ladies swap clothes and impersonate each other. After much confusion, their true identities are revealed. They sit and watch a play presented by Costard, Armado, and Moth. In the midst of the play, a letter arrives for the Princess revealing that her father has died and she is to return to France and inherit the throne. The King and his men swear to remain faithful to their ladies, but the ladies, unconvinced that their love is strong, declare that the men must wait a year and a day to prove that what they say is true. The Princess and her ladies depart, and the men go off to an uncertain future.

This comedy is interesting because it is one of the few that embraces reality at the end of the show and doesn't wrap everything up in a neat little bow. It encounters this sadness with clarity, and that feels a lot more honest, but full of possibility.

For a video plot synopsis, access this link: <https://www.rsc.org.uk/loves-labours-lost/synopsis>

William Shakespeare's Long Lost First Play (abridged)
By Reed Martin and Austin Tichenor
Character Descriptions and Synopsis

William Shakespeare's Long Lost First Play (abridged), a part of Nebraska Shakespeare on the Green in June and July 2021, will consist of at least three performers.

The Cast - Auditions will determine the gender of the actors. See character descriptions below.

The Norms - ALL persons are encouraged to audition: We are seeking diverse representation in casting. actors of all abilities, age races, gender identities, sexual orientation, shapes, countries of origin, religions, ages, and experiences are encouraged to submit. Internships and understudy tracks are also being considered.

The Available Roles -

Austin: Any gender, any age, all ethnicities; An enthusiastic intellectual, literary preservationist, bombastically Shakespearean, plays Hamlet, Falstaff, Juliet, Richard III, and more. Believes the script should be honored and performed as written.

Reed: Any gender, any age, all ethnicities; A pragmatic editor, a spitfire, honestly in it for the audience. Plays Puck, Lady M, Lear and more. Believes the script should be cut for time and audience approval.

Teddy: Any gender, any age, all ethnicities; A sincere and excited innocent, childlike, just trying to keep up. Plays Ariel, Dromio, Beatrice, Viola, and more. Believes the script should be adapted into Disney movies.

The "Abridged" Synopsis – Discovered in a treasure-filled parking lot in Leicester (next to a pile of bones that did not look that important), an ancient manuscript proves to be the long-lost first play written by none other than seventeen-year-old William Shakespeare from Stratford. The three performers dare to perform this manuscript. As the uncut play is over one hundred hours long and despite Austin's objections, Reed cuts the script into a more manageable ninety minutes. Teddy insists the play impossible to perform with only three, but the other two leaps headlong with him through five acts, 31 scenes, 47 characters, 39 plays, and 14 Disney references to discover "who is the greatest magician of all" in this first faux-lio.