

CASTING NOTICE

Scranton Shakespeare Festival returns for its landmark 15th Season, a summer shaped by our theme of **Faith**. This year, we explore faith in all its forms. Faith in love, in justice, in redemption, in community, in ourselves, and in the transformative power of storytelling. From bold musicals to timeless Shakespearean drama and vibrant youth productions, Season 15 is both a celebration and a reflection on the stories that sustain us.

Scranton Shakes is seeking actors of all ages, races, backgrounds, orientations, and identities who bring a strong command of heightened text, emotional bravery, and versatility, and who are committed to deepening their craft while serving a diverse and engaged audience. This season calls for artists willing to take risks, ask big questions, and work with generosity and rigour.

As we mark fifteen years, the celebration will continue throughout the summer with special events, community moments, and anniversary features woven into the season. Productions include:

CAROUSEL SAINT JOAN HENRY V JESUS CHRIST SUPERSTAR

Rehearsals and performances will take place in Scranton, PA, on a 7-week non-equity contract between June 8th and July 27th, 2026.

We are seeking to cast a tight repertory company to perform in multiple productions in a rolling rep. There may also be some performers hired for fewer shows, or who are contracted as interdisciplinary artists with other responsibilities to keep our company numbers at a minimum.

Stipend varies from \$200-\$1600 depending on duties. Included: Round-trip transportation to and from NYC or Philadelphia, housing in Scranton with a private bedroom, Wi-Fi, gym access, and swimming pool access.

Scranton Shakespeare Festival is an exhilarating, high-expectation summer. We are a fast-growing theatre festival producing ambitious, accessible programming for our community in a black box space that has been generously gifted to us. You will likely be rehearsing multiple shows simultaneously while another is in tech, performing in repertory, attending fittings, and jumping into promotional events, all within the same week. The pace is fast and the days can be long as we operate multiple productions at once, which requires immense focus, discipline, stamina, flexibility, and a genuinely collaborative and positive spirit. You will be asked to come prepared to work hard, manage your time well, communicate clearly, and support your fellow artists. If you thrive in a dynamic environment with like-minded individuals and want to grow quickly, you'll love it at SSF. If you are looking for a light, low-commitment summer, this opportunity may not be the right fit.

Our auditions are open to everyone. There is no pre-screening process; anyone who submits will be seen and considered by our creative team, provided you follow the proper submission procedures.

Actors should visit <http://scrantonshakes.com/casting> to begin the process. All candidates will be required to provide an accurate headshot, an up-to-date resume, and will be asked to submit a self-taped audition. You will have the opportunity to highlight roles of interest to you in your application.

In regards to the breakdowns below, the character descriptions are taken from their respective scripts and should be considered as a starting point; they are not carved in stone. We seek to reflect an accurate representation of the world we live in; we fully intend to cast broadly in regards to race/ethnicity, gender and identity, body type, and ability. While we appreciate characters may be listed and written in a binary format with he/she pronouns, we invite gender non-conforming, genderqueer, transgender, and non-binary actors to submit for any roles they most identify with.

Don't hesitate to reach out if you have any questions or to let us know how we can further support your application at casting@scrantonshakes.com.

CAROUSEL

Book and Lyrics by Oscar Hammerstein II and Music by Richard Rodgers
Directed by Michael Bradshaw Flynn
Choreographed by Jessica Cadden Wentlent

Carousel requires a cast of strong singers-actors and dancers to portray a coastal Maine community in the 1870s, anchored by the volatile romance between carousel barker Billy Bigelow and millworker Julie Jordan. Strong dancers and imaginative movers will help craft this classic story told in a new way for our time, emphasising the existential moments of the story just as much as the literal ones. Maine accents encouraged.

Billy Bigelow (Baritone): 20s–30s. A rough-talking, charismatic, yet violent carousel barker who struggles to express his love for Julie.

Julie Jordan (Soprano): 20s–30s. A shy, headstrong, and deeply devoted young woman who marries Billy despite knowing his flaws.

Carrie Pipperidge (Mezzo-Soprano): 18–35. Julie's best friend, pragmatic and conventional, later married to Enoch Snow. Strong comedic skills as well as dramatic ones.

Enoch Snow (Tenor): 20s–50s. A financially ambitious fisherman who believes in a rigid, prosperous life.

Nettie Fowler (Mezzo-Soprano): 30s–50s. Julie’s cousin is a warm, maternal, and wise figure who runs a seaside dining establishment.

Jigger Craigin (Baritone/Bass): 20s–40s. A cynical, dangerous, and manipulative seaman who leads Billy into a robbery. Strong dancing abilities required.

Mrs Mullin (Spoken): 30s–50s. The sharp-tongued, jealous owner of the carousel who fires Billy.

Starkeeper/Dr. Seldon (Spoken/Baritone): A kindly, otherworldly figure.

Louise (Dancer): 15-20. Billy and Julie's lonely, troubled daughter. Primarily a dance role.

Ensemble: Townspeople, fishermen, sailors, and factory workers.

SAINT JOAN

Written by George Bernard Shaw
Directed by Caroline Lapinski

Seeking a company of actors who are strong storytellers with experience in classical text. Experience in devised theatre and other collaborative practices is a plus. Synopsis: Saint Joan follows the peasant Joan, whose visions from God tell her to save France. In this tragedy with no villains, we see the rise and fall of Joan through her influence over the French military.

Joan (Joan of Arc): Female presenting, Age Range: 18 -mid twenties, The young visionary peasant turned warrior, who claims to experience visions from God. A grounded individual centred around faith, who speaks her mind and fights for her beliefs.

The Dauphin (Charles VII): Masculine presenting. Age range: 20s-30s The not ambitious future ruler, who discovers confidence and grit via Joan and her causes. Self-serving noble, who looks out for only himself.

Robert De Baudicort: Masculine presenting. Age range 20s-30s. A knowledgeable squire with a military background, who is a supporter of Joan. Helps Joan train in combat and obtain her armor.

Steward: Masculine presenting. Age range 20s-30s. An observant and careful steward, how highlights The Dauphin’s weaknesses.

Bertand de Poulengey (Polly): Masculine presenting. Age range: 18-20s. One of Joan’s loyal converts. Assists both her military efforts and political efforts.

Georges, Duc de la Trémouille: Masculine presenting. Age range 30s-50s. The constable and commander-in-chief of the French forces. Resents how Joan rises in rank so quickly.

Duchess de la Trémouille: Female, presenting Age range 20s-40s. Married to Georges, Duc de la Trémouille.Very materialist. Constantly mocks Joan and constantly brings up her peasant background.

The Archbishop of Rheims: Masculine presenting. Age range 30s-50s. A man of the church who stood by Joan and her beliefs from the beginning. However, his loyalty is tested during the political shifts throughout the play.

Gilles de Rais (Bluebeard): Masculine presenting. 18-20s. Not religious but a loyal follower of Joan.

John de Stogumber: Masculine presenting. Age range 30s-50s. The Earl of Warwick’s Chaplain. Accuses Joan of witchcraft without question. He stubbornly refuses to listen to any rhetoric defending Joan until it’s too late.

Dunois: Masculine presenting. Late teens-20s. A young and optimistic military leader. He supports Joan, but looks out for himself in the end.

Captain La Hire: Masculine presenting. Age range: Any age. A captain of the French Military, loyal to Joan.

Pierre Cauchon: Masculine presenting. Age range: Any age. A calculating bishop and loyalist to the church. Sees Joan’s visions as a heresy and believes that she is a threat to the church.

The Inquisitor: Masculine presenting. Age range: 40s-60s. Stands by the institution of the church, giving long, lecture-like speeches on heresy. His presence is cold and intimidating.

Earl of Warwick: Masculine presenting. Age range 30s-50s. A conservative and aristocratic English Commander. The most fearful of Joan's activism. Believes in blind allegiance to the king

Chaplain: Masculine presenting. Age range: late 20s-40s. Chaplain of the Earl of Warwick. A doubter in Joan and wants the best for the church. Influenced constantly by faith.

John D'Estivet: Masculine presenting. Age range: 20s-40s. The impatient prosecutor who goes against Joan in court.

Thomas De Courcelles: Masculine presenting. Age range: 18-early 30s. A young priest who aids in collecting the charges against Joan.

Brother Martin Ladvenu: Masculine presenting. Age range: 18-early 30s An optimistic young priest who pushes to save Joan’s life.

The Executioner: Any gender. Age range: 18-40s. Carries out the act. Believes Joan’s heart will never burn.

The English Soldier: Any gender. Age range: l8-40s. A soldier who makes a cross for Joan before her execution.

Ensemble:. Any gender. Age range: l8-40s. The English gentleman, Warwick’s page, the court page, courtiers, soldiers, and monks.

HENRY V

Written by William Shakespeare
Directed by Calvin Atkinson

Henry V is Shakespeare's most patriotic play, focusing on the titular king who is a true hero, one of the most celebrated in English history. But the actual context of the play points to some darker undertones: this was a momentary success before a huge failure of the English wars in France. It's an action thriller about England's bravest king, yet also an examination of how we tell historical tales: purposefully and yet selectively. Most roles will require stage combat. Several roles will require proficiency in French and accent work.

King Henry V (M, 20s-30s): Brave. Wise. Incredibly heroic. Has rapidly matured from an unscrupulous youth to the noble King we see today.

Chorus (2 F, any age): Two women who narrate the story, always sort of investigating why we’re telling it. Actors will double into additional parts. Strong voices. French speakers preferred.

Duke of Exeter (M, any age): Henry’s kin and a primary advisor. A steady, authoritative military presence who also serves as an ambassador to France.

Canterbury (F, 30s+): An expert with words. Incites Henry to go to war using carefully-laid and studied arguments.

King Charles VI (M, 40s+): The King of France, a prudent and cautious foil to Henry’s youthful aggression.

The Dauphin (M, 20s): The heir to the French throne. He is arrogant, insolent, and dismissive of Henry, infamously sending a box of tennis balls as a mockery of the English King's youth.

Princess Katharine (F, 20s): The French King's daughter. She is charming and witty, and catches Henry's eye. Actor must speak French.

The "Eastcheap Three" (Pistol, Bardolph, Nym): Henry’s former drinking companions. They are comedic but tragic figures representing the "low" side of war—looting and desertion.

Captain Fluellen (M, 20s-30s): A highly patriotic Welsh captain obsessed with military history and discipline.
Williams (any gender, 20s-30s): A common soldier who challenges a disguised Henry on the morality of the war, providing a grounded, skeptical perspective.

Boy (M, to play 13-18): A young soldier who interacts with the Eastcheap Three and fights for England.

English and French Lords (various): Including Gloucester, Westmoreland, Montjoy, and others. Soldiers, Dukes, and Knights who fight for each side. Some roles require French speaking.

JESUS CHRIST SUPERSTAR

Lyrics by Tim Rice

Music by Andrew Lloyd Webber

Directed and Choreographed by Maura Malloy

A timeless rock opera is set against the backdrop of an extraordinary and universally known series of events, but seen, unusually, through the eyes of Judas Iscariot. Loosely based on the Gospels of Matthew, Mark, Luke, and John, Superstar follows the last week of Jesus Christ’s life. The story, told entirely through song, explores the personal relationships and struggles between Jesus, Judas, Mary Magdalene, his disciples, his followers, and the Roman Empire. Looking for strong singers who can sing pop-rock technique as well as strong movers.

Jesus Christ (Male, 20-35, Rock Tenor, A2–G5): The leader of the disciples, struggling with his fate. Requires a powerful voice, strength, and vulnerability.

Judas Iscariot (Male, 20-40, Rock Tenor, D3–D5): The antagonist, concerned for the poor, conflicted, and emotional.

Mary Magdalene (Female, 20-35, Mezzo-Soprano, F3–E 5): A devoted follower of Jesus. Requires a strong, soulful voice.

Pontius Pilate (Male, 30-50, Baritenor, A2–B4): A governor, tormented by his decision.

King Herod (Male, Any Age, Baritone, C#3–G4): The decadent, comedic, and menacing King of Galilee.

Caiaphas (Male, 30-50, Bass, C#2–F4): High priest, antagonist, needs a very low range.

Annas (Male/Female, 20-40, High Baritone/Countertenor, G2–D5): A priest, antagonist.

Simon Zealotes (Male, 20-40, Tenor): A fanatic follower of Jesus.

Peter (Male, 20-30, Tenor/Baritone): A young disciple.

Soul Girls (3 Female, 20-30): Soulful, high-energy singers/dancers.

Priests (3 Male): Supporting, low-range, and strong harmony singers.

Apostles, Merchants, Soldiers, Temple Ladies, Mob: Large ensemble representing the people, requiring strong movement and vocal skills.