

GENERAL AUDITION

Monday, January 27, 2025 at 6:00 PM | John W. Wright Theatre (Speech Arts Building)
Auditions are open to BA Theatre majors and minors, Fresno State students, and Fresno community members.

Antigone

Written by Sophokles | Translated by Anne Carson | Directed by Michelle Bellaver

First Rehearsal: February 2, 2025

Rehearsal Schedule: Sundays 2:00 PM – 5:00 PM | Monday-Friday 5:00 PM – 9:00 PM (Days TBA)

Tech Rehearsal: Sunday March 23, 2025 | 12:30 PM Call

Dress Rehearsals: March 24 – 27, 2025 | 6:00 PM Call

Performances: March 28 – April 5, 2025

Violence and Intimacy Dossier: pgs. 7 – 8

The Sins of Sor Juana

Written by Karen Zacarías | Directed by Gina Sandí-Díaz

First Rehearsal: March 9, 2025

Rehearsal Schedule: Sunday – Thursday 7:00 PM – 10:00 PM (No rehearsal April 16 – 20, Spring Break)

Tech Rehearsal: Sunday April 27, 2025 | 12:30 PM Call

Dress Rehearsals: April 28 – May 1, 2025 | 6:00 PM Call

Performances: May 2 – 10, 2025

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AUDITIONEES:

- Please prepare 1 contemporary monologue (drama or comedy).
- Audition time limit: 1 1/2 minutes maximum for audition.
- [Click here](#) to complete the online audition form and to sign-up for an audition appointment by 4pm on Thursday, January 23rd. Audition form will also be available in person.
- All schedule conflicts must be indicated on your audition form.
- Full scripts are available on the Theatre and Dance website (fresnostate.edu/theatrearts)
- Please note that technical and performance dates for *Antigone* and Experimental Theatre Company (ETC) overlap. Those who are cast in *Antigone* are not able to participate in ETC as performers due to the overlap. Those cast in *Sor Juana* may also be cast in ETC.
- If cast, two units of credits are available for enrolled students.

CALLBACKS:

- Callback notifications will be posted on our website on the evening of January 27th.
- Call back for *The Sins of Sor Juana*: Tuesday, January 28th | 5:00 – 9:00 PM | John Wright
- Call back for *Antigone*: Wednesday, January 29th | 5:00 – 9:00 PM | Woods Theatre
- Sides for call back auditions will be posted on our website, and printed copies will be provided during auditions.

Antigone

SUMMARY:

The conflict between justice and law rises to poetic heights in Anne Carson's innovative translation of Sophokles' classic tale of civil disobedience. Antigone, daughter of Oedipus, mourns her beloved brother Polyneikes, considered an enemy of the state; Antigone's uncle, King Kreon, refuses to allow his burial, considering him an insurgent and traitor. In an act of defiance and courage, Antigone breaks the law and sets the city of Thebes and its inhabitants towards an irreversible fate.

CHARACTER DESCRIPTIONS:

Actors of all genders, races, ethnicities, and abilities are encouraged to participate in auditions for *Antigone*. Actors of all races, ethnicities, and abilities will be considered for all roles. Please note character gender identification provided in the breakdown below.

ANTIGONE (female presenting) – Daughter of Oedipus. Sister of Ismene and Polyneikes.

ISMENE (female presenting) – Sister of Antigone.

KREON (male presenting) – King of Thebes.

HAIMON (male presenting) – son of Kreon and Eurydike.

EURYDIKE (female presenting) – Wife of Kreon, mother of Haimon.

TEIRESIAS (any gender presentation) – blind prophet of Thebes. Male identified in script.

BOY (any gender presentation) – leads Teiresias. Male identified in script.

GUARD (any gender presentation) – An opportunist that lives on the periphery of war.

MESSENGER (any gender presentation) – The bearer of bad news. An army grunt.

CHORUS (any gender presentation) – An army unit of 5 soldiers

ANTIGONE DIRECTOR BIO:

Michelle Bellaver is an Assistant Professor in Acting and Directing in the Department of Theatre and Dance at the Fresno State University. She is a director, actor, and writer working in theatre and film. She is a company member of the Hippodrome Theatre and has produced the Hippodrome's New Works Festival since 2020. Her research interests include The Female Gaze, somatic performance, Polyvagal Theory, Lessac Kinesensics and neurodivergent performers. Professor Bellaver investigates feminist performance making as seen in her recent productions of *The Pliant Girls* (University of Florida), *Dryland* (The Hippodrome Theatre), and *Marie Antoinette* (Barry University) where she directed greenscreen film and curated/designed "found" cinema footage to explore the interiority of character. She wrote and directed the experimental feature film *Saint: 5 Etudes for Joan of Arc*, which explored new filmic language theory around The Female Gaze and the development of on-set techniques using 'the feeling camera'. Other directing credits include *A Cardboard Moon*, *Winston Drives Big Jim*, *Tartuffe*, and *The Glass Menagerie*.

Michelle's acting has been seen at La MaMa NYC, Long Island Performing Arts Center, The Hippodrome Theatre, Nuance Theatre Company, Word for Word/ZSpace, and the Renegade Theatre Experiment. Some of her film roles include *Final Remains* and *The Selling* (both having streamed on Amazon Prime and Apple TV+). She is a member of SAG-AFTRA and Actors' Equity Association. Michelle has been an Artist-in-Residence in playwrighting at The Tank NYC, where she directed and co-wrote the play *Bad Egg*, a contemporary, verse adaptation of Shakespeare's *Hamlet* which also received readings, development workshops and works-in-progress showings at the Purple Rose Theatre Company and Dixon Place. Michelle's short story writing can be found in the Canadian literary journal *The Windsor Review: International Journal* (2008). She was a Founder and Co-Artistic Director of Cyclops Theatre Company in New York City. She has taught at University of Florida, Barry University, Jacksonville State University and Borough of Manhattan Community College. She has served as the Chair of the faculty Creative Critique Circle at JSU (2019-2020) and on the faculty cohort for the BMCC Equity and Digital Learning Project. She is the recipient of the University of Florida's College of the Arts 2023-24 and 2022-2023 "Research Incentive Awards" for Visiting Faculty and she received the Jacksonville State University's "Seek a Useful Life" Teaching award in 2020. She received her MFA in Acting from the University of Florida and her undergraduate degree in theatre from San Francisco State University. She is a Certified Trainer with the Lessac International Training and Research Institute and a Registered Somatic Movement Educator with ISMETA.

ANTIGONE PLAYWRIGHTS' BIO:

Anne Carson (born June 21, 1950, Toronto, Ontario, Canada) is a Canadian poet, essayist, translator, and classicist whose work treats classical subjects in what has been called a postmodern fashion. Carson's genre-averse approach to writing mixes poetry and other forms of prose, and her style is at once quirky, inventive, and erudite. Carson was the director of graduate studies in classics at McGill University and taught at Princeton University from 1980–87. She has also taught classical languages and literature at Emory University, California College of the Arts, the University of Michigan, and the University of California, Berkeley. She currently lives in Iceland. Carson has published translations of the ancient Greek poets Sappho, Sophokles and Euripides. *Antigone* is her seminal work.

ANTIGONE QUESTIONS:

Contact director Michelle Bellaver at mbellaver@mail.fresnostate.edu if you have questions.

The Sins of Sor Juana

SUMMARY:

“Why is an enlightened woman dangerous?”

The Sins of Sor Juana is a romantic and humorous play inspired by the true story of famed writer Sor Juana Inés de la Cruz, a woman determined to break the conventions of 17th-century Mexico – she is credited with mastering a wide range of poetic styles during the Spanish Golden Age. In the play, Juana writes expressive, sensual poetry at the Viceroy’s New Spain court in the 1600s, a time when it was unfashionable—and sinful—for women to exercise their intellect. Escaping an arranged marriage, she moves into a convent where she is allowed to publish her writing but eventually gets in trouble for doing so. When she refuses to compromise her poetry for what the church ordains appropriate, she stands to lose everything she loves.

CHARACTER DESCRIPTIONS:

Please note character gender and race/cultural background (cb) identification provided in the breakdown below.

JUANA: Talented, Smart and Independent. Female. Latinx

PADRE NUÑEZ: The confessor of the convent and the church's authority. Male. Latinx

SOR FILOTEA: Mother Superior. Strict. Old Fashioned. Female. Any race/cb

SOR SARA: Juana's peer. Envious of Juana's artistry and past. Female. Any race/cb

XOCHITL: Juana's maid in the court. She is Aztec. Female. Latinx, Latinx Indigenous or Native American.

THE VICEREINE: Attractive and active. Has strong affection for Juana. Female. Any race/cb

THE VICEROY: Temporary ruler of New Spain, appointed by the king. Male. Any race/cb

PEDRO: The Viceroy's valet. Likes Juana but has been rejected by her. Male. Latinx

SILVIO: Intelligent, educated thief. Hired to seduce Juana. Male. Latinx

NOVICE: An aspiring young nun. Female. Any race/cb

ENSEMBLE / JUANA UNDERSTUDY: Female. Open to all

ENSEMBLE / XOCHITL UNDERSTUDY: Female. Open to all

THE SINS OF SOR JUANA DIRECTOR BIO:

Dr. Gina Sandí-Díaz is an Associate Professor of Theatre at California State University, Fresno where she teaches Latinx Theatre, Devised Theatre, Acting and Directing, among other classes. She is an actor, director, deviser and an applied theatre facilitator with an emphasis on representation of people of the global majority.

She earned her PhD. and MA. in Theatre from the University of Kansas and has a BA and MFA (equivalent) in Acting from the National University Costa Rica, where she was born and raised. Her most recent productions at Fresno State include *Sanctuary City* by Martyna Mayok, *Men on Boats* by Jaclyn Backhaus, and *Electricidad* by Luis Alfaro.

Dr. Sandí-Díaz mentors the ArteVism Fellowship in California's Central Valley, a program she co founded with the Pan Valley Institute to train young community leaders of color in the intersections of Art and Civic Engagement. She is the National Chair of Representation, Equity and Diversity for the Kennedy Center's American College Theatre Festival and serves as an Advisory Member of the Latinx Theatre Commons. Locally, she is a Board Member of the Fools Collaborative and collaborates with UR HERE Theatre as a Director and Lit Team member.

Her areas of expertise and interest are Latinx and Latin American Theatre and Performance, Directing and Devised Theatre, Social Justice and Applied Theatre, DEI work. She is currently researching and co-writing a book on Intersectionality and Theatre Directing practices.

THE SINS OF SOR JUANA PLAYWRIGHTS' BIO:

Karen Zacarías is one of the most produced playwrights in the country, today. Her plays have been produced at The John F. Kennedy Center for Performing Arts, Arena Stage, The Goodman Theater, Round House Theater, The Denver Center, Alliance Theater, Imagination Stage, GALA Hispanic Theater, Berkshire Theater Festival, South Coast Rep, La Jolla Playhouse, Cleveland Playhouse, San Jose Repertory Theater, GEVA Theater, Horizon's Theater, People's Light and Theater, Walnut Street Theater, Arden Theater, Milagro Theater, Teatro Vista, Aurora Theater, and many more. She is the first playwright- in-residence at Arena Stage in Washington, DC and has taught playwriting at Georgetown University. She is the founder of Young Playwrights' Theater, an award-winning theater company that teaches playwriting in local public schools in Washington, DC. YPT won the 2010 National Arts and Humanities Youth Program Award from the White House as one of the most innovative arts programs in the nation. The YPT curriculum is currently being used in public schools in DC, VA, MD, New Orleans, Detroit, and Texas and is published on Amazon as "WRITE TO DREAM." Her awards include: New Voices Award, 2010 Steinberg Citation-Best New Play, Paul Aneillo Award, National Francesca Primus Prize, New Voices Award, National Latino Play Award, Finalist Susan Blackburn, Helen Hayes for Outstanding New Play.

THE SINS OF SOR JUANA QUESTIONS:

Contact director Gina Sandí-Díaz at gsandidiaz@mail.fresnostate.edu if you have questions.

INTIMACY & VIOLENCE DOSSIER

This information is provided to help auditionees determine whether to consider and accept a role.

Non-negotiables: are noted below for each play. This allows a student to opt to NOT accept a role based on personal boundaries.

Negotiables and moments not listed but discovered in rehearsal: we work through the moments with a Consent Based Practice.

All moments of theatrical intimacy will be choreographed with the principles of intimacy direction.

All moments of theatrical violence will be choreographed with the principles of the Society of American Fight Directors (SAFD).

CONTENT INFORMATION

Antigone Content:

Antigone includes topics of oppression of women, gender inequality, patriarchy, sexism, misogyny, war, death, suicide, physical violence, and murder.

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The Sins of Sor Juana Content:

The Sins of Sor Juana includes topics of Christianity, oppression of women, gender inequality, patriarchy, sexism and misogyny. Some physical intimacy like holding hands, embracing and kissing.

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Antigone
Violence & Intimacy Breakdown:

Notes regarding costumes and props:

Non-negotiable: Antigone and Ismene will be barefoot through entire show.

Non-negotiable: All chorus members will hold/carry and use prop firearms (resembling contemporary military weapons of war).

Non-negotiable: The role of The Guard will have temporary tattoos on arms, neck and lower part of face.

Non-negotiable: all chorus members will have various amounts of dried stage blood and stage dirt in contact with actors' bodies, including hands, arms, and face. Antigone and Ismene may be in contact with blood (TBD).

Those auditioning should note the items in **orange text** that indicate staging that is not explicitly written in the script.

Pg.	Characters	Lines/Blocking notes	Additional Notes
13	All ensemble of chorus	(STG DIR: none. Top of show.) No dialogue. Reenactment of the military re-taking of the city of Thebes at the end of war: movement of military maneuvers/ violence/killing. Holding and use of military weapons of war.	Non-Negotiable
13	Antigone and Haimon	(STG DIR: none. Top of show.) No dialogue. Antigone and Haimon embrace and kiss.	Non-Negotiable
14	Kreon and Guard	STG DIR: none. Kreon: "You goat's anus, talk." Kreon strikes The Guard with a back-handed slap.	Non-Negotiable
22	Kreon, Guard, and Chorus Member #1	STG DIR: none. Kreon: "...now you, listen"// "I swear by Zeus himself.." Chorus Member #1 grabs Guard by the neck.	Non-Negotiable
23	Chorus and Guard	STG DIR: none Chorus: "...but none are more strange...and weird than man" // "he sails across the sea in blasting winter..." Chorus member kicks Guard in the buttocks as Guard leaves the stage.	Non-Negotiable
24	Chorus Members and Antigone	STG DIR: [enter Guard and Antigone] Antigone enters upstage and begins to graffiti a wall. // Guard: "this is the one she did it she did the deed" Various members of Chorus grab Antigone and bring her downstage. She fights back. Antigone is thrown to the ground by Chorus member.	Non-negotiable

28	Chorus Member and Antigone	STG DIR: none Antigone: "then can we get this over with" Chorus Member punches Antigone in the stomach.	Non-negotiable
31	Chorus Members, Antigone, Ismene	STG DIR: [exit Antigone, Ismene] Chorus Members push/carry Antigone and Ismene out. Ismene head is covered in shroud or a face mask.	Non-negotiable
32	Kreon and Haimon	STG DIR: [enter Haimon] Kreon and Haimon hug	Non-negotiable
40	Chorus Members and Antigone	STG DIR: none Kreon: "her privileges are here revoked" // Antigone: "O Tomb..." Group fight scene with Chorus members either trying to protect Antigone or dragging her upstage into the "liminal space".	Non-negotiable
52	Kreon and Haimon	STG DIR: [enter Kreon with body of Haimon] Kreon carries Haimon's dead body on stage.	Non-negotiable

The Sins of Sor Juana

Violence & Intimacy Breakdown:

Notes regarding costumes and state of undress:

Non-negotiable: clergy characters (priest and nuns) will wear attires associated with the Catholic Church for most of the play.

Non-negotiable: Juana undresses from her nun attire, revealing a court dress worn underneath.

Notes regarding violence and intimacy on stage:

Non-negotiable: Juana and Silvio hold hands, embrace and kiss on the lips in the play.

Non-negotiable: Silvio's hands are bound behind his back in one scene. Other simulated bounds might be used.