

GENERAL AUDITION

Tuesday, December 2, 2025 | 5:00 PM | John W. Wright Theatre (Speech Arts Building)
Auditions are open to BA Theatre Arts majors and minors, Fresno State students, & Fresno community members.

Fade

Written by Tanya Saracho | Directed by Gina Sandí-Díaz

First Rehearsal: Tuesday, January 20, 2026

Rehearsal Schedule: Sundays 2:00 PM – 5:00 PM | Monday-Thursday 7:00 PM – 10:00 PM

Tech Rehearsal: Sunday March 8, 2026 | 12:30 PM Call

Dress Rehearsals: March 9 - 12, 2026 | 6:00 PM Call

Violence and Intimacy Dossier: pg. 8

Twelfth Night (or What You Will)

Written by William Shakespeare | Adapted & Directed by Michelle Bellaver

Cast Reading: Week of December 15 – 19 (Date TBD)

Two Cast Shakespeare Workshops: January & February 2026 (Dates TBD)

First Rehearsal: Wednesday, March 4, 2026

Rehearsal Schedule: Sundays 2:00 PM – 5:00 PM | Monday – Friday 6:00 PM – 10:00 PM (Days TBD)

Tech Rehearsal: Sunday April 26, 2026 | 12:30 PM Call

Dress Rehearsals: April 27 - 29, 2026 | 6:00 PM Call

Performances: May 1 – 9, 2026

Violence and Intimacy Dossier: pgs. 9 - 10

AUDITIONEES:

- Please prepare 1 contemporary monologue and 1 Shakespeare monologue (drama or comedy).
- *Optional:* please prepare a one-minute selection of a song (acapella) or a song with guitar (if you play) [*Twelfth Night*].
- Audition time limit: 2 minutes maximum for audition monologues.
- [Click here](#) to complete the online audition form and to sign-up for an audition appointment by noon on Tuesday, December 2, 2026. 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)
- If cast, two units of credits are available for enrolled students.

CALLBACKS:

- Callback notifications will be posted on our website on the evening of December 2, 2026
- Call back for *Fade*: Wednesday, December 3, 2026 | 5:00 – 8:00 PM | Woods Wright
- Call back for *Twelfth Night*: Thursday, December 4, 2026 | 5:00 – 10:00 PM | Wright Theatre
- Sides for call back auditions will be posted on our website, and printed copies will be provided during auditions.

Fade

SUMMARY:

When Lucia, a Mexican-born novelist, gets her first TV writing job, she feels a bit out of place on the white, male-dominated set. She quickly becomes friends with the only other Latino around, a janitor named Abel. As he shares his stories with her, similar plots start to emerge in the TV scripts that she writes. *Fade* is a play about class and race within the Latine community, as well as at large, and how status does not change who you are at your core.

CHARACTER DESCRIPTIONS:

This production will be double-cast.

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

LUCIA: 28, Mexican-born, acculturated. When in Mexico one would call her a "Fresa" but here, she's just an Americanized Mexican who navigates the codeswitching between Spanish and English as well as the rest of her (globalized) generation. (Female presenting, Latine, speaks some lines in Spanish).

ABEL: Early 30's, born in the U.S. Mexican-American but quite Mexicanized. Born and raised in L.A, proud of his Mexican heritage. (Male presenting, Latine, speaks some lines in Spanish).

FADE DIRECTOR BIO:

GINA SANDÍ DÍAZ, PhD (she/her/ella) is an Associate Professor of Theatre at California State University, Fresno, where she teaches courses in the areas of acting, directing, and Latine Theatre. She is a director, deviser and theatre and performance scholar with an emphasis on Intersectionality and the representation of people from the global majority, particularly, Latin America. 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 former National Chair of Representation, Equity, and Diversity for the Kennedy Center's American College Theatre Festival and is a part of the Latinx Theatre Commons. She serves on the board of The Fools Collaborative and is a frequent collaborator of UR HERE Theatre in Fresno, CA. Selected scholarship includes her contributions to the books: *DIVA. Feminism and Fierceness from Pop to Hip-Hop* (Bloomsbury, 2023), *Fifty Key Figures in LatinX and Latin American Theatre* (Routledge, 2022) and, *Seeking Common Ground: LatinX and Latin American Theatre and Performance* (Methuen, 2021). Her forthcoming, co-authored book with Routledge explores Intersectionality and Theatre Directing Practices.

FADE PLAYWRIGHTS' BIO:

TANYA SARACHO is a playwright and television writer who most recently served as creator, showrunner, and executive producer of "Vida" on Starz, which earned 100% critical rating on Rotten Tomatoes for all three of its seasons. Saracho recently signed an overall deal with Universal Content Productions (UCP), and as part of the deal, she is establishing a lab and incubator program aimed to nurture, amplify, guide, and empower intersectional Latine voices. Her television credits include "How to Get Away with Murder," HBO's "Looking," and "Devious Maids."

Named one of "TV Scribes to Watch" by Variety in 2018, Saracho was honored by the LGBTQ California Legislative Caucus as their 2020 Pride Month Honoree. She received the Rising Star Award at the Outfest Legacy Awards, and was awarded the New Voice Award by Final Draft. "Vida" won the GLAAD Media Award for Outstanding Comedy Series in 2019, and was nominated for seasons two and three as well. The series was also honored by the National Hispanic Media Coalition with the 2019 Impact Award, won the Audience Award at the 2018 SXSW Film Festival, and made its season two premiere as an Official Selection of the 2019 Tribeca Film Festival. She co-founded the Untitled Latinx Project, whose mission is to increase Latine representation in television, broadcast, cable, and streaming platforms through content created by Latine writers, along with co-founding the Writers Access Support Staff Training Program, to help increase representation and opportunities for underrepresented communities.

FADE QUESTIONS:

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

Twelfth Night

SUMMARY:

After a violent shipwreck, twins Viola and Sebastian land in a mysterious land known as “Illyria”, each thinking the other has drowned. Viola, grieving for her brother, dresses as a young man (“Cesario”) and works for the Duke Orsino, whom she falls in love with. Orsino is in love with the Countess Olivia, and sends Viola to court her for him, but Olivia falls for Viola (“Cesario”) instead. Sebastian arrives, causing a flood of mistaken identity. Multiple complications and storylines ensue in Shakespeare’s meditation on grief, love, and the need for joy.

CHARACTER DESCRIPTIONS:

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

VIOLA (female) – a lady shipwrecked on the coast of Illyria. (Later disguised as CESARIO). *Looking for an actor that can sing.*

OLIVIA (female) – an Illyrian countess.

MARIA (female) – her waiting gentle-woman

SIR TOBY BELCH (male) – Olivia’s kinsman

SIR ANDREW AGUECHEEK (male) – Sir Toby’s companion

MALVOLIO (male) – steward in Olivia’s household.

FOOL (male) – Olivia’s jester, named Feste. *Looking for an actor who can sing and play guitar.*

ORSINO (male) – duke (or count) of Illyria.

VALENTINE (male) – gentlemen serving Orsino

SEBASTIAN (male) – Viola’s brother. *Looking for an actor who can play guitar.*

ANTONIO (male) – friend to Sebastian

PRIEST, CAPTAIN, OFFICERS (2) – Scripted as male characters

TWELFTH NIGHT 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/created "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.

TWELFTH NIGHT PLAYWRIGHTS' BIO:

WILLIAM SHAKESPEARE was an English playwright, poet, and actor born in Stratford-upon-Avon, on April 23, 1564, and died on April 23, 1616. He is widely credited as the greatest writer in the English language in recognition of his 37 plays and 154 sonnets.

TWELFTH NIGHT QUESTIONS:

Contact director Michelle Bellaver mbellaver@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, and it offers a basis for rehearsal discussions if a student actor decides that they no longer want to participate in certain actions (Dismissal from a role and casting a replacement is an option).

For moments that are discovered in the rehearsal process, they can't be non-negotiable. The moments can be included if all involved are willing, but we work through the moments with a Consent Based Practice, an Actor Based Process, and Trauma Informed Practice. Offering the very real option of NO to be a response for actors.

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 Society of American Fight Directors (SAFD).

It is expected that all who intend to participate in the production read the entire play to be sure they are willing to participate in a work that includes words or actions that may feel uncomfortable.

CONTENT INFORMATION

Fade Content:

Fade includes topics of domestic violence. The play includes strong language. No violence is performed on stage; however, Abel narrates violent events of his past to Lucia. Themes of race, class, and cultural differences within Mexican culture are also depicted. *Fade* takes place in an office at a Hollywood TV studio in the present day.

Dossier pg. 8

Twelfth Night Content:

Twelfth Night includes topics of gender inequality, bullying, sex, misogyny, death, drunken revelry, and physical violence.

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<p>Fade Violence & Intimacy Breakdown:</p>
<p>Notes regarding costumes and state of undress:</p> <p>Non-negotiable:none</p> <p>Notes regarding violence and intimacy on stage:</p> <p>Non-negotiable: Page 68. LUCIA kisses ABEL on the lips</p>

Section	Characters	Lines/Blocking notes	Additional Notes
Page 68	LUCIA and ABEL	<p>Stage directions:</p> <p>LUCIA kisses ABEL on the lips.</p> <p><i>ABEL wipes some hair from her face. She lets him. It's a sweet little moment that lingers.</i></p> <p><i>Then, abruptly, LUCIA goes in for a kiss.</i></p> <p><i>Yup, a straight-up kiss.</i></p>	Non-Negotiable

Twelfth Night Violence & Intimacy Breakdown:			
Notes regarding non-negotiable written in script:			
Non-negotiable: Attendants, Sebastian, Sir Toby, Viola will hold and use prop swords and engage in theatrical violence.			
Non-negotiable: Sir Toby and Sebastian strike each other.			
Notes regarding non-negotiable <i>not</i> written in script:			
Those auditioning should note the items in orange text that indicate staging that is not explicitly written in the script.			
Non-negotiable: Orsino and Viola kiss. Viola and Olivia kiss. Sebastian and Olivia kiss. Please see below for details.			
Non-negotiable: Viola undresses down to underwear and re-dress as Cesario onstage. Please see below for details.			
Section	Characters	Lines/Blocking notes	Additional Notes
Preshow	Viola and Sebastian	STG DIR: none. Lines: none. <i>As audience enters theatre: the twins are relaxing in tuxedos on the edge of stage. Sebastian playing guitar.</i>	Non-Negotiable
Top of Show	Viola and Sebastian	STG. DIR: none. Top of show. Lines: none. <i>The storm hits and actors playing Viola and Sebastian exit through trap doors.</i>	Non-Negotiable
15	Viola and Captain	STG DIR: They exit <i>Viola enters barefoot. At end of scene, she undresses possibly down to underwear on stage and transitions into Cesario. She is partially shielded by Captain.</i>	Non-Negotiable
71	Viola (Cesario) and Orsino	STG DIR: All but Orsino and Viola exit. Orsino: "Once more Cesario." <i>Orsino and Viola (Cesario) kiss on the mouth.</i>	Non-Negotiable
99	Viola and Olivia	STG DIR: none Viola: I pity you. <i>Olivia kisses Viola (Cesario) on the mouth.</i>	Non-Negotiable
145	Olivia and Sebastian	STG DIR: Toby, Andrew, and Fabian exit. Olivia: "He started one poor heart of mine, in three." <i>Olivia kisses Sebastian on the mouth. Then proceeds to kiss him on the face through the rest of scene.</i> STG DIR: They exit <i>Sebastian places Olivia over his shoulder before they exit.</i>	Non-Negotiable

157	Olivia and Sebastian	STG DIR: They exit Olivia and Sebastian kiss on the mouth, embrace, and hold hands.	Non-negotiable
179	Viola and Sebastian	STG DIR: none Viola: "Do not embrace me..." Sebastian embraces Viola.	Non-negotiable
187	Orsino and Viola	STG DIR: none Orsino: Orsino's mistress, and his fancy's queen. Orsino and Viola kiss on the mouth. Olivia and Sebastian kiss on the mouth.	Non-negotiable