Overview

We will hold auditions on December 13th and 14th, starting at 7pm. Auditioners should first fill out the **audition form**: As You Like It Auditions -- CCT 2026 – Fill out form

Then, auditioners are asked to prepare a short monologue – one from the play (see sides), or another Shakespearean monologue not from the play, or some contemporary monologue that you think showcases your abilities related to this play. These do NOT have to be memorized. After monologues, auditioners will be asked to cold-read certain short scenes from the play with variation.

Chip Goff and Crystal Castle will be co-directing.

Play Synopsis

As You Like It explores identity by contrasting the Court/City life with the Forest of Arden/Country life. It is a classic play about the constraints of society and the freedom of Nature. Nevertheless, our cast, who experience Nature's freedom must return to the City; however, the experiences in Arden have transformed them, helping them find new versions of themselves.

Directorial Vision

This production spins out of Jaques' line, "All the world's a stage." To that end, the show will be somewhat metatheatrical, using the space as it actually is – a stage that has seen hundreds of productions. The cast will transform into their characters in full view, set pieces become many different things and assume many different shapes, and the experience of going to Arden becomes more an experience for the audience as well as the cast. The cast discovers their identities in this shifting landscape, finding a version of their true selves, taking us along for that discovery and play. Imagination grows as the play progresses, inviting the audience into it. Most elements of design will be progressive – they change throughout the course of the show. All the world is a stage, but the play will show that we players have agency to choose how we play most of our seven ages of life. Auditioners will be expected to interact with audience members as well as engage in some simple dance and manipulate set props on a regular basis in ways that are often crew jobs in other shows.

As for the Shakespearean element, Chip is an educator, and he plans to teach Shakespeare in performance and many classical techniques; however, we will not be so limited as to take away from experimentation and the implementation of modern acting techniques. There will be short lessons on the verse portions of the play, the overall history,

the production history, Shakespeare's teachings about delivery, and, in the process, we will find what works best for each character and situation together.

Casting

There are 21 named roles; however, there may be doubling to reduce to 10-14 roles instead. Characters do not need to be the chronological age of the characters but need to be able to accurately portray the listed age range(s). Gender may be changed in all roles except for Rosalind, Celia, and Orlando.

Character Breakdown

ROSALIND: Suggested playing age: 18–30; Duke Senior's daughter, banished from court. Intelligent, witty, courageous, and resourceful. Disguises herself as a young man named Ganymede. Requires strong comic timing and the ability to handle substantial Shakespearean dialogue.

CELIA: Suggested playing age: 18–30; Rosalind's cousin and closest friend. Loyal, warm, funny, and adventurous. Accompanies Rosalind into the Forest of Arden. Needs strong chemistry with Rosalind.

ORLANDO: Suggested playing age: 18–35. Youngest son of Sir Rowland de Boys. Romantic, brave, idealistic, and passionate. Falls in love with Rosalind. Needs romantic presence and physical confidence.

OLIVER: Suggested playing age: 25–45. Orlando's older brother. Initially cruel, jealous, and controlling. Experiences a significant change of heart. Requires the ability to portray both hostility and vulnerability.

TOUCHSTONE: Suggested playing age: 25–60. The court fool who accompanies Rosalind and Celia. Clever, sarcastic, mischievous, and philosophical. Provides much of the play's comedy. Requires excellent comic timing and verbal agility.

JAQUES: Suggested playing age: 30–65. A melancholy lord who lives with Duke Senior in the forest. Thoughtful, cynical, observant, and philosophical. Delivers the famous "All the world's a stage" speech. Requires strong vocal delivery and stage presence.

DUKE SENIOR: Suggested playing age: 45–75. Rosalind's father. Wise, gracious, and exiled to the forest.

DUKE FREDERICK: Suggested playing age: 40–75. Celia's father. Authoritarian, suspicious, and Rosalind's antagonist.

PHOEBE: Suggested playing age: 20–40. A shepherdess who initially rejects Silvius. Becomes attracted to Ganymede.

SILVIUS: Suggested playing age: 18–35. A young shepherd deeply in love with Phoebe. Earnest, romantic, and devoted.

AUDREY: Suggested playing age: 25–60. A straightforward countrywoman. Becomes Touchstone's love interest.

CORIN: Suggested playing age: 40–70. An older shepherd. Practical, welcoming, and wise.

AMIENS: Suggested playing age: 30–65. A lord accompanying Duke Senior. Provides musical entertainment in the forest.

ADAM: Suggested playing age: 55–75. A faithful old servant of Sir Rowland. Helps and supports Orlando.

LE BEAU: Suggested playing age: 25–60. A courtier who provides information about the wrestling match.

CHARLES: Suggested playing age: 20–45. A wrestler who challenges Orlando.

DENNIS: Suggested playing age: 20–60. A servant in Oliver's household.

SIR OLIVER MARTEXT: Suggested playing age: 35–70. A country clergyman who performs the marriage ceremony for Touchstone and Audrey.

WILLIAM: Suggested playing age: 18–45. A countryman who is interested in Audrey.

JAQUES DE BOYS: Suggested playing age: 18–40. Orlando and Oliver's brother. Appears near the end of the play.

HYMEN: Suggested playing age: 25–70. The mythological god of marriage. Appears during the final wedding celebration.

ADDITIONAL ENSEMBLE: Lords, attendants, pages, and foresters.