

AKHNATON

Character Breakdown

Wondering what roles are available and what we are looking for? Here ya go...

PRINCIPLE ROLES

Principle roles are characters who appear throughout the majority of the play and will be played by actors who will not play any other role, ensemble or otherwise. Call-backs for these roles will be held after school on Thursday, December 13. In order to be considered for one of these roles, you must audition with a monologue in addition to the physicality try-outs.

AKHNATON: Young adult male. This role is going to require a very dynamic and honest actor. This actor must be adept at creating meaningful and genuine relationships with his scene partners, and must be able to show a significant character arc. The man we see at the end of this play is very different from the one we meet at the beginning. This actor must also be able to convincingly portray a teenage boy not sure of himself physically, and then transform into a powerful leader who is physically frail. And every step along the way. This actor must be able to keep the audience's interest throughout the entirety of the story by playing new, surprising and genuine tactics in ways the audience has not seen yet. This must be someone who pulls the best work out of their scene partners by being unpredictable and courageously vulnerable and honest at every moment.

HOREMHEB: Young adult male. This needs to be an actor whose physicality contrasts Akhnaton and many others of the royalty. They all are creative thinkers and thoughtful planners, whereas Horemheb is a doer who relies on the strength of his body to get him through. This must be evident in the way he moves, stands, and presents himself. The impressive shape and size of his body is mentioned multiple times by other characters in the play, so this actor needs to be fit. He must be 100% comfortable in his body as an actor. This actor should also be adept at creating physical relationships with others around him. This actor also needs to be someone who we trust and believe from the get-go. He must be vulnerable with the audience and wear his heart on his sleeve. This can't be an actor who holds back emotionally or physically.

NEFERTITI: Young adult female. This role will require an actress who can create a human being with depth and multiple layers underneath a polished surface. We need to get the idea that the tactics she's playing are not always the tactics she would like to play. This actress needs to be emotionally vulnerable as this character witnesses a couple different traumatic things and then responds viscerally. This will need to be someone who is an expert at pulling genuine vulnerability out of dramatic situations without playing the emotion. There should also be a delicacy that none of the other female characters have...but we should also be able to sense that it is maybe just covering up a more genuine strength.

NEZZEMUT: Young adult female. One of the two main antagonists of the piece. A character who is intent on getting what she wants. Everything she does and says comes back to her ultimate objective...even when it doesn't seem like it does. So we need an actress who can fight for an objective in this role. There are actually a lot of different directions this character could go, so we'd like to see actresses who can make interesting choices without defaulting to the obvious.

MERIPTAH: Adult male. One of the two main antagonists of the piece. An older and wiser presence. But also, an antagonistic force. Again, we don't want the audience to disengage with the character because the actor is playing 'evil.' He believes strongly in his way of life and is willing to fight for it. He just uses subtle and hidden means of fighting. This actor needs to be able to believably come across as older and more mature than most of the other characters in the story. So, focus on that physically.

TYI: Older adult female. This role will require an actress who can play old age. Not just a mature adult, but an old woman. She is a strong and fierce queen. Physically and emotionally, she is from a whole different generation than the other principle roles. Internally, she is one of the strongest characters in the show, even if physically, she is one of the most frail. This actress needs to have a presence that commands respect and fills the room. She must also be able to gradually become more and more physically weak as her scenes progress.

TUTANKHATON: Young adult male. A youthful and energetic presence. Looks up to Horemheb a lot and wants to be like him. Must be able to forge unique and non-obvious relationships with other actors.

AY: Older adult female. A Priest who is well-respected and trusted by the royalty. We would like this character to read as an older person. There is lots of room here for actresses to take this character in lots of different directions, so I'm excited to see people make some interesting choices here.

BEK: Adult. Could be played by any gender. The chief sculptor and architect. Trusted by Akhnaton and one of his higher-end cabinet members. This character is also the leader of the group of young artist interns, so must read older than them. There is lots of room here for performers to make many different character choices here because this character could have any of a variety of different objectives and personalities.

MINOR ROLES

Minor roles are characters who only appear in one or two scenes and will be played by actors who will be in the ensemble when they are not playing their character. We will not necessarily hold call-backs for these roles. This casting will be made using our notes from the monologue auditions and call-backs for the larger roles. In order to be considered for one of these roles, you must audition with a monologue in addition to the physicality try-outs.

PTAHMOSE: Young adult male. A young priest who works as an undercover spy for Meriptah. He is a loyal follower of Meriptah, but tries to pass himself off as an artist intern in Akhnaton's court.

1ST WOMAN: Adult female. A working class citizen of Egypt who we keep returning to throughout the play to hear what the people are thinking about the choices being made by the ruling class. Will need to contrast 2nd Woman.

2ND WOMAN: Adult female. A working class citizen of Egypt who we keep returning to throughout the play to hear what the people are thinking about the choices being made by the ruling class. Will need to contrast 1st Woman.

OLD WOMAN: Older adult female. A working class citizen of Egypt who we keep returning to throughout the play to hear what the people are thinking about the choices being made by the ruling class. Will need to play an older physicality.

CAPTAIN: Adult male. Gives a long speech at the end of the play announcing what has happened to Egypt. Earlier in the play, he will be one of Horemheb's captains, so he will need to have an impressive physicality.

PARA: Adult female. A medicine woman servant belonging to Nezzemut. Is expert in potions and poisons.

SERVANT: Adult. Could be played by any gender. A servant in the royal court. The first person sent when they need someone to go send a message or fetch someone or other things like that.

SCRIBE: Adult. Could be played by any gender. Doesn't talk much, but is in a lot of scenes by the King's side. The King is always making decrees which are taken down by his trusty Scribe, so he always keeps him/her around.

ENVOY: Adult. Could be played by any gender. In the opening scene, this character announces the arrival of a visiting nation, and sets up the interactions between the two cultures.

ENSEMBLE ROLES: WOMEN

We will also be casting a handful of actresses who will join with the ensemble members mentioned above (the ones playing minor roles) in various non-speaking ensemble roles throughout the show. You only need to do the physicality auditions in order to be considered for these roles. A few of the roles may have a couple of lines. The ensemble women may play any or all of the following roles:

EGYPTIAN CITIZENS: Various ages, occupations, and social standings.

ROYAL ATTENDANTS: Priests, medicine women, servants, assistants, etc...

FOREIGN TRIBUTARIES: Official embassy, dancing women, slaves, etc...

YOUNG ARTISTS: Interns in the court of King Akhaton.

ENSEMBLE ROLES: MEN

We will also be casting a handful of actors who will join with the ensemble members mentioned above (the ones playing minor roles) in various ensemble roles throughout the show. You only need to do the physicality auditions in order to be considered for these roles. A few of the roles may have a couple of lines. The ensemble men may play any or all of the following roles:

EGYPTIAN CITIZENS: Various ages, occupations, and social standings.

SOLDIERS: Larger dudes in Horemheb's army. Will stand around a lot and look imposing.

ROYAL ATTENDANTS: Priests, doctors, servants, assistants, etc...

FOREIGN TRIBUTARIES: Official embassy, slaves, magicians, etc...

YOUNG ARTISTS: Interns in the court of King Akhnaton.