



Schiller's
MARY STUART

in a version by Peter Oswald
directed by Alex Mallory with an all-womxn cast

About the play and production: *Mary Stuart* is a play about powerful women fighting for agency against a world that would take it away for them. It is about the seductive nature of fear, the power of public opinion, and the ability of women to destroy each other in the name of self-preservation. Originally written in German in 1800 about the clash between Mary Stuart and Queen Elizabeth I in the 16th Century, the five-act play uses historical period and events as inspiration rather than gospel, and so will we. The language is muscular and the process will be mentally and physically demanding, so I am seeking actors who are excited for a challenge.

An important note about casting: I am casting a diverse ensemble of womxn* to play all the parts in *Mary Stuart*. I believe in offering opportunities for womxn, and especially young womxn, to play classical roles that they would conventionally never get to play. I am putting this classic play in the hands, bodies, and minds of an all-womxn ensemble in hope of empowering these womxn to be the agents of their own stories. I am seeking womxn of all skin tones, body types, and abilities for every role.

Roles: (eleven womxn to play the following)

Mary Stuart, Queen of Scotland. A prisoner in England. Headstrong, passionate and persuasive.

Elizabeth I, Queen of England. Confident and formidable, wears a mask of diplomacy. Seeks to reign freely but shackled by public opinion.

Robert Dudley, Earl of Leicester. Charming and cunning. Politically and personally caught between the two queens.

George Talbot, Earl of Shrewsbury. Elizabeth's faithful advisor. Thoughtful and deliberate with a strong sense of justice.

William Cecil, Lord of Burleigh. Elizabeth's right hand. Influential and unsympathetic, acts solely in the interests in solidifying a Protestant England.

William Davison, Secretary of State. Nervous and excitable, trying not to get caught in the web of court intrigue.

Amias Paulet, Knight. Mary's guardian, loyal to Elizabeth. Honorable above all else.

Mortimer, Paulet's nephew. Zealous to the point of recklessness, believes himself to be Mary's savior.

Hanna Kennedy, Mary's nurse. Mary's devoted sole companion and confidante during her imprisonment.

Melvil, Mary's house steward. Steadfast and composed, secretly ordained in order to provide Mary with her last rites.

Count Aubespine, French Ambassador. Secretly conspiring with Mary's supporters.

Count Bellievre. Envoy Extraordinary of France. Seeking alliance between France and Elizabeth.

O'Kelley, Mortimer's friend. A young rebel fighting for Mary's claim to the throne.

Drugeon Drury, Earl of Kent, Sherriff, Page, and Guards, doubled with other roles.

Important Dates:

Callbacks: January 22-25 4PM-11PM, January 26 10AM-5PM

First Rehearsal: Monday, March 4th (Winter Quarter Week 9)

Tech Begins: Saturday, April 20th

Note: We will have tech rehearsal on Easter Sunday, April 21st

Opening Night: Friday, April 26th

Closing: Sunday, May 5th

Violent and Intimate Content Disclosure:

In Act Three, Mortimer advances on Mary and grabs her in a sexual manner. In Act Four, Mortimer and two guards fight with a dagger and swords, ending with Mortimer killing himself as a martyr for his cause. In Act Five, Mary falls into Robert Dudley's arms.

All violence and intimacy will be choreographed by Britain Willcock.

Questions? Interested in reading the script? Email Alex Mallory at alexmallory@u.northwestern.edu

* The term womxn is intended to embrace identities independent of men, inclusive of everyone who does not primarily identify as a man.