LIBERATION AUDITION NOTICE

ZACH Theatre seeks actors for our upcoming production of *Liberation*. In-person auditions will be held in Austin on **Friday, December 4, 2026**. We will accept video submissions as first round auditions for individuals from out of town until December 4, 2026. In-person callbacks will be held on December 10th, 2026 with New York callbacks on December 8th, 2026.

PERSONNEL:

Written by Bess Wohl | Directed by Jenny Lavery

SHOW SYNOPSIS:

1970. Ohio. Six women determined to shake up their lives and change the world form a consciousness-raising group in a community center gym. Fifty years later, one of their daughters tries to understand where things fell apart. Fresh off the 2026 Pulitzer Prize win for Drama and Tony Award win for Best Play, *Liberation* is a provocative new play about the fight that never quite ends poses vital questions about what we inherit, what we forget, and what we're still fighting to understand. Funny, unflinching, and completely on fire, the Washington Post calls it "an extraordinary must-see."

REHEARSAL & PERFORMANCE SCHEDULE:

Rehearsals begin May 7th, 2027. Performances begin June 2nd, 2027 and closes June 27th, 2027, with six - seven performances per week: Wednesdays through Saturdays at 7pm and Saturdays and Sundays at 2pm.

SUBMISSION INFORMATION:

We are seeking AEA and non-AEA actors of all abilities, ethnicities, ages, and gender expressions. All actors will be considered for all roles.

- **All actors:** please fill out an Audition Form: **LINK**
  - If unable to make in person auditions, you should include a virtual video submission on your form.
- Local **Actors** interested in an in-person audition slot on December 4th: **SIGN UP HERE**
- **All actors:** Please prepare sides for the character(s) of your choosing. **Sides can be found HERE**.

Submission Deadline: December 4rd, 2026 at 11:00pm CST.

ROLES TO BE CAST:

Seeking actors of all genders, ethnicities, and ages for the following roles:

Lizzie: Female identifying. Flexible age to play 20s-40s. White. A journalist, searching to understand choices made in the past so she can find a way to live with the present day complications of motherhood, ambition, and marriage. Plays herself in the present and her mother in the past. In the

present, she is searching, curious, insistent, and secretly navigating a deep and crippling sense of loss. As her mother in the 1970s, she is ambitious, hopeful, optimistic, brave, and profoundly conflicted. As both, she is a woman striving to step into her true self, if only she could figure out how. Lizzie serves as both the audience's narrator and plays her mother in the seventies. **NOTE:** This role includes full onstage nudity.

Margie: Female identifying. 50s-60s. White. The oldest member of the group. A midwestern homemaker, mother of two grown boys, and wife of a man who neither appreciates her nor notices her thinly sublimated rage. Her husband is retired now and she is looking for a way to get out of the house so she doesn't stab him. Maybe she's kidding... Maybe she's genuinely homicidal. (She's not even sure herself.) Important: she is not a doormat and could have done many things if she had been given the chance. For now, she must settle for making an excellent cheese ball. **NOTE:** This role includes full onstage nudity.

Susan: Female identifying. Early 20s. White. A radical, queer free spirit living out of her car with a pet bird and a fragile relationship to her own mental health. Her way of seeing the world is utterly brilliant, completely unique, and at times deeply painful. She has profound visions, she has frightening dreams. All in all, she is ahead of her time, which makes it very hard to live at all. **NOTE:** This role includes full onstage nudity.

Celeste: Female identifying. Late 30s. Black. Harvard/Radcliffe educated, editor and writer. Left her life as a New York City writer and activist and came home to this stifling midwestern town to care for her sick mother, who is slowly dying. She is grounded, precise, and at times guarded - in part as she is on a journey with being open with her sexuality and where she sits at the intersection of queerness and blackness. **NOTE:** This role includes full onstage nudity.

Isidora: Female identifying. 30s. White. An Italian immigrant who came to the U.S. at age 12, was abandoned by her mother and raised by nuns, and later got married to an American, but only to get a green card (and maybe a credit card too). She is brash, proud of her sexuality and sensuality, opinionated, and bitterly desperate for action. Hard to tell at times whether what's motivating her is optimism or nihilism. Or maybe it's just plain rage. **NOTE:** This role includes full onstage nudity.

Dora: Female identifying. Mid 20s. White. A prim, midwestern good girl, whose neat hair and sensible pumps belie a fierce ambition and growing determination to claw her way up the professional ladder. Her character goes through drastic growth and change as she will mature from a quietly deferential, competent secretary to a successful, globe-trotting marketing maven over the course of her life. Ultimately, she will find the courage to resist the conventions of her upbringing. **NOTE:** This role includes full onstage nudity.

Joanne: Female identifying. Early 30s. Black. She's got four young sons and an unhelpful husband to deal with, on top of working a full-time job. She cannot get on board with women fighting to work

outside the home when she's already been working outside the home her whole life, and would change places with a bored housewife any day of the week. She's direct, perceptive, and unafraid to call out hypocrisy wherever she finds it. (This actor will double as Lizzie in a single scene with Bill.)

Bill: Male identifying. Late 20s-early 30s. White. Bill is smart, clean-cut, athletic, down-to-earth. A hard-working young lawyer with a healthy sense of ambition, and an equally strong sense of justice. He's got the chance of a lifetime to move to New York for a job opportunity but is also head-over-heels in love with Lizzie. He's an optimist who truly believes in the promise of equal partnership between men and women, and that, with love, anything is possible. He's also deeply scared that she will break his heart.

We are also looking for Non-AEA (Actor Equity Association) Understudies for this production.