

GENERAL AUDITIONS – MAGNUS THEATRE

Toronto: August 10, 11, 12, 2026

Thunder Bay: TBD

Magnus Theatre will be holding General Auditions in Toronto and Thunder Bay for their 2026-2027 Season.

Artists are encouraged to submit a photo and resume by **email only** (PDF preferred) by **Saturday, August 8, 2026 at 5:00 pm** to: auditions@magnustheatre.com When submitting, please ensure that your attached files are labelled with your NAME. Please specify which production(s) are of interest. **Artists who have auditioned in either 2025 or 2024 are encouraged to submit a letter of interest.**

The Magnus Theatre 2026-2027 Season is as follows:

On the Westlake Mainstage

Evil Dead The Musical

Book and Lyrics by George Reinblatt

Music by Frank Cipolla, Christopher Bond, Melissa Morris & George Reinblatt

Rehearsals begin in Thunder Bay: September 8, 2026

Run: October 1-25, 2026

A raunchy, high-energy stage adaptation of the cult classic horror film franchise. Five college students go to an abandoned cabin in the woods and accidentally unleash an evil force that turns them all into demons. It's all up to Ash, a housewares employee and his trusty chainsaw to save the day. Blood flies. Pure comedy from start to finish, it's the show with the famous "Splatter Zone" – a section of the audience that gets covered in fake blood.

Roles (s described by the playwright):

ASH (college student, male identifying, baritone): A housewares employee who turns into a chainsaw wielding hero.

CHERYL (college student, female identifying, alto): ASH's dorky sister who turns into a foul-mouthed demon.

ANNIE (Mid-20's, female identifying, alto): a brilliant archaeologist, also plays SHELLY, a ditzy airhead.

LINDA (college student, female identifying, soprano): ASH's perfect girlfriend who loses her head.

SCOTT (college student, male identifying, tenor): ASH's crude best friend.

ED (Mid-20's, male identifying, bass): ANNIE's boyfriend who can't get a word in, also plays MOOSE.

JAKE (30s-40s, male identifying, baritone): A guy who they meet in the woods.

ENSEMBLE (20s-30s, any gender): Ensemble will play all of the small roles in the show

Succour

A Psychological Thriller by Marcia Kash & Douglas E. Hughes

Rehearsals begin in Thunder Bay January 12, 2027

Run February 4-20, 2027

A well-to-do Canadian couple has taken early retirement in an isolated town in Crete. As they are adapting to their new life, they meet a young tourist who has been robbed on the beach. Soon after taking the young man in, their own lives begin to fall apart as they discover their identities are being wiped out along with their finances. Panic takes hold as they attempt to recover their lives and realize that they are completely at the mercy of their guest.

Roles:

TOBY NICHOLSON (male identifying, 60s) A retired Canadian businessman, trying to get used to the culture shock of his new life in Crete and reconnect with the ambitions of his youth.. Somewhat mercurial and when things go wrong.

RHEA NICHOLSON (female identifying, 60s) A retired Harvard professor, working on a novel, embracing their new life and culture. Eager to help the underdog.

ADAM MORRIS (male identifying, 20s-30s) A college student, backpacking around Europe, Adam is ultimately revealed to have swindled people across the continent. He revels in his crimes.

Noises Off

A Farce by Michael Frayne

Rehearsals begin in Thunder Bay April 13, 2027

Run May 6-22, 2027

A classic farce, *Noises Off* presents a manic menagerie of itinerant actors rehearsing a creaky farce called *Nothing On*. Slamming doors, on and offstage intrigue, and an errant herring all figure in the of this hilarious, high-energy backstage comedy.

Roles (as described by the playwright):

NOTE: All roles will require British accents

LLOYD DALLAS (male identifying, 50s-60s): The director of a play-within-the-play. Temperamental, exacting and sarcastic.

DOTTY OTLEY (female identifying, 50s-60s): A middle-aged television star who is not only the top-billed star but also one of the play's principal investors.

GARRY LEJEUNE (male identifying, 30s-40s): The play's leading man, a solid actor who is completely incapable of finishing a sentence unless it is dialogue. Constantly stutters and ends sentences with "you know..." Dating Dotty and prone to jealousy.

BROOKE ASHTON (female identifying, 20s-30s): A young, inexperienced actor from London. She pays no attention to others, either in performance or backstage, and persists in her role as scripted regardless of any interruption or mayhem.

FREDERICK FELLOWES (male identifying, 40s-50s): Has a serious fear of violence and blood, both of which give him nosebleeds. Well-meaning, but lacks confidence and is rather dim-witted.

BELINDA BLAIR (female identifying, 40s-50s): Cheerful and sensible, a reliable actress and the company's de facto peacemaker. Something of a gossip, and a bit two-faced.

SELSDON MOWBRAY (male identifying, 60s-70s): A good natured elderly actor with a long, storied career and a drinking problem.

POPPY NORTON-TAYLOR (female identifying, 20s-30s): Assistant Stage Manager and understudy to the female roles. Emotional, skittish and over-sensitive..

TIM ALLGOOD (male identifying, 20s-40s): The over-worked and easily flustered Stage Manager, who must understudy, fix the set and run Lloyd's errands on top of his usual duties.

In the Magnus Studio Theatre

A Christmas Carol Comedy

A Comedy by Katie Leamen

Rehearsals begin in Thunder Bay November 17, 2026

Run December 10-20, 2026

An irreverent love-letter to Charles Dickens' classic tale. In the hands of two comedians, *A Christmas Carol Comedy* mixes shades of Monty Python with the Ghosts of Past, Present and Future.

Roles (as described by the playwright)

Two physical comedians, any age, any gender

Betrayal

A Drama by Harold Pinter

Rehearsals begin in Thunder Bay February 16, 2027

Run March 11-27, 2027

Jerry is a literary agent; Emma runs an art gallery; Robert is a publisher. Emma and Robert are married and Jerry is Robert's best friend, but Emma and Jerry have had a seven-year affair. The play opens with Emma and Jerry meeting for lunch in 1977, two years after the affair has finished and the relationship of the three is traced backwards nine years to the evening when it all began.

Roles:

EMMA DOWNS (female identifying, 30s) Emma is a wife, a mother, and a gallery worker. Though she is married to Robert, she has a multi-year affair with Jerry. Emma projects an image of strength into the world. Internally, she is insecure and in need of validation.

ROBERT DOWNS (male identifying, 30s-40s) Robert plays the role of an unassuming husband. He is initially unaware that his wife and his friend are betraying him. A deeper complexity to Robert's character is revealed when his calm, subdued demeanor hardly changes once he learns about the affair.

JERRY (male identifying, 30s-40s) Jerry is a hard-headed, impulsive literary agent with an over-inflated ego. He believes that he is a genius when he is actually brash, arrogant, and blinkered. His lack of empathy casts him as the protagonist in his own story when he only plays a small role in the lives of others.

Audition Requirements:

For Musical: Artists will be asked to sing two songs of their choosing, in the style of the show. An accompanist will be provided.

For Non Musicals: Two contrasting monologues of your choosing totaling not more than 5 minutes.

Please do not call the theatre. Following a review of the resumes submitted, successful applicants will be invited to in-person auditions. Audition details and materials will be provided at that time.

Magnus Theatre is committed to diverse, inclusive casting, and so welcomes submissions from artists of all backgrounds, gender identities, cultures, and ability.

Magnus Theatre is situated on is the traditional territory of the Anishnaabek, the lands of Fort William First Nation, signatory to the Robinson Superior Treaty of 1850. We also recognize the contributions made to our community by the Métis people. We are grateful to exist, create and perform on this land, and we are committed to working alongside First Nations communities to ensure that we do not facilitate or unwittingly support the ongoing histories of colonization.

Magnus Theatre strives to be inclusive in all aspects of our work and programming. While we strive to make equity a priority in our organization, we recognize that the experiences of Black, Indigenous, and persons of colour in the arts sector have often been inequitable. We understand the importance of our role as a cultural institution, and we work toward advancing equitable practices that support Black, Indigenous, and racialized populations.

For more information on Magnus Theatre please visit www.magnustheatre.com