

AUDITION NOTICE – THEATRE CALGARY

The Tale of the Gifted Prince

Book & lyrics by Lezlie Wade
Music by Daniel Green

Direction & Choreography by Darren Lee
Assistant Direction by Lezlie Wade
Musical Direction by Daniel Green

The Tale of the Gifted Prince is a new family-friendly musical inspired by Chinese folklore and based on the award-winning novel *The Remarkable Journey of Prince Jen* by American fantasy/adventure writer Lloyd Alexander.

CONTRACT DATES:

1st Day of Rehearsal: Tuesday, January 6, 2026
1st Preview: Saturday, February 14, 2026
Opening: Friday, February 20, 2026
Closing: Sunday, March 15, 2026

TORONTO AUDITION INFORMATION

DATES: April 8 & 9, 2025

HOW TO BE CONSIDERED FOR TORONTO AUDITIONS:

For **AGENT REPRESENTED** talent, please have your agent submit to our breakdown on Casting Workbook. There is no need to also self-submit.

For **NON-REPRESENTED** talent, please follow submission instructions below.

- All submissions should include ONE PDF FILE with both a Headshot and a Resume (in that order). Please label the file LAST NAME_FIRST NAME.
- Email submission to daytonwalterscasting@gmail.com Write “Gifted Prince” in the subject line and indicate the role you are interested in reading for in the body of the email. We accept online submissions only.
- Audition materials will be made available to selected Artists.
- While we thank all those who submit, only those selected to audition will be contacted.

NOTE: in an effort to cast as authentically as possible, as all of these characters are of ASIAN heritage, please ONLY SUBMIT if you have ASIAN ANCESTRY.

Submission deadline is March 23rd at 6:00 pm ET

We will be accepting self-tapes if invited candidates are unavailable to audition in-person.

CHARACTER BREAKDOWN

*Casting is open to performers of the entire **Asian Diaspora**, including performers of multicultural backgrounds with Asian ancestry. Like the novel, the script and all of the dialogue is primarily in English. Some of the character names and locations are derived from Chinese names and words. English should appear to be the language spoken in this mythological Chinese Kingdom. Actors should speak in their natural dialect. It is not necessary to portray these characters with an Asian accent.*

WOMAN - (F) 40s or older - alto/high mix (G3-E5) - mysterious entity who takes on the guises of various masters and denizens of Tang

PRINCE REN - (M) early 20s, baritenor (A2-G4) – Young Lord Prince: enthusiastic, tenacious, honorable, adventurous

ZHIHAO - (F) early 20s, strong mix/belt (Ab3-E5) – bondmaid and flute player: courageous, high-spirited, plucky, loyal

NA TA - (M) mid-30s or 40s, baritenor (Bb2-G4) – revolutionary: focused, malevolent, violent, devious

LAN - (F) 10-12, soprano (Bb3-F5) – falconer's daughter: resilient, timid, loving

ENSEMBLE: Actors, dancers and puppeteers to play Guards, Attendants, Villagers, Courtesans, Yellow Scarves, etc., in addition to the following features:

TRACK 1 MOSHA - (M) 30s or 40s, tenor (C3-A4) – honest thief: devoted, childlike, affirmative, educated

TRACK 2 FENG - (M) 20s or 30s, tenor (C3-A4) – Na Ta's sidekick: spineless, simple, terrified of Na Ta

TRACK 3 KUANG - (M) mid-30s or 40s, baritone (A2-F4) – royal general: courageous, loyal, confidant, determined, vain

TRACK 6 LING - (F) 30s, high mix (C4-E5) – painter: strong, idealist, fearless

EQUITY, DIVERSITY AND INCLUSION COMMITMENTS

Theatre Calgary is committed to equity, diversity, and inclusion, and is actively seeking to dismantle inequity in the theatre sector. We encourage applications from our diverse community which includes gender non-conforming people, people of colour, indigenous peoples, people with disabilities, people who are neurodiverse, people of all sexual orientations, and all others who face systematic marginalization. For more on Theatre Calgary's Equity, Inclusivity, and Diversity commitments, please visit: <https://www.theatrecalgary.com/artists-and-education/3550-initiative/>.

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work, and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, and the Métis Nation of Alberta (Districts 5 & 6). They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.

Accessibility: All Theatre Calgary facilities are accessible. Including rehearsal halls, performance spaces, and administrative offices. Our building is equipped with elevators and numerous accessible washrooms. The Max Bell Theatre stage and backstage are accessible to artists that have mobility access needs; the backstage area includes elevator access, accessible washrooms (including roll in showers), and an accessible dressing room.