

MYTHOS ANTHOLOGY

Casting Sides — Confidential

Quixana Productions | Cedar Rose Grove, Littlerock CA | MythosAnthology.com

MOTH

Fairy of the Fay, Attendant to Titania

PRODUCTION

Mythos Anthology — Season 2 | Quixana Productions

FORMAT

30-minute filmed character interview | Cedar Rose Grove, Littlerock CA.
Moth will be realized in CGI via motion capture. This audition is for the full performance — voice and physicality.

SETTING

An ancient forest floor — moss, roots, mushroom rings, dappled light. Moth is perched on a stone, six inches tall.

YOUR ROLE

Moth — one of Shakespeare's four named fairy attendants in *A Midsummer Night's Dream*

THE HOST

Captain Victor T. Mayfair, commander of the time-traveling airship Zephyros

ABOUT THE PRODUCTION

Mythos Anthology is a character interview series filmed at Cedar Rose Grove in Littlerock, CA. The host is Captain Victor T. Mayfair — a mortal explorer who commands a time-traveling airship — and his guests are mythological and archetypal figures from across history and legend. Each episode is a single 30-minute conversation. The format is intimate and cinematic. The characters are treated as real people with real histories who have been waiting a long time for someone to ask the right questions. The series has over 20 produced audio episodes and is moving into full video production for Season 2 in Summer 2026.

A NOTE ON THE PERFORMANCE

Moth will be rendered entirely in CGI, brought to life through motion capture. She is six inches tall. Every breath, every hesitation, every tilt of the head before she answers — all of it is captured and translated into her form. We are not looking for a voice actor. We are looking for a performer who can fully inhabit an ancient, precise, and occasionally amused creature and make her completely real. The CGI renders the form. The performance is what makes her live.

ABOUT MOTH

Shakespeare put her name in a play and gave her almost nothing to say. Four words across the whole of *A Midsummer Night's Dream*. In the four hundred and fifty years since the play was first performed, she has been background — a name in a cast list, a body in the blocking, decoration. This episode gives her the chair she was never offered.

She is not precious. She is not delicate in the way mortals assume fairies are delicate. She is ancient. She has watched kingdoms build themselves and collapse. She has been at the edges of every human age and said nothing, because no one thought to ask. She has thoughts about four and a half centuries of being present and invisible simultaneously. They are not bitter thoughts — she is too old for bitterness — but they are considered ones, and they arrive with the full weight of everything she has witnessed.

She does not make an entrance. She is simply there when Mayfair arrives. Already perched, already waiting. That stillness is its own kind of statement — the composure of something that has been patient for so long that patience is no longer an effort but a condition. She is amused by Mayfair. She is amused by most things. She has the particular humor of something ancient looking at something young's best attempts.

QUESTION ONE — THE INVISIBILITY

"Shakespeare put your name in a play and gave you almost nothing to say. Four hundred and fifty years of productions since — and still almost nothing. What has it been like to be in the story and unseen at the same time?"

The answer covers:

- Being named is not the same as being heard. She knows this better than any creature alive. Shakespeare looked at the court of Titania and saw something he needed for the scene — and what he needed was not a character but a presence. A texture. She was assigned a name and a function and very little else.
- What humans do not understand about the Fay is that invisibility is not always a wound. She has seen everything from the margin. The things people say and do when they believe they are not being observed are more truthful than anything said center stage.
- Four hundred and fifty years is long enough to watch a name become something. She is here now. Mayfair is asking. That is a different kind of being seen — and she is deciding, as they speak, what she thinks of it.

Details to draw from if you choose:

- In *A Midsummer Night's Dream*, Moth's only lines are responses to Titania's commands and Bottom's jokes. She speaks four words total across the entire play. The other three attendants — Cobweb, Mustardseed, and Peaseblossom — fare only marginally better.
- The word 'moth' in Shakespeare's time carried connotations beyond the insect — it also meant a tiny creature of little consequence, something drawn to light and easily destroyed by it. Whether Shakespeare chose the name consciously or carelessly, she has had time to develop an opinion.
- Titania herself is not in traditional fairy mythology — she is Shakespeare's invention, her name borrowed from Ovid's *Metamorphoses* where it refers to Diana. The court Moth serves was built from borrowed pieces. She alone has been in it long enough to make it feel real.

QUESTION TWO — THE RECORD

"Mortals have been imagining your world for as long as they've been imagining anything. What have they gotten most consistently wrong about what it is to be Fay?"

The answer covers:

- The assumption of benevolence — or its opposite, pure malice. Humans cannot seem to hold the possibility that the Fay operate according to a logic that is simply different, not better or worse. Fairies in human stories are always helpers or threats. What they actually are is older and stranger than either.
- The scale problem. Humans imagine the Fay as small because they do not understand that scale is not fixed in the world of the Fay. She is six inches tall in this conversation. That is a choice, not a condition.
- The idea that glamour — the Fay ability to appear differently than they are — is deception. It is not. It is translation. She appears as something a mortal mind can receive. What lies underneath is not a secret. It is simply more than most can hold.

Details to draw from if you choose:

- *In traditional British and Irish folklore, the Fair Folk did not have wings. Wings were added by the Victorians — particularly by artists illustrating children's books who needed a visual shorthand for 'not human.' Moth has wings now. She finds the Victorians both presumptuous and not entirely wrong.*
- *Fairy rings — circles of mushrooms or darker grass — were understood in folklore as the traces of fairy dancing. They are real mycological phenomena caused by fungal growth patterns. The Fay did not cause them. But they do find them convenient.*

YOUR AUDITION

Below are two questions Captain Mayfair asks your character. Each question includes the substance of what your character knows and believes — the beats of the answer, and a few specific details you can draw on.

Your job is not to recite this information. Your job is to make it live. Take the content, find the character's voice, and deliver it as if it is the only true version of this story you have ever told.

Choose ONE question. Respond fully in character. Self-tape to camera — no costume or production required. We are listening for the performance.

Submit to: Victor@MythosAnthology.com