GENERAL
Please see the THEATER EMORY STUDENT AUDITIONS: FREQUENTLY ASKED QUESTIONS document for general information about auditions and Theater Emory productions.

Who is Harold Pinter?
• Brutally funny political playwright who transformed theater by turning silences into ticking time bombs.
• His characters' relationships are as dangerous and suspenseful as his portrayals of state-sponsored terrorism.
• To experience Pinter is to be "in certain expectation of the unexpected."
• Winner of the Nobel Prize for Literature in 2005

Actors may audition for Pinter Revue (Revue), or A Pinter Kaleidoscope (Kaleidoscope), or for both productions.
• Revue and Kaleidoscope overlap. Actors can be cast in one or the other production, not both. In any case, Theater Emory and Theater Studies advise involvement in only one major (multi-week) production per semester.
• Student actors are expected to keep up with course work during rehearsal periods. Participation in theater projects requires time management and careful planning with respect to assignments, exams, and papers. Rehearsal or performance is not an excuse for lack of preparation for classes.
• In the audition form actors indicate their interests and priorities, from weighing one production against the other to giving both productions equal weight. Actors may also identify particular roles of interest, if they wish. Directors carefully consider these interests and priorities in casting TE productions. Actors can also indicate if they wish to be involved in the Pinter Readings – see below.

Actors may also audition for certain Pinter Readings (readings of individual Pinter plays) directed by Theater faculty.
• Each reading is a short term project, requiring a 3-5 day commitment.
• These readings are scheduled between Oct. 15 and Nov. 8, therefore they do not conflict with Revue but do conflict with Kaleidoscope.

TE productions conflicting with student theater productions: (Check with these organizations for more information.)
• Both Theater Emory productions, Revue & Kaleidoscope, will conflict with the Dooley Players production Streetcar and with AdHoc Productions’ Dogfight.
• Some Pinter Readings may conflict with certain student theater shows, while others may not, depending on scheduling to be determined. If you are interested in being considered for the Pinter Readings, make sure you indicate that on your Audition Form. We may be able to work out the schedule between the Pinter Readings and a student theater production.
• Revue, Kaleidoscope, and Pinter Readings will not conflict with the Emory Chinese Theater Club production of Pillowman.

Pinter Readings

Perusal scripts can be found in Rich 229 but may not be removed from the room.
Audition speeches and instructions are located in the hall near the Auditions Sign up sheet - outside Rich 207.

Online access to Perusal scripts and Audition speeches and instructions can be found on Blackboard:
• You may email Robert Schultz robert.schultz@emory.edu and ask to be enrolled (also giving you access for future auditions).

Sign up to schedule an audition appointment on the callboard outside Rich 207 on or after Aug. 27 (can't do this online).
• Audition appointments lasting 75 minutes begin at 10:00AM on Saturday, Aug. 30.
• Callbacks will be held between 12:30 and 5:30PM on Sunday, Aug. 31. Some actors will be called back for a portion of this time.
• On the audition form indicate your availability for callbacks. If you will not be able to attend or if you have other concerns about the auditions or callbacks, please contact Robert Schultz, TE Casting Coordinator 404-727-6462 robert.schultz@emory.edu (We may be able to work something out.)

Pinter Revue, A Pinter Kaleidoscope, & Pinter Readings
– FURTHER INFORMATION on THEATER EMORY AUDITIONS–
**PREPARATION** (See above regarding Blackboard site, perusal scripts, audition speeches, etc.)

1) Read the play(s).
   - You will have an opportunity to let us know which show(s) and role(s) especially interest you.
   - You can also let us know if you have particular interest in one of the Pinter Readings plays.

2) Prepare 1-2 audition speeches. (You may audition for one or both plays and may also be considered for the Pinter Readings.) Memorization is strongly encouraged but it is permissible to read from the text. See further instructions with the audition speeches.
   - From the selection of audition speeches, choose material that will not exceed a 2.5-minute maximum length presentation.
   - Actors may prepare one or more speeches from any Pinter play of your choice. You are not limited to the choices we provide.

3) Prepare a song.
   - For Pinter Revue, singing ability is a plus so you may also prepare 30 seconds of any song of your choosing and perform it without accompaniment. (Non-singers will also be considered for the same roles so this is not required.)

**PRODUCTIONS AND ROLES**

Theater Emory productions are open to all students. You need not be a Theater Studies major. For tech work or other non-acting involvement, please contact Robert Turner at rturner@emory.edu. All types, all races, all ethnicities are encouraged to audition. Most of the Pinter plays have a British setting. Our productions explore the multicultural and cosmopolitan Britain with the attending diversity of peoples and cultural backgrounds. The use of traditional British accents is optional.

**Pinter Revue**, by Harold Pinter, Directed by Donald McManus

**First Rehearsal- Sept. 9.**

**Performances- Oct. 2-11** (Oct. 7 at Emory’s Oxford campus)

Sketch comedy in the British tradition, *Pinter Revue* is a collection of short works spanning more than thirty years of Pinter’s career, from *Trouble in the Works* (1959) to *New World Order* (1991). *Mountain Language* (1988), a play about state terrorism, is described by Pinter as a "series of short, sharp images" exploring "suppression of language and the loss of freedom of expression."

The cast for *Pinter Revue* is composed of the acting company plus a movement/dance ensemble (up to three performers, male or female) working with choreographer Nick Surbey. All student actors will have certain ensemble responsibilities, as the ensemble helps link the scenes through movement and dance, rearrange the scenic elements, play additional characters and provide abstract commentary to certain scenes. Singing ability will be useful, but not essential and non-singers can be cast. Most of the music is derived from “British Invasion” Pop music of the 60s and 70s but there are also British theatre songs from earlier eras, minimalist music by Anton Webern, and non-western music of Persia and Egypt.

The character lines for the acting company are listed below. Students may audition for the character lines, for the dance ensemble, or both.

**Dance Ensemble -**

The director is searching for a core group of dancers with creative initiative who can help create this dynamic ensemble with the actors. Choreographer- Nick Surbey.

**Character Lines -**

**For Men**

**MALE TRACK #1**

Sergeant in *Mountain Language* (all scenes) / 2nd Man in *Dialogue for Three* / Ensemble

The Sergeant is a hardened, career military man. Good comic skills essential but should also have ability to be threatening. 2nd man in *Dialogue for Three* is more educated and from a different social class.

**MALE TRACK #2**

Wills in *Trouble in the Works* / Prisoner in *Mountain Language* (scenes 2, 3, 4) / Blindfolded Man in *The New World Order* / Ensemble. Wills is a shop foreman in a factory in the north of England in late 1950s. Good command of language (delivery, articulation) and comic timing essential. The prisoner is frightened but courageous. He loves his wife, mother and family. The Blindfolded Man is another victim in similar circumstances to the Prisoner. Good movement and or dance an asset.

**MALE TRACK #3**

Roger in *Precisely* / Guard in *Mountain Language* (scenes 2, 3, 4) / Lionel in *The New World Order* / Man B in *That’s Your Trouble* / 1st Man in *Dialogue for Three* / Ensemble

Roger in *Precisely* is a cold-blooded bureaucrat. The guard in *Mountain Language* is a de-sensitized army professional who is probably less educated than the other characters in this track. Lionel in *New World Order* is a wannabe sadist who is trying to impress his boss. Man B in *That’s Your Trouble* might be the same character as 1st Man in *Dialogue for Three*. Both probably went to Oxford. They are argumentative and somewhat aggressive but also insecure.
Character Lines (continued) -

For Women
FEMALE TRACK #1
Young Woman in Mountain Language scenes 1 & 3 / An abstract version of that character in The Examination / Ensemble. This character is courageous, empathetic, strong but also vulnerable. Good movement, improv and/or dance an asset.

FEMALE TRACK #2
Mrs. A in That's All / 1st Woman in The Black and White / Secretary in Special Offer / Ensemble
These characters are lower to middle class women of variable ages. The woman in That's All is probably a middle class housewife of the era (1969). The woman in The Black & White is in more distressed circumstances, possibly homeless, possibly a bit older than the other two characters in this track. The secretary in Special Offer is a young working woman of the era (1959). Good comic sensibility essential. The ability to play contrasting characters an asset: movement, dance, and musicality all helpful.

FEMALE TRACK #3
Mrs. B in That's All / 2nd Woman in The Black and White / Woman in Dialogue for Three / Ensemble
The woman in That's All is probably a middle class housewife of the era (1969). The woman in The Black & White is in more distressed circumstances, possibly homeless, possibly a bit older than the other two characters in this track. The woman in Dialogue for Three is more affluent, sophisticated. Good comic sensibility essential. The ability to play contrasting characters an asset: movement, dance, and musicality all helpful.

A Pinter Kaleidoscope – by Harold Pinter, Directed by Brent Glenn
(First Rehearsal- Sept. 16. Performances- Oct. 31 – Nov. 9.)

An immersive confrontation with the comedic menace of Harold Pinter. The audience encounters Pinter’s dystopian nirvana by moving through various locations within the theater space. From his first play, The Room, to the totalitarian nightmare One for the Road, this devised theater event also features portions of The Birthday Party, The Hothouse, The Caretaker, and other plays, poems and speeches.

The fascinating world of Harold Pinter that is filled with suspense and the expectation of the unexpected: from his comedy of menace to his macabre, dark relationships, to his riveting silences, to moments of sudden violence, to matters of negotiation and control. A great project for adventurous students who wish to work alongside director Brent Glenn, the designers and technicians in the creation of an original devised theater piece in the Mary Gray Munroe Theater.

A Pinter Kaleidoscope is a moving theatrical installation. It is a living and dangerous museum with no cages. It is a journey through an institution for actors and audience alike. A Pinter Kaleidoscope is an ensemble-based project in which everyone will be a part of a company of players who will portray and reflect the energies, personalities and quirks of many Pinter characters. At times, the line dividing actor and audience will be blurred. Utilizing the MGM Theater space, the storage area of M2, the Scene Shop, the Loading Dock, the Green Room, and other spaces, audiences will travel through a myriad of moments comprising the work of Harold Pinter. His words from plays, poems, speeches, and films will comprise the text of the evening. Audience members will be led from scene to scene by the “PoGs of Article 19”, a collective of actors who speak only in the poetry of Pinter. They are authoritarian, friendly to an obscene degree, and the guiding force for the performance. Other actors will perform scenes, monologues, and poems throughout the entirety of the 75-minute show, portraying one character in one space and then maneuvering to a new space to adopt another character or two. Consider this a funhouse, a carnival, in which Harold Pinter’s characters and ideas collide with four roving bands of audience members. Consider the kaleidoscope: Broken, fractured, mirrored shards of life revolving all around. Every performer will be featured in a “Pinter moment”. As this is an ensemble project, actors can anticipate constant involvement during production. The show will be performed twice nightly.

We seek 8 students (male & female) for the acting company, plus 8 female students for the Poets of Government.

Some of the Pinter roles to be explored:

Goldberg and McCann, the mysterious and volatile catalysts in The Birthday Party. They are also hilarious.
Stanley, the sullen pianist with a mysterious past in The Birthday Party.
The silent and dangerous Bert in The Room.
Riley, the blind interloper, in The Room.

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The silent and dangerous Bert in The Room.
Riley, the blind interloper, in The Room.
Some of the Pinter roles to be explored (continued):

Davies, the creative improvising liar in The Caretaker.
Lulu, the mercurial temptress, in The Birthday Party.
Nicky, the young tortured child, in One for the Road.
Various Reporters in Press Conference.
The PoGs of Article 19: An authoritarian collective of guides for the evening. These 8 women are smart, friendly, foreboding, and powerful. Each of these characters will guide the evening as if their smiles were whips, creating and retracting rules for the audience at their personal whim. They speak primarily in the poems of Harold Pinter, specific lines designated for specific occurrences. These are not ushers or servants. These are the Poets of Government, and they are Law.

Pinter Staged Reading Series
Reminder: Staged Readings will conflict with A Pinter Kaleidoscope, but not with Pinter Revue. We suggest that you inquire with student theater organizations as to whether either of these readings would conflict with their productions or if the rather minimal time commitment for a particular reading may be able to be worked out.

Among the Pinter plays to be read this fall, there are casting opportunities for student actors in the following:

The Homecoming – Directed by John Ammerman
(Rehearsals- Oct. 15 – 18 (max of 20 hrs). Presentation- Oct. 18 at 7pm in Schwartz Theater Lab)

In an old and slightly seedy house in North London there lives a family of men: Max, the aging but still aggressive patriarch; his younger, ineffectual brother Sam; and two of Max’s three sons, neither of whom is married -- Lenny, a small-time pimp, and Joey, who dreams of success as a boxer. Into this sinister abode comes the eldest son, Teddy, who, having spent the past six years teaching philosophy in America, is now bringing his wife, Ruth, home to visit the family she has never met.

*Roles open to student actors:

Lenny: The middle son of Max, apparently a pimp.
Joey: The youngest son, in demolition, training to be a boxer.
Teddy: The oldest son, a professor of philosophy in America.
Ruth: Teddy’s wife.

Moonlight – Directed by Brenda Bynum
(Rehearsals- Oct. 23 – 27 (max of 15 hrs). Presentation- Oct. 27 at 7pm in Schwartz Theater Lab)

Known as a tragically-comedy of family dysfunction, the play opens as a once visceral father lies on his deathbed, looking over his life, his youth, loves, lusts and betrayals of his wife. At the same time, in another bedroom, somewhere in the same space, the man’s two sons intellectually, clinically and conspiratorially speak of their relationship with their father. Side-stepping their estrangement from him, they rationalize their love-hate relationship with him and defend the distance they are incapable of closing, even when their mother calls them home. In contrast to these closed sons, is the man’s daughter, the baby sister, who refuses the dourness and bridges the space between the light and dark, youth and age, and death and life.

Roles open to student actors:

Bridget: 16, the baby sister, wraithlike, possibly a ghost, except for one flashback scene when she is 14-16 and alive.
Fred: 27, brother of Jake with whom he shares a cramped and dingy apartment, imagines himself an invalid and stays in bed much of the time, garrulous and spiritually superficial.
Jake: 28, disappointed by life, feels somewhat trapped, verbally quick tending toward snideness & sarcasm. A little seedy.

* We may be able to update this description between now and auditions so please check back. Please note that the other plays to be presented in the Pinter Staged Reading Series will be cast with professional actors.

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