Student Auditions • Theater Emory & Theater Studies
Spring 2019 Productions

The Tatischeff Café & Gypsy Ballads
Dec. 1 - Student Auditions
– FURTHER INFORMATION –

The Tatischeff Café - by John Ammerman, Co-Directed by John Ammerman & Clinton Thornton

A Theater Emory production, The Tatischeff Café is a play told in complete pantomime with music, and narrative spoken in French gibberish while English subtitles are projected onto a screen at the foot of the stage. The play is a tribute to the great French filmmaker and mime, Jacques Tati. It is a comic adventure told in the style and magic of the great French artist. Set in 1982 and narrated through the eyes of a teen-age boy, the café harbors a host of eccentric characters who all frequent the shop and who all have an extreme admiration for the fictional Monsieur Hulot (Tati’s famous character) as they gather to annually celebrate Mons. Hulot’s fictitious birthday by dressing in his likeness and having a party. Through it all, the Ghost of Tati as Monsieur Hulot graces the premises with pansophic magic, curiosity, and humor as the community of French villagers prepare to celebrate him alongside their dreams, sorrows, joys, misunderstandings, loneliness, friendships, tragedies, and chaos of everyday life at the café. The action is swift, poignant, all in physical communication and ‘style’ mime technique, and character-centric. (The ensemble includes student and professional actors.)

1st Rehearsal- Feb. 19. (Actors rehearse during a portion of Emory’s spring break)
Performances- April 4-7 & 10-14
Time commitment: 6 weeks of segmented rehearsals – 2 weeks of performances – full length play

ROMANCEROS GITANOS//GYPSY BALLADS –

The poems of Federico Garcia Lorca in a piece devised & directed by Caitlin Hargraves

A Theater Studies presentation, Lorca’s most famous book of poetry comes to life in a multilingual tribute to the people and plains of Andalucia, Spain. A devised piece combining movement and text, exploring the rich themes of nature, culture, and death that are ever present in the poet’s ballads. This will be a minimally produced show, with some performances on the Emory campus and others at the Dunwoody Nature Center. Actors with any level of dance/movement, fluency in Spanish (or other languages), and/or musical abilities are strongly encouraged to audition. (All student ensemble)

1st Rehearsal- Feb. 4 Five to six Performances will take place between April 17 and 27, exact schedule TBD
Time commitment: Rehearsals are spread over spring semester. See below for more information.

GENERAL
• Audition appointments start at 10:00am on Saturday, Dec 1. Callbacks are the next day, Sunday, Dec. 2.
• Students may audition for one or both shows but will only be cast in one. Actors specify their intentions on the audition form.
• 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.
Conflicts with student theater productions in spring semester: (Check with these organizations for more information.)

- Both shows should be able to work around (not conflict) with the Ad Hoc Productions show in February
- Both shows will conflict with the Dooley’s Players production in April.

Hard copies of both scripts may be read in Rich 229.

Online access to scripts, descriptions, instructions, and helpful advice can be found on Emory Box.

- Email Robert Schultz, robert.schultz@emory.edu and ask to be enrolled in the Box site: “Theater Emory Student Auditions”.
  (Also giving you access for future auditions.) Please provide Robert with your Emory email address.
- We suggest you bookmark the Emory Box Log-in page at https://emory.account.box.com/login.

To schedule an audition appointment...

- A sign-up sheet to schedule audition appointments will be posted on the bulletin board near room 207 in the Rich Building on Wednesday, Nov. 28.
- Each student signs up for an individual appointment, which lasts 8 minutes. The first appointment starts at 10:00am on Sat, Dec. 1.
- Callbacks will be held between noon and 5:00PM on Sunday, Dec. 2. Some actors will be called back for a portion of this time.
- If you will not be able to attend on Saturday, Dec. 1, or if you have other concerns about the auditions, please contact Robert Schultz, TE Casting Coordinator - 404-727-6462, robert.schultz@emory.edu (We may be able to work something out.)

On the day of the audition...

- Audition forms must be completed by 15 minutes prior to your audition appointment. Starting Nov. 28, the pdf file can be accessed at the Student Auditions Box site and will be available in hard copy from the Rich Callboard (bulletin board outside Rich 207).
- Student actors should provide a picture and resume along with the audition form.
  - This need not be a professional headshot – but a picture must be provided.
  - In lieu of a resume, your previous performance experience can be handwritten on the back of the audition form.
  - Previous performance experience is not required to audition
- Auditions take place on the second floor of the Rich Memorial Building. Report to the check-in desk outside Rich 205 and turn in your audition form and other materials at the desk, well before your appointment time.

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**PREPARATION** (See above regarding Emory Box site, perusal texts, other information, etc.)

1) Read the play or plays.
   - You will have an opportunity to let us know the play(s) and role(s) that especially interest you.

2) Prepare either a poem or a mime – or both
   - If auditioning for *Gypsy Ballads*, please prepare a one minute poem (or poem fragment), if you are bilingual- one in each language.
     - Memorization is encouraged but not required – be prepared to present/read your poem confidently in any case
     - Dress comfortably and be able to move, sit on the floor, etc
   - If auditioning for *The Tatishcheff Café*, prepare a pantomime:
     Come prepared to present a short 30-second to 1-minute silent pantomime illustrating a Task—it can be as simple as pouring a glass of water and drinking it, or grabbing a banana and eating it; or hanging a picture to a wall. You decide what type of Task you want to present. Looking for demonstration of clarity in gestures/hand movements, the manipulation of objects in illusion (remember YOU create the objects with your hands—there are no literal props), Characterization in appearance and expression. We want to see a character in context to playing this little scene of action with a Task.
     ALSO: Expect some improvisational exercises in movement to demonstrate flexibility and coordination.

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**AT CALLBACKS**

- Actors called back may repeat some of what they prepared for auditions.
- You may be asked to demonstrate skills that are listed below in the further descriptions, such as any musical abilities for actors called back for *Gypsy Ballads*.
- Actors may be asked to take part in group and/or individual exercises and improvisations at the callbacks.
PLAYS AND ROLES
Theater Emory auditions are open to all students. You need not be a Theater Studies major. All types, all races, all ethnicities are encouraged to audition. For tech work or other non-acting involvement, please contact Rosalind Staib at rstaib@emory.edu.

Romanceros Gitanos//Gypsy Ballads
The poems of Federico García Lorca in a piece devised & directed by Caitlin Hargraves

These characters may be of any race, ethnicity, or physical type. Actors with any level of dance/movement, fluency in Spanish (or other languages), and/or musical abilities are strongly encouraged to audition. That being said, you need not be a multilingual dancer/singer/musician to be considered for casting in this project!

- **Woman 1**: The Story weaver
- **Woman 2**: Moon, La Virgin; the voice of perspective
- **Woman 3**: Green beauty; the voice of nature
- **Woman 4**: Preciosa; the voice of poetry
- **Man 1**: Compadre, San Jose; the voice of movement
- **Man 2**: Air, Soledad's questioner; the voice of danger
- **Man 3**: Boy, Antonio el Camborio; the voice of caution

**GYPSY BALLADS REHEARSALS**
Rehearsals will be scheduled around the availability of the actors and will be spread out through the spring semester as we devise the work. **Weekend times will always be 1-5pm, weekday times will always be 6-10pm.** There is flexibility with the rehearsals, as some pieces will be duets, or smaller portions of the cast, so please do not let the rehearsal schedule deter you from auditioning.

- **February Rehearsals**: Monday the 4th, Wednesday the 6th, Friday the 8th, Saturday the 9th, Monday the 11th, Wednesday the 13th, Friday the 15th, Monday the 18th, Tuesday the 19th.
- **March Rehearsals**: Monday the 4th, Tuesday the 5th, Saturday the 9th, Monday the 18th, Tuesday 19th, Saturday the 23rd, Monday the 25th, Tuesday the 26th, Wednesday the 27th. (Note Mar. 9 is on the weekend starting spring break.)
- **April Rehearsals**: 2nd-6th, 9th-14th, Dress rehearsal on the 16th
- **Tentative Performances**
  - April 17th-21st on campus, and potentially either the 20th or 27th at Dunwoody Nature Center

**The Tatischeff Café**, by John Ammerman, Co-Directed by John Ammerman & Clinton Thornton

These characters may be of any race or ethnicity.

- **PIP**: 20s. Female. A Sign Maker/Painter; stout and strong; is used to lifting things and a craftsman; shuffles feet, never in a hurry but deliberate; always soiled from head to foot—paint, oils, grunge, etc. Wears a floppy, heavily sweated used hat. Always has a project in progress.
- **ROBBER/CUSTOMER**: 20s. Male. A rather clean looking young man—sport coat, jeans, leather shoes, sunglasses. He is a thief by trade not by desperation. He moves smoothly with confidence, almost snake-like. Always looking for opportunity to steal someone’s fortune. Quiet.
- **FRENCH GENDARME**: 20s. Male, but can be played by an actress. New to the force. Proud with a confident strut. Proud of his uniform and likes to display his authority as a friendly protector in the neighborhood, not as a bully. He carries a revolver. Enjoys the peace that seems to prevail around the café. When trouble starts though, his pride gets bruised.
- **TOURIST**: 20s. Not gender specific. Back-pack. Has been traveling through Europe. Dressed in shorts, a loose top/shirt; hiking boots very worn; a hat; sunglasses; a good deal of ‘Bling’ made from materials not metals—wrist bands, necklaces, etc; a Hippie-type blend of accessories. Easy going; ‘life is fun’.
The following roles will be played by professional/pre-cast actors: Ghost of Tati as Hulot, Madame Schuss, Monsieur LaFleur, Rene, Manon, Claude, Emile, Jules.

THE TATISCHEFF CAFÉ REHEARSALS

Please Note: Prior to the Feb. 19 start of regular rehearsals, student actors in this production will be required to enroll in and attend a two-weekend workshop, THEA 389: Physical Foundations Workshop. This class, taught by Emory Theater alum Joel Reuben Ganz, meets on Jan. 19, 20, 26, & 27 from 10am – 5pm each day. See the flyer for more information.

Regular rehearsals: We will rehearse 6 days a week, with Monday as the day off. Weekday rehearsals are 6-11PM. (There are occasional afternoon calls for costume fittings, coaching, photo calls, etc. as actors' class/work schedules permit.) On Sat-Sun Theater Emory typically rehearses 11AM-7PM (with meal break). Weekend rehearsals are longer during tech. Student actors may not rehearse over 30 hours per week, with the exception of tech week. STRICT PUNCTUALITY is required.

Regarding Spring Break: All actors will rehearse on the weekends of March 9-10 & 16-17. Monday-Friday, March 11-15 will be days off from rehearsal for student actors.

We schedule rehearsals around your class/work conflicts as much as possible however, as we near performance dates there is little flexibility and actors must make themselves completely available on weekday evenings and on weekends. The full company (all actors) are called to early rehearsals and to the later run-throughs and dress rehearsals, etc. However, a good number of rehearsals will be segmented, calling only the actors needed for each scene. We can accommodate some conflicts within reason, early in the rehearsal period.

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