

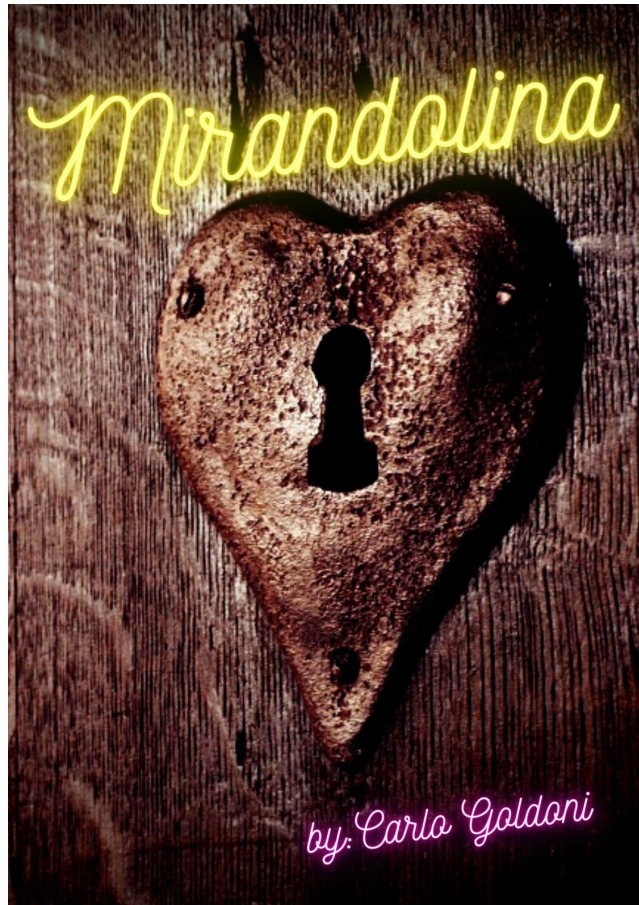
# Mirandolina

Written by Carlo Goldoni, translated by Lady Gregory

Directed by Iacopo Farusi & Leticia Texidor

Recording date: Late November (To be arranged)

Venue: Lion & Unicorn Theatre



## 1. Auditions

Sign up here:

<https://us02web.zoom.us/meeting/register/tZcpd-irqzksHNeZfVsWQrfy6hurOI10iPlr>

**When:** Tuesday 6 & Wednesday 7 October. Choose whichever date suits you best but bear in mind that auditions get busier later in the week.

**Time:** Registration 6.40pm. Auditions from 7pm-9.30pm.

**Where:** Zoom. These auditions will take place remotely.

**Format:** Auditions are free and open to all. You do not need to prepare anything for the initial audition.

The audition will consist of a group workshop led by Leticia and Iacopo, the directors of the play. We will start with a quick warm up, and continue with improvisation, games and exercises, in a relaxed and safe atmosphere.

For those who enjoy singing, there is the possibility of having a one-to-one singing audition with Chavdar, the musical director of the play. This is entirely optional and no experience or preparation is required. Just bring your voice and Chavdar will do the rest.

Since this is a virtual audition, we encourage you to be flexible and open to this new format. Please ensure that your video is on, that you are well lit and visible, and your audio is working.

Both KDC shows will be auditioning on both evenings, to allow you the chance to audition for two shows in the same evening. The audition slot for each show will last between 40 - 60 minutes.

After you sign-up, we will email you an audition form to fill in. On the form you can let us know if there are any specific parts you'd like to audition for, whether you'd like to sing or not, which play you prefer, as well as if there are any rehearsal dates you can't do.

## **2. Recalls**

You will be contacted by Thursday 8th if the directors would like to invite you recalls.

**Time:** 12 - 4pm, Sunday 11 October

**Venue:** Zoom

During the recalls, we will focus on text work. You might be asked to read a brief scene, alone or in pairs, and possibly have a go at a few different characters. We will guide you through the entire process. We won't ask you to learn anything by heart, but we might send you some script excerpt in advance so that you can familiarise yourself with it.

## **3. Show Dates**

This is a radio play and will be presented as a primarily audio recording, although you may also be required to appear on video. The recording will take place in the Lion & Unicorn Theatre in Kentish Town, in a socially distanced way.

We have not fixed a recording date yet, but it will be a single day in late November and will be arranged with the cast to fit everyone's schedules. We will try to do it at the weekend but it may need to be a weekday.

#### **4. Rehearsals**

We are planning on having our first rehearsal on the 12th of October, conditional on cast availability. Rehearsals will be usually 2-3 times per week, scheduled on weekday evenings and Saturday afternoons/evenings.

Depending on the scenes in which your character appears, you might not be needed for every single rehearsal, but we will aim at holding one full-cast rehearsal every week. A rehearsal schedule will be created and circulated as soon as possible, once the cast's availability dates are all accounted for.

We are also working on organising a radio workshop with an industry professional, so that the actors can familiarise themselves with this new medium.

Due to the current health situation, KDC rehearsals will take place mostly remotely on Zoom. We hope to have in-person rehearsals if possible later in the process. These will be in a central London location, probably at:

- Theatre Deli - Deli Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest tube(s): Liverpool Street (4 minute walk), Moorgate Station (5 minute walk)

#### **5. KDC Subs**

Auditions are free and open to all. If you are cast, you will be required to pay a 'subs' fee, which gives you membership of KDC for three seasons (one year). KDC Theatre is a charity. Your subs, along with tickets, help to cover some of the costs of putting on the show.

The full subs fee for KDC is £70. However, for actors cast in the Autumn 2020 shows, this fee will be reduced to £35. If you are cast in a KDC show during the Spring and Summer 2021 seasons, the remaining £35 of the full subs fee will be payable.

#### **6. About the Play**

Wit, revenge, class struggle and a dash of slapstick are some of the ingredients of this play, part *Commedia dell'Arte*, part romantic comedy.

Mirandolina is an innkeeper. All the patrons fall in love with her, but she'll have none of it. One day, a new guest arrives, a misogynist who proclaims his disdain for women and swears that he'll never fall in love. Mirandolina resolves to prove him wrong...

The main theme of the play is the "battle of the sexes". Apparently, Goldoni (whom you may know from *One Man, Two Guvvners*) meant this play as a moral tale of sorts, yet he ended up creating one of the most important feminist icons in modern European theatre. It is thanks to his commitment to look with absolute honesty at his characters, at their struggles and desires, that this two-hundred-year-old comedy can still talk to us and, in our eyes, become the story of a woman fighting for her right to self-determine.

## 7. Cast Breakdown

We're looking to build a cast of six. The age and gender indications below refer to the character's identity. Due to the theme of the play, we actively encourage actors of all genders to audition for any part of their choosing. We commit to working with you on character development, voice and physicality, as well as ensemble acting. The parts of Mirandolina and the Captain will require a more substantial time commitment than the others so please, if you decide to audition for one of them, ensure you have good availability during the rehearsal period.

### **Mirandolina: F, 20-35.**

The Mistress of the inn where the action takes place. Charismatic and clever.

*"He hasn't met yet with the woman who knows how to manage him - but he'll find her - he'll find her or maybe... maybe... he has found her!"*

### **Captain: M, 25-40.**

Well-centered and confident. He does not care about women.

*"I have never looked at one, and never thought much of any one of them. A weakness for a woman is a ridiculous thing."*

### **Count: M, 25-40.**

From a working class background, he made his own fortunes and values money above all else.

Unsophisticated and practical.

*"It isn't riches I think of, but what they will buy."*

### **Marquis: M, 30-50.**

A scion of the oldest nobility, now destitute. Haughty and self-important.

*"I am what I am!"*

### **Fabrizio: M, 18-25.**

Works at the inn and is in love with Mirandolina. Loyal, protective, and a bit hot-tempered.

*"If lodgers come, they go away again, and I am here always. The best chance will always be with me!"*

### **Servant of the Captain: M, any age.**

Patient, kind and, sure enough, he also has a crush on Mirandolina.

*"I never met your equal, Ma'am. And I should travel far to find it!"*

## **8. About the Directors**

Leticia and Iacopo met at LAMDA two years ago, and this is their first time directing together.

Iacopo has some precedents in amateur theatre, having worked with KDC (*'Tis Pity She's a Whore*, as actor), Putney Theatre, Tower Theatre and Sedos.

Leticia is a professional actress and acting coach with broad experience in the field, having just finished her MA in Actor Training and Coaching at CSSD.

In rehearsal we will work on building a strong ensemble, somewhat in the style of *Commedia dell'Arte*. We will also work on voice, physicality and characterisation. Most of all, we wish to make the rehearsal room a challenging yet safe space, where actors can feel free to explore and have fun in doing so.

We can also count on our fantastic Musical Director, Chavdar, who is a Guildhall graduate and a passionate teacher and coach, as well as a performing pianist. He is officially in charge of the *je ne sais quoi*.

*To meet the directors and find out more about the audition process, come to*

**KDC's Season Launch**  
**7pm on Monday 5 October**  
**on Zoom, register here**

<https://us02web.zoom.us/meeting/register/tZcsd-GgrzwiGNZvsVoZwTYoUxmWqgawMtK>  
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## **9. Anything else?**

- "Mirandolina" was written by Carlo Goldoni in 1753, in Italian. We will use Lady Gregory's translation of the play (1924), with some minor adjustments to adapt it for radio. We don't believe there's any particular accent or "way" to perform classical text, so please just come as you are - the text will do the rest.
- "Mirandolina" was written in a very different social and cultural context from nowadays', where strict gender roles were enforced and used as means to oppress... wait, this sounds familiar.

Jokes aside, we chose to stage this play because of its timeliness, but it is also true that things that were considered acceptable in 1753 might be perceived as upsetting today. The play deals with misogyny - more in attitudes and opinions than in the use of offensive language - and some of the characters, particularly the Captain, refer to women in terms that you might not feel comfortable using.

Despite the light tone of the play, we will examine the words critically and weigh them from the perspective of both the audience and the cast. In this as in all other respects, we will always make sure to approach the work in a safe, loving and fun manner.