

TEATRU



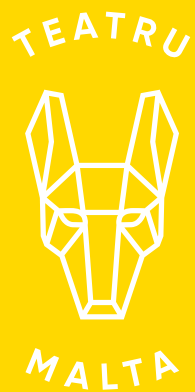
MALTA

TEATRU
MANOEL

MA KURAGĠ

AUDITION CALL

teatrumalta.org.mt



Teatru Malta in co-production with **Teatru Manoel** are looking for versatile actors to form part of the cast of **Ma Kuraġġ**, a translation of Brecht's epic *Mother Courage and Her Children*. This is a co-production between Teatru Malta and Manoel Theatre, directed by Jean-Marc Cafa` with text translated by Lorianne Vella.

We are looking to cast a strong ensemble of players comfortable with movement and storytelling.

The piece

This translation remains faithful to Bertolt Brecht's text, with staging that resonates with his beliefs and style. Romualdo Moretti, Christopher Gatt and Christine Tong come together to develop the setting for our piece, accompanied by the original score featuring all songs translated into Maltese. This piece of storytelling will employ various devices to create a dynamic language of performance, including animation, live music, multi-roling and physical work.

Aside from the part of *Ma Kuraġġ* (which will be precast, through an invited private audition), we are looking for ten actors to join the cast; all other parts are up for grabs!

↓ **Rehearsals for Etikett (2022)**
Photo by Elisa Von Brockdorff



Who was Bertolt Brecht?

The playwright Bertolt Brecht was born in 1898 in the German town of Augsburg. After serving as a medical orderly in the First World War and appalled by the effects of the war, he went first to Munich and then to Berlin in pursuit of a career in the theatre. That period of his life came to an end in 1933 when the Nazis came to power in Germany. Brecht fled and during this period the Nazis formally removed his citizenship, so he was a stateless citizen.

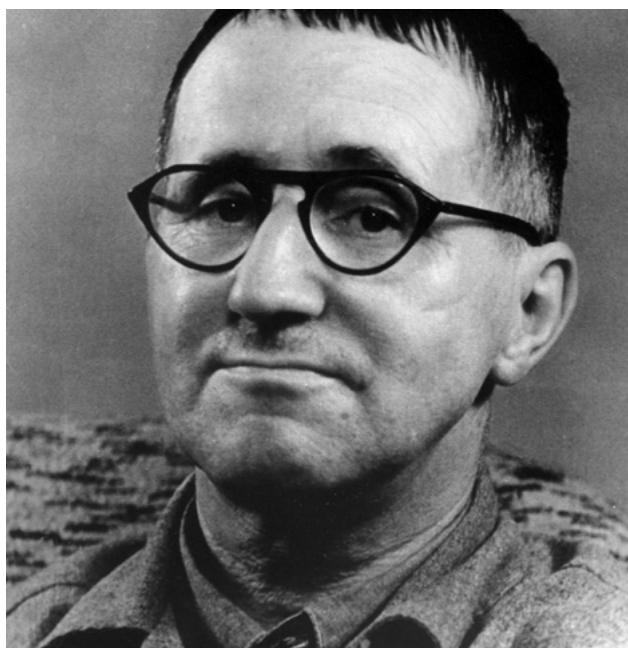
In 1941 Brecht became resident in the USA but returned to Europe in 1947. By the time of his death in 1956, Brecht had established the Berliner Ensemble and was regarded as one of the greatest theatrical practitioners.

As an artist, Brecht was influenced by a diverse range of writers and practitioners including Chinese theatre and Karl Marx. The turmoil of the times through which Brecht lived gave him a strong political voice. The opposition he faced is testament to the fact that he had the courage to express his personal voice in the world of the theatre. He also had an original and inspired talent to bring out a dynamic theatrical style to express his views.

Brecht made and shaped theatre in a way that had a huge impact upon its development. Many of his ideas were so revolutionary that they changed the theatrical landscape forever. He was against cathartic theatre, believing that while the audience believed in the action onstage →

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and became emotionally involved, they lost the ability to think and to judge. He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about any social comment or issues in his work. To do this he used a range of theatrical devices or techniques so that the audience were reminded throughout that they were watching theatre; a presentation of life, not real life itself. His most acclaimed work is *Mother Courage and Her Children*. Although it's set in the 1600s, the play is relevant to contemporary society and is often regarded as one of the finest anti-war plays.



Who's directing the piece?

Jean-Marc Cafa` has directed and performed in various plays and musicals locally and overseas. He is currently the Creative Director of Studio 18 Malta, while also working as a consultant and freelance director. Jean-Marc graduated as an actor from the Guildford School of Acting in 2010, prior to interning and shadowing as a director for a year in the UK. He is also reading an MEd in Teaching and Learning for the Arts in Higher Education at the Royal Conservatoire of Scotland, with a focus on the local landscape.

Directing credits include *The Brat and That*, *#babydaddy*, *Limbo*, *Inez Kienet Perf* (the play and the online series), *System*, *Dear Pete*, *DripFeed* (co-direction with Andre` Agius), and the Valletta 2018 Project *iLand* (Studio 18), *Il-Ħajja Xej Kool ta' Teenager Jismu Julian* (Du Theatre, Teatru Aurora), *Loveplay* (Pagoni Theatre), *Evita* (Teatru Astra), *Tghid Lil Hadd* (Studio 18/Teatru Aurora), *Xilallu* (Teatru Malta), *Cabaret* (FM Youth), *Thoroughly Modern Millie* for the SOPA Teen Company (Malta), *The Addams Family* (Barn Youth, UK) and *The Dream Master* for the Palestine International Children's Festival, as well as assistant director on *Her Naked Skin* (GSA, UK), *Così Fan Tutte* (Jackdaws, UK), *Orpheus the Mythical* (Yvonne Arnaud Theatre and Richard Stilgoe), *Grease* (Teatru Astra) and Shakespeare scene work for the Sam Wanamaker Festival at Shakespeare's Globe. As a dramaturg, he has worked on *Naqsam il-Muża*, *Tar mar-Riħ* (Danza C) and on the alternative shopping experience *You Are What You Buy*. →

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Jean-Marc has also choreographed a number of shows including Du Theatre's *Il-Marid Immaġinarju*, Teatru Manoel's 2014 Pantomime *Pinocchio*, *When You Hear My Voice* for the London Shakespeare Workout, numbers for MYO Swings, and a number of local musicals.

In 2011, he managed the implementation of ZiguZajg, Malta's first international arts festival for children and youth. Between 2011 and 2013, Jean served as the Artistic Director for SOPA (School of Performing Arts by Drama Troupe) and oversaw the youth programmes run by Spazju Kreattiv. He also served as Vice President and Rep for Education for APAP from 2012 to 2014. He moved on to found Studio 18 in 2013, an organization for performing arts training and creative learning, for which he has served as creative director since. Jean-Marc served as a consultant for Creative Learning at San Anton School from 2017 to 2019, and as the Director of Learning and Community for the Barn Theatre in the UK. He currently co-leads the creative module for the undergraduate programme in Occupational Therapy at the University of Malta.

What parts are up for grabs?

Kattrin (daughter to Mother Courage, non-verbal)
Playing age: 19 to 23

Eilif (elder son to Mother Courage) **plus other roles**
Playing age: 18 to 21

Swiss Cheese (younger son to Mother Courage)
plus other roles
Playing age: 16 to 19

Player 1: **Yvette Pottier** (female) **plus other roles**
Playing age: 28 to 35

Player 2: **Chaplain** (male) **plus other roles**
Playing Age: 30 to 45

Player 3: **Chef** (male) **plus other roles**
Playing Age: 30 to 45

Players 4 to 7: **Each player covers various roles**
Both male and female players required
Playing ages: 18 to 50

What is required?

All candidates must:

- be comfortable with text work and have a background of movement and/or physical work;
- be comfortable with singing (except for Katrin) and rhythm;
- attend a day of audition workshops on May 22nd in comfortable clothing, ready to move;
- be available for all rehearsals (unless previously negotiated with the creative team in such a way that a leave of absence does not disrupt the process and cast welfare) – please refer to the rehearsal schedule notes below.

What is the audition like?

On the day, you will:

- perform two minutes of a musical theatre song of your choice (this may be in English) with storytelling being an important element of your interpretation;
- participate in a movement workshop;
- engage in scene work – scenes will be sent beforehand, and we highly encourage that candidates memorise text in preparation for this audition, where possible.

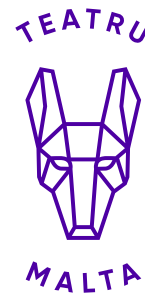
What if I am abroad?

In this case, you will be required to:

- submit a self-tape with the musical theatre song as well as a monologue provided by Teatru Malta – these must be submitted by Friday 20th May;
- participate in a Zoom call to read audition scenes provided by Teatru Malta beforehand, and work on a movement sequence during the auditions on the 22nd May.

↓ **Il-Fidwa tal-Bdiewa: R&D (2021)**
Photo by Lindsey Bahia





What else?

When are auditions?

Auditions will be held at the Teatru Manoel Studios on Saturday 22nd May between 10am and 6pm.

Where and when is this taking place?

- Teatru Manoel, Valletta.
- 2-4, 9-11 September 2022.

What does the rehearsal schedule look like?

- The schedule is mapped out to accommodate evening and weekend rehearsals.
- Preparation and maintenance classes will take place in June, when possible.
- The rehearsal process will kick off with a 3-day workshop from Friday 8th (evening) to Sunday 10th July.
- Rehearsals will take place approximately 4 times a week until August 22nd, after which rehearsals will occur daily until the first performance (September 2nd). No rehearsals will take place between the 12th and 16th August (both days included).

What about remuneration?

Actors' remuneration will be stipulated once an offer has been made.

Applicants must have a valid VAT registration number. The selected service provider will be responsible for all the relevant taxation and social security contributions according to the national legislation.

How do I apply?

If you would like to register to audition, drop us an email at contact@teatrumalta.org.mt by no later than **Wednesday 18th May**.

In your email, please provide the following:

- A headshot;
- A performance and training CV or bio;
- Any roles you are particularly interested in;
- Your height;
- Any issues with rehearsal availability.

Please make sure to stipulate if you will be auditioning online or in-person in your email.

We will then provide you with the material you need to prepare. If you require any support or adjustments during the audition process, kindly indicate this in your audition email.

When will I be advised of the outcome of my audition?

Within 7 days!