Buongiorno!

So, our recipe for disaster has caught your eye, hasn’t it? Fantastic! However, I must warn you that if you are looking for more information regarding the plot of this show, you will have to call upon the assistance of Google, Alexa or Siri. As part of the rather unusual process this show will be embarking on, the plot of *Scapino!* will be addressed twice and twice only during the fall portion of rehearsals: auditions and the read through (at both of which I hope to see you). What you will find in this packet is a snapshot of what being a part of this production will be: intense, wacky, long, spontaneous, off the walls, comedic fun.

This show will be built from the ground up. All of fall semester, we will be building up your toolboxes. We will master any and every skill that you will need to be successful in this show including (but of course not limited to): clowning, commedia dell’arte, breath control, projection, energy control, improvisation, topping, and movement. Spring semester we will actually get into the script, dive into the world of the play, your characters and relationships, and bring the story to life.

The only type of performer this show demands is an enthusiastic one; The only type of performer I want to work with is an open-minded one. With all due respect, and I mean this with all the love in the world, I don’t give a rat’s ass about how many years you have or haven’t done theater, how many Broadway productions you have or think you’ll be in, and how many times your theater director told you that you were made to be on stage. What I do care about is the person who shows up to rehearsal ready to learn, ready to share their energy and space with other people, and whose respect for others comes before their own ego. **This is an ensemble play. It cannot succeed without the success of each and every single person in the show.** If you can get with that, then come aboard.

I’ll see ya soon and until then,

*Mamma Mia that’s a SPICY meatbaaaaall!*

Cleopatra Mavhunga  
*Director*
Time Commitment + Timeline

Let’s be transparent and honest about this from the beginning: **This show will be a significant time commitment.**

Let’s continue being transparent and honest: **The time you commit to this show will not be time wasted.**

Though time commitment will not be exact between characters (Scapino and Giancinta are not about to be called for the same number of rehearsals), the time commitment for this show will average out to be significant across the board. Below is a breakdown of the rehearsal timeline so you have an idea of what it will look like.

Fall Semester: Building the Ensemble

- Rehearsals will mostly be full cast save for small group rehearsals. We cannot build an ensemble without everyone present building group chemistry and establishing the movement vocabulary of the show.
- Rehearsals will be no shorter than two hours and no longer than four hours.

Spring Semester: Building the Show

- Rehearsals will be based on scenes until we get to runs and incorporating the “off-script” action.
- Rehearsals will be no shorter than 1.5 hours and no longer than 3.5 hours for the most part.
- Tech week is tech week. We suffer together.

Full Year

- Every week there will be a 4hr rehearsal dedicated to vocal work and ensemble building. These will have 30-minute lunches and finish early when they can.
- Every week the entire company will meet to exchange updates, ideas, and show each other what is happening in the show. This keeps the show closely integrated at all times rather than solely around tech season.
- There will be weekly workouts to get the body ready to undertake the volume of physical work required to pull off this play. This show is extremely active and I want to make sure your body has the tools to execute it safely. More details will be at the audition workshop—I promise, they won’t be terrible!
- Every week there will be a dedicated full company day-off where no one in the entire company (production and cast) will have rehearsal or tasks they need to do. There will be company days off during tech as well. Lord knows we all need it.

**Once the show has been casted, a regular rehearsal schedule will be created for Fall Semester and Spring Semester. More information regarding rehearsal expectations will be given to the cast at the first read through.**
The spirit of this show is collaboration. In order to successfully work together, we need to make this a process that is fair to every single member of the company, not just a singular person or group. As such, there is a hard and fast rule that you must be made aware of now:

If you are/will commit to performing, directing, or stage managing more than one other show per semester, you will not be considered for casting.

Shows that go up before the October Casting Cycle do NOT count towards this limit.

This is not meant to limit the amount of shows you audition for. You are welcome to audition for as many shows as you’d like. You will still be considered for casting in Scapino! so long as the total amount of shows you end up being committed to doesn’t exceed the limit set here.

Ex: You commit to a show in fall and commit to another show in spring. You have three major theater productions for the year, including Scapino! You will be considered for casting.

Ex: You commit to performing in two other spring semester shows. You are doing three productions for the year, including Scapino!, but all the shows go up in spring. You will not be considered for casting.

This rule is in place to be fair to everyone in the company.

1. It allows you to have the mental space to deeply engage with the productions you are committing to without excessive fatigue.
2. It allows you to have time for other activities, spending time with friends, and doing work.
3. It allows your stage manager to be able to schedule and manage a cast of fourteen people without having every single brain cell spontaneously combust.
4. It allows your cast mates to deeply develop chemistry and rhythm.
5. It ensures that plenty of opportunities are available to a wide range of people across campus who want to try theater.

Other Performance-Based Commitments

You must communicate other performance-based commitments on your audition sheet and the frequency of when these commitments meet. Because of how greatly these vary from organization to organization, your eligibility for casting will be determined case by case. This is not to deter you from auditioning, but for us to honor the parameters of this show that make this process equitable for everyone involved.

Please be completely honest with us with how long your rehearsals for these commitments are including how much time it takes out of your schedule to practice for these commitments, travel to them, etc.

Tech Weeks

This show has a ridiculous number of moving parts that can be dangerous without extensive rehearsal and preparation. Our residency in the Black Box begins April 8th meaning we need to be fully blocked, choreographed, and be able to run this show without stopping by the designer run which takes place one week before residency.
The goal for this show is to have rehearsed at least **thirteen full runs** of this show before invited dress. That means we do our crappy runs, runs with lines not memorized, runs with tech going wrong, runs with confused entrances, runs where we switch roles for fun, runs where we experiment, runs where we play around, and runs where we solidify the show.

My goal as your director is that by performance time, you are so prepared that all you have to worry about is having the time of your life and sharing it with audiences.

For this to happen, there is another rule that will deeply affect casting: **If you have a performance anytime in the month of April, you will likely not be considered for casting.** This is something that isn’t as hard and fast as the other limit, but one that is not particularly flexible given the logistics of this show and the TAPS schedule. This is something we can talk about if you end up being casted.
Character descriptions

Notes about casting: It has been decided that characters will perform as their written genders and sexualities. However, anyone is welcome to audition for any role so long as that performer is comfortable portraying the gender and sexuality of that given character.

The character of Zerbinetta was originally written to a Gypsy woman. For a variety of reasons, we have changed this and she will be a Bohemian woman.

Given that this is a senior thesis in acting for Bradley Nowacek and Julian Hornos Kohl, they will be guaranteed casting in this show. This does not mean they are guaranteed any certain role. Every role is anyone’s game.

These character descriptions are written in a way to let you know what to fully expect from these roles. When you fill out the audition form, please make sure to let us know if there are roles you don’t want to be considered for.

Many of these roles feature intimacy of some kind and/or stunt work. We will be working with a professional fight/intimacy coordinator for this show so these will not be things you have to figure out on your own. Roles that say “intimacy/flirting” are roles that do not necessarily have intimate contact, rather that character engages in flirting or is flirted with. Roles that only say intimacy are roles that have intimate contact such as kissing, cuddling, etc.

All roles will be on stage in one form or another the entire time. This does not mean everyone will be called as many times as each other, but this is to let you know this show really does not have any “small roles”.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Requirements</th>
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<tbody>
<tr>
<td>OTTAVIO</td>
<td>Principal: Son of the wealthy merchant, Argante</td>
<td>Comfortability with intimacy, physically active role with a few stunts</td>
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<tr>
<td></td>
<td>Male, Late teens – Early 20s: Best friend of Leandro</td>
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<tr>
<td></td>
<td>Hopelessly, dramatically and embarrassingly in love with Giacinta, but is arranged to be married to someone else. He is terrified of his father.</td>
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</tr>
<tr>
<td>SYLVESTRO</td>
<td>Lead: Ottavio’s guardian, best friend/partner-in-crime of Scapino</td>
<td>Physically active role</td>
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<td></td>
<td>Male, Mid 30s: A caring guardian and friend who tries his best to be rational and stay out if trouble, but who ultimately gets entangled in Scapino’s schemes in an attempt to protect his friend and help Ottavio. Extremely afraid of Geronte</td>
<td></td>
</tr>
<tr>
<td>SCAPINO</td>
<td>Lead: Leandro’s guardian, best friend of Sylvestro</td>
<td>Comfortability with intimacy, physically active role with stunts</td>
</tr>
<tr>
<td></td>
<td>Male, Mid 30s:</td>
<td></td>
</tr>
</tbody>
</table>
The most influential and cunning person on stage, Scapino masterminds all the schemes to help the lovers be together while also exacting a little revenge himself.

**GIACINTA**  
*Supporting Female, Late teens – Early 20s*  
Hopelessly, dramatically, and embarrassingly in love with Ottavio. She is a very cunning women who knows how to pull the strings of men to get what she wants out of them. At the end of the day, her heart lies with Ottavio.

**ARGANTE**  
*Principal Male, Mid 50s*  
Father of Ottavio, friend and business partner of Geronte  
One half of the pair of miserly old men. Has arranged that Ottavio will marry Geronte’s daughter from a marriage in Marseilles. He is a mean, quick-tempered, abusive man to everyone.

**GERONTE**  
*Principal Male, Mid 50s*  
Father of Leandro, friend and business partner of Argante  
Known as “the meanest, greediest man in Naples”. He is an extremely grumpy and greedy man who may possibly love his money a little more than his own son. Makes life an absolute misery for everyone.

**LEANDRO**  
*Principal Male, Late teens – Early 20s*  
Son of Geronte, best friend of Ottavio.  
Hopelessly, dramatically, and embarrassingly in love with Zerbinetta. Quick-tempered (like his father) but fearful of his father and the idea of losing Zerbinetta.

**CARLO**  
*Featured Ensemble Male, Late 20s*  
A lovable bum who lives at the docks. He is friends with everyone except the headwaiter. Has a running bit with the waitress. Is the most active background character who is also a Scapino stan and does any and everything to get some money, food, and... other things. Spends a good amount of time with the audience.

**ZERBINETTA**  
*Supporting Female, Early 20s*  
A Bohemian woman who travels with a group of people. Becomes friends with Giacinta.
She is hopelessly, dramatically, and embarrassingly in love with Leandro. Wise and sweet, she carries herself with a self-assurance gained from experiencing the world and being self-confident.

<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nurse</td>
<td>She is searching for Geronte. She is the nurse to his long-lost daughter. Wanders all over the set and audience throughout the play. Has some very fun and elaborate scenes at throughout the show.</td>
</tr>
<tr>
<td>Headwaiter</td>
<td>Oldest of the waiters at the café. Very proud of their job. Hates Carlo and won’t stop at anything to get Carlo away. Spends a lot of time on stage pantomiming and moving the action of the show non verbally.</td>
</tr>
<tr>
<td>Waiter 1 and 2</td>
<td>Working under the headwaiter at the café. Also proud of their jobs, but also like to have a little fun. They love being flashy and showing off when they have a chance. One of them (or both!) sing a song so having a song ready for this audition would be great. It can be absolutely anything. Will be working very closely to devise elaborate partner moments to sprinkle in throughout the show.</td>
</tr>
<tr>
<td>Waitress</td>
<td>She isn’t the keenest about doing work...she gets things done but to the bare minimum. Has fun sequences with the other waiters and has some flirting games she plays with Carlo to curb her boredom.</td>
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</tbody>
</table>

Comfortability with intimacy/flirting, willing to pantomime, physically active with some stunt work.
Audition Protocol

Now for the moment you've all been waiting for...auditions!

To kick things off, we will have audition workshops for you to get a taste of what rehearsals for this show will look like. These will have no impact on casting—it’s just a chance to loosen up and get a feel for the show. There is nothing you need to do to prepare for the audition workshops and you don’t need to attend every single workshop or stay for the entire time. All you need to do is wear clothes you can move in, water, and enthusiasm.

Dates for the audition workshop can be found on the YCA page.

Auditions:

I will reiterate this rule that was mentioned earlier: If you are/might/will commit to performing, directing, or stage managing more than one other show per semester, you will not be considered for casting. Shows that go up before the October Casting Cycle do NOT count towards this limit.

To audition, you will prepare a monologue from the audition sides on the YCA page. The monologue does not need to be memorized, although you might find it helpful to have it memorized. Please bring with you a prop that can be dropped and thrown. It can truly be anything that does not have the potential to harm so no glass, fire, sharp objects, etc. You will receive more information about how this will be used at the time of your audition. Get creative and let this prop tell us something about you.

Auditions will run for about 20-30 minutes. Arrive 5-10 minutes before your time so you can fill in your audition sheet. It is very important that you are transparent with us what roles you do not want to be considered for. During your audition, you will walk in and share a quick little conversation with us (director, producers, stage manager). When you’re ready, you will present a first reading of your monologue, be given notes, and then we will do some work together. Don’t worry about looking perfect or “doing things right”; just roll with whatever comes your way.

Callbacks:

For our audition process, we’ll be making callback decisions daily after each round of auditions, so that no one has to wait a long time to hear back from us. You can expect to hear a callback decision from us by the morning following your audition. There is no limit on the number of people we can call back; we will call back as many people as we would like to see continue the audition process, regardless how many people have or have not already received a callback offer.

It will not be specified at any point before or during callbacks what roles you are being considered for. You should not prepare any materials for the callback. All materials will be provided at the callback. Just bring water, enthusiasm, and a readiness to work with others. Approach this part of the process with no expectations, worries, or comparisons between yourself and others auditioning. There are no guarantees about any roles so don’t feel discouraged if this is your first show ever (and don’t get too cocky if this is your 1,000th). Relax, have fun, and enjoy the ride!