



AUDITION INSTRUCTIONS & TIPS
IMPORTANT PLEASE READ CAREFULLY

Hello from "TKOEM" casting team!

You'll read from sides marked "Antonio" (do not distribute). Please DO NOT post your audition on YouTube, social media or anywhere else! Your audition should only go to us via this website (unless you taped w/one of our official CD's by direct request).

Sides & notes are CONFIDENTIAL:

"EDGARDO" CHARACTER DESCRIPTION (sides marked Antonio) —

*BOY aged 6-9 to play 6. This is a unique & very challenging part for a truly special boy. The story deals w/the complexity of an extremely intelligent & gifted child's situation – his desire to return to his family & the faith of his ancestors, pitted against his ability to learn the Catechism & engage w/the Pope on a level far beyond his years. **HE SHOULD APPEAR TO BE A JEWISH ITALIAN child.***

We are not looking for any kind of Italian accent. LEAD.

ABOUT THE FILM "THE KIDNAPPING OF EDGARDO MORTARA" —

Steven Spielberg is making a film about the true story of EDGARDO MORTARA – a 6 year old Jewish boy from Bologna who was reported to have been secretly baptized by a maid & was deemed by the Catholic church therefore to be Christian. Pope Pius IX (to be played by Mark Rylance) decreed that the boy could not remain w/his Jewish family. He was seized by the Papal State & taken to the Vatican where his indoctrination into Catholicism began. This was a cause célèbre of mid-nineteenth century European politics & the domestic & international outrage against the pontifical state's actions may have contributed to its downfall amid the unification of Italy. This is an incredible story of real historical relevance.

We look forward to your submission. This document should answer your questions. Best suggestion is not to overthink it. Just do your best!

We want you to be yourself! We're not looking for someone to "act." It shouldn't sound like a "character." It should be in your own voice.

Make it come alive without acting. We can't stress enough – this isn't theater. Please don't make it "big." Your challenge is to avoid "overdoing" – it should be simple & conversational, like you're in a quiet room talking w/someone using your intimate "indoor voice" vs "projecting" theater style. If you play your audition back & it seems exaggerated & feels unnatural – then it is too big.

How to PREPARE & SHOOT your audition:

PREPARE:

YOUR DELIVERY: **DON'T "ACT" THIS!** Be truthful inside. It shouldn't sound artificial (not like theater where things are exaggerated). **Being on-camera is intimate.** It needs to sound like it's coming from YOU, not a "character." Pretend the camera isn't there. Prepare the sides beforehand. It should feel effortless, like you're in a real conversation. We need you to be as off book as possible.

ACTIVE LISTENING: Don't just say your words & check out. A CRUCIAL PART is how you "take in" what happens around you. LISTEN to whoever is reading w/ you, especially how they respond to you. How does it make you feel? Affect you? Great actors act w/their eyes & face. This doesn't mean going overboard w/facial expressions – nothing exaggerated. Listen & let it affect you. **TAKE IN what they say & what it means to you.** Acting, like life, is a mutual connection. You don't need to talk to communicate. We also communicate when we listen.

PACING: Keep it real, natural. Don't rush your words! Take your time, especially in between beats (moments). Concentrate on what it means to you. **Try to feel a connection w/whoever is reading w/you.** We must believe it!

WEAR: Something comfortable, not flashy or fancy. No all white, all black, or distracting logos. Don't wear a color that blends into your background too much. A simple shirt is great (w/texture is best). We want to concentrate on YOU, not your clothes. Don't 'costume' yourself. You should not appear too contemporary.

LAST NOTES: LET GO! **Be emotionally present.** Have fun; don't be nervous!

SHOOT:

TECHNICAL notes: Treat this professionally, like you're in the room w/our Casting Directors. This doesn't mean paying for professional services – that's not necessary. Your cell phone camera is fine if that's all you have. Be prepared.

- **CAMERA/SHOOTING** – Shoot against a plain wall (ideally blue or white) w/great light so we can see your facial expressions. Avoid shadows (don't be too close to wall). It's ok to sit on a chair. Don't have anything distracting in background. Don't zoom camera in & out; stationary is best, to focus on your face. Ideally, camera should sit on a tripod to maintain a steady image. If not, try to put the camera on a stable surface (or utilize someone w/steady hands)! Make sure your camera is positioned at eye level or slightly above. Framing: Medium shot is best (top of your head to just below shoulder; just a small amount of space above head).
- **LIGHTING & SOUND** – Natural light is best. Make sure main light sources come from BEHIND camera (to see your face most clearly). Try not to rely on overhead fluorescent lights, unless only option (they create shadows & yellowish tint). Sources can be tabletop lamps, floor lamps, if no natural light. Don't film in front of windows (silhouettes are not good). Record a test clip & see how it looks & sounds before taping the scene. You can then make adjustments so you can be seen & heard properly.
- **YOUR READER** – Try to get a good reader to read lines opposite you OFF CAMERA. They, like you, should be intimate & simple – not overly animated. They should stand next to or behind camera so your eye-lines match & are equal to camera lens (they can almost straddle tripod). Your reader should NOT appear w/you on camera. You'll communicate w/them, whether you are listening or talking. **DO NOT LOOK AT THE CAMERA!** Your eye line should not be at the camera lens, but just slightly off (to right or left of lens), **connecting w/your partner's eyes**. Don't move around & "act." Be energized, but NOT moving around.

YOUR VIDEO AUDITION: Should include 2 elements: **Sides & Slate/Intro**. For this audition, we'd prefer you to read sides first, then "tail" slate (slate at END of read vs at the top). 1st, read sides. Then pause for a beat & "slate/intro" (below).

- **SLATE/INTRO** – Slate: This is where you say your name/height/age, city/state where you live & agent (if you were submitted by one) directly to the camera. If you're agented, only mention them if they're the ones

submitting you; otherwise it confuses how to contact you. For “slate” you may look in the camera. The camera should zoom in slowly during slate (“close up” of your face, profile) & pan up/down slowly (to get a feel for your size, height, body). Intro: Then we’d like a quick introduction – a fun fact or two about yourself so we get to know your personality! Things you like (or dislike), favorite hobbies, interests or activities that are different from your peers. Anything to help us get to know you & your uniqueness! This may be delivered to both the camera &/or to your reader – whatever feels natural. This part should be no more than two minutes. Thank you!

These general notes help many relax & do well. However, you may receive differing notes / direction / scene, if you advance in audition process!

READY TO UPLOAD: How to Submit Your Audition:

- Follow the instructions for Windows or Mac to digitize the video (instructions can be found on the main page of open call website).

delisicreative@gmail.com
delivery by filetrack.com

- When you are ready to submit the audition video, go back to the open call website, select your role & click “submit.” You will need to fill out your information when prompted in order to upload your video, headshot (or photo) & resume (if you have one). Technical questions may be addressed by emailing talentsupport@castitsystems.com. Please don’t contact the casting team w/technical questions/concerns.

WHAT HAPPENS NEXT: **If there’s further interest in your audition, our Casting Directors will contact you.** There is no need to contact us & inquire about your status. It doesn’t “help” by inquiring – we appreciate you following directions regarding this. We’re unable to contact people to say their audition isn’t going further. **We will only pursue you if your audition continues.** If so, there will be callbacks, meetings, requirements, etc. No one is cast on this audition alone! You may email us at delisicreative@gmail.com **if you have non-technical questions that aren’t already explained in the website or here** &/or if you would like casting updates/notices (name/casting updates & city/state in subject line). Please note: We’re unable to reply to every inquiry. Connect w/our social media accounts for casting updates: Facebook: [DeLisi Creative](#) | Twitter: [DeLisi Creative](#) | Instagram: [DeLisiCreative](#)

Thank you!

Sincerely,

Debbie DeLisi, on behalf of TKOEM Casting Team

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IGGDL

ANTONIO

610 AUDITION SCENES 04-10-15 1

SCENE ONE:

INT. AN APARTMENT IN GENOA, ITALY, LATE 19TH CENTURY - NIGHT

A Jewish woman, Anna, and her 6 year-old son are in a small bedroom. There are Austrian soldiers in the room outside. The soldiers have come with orders to take them away. They're waiting for the woman's husband, the boy's father to return - he's out asking the local authorities for clemency.

START

ANNA

Those people are - they're animals.
But you don't need to be afraid of
them. I'm here and soon papa will
be here, and we won't go anywhere.
You go to sleep.

ANTONIO

We're animals too.

ANNA

Yes, but -

ANTONIO

Humans are animals.

ANNA

We're nicer animals.

ANTONIO

Some of us are, but the Austrians
aren't nice, are they?

ANNA

I don't know, I -

ANTONIO

Giuliano says they're -

ANNA

Go to sleep.

ANTONIO

Will you read to me?

ANNA

Not now, it's too late.

ANTONIO

Mama?

ANNA

Sssssh...

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TKOEM

IGGDL

1/3

ANTONIO

But... I think we should run away.
You and me. Maybe Imelda.
(to Momolo)
And you should come too.

ANNA

The police won't let us.

ANTONIO

We can wait till they fall asleep
and climb out of the window.

ANNA

But then we'd fall. We'd die.

ANTONIO

No, we wouldn't, we... We'd float
up, in the air.

ANNA

That's a good plan.

ANTONIO

Like smoke.

ANNA

You close your eyes, while I
consider it.

ANTONIO

What if I read to you?

ANNA

But then I might fall asleep.

ANTONIO

No, stay awake!

ANNA

But I'm sleepy.

ANTONIO

But then I'll be alone.

ANNA

What will you read to me?

He lunges for a book.

ANTONIO

The Legends of The Jews.

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IGGDL 2/3

END

ANTONIO

The third thing created was... Paradise which God placed on his right, and - and the fourth was Hell, on His left.

(regaining some speed and assurance:)

The fifth thing created was the, the Heavenly Temple; the sixth was the altar in the Heavenly Temple; and the seventh was a, a...

(stumped by the next word, which he mouths out silently, then realizes