

Hannah ([00:00](#)):

So thank you so much for joining us for this info session. My name is Hannah. My pronouns are she/her and I'm the director of development and finance pyramid theater. And I'm gonna give a visual description of myself, which is an accessibility practice for those with low vision. I am a white woman with pink Ching length hair and round glasses wearing a pink tank top. And my background is a white wall with some frame posters. And I'm joining this meeting from the land Villa Nappe people, and please feel free to share in the chat, the indigenous land that you are joining us from. And if you're not sure, then you can look it up on a native land digital, which I will drop in the chat right now. And I will throw it in Nicole and Victoria to introduce themselves.

Nicole ([00:50](#)):

Hi, my name is Nicole Orabona. My pronouns are they/she, I am the, I am one of the co-artistic directors of Emit as well as directing the devised piece. I am a person with short curly brown hair, light brown skin, blue round glasses, and a gray tank top I'm in front of a very light blue wall with a gold framed picture above my head. And I'm coming to you right now from the land of the Pinski people in Deer island, Maine. Victoria.

Victoria ([01:25](#)):

Hi, I'm Victoria Giambalvo. My pronouns are she or they, I am a light skinned person with dark brown curly hair, which is currently wet wearing a pink sweatshirt. And my background is a very messy living area type thing. I'm coming, I'm coming to live from Scotland in Edinburgh. So I'd have to do a little research about the histories of this land, but cool. And I'm the director of 12th night as well as one of the co-artistic directors of Amit.

Hannah ([02:10](#)):

Thank you. And I also wanna encourage folks to check out the American Indian community house, which is a nonprofit organization serving the needs of native Americans residing in New York city, an organization to volunteer for, or give a small monthly donation. Emmitt has recently started donating \$24 a month to the A I C H or if you have like an employer that might be like interested in that kind of program or a good organization to pass on, and lots wants let you know, the session is being recorded and will be available on our website for those who cannot attend. So if you don't want your face to be visible, you can always turn off your video. And that applies throughout the whole session. If you wanna, your video on off, whatever is comfortable for you. All right. So we'll just go over our agenda really quick.

Hannah ([02:56](#)):

First we'll do intros and the access check which we have done. Then there'll be just like a little presentation on Emit, who we are, the kinds of performances that we do. There'll be, then there'll be time for participants to ask questions, and then Victoria's gonna speak about their concept for 12th night. There'll be time for questions about that. Then Nicole is gonna speak about their concept for the device piece in the spring. We will then have time for questions. And then Victoria and Nicole are gonna talk to you about what the audition process is going to be like. And then again, we will have some questions. All right, so we can go on the next slide.

Hannah ([03:37](#)):

All right. About Emit. So we are a 501(c)(3) educational theater company, and we create immersive theater for learners of all kinds. And so education is at the core of all of our programming, including all of our performances. The majority of our performances are for school groups and all members of our creative learners are needed to be committed to prioritizing the experience of the children of New York City. Like that's like our main audience. And we also prioritize accessibility in all of our artistic choices for our artists, as well as our audience members. All of our performances are relaxed performances, which means that audience members can always take a break. Everything is sensory friendly, and we take that same approach into our rehearsal processes. And as we grow as an organization, we're always looking to expand our accessibility options.

Hannah (04:29):

And we're also very artist centered. Like we're an organization run by artists and educators. Our directors typically always have a background in acting or stage management, and we're big on just creating the kind of work environment and rehearsal process that we would want to be a part of. And we're very big on transparency and flexibility and creating healthy work life boundaries. And also just like being the change that we wanna see in the industry. And next slide, please. So then on COVID safety, so we currently require, and we forgot to put this in the play posting. So we apologize for that, but we require all of our omit employees to be fully vaccinated against COVID 19. And in the name of transparency, we are still in discussion about whether or not we should be allowing, like, if we should have like an exemption for like medical exemptions, we're currently in conversation with our COVID compliance officer, as well as our director of accessibility, because we want to be like, as COVID safe as we can.

Hannah (05:27):

But also we recognize that like sometimes it places enable us limitations on participation if we don't have any medical exemptions for that. So we were hoping to kind of have that loop closed by the time we had this info session. So we could have like give you a definitive one way or the other, but schedules being what they are. We're still like having that conversation. If that's a conversation you wanna be a part of, please feel free to, like, you were always welcome to reach out to us. We love having like open conversations with our community about this. So we are planning on outdoor rehearsals and outdoor public performances. Our mentality is kind of just like assume there's going to be a surge whenever we are planning this and kind of having those like place those plans in place ahead of time, rather than trying to have to adapt to it. That being said, school performances will probably often be indoors. We're currently kind of following each school's COVID protocols. Most, most schools are not requiring masks anymore, but they're doing like wellness checks upon entering the school. But as we all know, like these things are all subject to change. One, another, one of our co-artistic directors, Jose Noel is our COVID compliance officer. And he's working on creating a COVID testing schedule for our rehearsal processes with Nicole and Victoria.

Hannah (06:47):

All right. So our immersive performances, this is the performance format for 12th night. And currently they're all Shakespeare productions. This is an image of Nicole and Victoria performing in Romeo and Juliet for PS 161 of three years ago. Now at this point so in our immersive format, multiple scenes are happening at the same time and there's no succeeding. The audience can move around and just make their own choices about which scenes they watch, which means it's entirely possible that in performing in these productions that they're just like, might not be an audience present for one of your scenes, but

we honor, however students want to experience the performance. I'm sure Victoria and Nicole could speak about this personally. And sometimes you have like your big scene and there's just like, no one there <laugh>, but we, you know, we value like how students choose.

Hannah ([07:39](#)):

Like it goes back to like education and the students experience being like the priority and the core of everything that we do. If no one wants to watch the balcony scene, that's just how it goes. Although people are always at the balcony scene. So in this performance format, actors speak in scripted text and they also improvise. So everyone is pretty much on stage all the time. If you're not in a scripted scene, then you're improvising either with the other other actors or with the audience, the audience, again, like interacts directly with the actors and the actors are queued to move on to the next scene, like via audio and or visual cues. So that's kind of a system we keep for keeping everything like tracked the way that it's supposed to be. All right. And we have Nicole, a couple video clips if you, or if you wanna follow those clips, just cuz it can be harder to like visualize. So just this very first part of this video we'll watch

Nicole ([08:42](#)):

Sharing. Yes. Okay.

Hannah ([08:45](#)):

Yeah, I see it, but I dunno if we hear it. Did you share video sound

Nicole ([08:51](#)):

One sec? Let me advanced sharing wait. We're hearing it. I, well, I paused it. Do I have to? How do I, sorry, I forgot to share sound. Can I go back into that?

Hannah ([09:09](#)):

Yeah. I think if you stop share and then just reshare again.

Nicole ([09:13](#)):

Okay. Thank you for your patience. Share sound. And now I can't find <laugh>

Hannah ([09:32](#)):

Window. It's me every time, every time,

Nicole ([09:38](#)):

Hold tight. Here we go. Do,

Hannah ([09:50](#)):

Do you want me to share it, Nicole?

Nicole ([09:52](#)):

Yes. I lost everything. I dunno what happened. It's

Hannah ([09:55](#)):

All good.

Nicole ([09:56](#)):

<Laugh> thank you. I've

Hannah ([10:00](#)):

Been doing this

Nicole ([10:01](#)):

Two years. I'm like why?

Hannah ([10:04](#)):

You know what though? I think that that's Zoom's fault if it's two years and we still haven't figured it out. I'm gonna go ahead and blame Zoom. All right. I can't find it. Oh my God. Okay. I have too many windows open. Oh, sorry. All I'm just gonna share. Okay. How is this

Nicole ([10:44](#)):

Good? I think good. Ready? Yep.

Hannah ([10:47](#)):

Can peop let me know if you can hear

Speaker 4 ([11:01](#)):

Not, not move. So ran from prayer stake and move now won't mind.

Hannah ([11:14](#)):

All right. So as you see, like that was the that was Romeo and Juliet. Meaning at the Capulets party, the student audience is like right there watching it. And they're very, it's like, they're just at the party, like in the room with you. And that that's just a clip that I love. I love to watch every time. So that was an example of a scripted scene. And how like those work out in our performance formats. And now we're gonna look at what an improvised scene looks like. So this is a, a scene where our Tybalt is writing a letter to the Montague. So this takes place, correct me if I'm wrong. Nicole or Victoria, like after the Capulet party Tybalt storms out and it's really upset that the Montagues infiltrated and then because like Tybalt didn't have any scripted scenes at this point Renita Lewis, the actor would like use this time to like write a letter to the Montague with the help of students. So we're gonna, we're gonna watch that.

Speaker 4 ([12:14](#)):

That's saw I got, yes, I, so I'm a I'm by the way, I never did. Y'all come to the party. So I was at the party, we got put on the, the act like I didn't see him, but we do it now. I'm gonna write a I that's I'm a, so I started off with, Hey Monte, see what I'm saying? Okay. Yeah. What bring us so far, try to read it out loud and saw I, I saw you at the, a joke. No. Oh, that's so funny me actually.

Hannah ([13:29](#)):

So sorry for like the blur and weird water mark, but we didn't have media releases for those students, but it's such like a, like a really quintessential example. I think of showing like how our actors like, can kind of what we call like tap and recap of like pulling students into like getting them like up to speed if they enter kind of an improvisation or a scene in the middle of what's going on and like getting them to interact and like become like agents in the story. Yeah. So that's an example of what our immersive productions look like. And that's again, the format for 12th night. We can go the next slide. Thank you, Nicole. So then our, our interactive performances, and this is the format for the devised piece in the spring. So the immersive formats are typically for like middle school, sometimes late elementary school and high school students. Whereas the interactive performances are for like elementary students and younger. The pieces in a repertoire right now are adaptations of Shakespeare and devised new works. And there's a little bit more structure because of the younger age group that it's for. So the audience is seated. Only one thing happens at a time it's more of a traditional kind of in the round or a three quarter situation, but there's still like no fourth wall and a ton of interaction between the actors and the audience.

Hannah ([14:52](#)):

Okay. next slide. And another big part of what we do is our residencies and workshops. So residencies are when a teaching artist goes into a school for several weeks to teach workshops. They're usually about teaching a theatrical skill or creating like their own, the student's own theatrical piece. They end with a group sharing, excuse me. And then we also offer pre and post-show workshops for students that experience an emit performance. So pretty much every student group that's going to come into a performance especially with the Shakespeare. They're either like studying the show in school or they're getting some sort of pre-show prep so that they're familiar with the story and the characters and the plot. And they're not just like coming in like cold to this. And they've like, we've set some expectations for what the experience is going to be like. And side note, we are also currently accepting teaching artists applications. For this season, you can find info about that on our website, if that is also something that you like to do. All right. That was just like a lot of information I talked at you about, do folks have questions, feel free to drop them in the chat or unmute yourselves.

Victoria ([16:03](#)):

We have

Speaker 5 ([16:12](#)):

Nice to meet you. The content of 12 night that I'm very curious about. I know that there is a very difficult scene in 12 night, like the scene with Malvolio that tends to be very inten, like the scene where he is imprison slash tortured. That tends to be very intense. And I was wondering, how were you thinking of communicating this content to students like in an educational manner?

Victoria ([16:40](#)):

That's a great question. This is the we've done 12th night or versions of 12th night, several times and we always handle Malvolio's arc as ending with how do I say

Hannah ([16:55](#)):

Restorative justice?

Victoria ([16:57](#)):

Yes. So we've added, we add a bit at the end, at the very end of the play where the other characters make amends to of Malvolio and Malvolio forgives. So we give, we guide the students through understanding, like what, what Toby, Mariah and Andrew have done two Malvolio is not okay. And we need to, we need to make things better. And yeah. So that's a, a great question. I, I hope that answered it. Yeah. Yeah.

Speaker 5 ([17:30](#)):

Thank you.

Hannah ([17:31](#)):

I also wanted to add, and I don't think we shared this. So we were in, we were set to open the first iteration of 12th night, March 13th, 2020, as you can imagine that did not happen. But at that point we'd been through one whole, the entire rehearsal process, essentially. This is a new updated script, new director, new team. It's not that same production, but Victoria was in that production Asino. And so like, we have done a lot of desk kind of the background going into this and correct me if I'm wrong, Victoria, but we don't stage, or we were not planning to stage look seen as scripted. Right. It's like Malvolio was kind of like,

Victoria ([18:12](#)):

Yeah, it, it's not gonna be a, a very difficult scene. I don't remember how Amelia did it. Our, our past Malvolio in the last production, but I did direct what you will, our virtual 12th night this past year. And we, we solidified it down to Malvolio was sent to an uncomfortable place. So if anything, that will be, as far as we go, that Malvolio is somewhere where they are not comfortable. Yes,

Hannah ([18:43](#)):

Yes. And I believe kind of the way it was. So there's a ton. We do like a ton of contemporary, like a dialogue, like added onto the scenes. And this was a really great, great question, cuz this is a part I think I like should have like put in our immersive section. It's like, we're very aware that like doing these shows immersively, you're very, like the students are very up close and personal with some scenes that might be triggering or upsetting. And we really take that into account and really like have discussions like with the students and with their teachers, like ahead of time. So like the beautiful thing about the way we do this work is we can really customize each show to the specific audience that we're doing it for. And so when we, the way we staged it before Olivia's reaction to the whole like yellow stocking saying was like, okay, Malvolio is clearly like not okay. He needs to take a break. Like he needs to like be somewhere else. And they, and he was kind of like in like he was separated. He was like, kind of put in like, like with the, like, sorry, my toddlers outside with the mentality of like, he needs to take a break and which is still obviously very like upsetting for Malvolio, but it wasn't like send him to the dungeon and we'll torture him and it will be funny. Haha.

Hannah ([19:58](#)):

Great. Any other questions about our performance formats or about Emit's programming?

Speaker 6 ([20:10](#)):

Oh me Mimi. I have a question. How long are the performances? Usually

Hannah ([20:17](#)):

It's a great question. They usually run 60 to 75 minutes and then there's usually like a little talk back at the end. Good question. All right. Victoria, would you like to talk about 12th night?

Victoria ([20:32](#)):

Yes. All right. So again, I am Victoria, my pronouns are she and they and I'm directing 12th night. So this adaptation of 12th night is going to divide Illyria by the gender binary. I decided to do that because I, and I'm sure a lot of other people, I know a lot of other people are conflicted about the gender question within 12th night and how it ends up. And so when I got the opportunity to direct, I decided that I wanted that to be my main focus for how we're going to explore. So Illyria will be divided by the gender. Binary will have Olivia as our femme head and Orsino as our masc head and we will present Viola and anybody entering Illyria from a different place, Sebastian, Antonio as a non-binary person. And when they arrive in Illyria they find they have to present as one of the binary genders in order to be accepted and to be safe in this environment.

Victoria ([21:46](#)):

So our all is seeking a change. The Illyrians know something in their culture is not working. Can't identify what, and by the end they find that it's their restriction of the gender spectrum that is to blame and that needs to be shifted. And the show is going to be loosely based in like a Greek Roman aesthetic. I was leaning back into like the origins of Illyria and the origins of 12th night. And we're going to sit into some fantasy elements and this is really to create some distance for our audience to be able to comfortably explore this gender topic. I briefly considered making it a more modern version, but I thought that might be a little too close to home, especially for kids and students who are possibly very much in the midst of exploration. So this fantasy and will give us a little, a little distance. Next slide.

Victoria ([22:57](#)):

Thank you. So the gender exploration is going to be a tough one and I am, I know it is. We are very aware that not only our students, but also our cast and our creative team might be exploring their genders. And so we are looking to create a very safe environment and we are looking to portray these, these experiences authentically. So for our roles of Vila, Sebastian Festy and Antonio we'll only be casting non-binary actors. Our other roles will be cast regardless of gender, according to amid usual casting standards for, for instance, Nicole and I and Romeo and Juliet played Romeo and Benvolio and our Romeo and Benvolio, were he/him. We used the he/him pronouns. We didn't change anything in the script. If our students commented on it, we were just like, I am, I am what I am with this show.

Victoria ([24:02](#)):

It will be a little more specific. Our alls will identify as either male or female. In the casting call, I have added them identifying and mask identifying. And I've invited all kinds of actors to apply with the understanding that if you, if you say, want to be cast as Olivia, you have to be comfortable presenting as fem. Yes. I'm also working very hard to make sure that that all my language is respectful and I want to be just transparent about that. I'm taking classes. I here I have U resources from the transgender training Institute. I'll be taking some classes to create a very comfortable space. We are going to be hiring a non-binary sensitivity consultant to make sure our room is safe for exploration. We have non-binary members on the creative team. I am non-binary. Nicole is non-binary. We have not quite sure, but my point is we're, we're gonna make it as safe as we can. All the time we'll also be utilizing emits system of O oops, an ouch in in our rehearsal rooms and that basically, and Hannah and Nicole, if you want to step

in and, and help me explain it. If in a rehearsal space you are feeling someone says something uncomfortable or anything you can say, oops, or ouch. And then that begins a very delicate conversation about what was said wrong, what we can do about moving forward. Did I explain that right, Hannah,

Nicole ([26:01](#)):

Almost it very, the person who is feeling as though something was said or done that is harmful. They say, ouch, the person who committed that says, oops, and you can either discuss it right there, or the person who says ouch can say, I just wanna acknowledge that happened. I don't wanna discuss it now, but can we talk about it after rehearsal? It's just a system to make sure that everyone's needs are met and heard.

Victoria ([26:26](#)):

And we'll also be appointing a cast, deputy someone that the entire cast votes to a point so that they can have someone to go to if, if something is wrong, if something's uncomfortable look at yes. So does anybody have any questions at all about 12th night about how will make you feel safe in the room about the explorations, anything?

Nicole ([27:05](#)):

Oh, Marisa, how did the cast get appointed by vote? The cast will meet without the creative team, the director, the stage manager or the stage manager's part of it without anyone that's in position of power and the cast will vote on who they want that person to be.

Hannah ([27:25](#)):

I just wanted to add that while we are non-union we are all very like pro-union as a concept and something we've been working on for the last year is pulling like language from union agreements that we really like. And just including those as part of our like employee agreements, this just that you can do that. <Laugh> you can just have union rules, even if you're not a union, they let you. So that's one of the things that we do. So we borrow that from, from equity. We have that same process of appointing the deputy.

Victoria ([28:03](#)):

OK.

Nicole ([28:05](#)):

All right. I'll move on into the device piece if there aren't any further questions. So the device piece will be interactive for younger audiences and it's going to connect four myths around the theme of water. And we've already chosen two of the myths, the Puerto Rican Gourd myth I'm Puerto Rican or half Puerto Rican. And that is a myth about this big Gord that gets broken, open and water. It it's what CRE it's a creation story essentially of how the earth is created. And then Victoria being in Scotland, we're trying to connect our sort of cross world of what's the word I'm world of our company. So we're in the myth of the sea kelpie. And then for the other two myths, we want, I want, I want to allow the cast and their identities and what they are interested in exploring to come in.

Nicole ([29:09](#)):

So it will become a sort of like heroes, quest journey of the creation of the earth and how water connects cultures all around and how E like so many different cultures have very similar stories regarding mythical creatures, water, how things are created. So I wanna use that to explore not only those stories, but intersectionality and how that impacts people's identities. I'm very interested in making sure we have a very well rounded cast of people of all abilities and, and backgrounds and genders. And so there's a very, like just a, a lot of experiences creating this. So I'm looking for, oops, I didn't mean to do that. I'm looking for performers who are interested in exploring intersectionality and their identity in a collaborative environment. Similarly to 12th night, we will be hiring people to make sure we're doing this in a safe and, and comfortable and accessible way for everyone involved.

Nicole ([30:21](#)):

And we're doing this for younger children, so it won't be like a very intense <laugh> exploration. It will be a much more like gentle exploration. And I think there's a lot of opportunity here as well for some, some magic and creativity. I have a partner who is immunocompromised, and so I'm very, very COVID cautious. So we will be starting rehearsals over zoom in the winter just to like generate ideas. I have a lot of experience background working on zoom and devising on zoom. So I, I'm not concerned that we won't get the same energy online as we might in the room. So we'll generate ideas and play on zoom, take a pause for writing and then resume in person. Once we have a little more structured to work within actors will not be expected to serve as writers.

Nicole ([31:20](#)):

You will be generating ideas, generating content, but final writing will not be re fall onto the actors. Although if you are interested in writing and you have a background in writing that's another discussion we can have for those that are in the, in that cast. I'll be using a variety of techniques for devising including viewpoints and composition, frantic assembly style movement devising once we're in person. Obviously within the abilities of those that are, that are in the cast moment work and the tectonic styles of, of devising randomization and kind of a dividing style as well as just kind of traditional improv games and improvisation. Any quest, any questions on, oh, wait, we're not there yet. We're at the timeline. Okay. Victoria,

Hannah ([32:23](#)):

You can have questions here, if that feels right.

Nicole ([32:25](#)):

I feel like that we're moving into a slightly different section. Are there any questions specifically about the devised piece? Gosh, no. It's very hard to see things when you're sharing screens. So please either raise your hand or speak up cuz I can't <laugh> okay. Great. Why don't we move into the timeline then? Sorry.

Speaker 7 ([32:50](#)):

Brownie. Is that, do you have a question? Yeah, I was just wondering on the, on the topic of things, actors present for the final two themes. What I guess what is being counted as a myth? Like is there, is there like a requirement for how old it has to be or something or could it just be like a favorite story? Be like, yeah. Okay.

Nicole ([33:17](#)):

A favorite story, something that's like, yeah. It can be something that ties to your identity in some way that is a made up tale. It can be a tall tale, it can be a fairy tale, it can be a myth, it can be a bedtime story. Your grandma used to tell you and yes, it is very ensemble based. Correct. You are very correct. Other questions. Okay, great. Moving on the timeline. Yes, Victoria, do you wanna take this? Do you want me to take it?

Victoria ([34:08](#)):

I'll take, I'll take it. So we are accepting audition submissions until August 11th. Our virtual auditions are August 12th and our in person ones are August 13th. If you've already submitted, we're going to start looking through those submissions today and start sending out invitations to sign up for an audition slot. By August 19th, we will make offers. It's likely that'll happen before August 19th, but by August 19th, you can assume that if we were making an offer that we have sent it out on September 1st 12th night, actors will receive the script that we'll be using and a full rehearsal breakdown. And then on October 10th, our rehearsals will begin. We have a very small rehearsal period for 12th night. It's going to be just five weeks including tech and then our two public performances, which are right now, November 12th, the 13th though, that's subject to change, but it will likely still be within that week.

Victoria ([35:24](#)):

Just depends the, the venue that we're using, we may not, we need to switch the days. And just the rehearsal plan that I'm thinking of will three days a week from 10 to 2:00 PM. That's not solidified yet. We will have it solidified by next week. But just to give you a general idea then the public performances just to which will be open to the public will also be using those performances to get, to get in educators, to see 12 nights, see if it fits in with their curriculum and try to get them to try to get their schools interested in having 12 night come to them. And then we'll have school tour. I'm not a hundred percent sure about the school tour right now. Hannah, do you know anything about it?

Hannah ([36:21](#)):

Yeah, when we have a few schools, we got some, a lot of money from the state this year. And so we're able to like give performances to schools the year, which is so exciting. So some folks that we know will want our show is PS 1 61 in Harlem. We have a very longstanding relationship with them. And Claremont international high school in the Bronx will probably go to PS 2 49 in Brooklyn. So it's really like going all over the city to, to show this production to students. And that's, those are just the ones that we can like that we have in conversation already. So like, I would say a minimum of three to four, but I'm hoping that we can get a more kind of robust schedule we are going to have, is this correct, Victoria, the full rehearsal schedule set by auditions, right.

Hannah ([37:11](#)):

So that people will be able to like provide their conflicts and we'll be able to work around that and we'll do our best to have an idea of what the school tour looks like. Or at least no, like days of the weekend times like windows, we really res like we really value respecting people's time and only asking you to block off time on your calendar that you actually need to block off. So we do everything in our power to tell you as early as possible, what times you have to commit to, and then release all of your other times.

Victoria ([37:45](#)):

OK. And then Nicole, you've pretty much spoken

Nicole ([37:49](#)):

About yeah. Devised piece. I have not set the schedule yet. I'm waiting on some of my schedule things to fall into place though. It will likely begin rehearsals in December online and, or perhaps January depending on things. But that will be similar no more than 45 to 50 hours of rehearsal. And we will make sure that there, like, it will likely likely be like several weekends or like chunks of days online that are like condensed and precise and then we'll like break away and do some writing and then we'll come back. So those, that schedule will not, we'll probably not be ready by auditions, but we will of course take into account factor availability when crafting it. Any other, any questions about schedule? Oh, I, I can, I cannot see your name on the thing. I see someone raising their hand. I'm sorry, but

Speaker 7 ([39:02](#)):

It's Ronnie.

Nicole ([39:03](#)):

Hi, Ronnie. Thank you, Ronnie.

Speaker 7 ([39:07](#)):

I was just wondering when we were likely to hear back about getting a time slot for the auditions.

Nicole ([39:17](#)):

Anyone who has already submitted will probably here by tomorrow and we will continue to schedule auditions throughout the following week, but if you've already submitted you, should we Victoria and I will be sending out our first round of audition appointments this week.

Speaker 7 ([39:39](#)):

Thank

Nicole ([39:44](#)):

Else. Oh,

Speaker 8 ([39:48](#)):

Hi. I was just wondering, would the conserving references the educational or the theater references? Can you help give me a little bit more direction in who I might provide as a reference in what type of information you're looking for in that area?

Nicole ([40:06](#)):

Hannah can you take that one?

Hannah ([40:09](#)):

Sure. Yeah. So it could be anyone that you've worked with professionally a director or any other like similar collaborator and in terms of like educational, it could be a professor from like your own like education life as you as a student, or it could be someone who can talk about your work as an educator. Like if you have like a background in teaching or teaching artistry someone who could talk about your ability to work with students. The reason that we added like references into like the audition and the

hiring process is just that we found that it's really helpful to be able to like it's like background of, because what we do is so specific and we need folks who are like comfortable with like a wide range of like skill sets. It's helpful to have a conversation with someone to be able to kind of talk about like, oh, like, have they worked with students before? Like how are they in a highly collaborative environment? So anyone who can kind of like speak to your like abilities and qualities in those areas would be a good reference. Did that, did that answer the question?

Speaker 8 ([41:18](#)):

Yes. Great. Thank you so much.

Hannah ([41:20](#)):

Of course. Thank

Speaker 9 ([41:34](#)):

Yes. Hi. in terms of like references I, I already submitted, but I just wanna make sure that like, I, I have like the right information and I have the right idea in terms of like art, artistic and theatrical references, would you prefer, like, if we're, if we have an interest, like in 12th and I do prefer, we provide references that have that, that have experience working with us using classical text

Speaker 10 ([42:06](#)):

I, I,

Victoria ([42:07](#)):

I think it would be, it would be nice, but also so long as they fit what Hannah says, there's a references really are about like how you engage and like, so I, I think it's really, it's really fine, whatever you've sent us, as long as it's what Hannah said,

Speaker 10 ([42:33](#)):

What the audition process will be like. Yeah. Okay.

Victoria ([42:39](#)):

Okay. So we are having our in person auditions at art New York at 520 8th avenue. If you haven't been to the building, here's what it looks like. There's little door that's circled. And

Hannah ([42:54](#)):

Sorry, that's specifically the accessible door with the, the press button is the way to the left if you need an accessible entrance.

Victoria ([43:03](#)):

Cool. Thank you, Hannah. When you get to 520, you'll have to bring your photo ID, present the lobby, you then go through the turnstiles and take the elevator up to the third floor to ART/New York. At ART/New York, we have two spaces. We have two spaces. We have the conference room, which is where you'll go first to check in and just prepare yourself. We wanted to give our actors, our auditioning actors room to warm up and to feel comfortable before entering the room. And then the actual

auditions will occur in groups in studio B. So could you go back to the slide? Okay, so accessibility and COVID safety. Hannah, could you cover?

Hannah ([44:01](#)):

Sure. so ART/New York studios are ADA compliant and fully wheel wheelchair accessible. There is one ADA accessible bathroom on the third floor. The space is also fully air conditioned and additional air purifiers have been installed in each studio. Art, New York is no longer requiring proof of vaccination to enter the space, but everyone must wear masks in the common areas. So hallways bathrooms make sure you have a mask to wear.

Victoria ([44:31](#)):

Okay. So what to expect at audition? So we will invite a select number of applicants to auditions. They will be in about groups of five just to keep to keep our, you know, keep our space in the room. You'll be asked to prepare a one to two minute classical monologue and, or a myth or story. If you choose to audition for both pieces, we ask you to keep your audition pieces to one minute long. Just so that we don't get really backed up in the room physically, we'll be Gianna Cioffi and Jose Noel. Jose is another, our third co-artistic director of Emit, Gianna is one of the Emit founders the previous artistic director, and currently serving as the pedagogy and research director. Nicole and I will be in the room via zoom for a portion of the in-person auditions for as long as we can stay on zoom, we will also be recording the audition so that Nicole and I can view them afterwards because we are not currently in New York to attend.

Victoria ([45:50](#)):

Also in the room. And most likely in the conference room will be other emit ensemble members emit has a artistic ensemble, which we cast from which we use. We hire teaching artists and we will be casting from that pool as well. So they'll, we will hope, we're hoping to have at least one ensemble member available to answer questions about emit. And yes, and we also have our emit interns that will be potentially be there as well. Each slot is going to be 45 minutes long when you enter the space, there will be 10 minutes of introductions. Gianna and Jose will introduce themselves will again, prepare you for what the auditions will be like. And then you will start with an improv game. And a warm-up improv is very important to emits how all of our shows and how they function, both for the immersive and the interactive shows.

Victoria ([46:50](#)):

There will be 10 to 15 minutes where everybody performs their pieces for the group. And this may be in a a mill and seed type of fashion where you're walking around the space and either Gianna or Jose will let you know when you should stop and when you should perform and will be one up by one. Then there will be a little break for yourself and then a 15 minute time frame for callbacks where select actors will be asked to either read some provided sides from 12th night, or take a redirection on the monologue or myth that they have already prepared. And children are welcome if you have if you have a child or you have a person that you need to care for and you need to bring them along with you, that is absolutely fine. And if you meet any questions or at any request about that, please just reach out to us and we'd be very happy to help.

Nicole ([47:55](#)):

Very similar for virtual auditions. It will be almost identical except for it will be on zoom. The improv warmup will be slightly different as well, all in our own spaces but will be designed to encourage you to work within the confines of your zoom box and hoping to help everyone feel a little more alive and in the space instead of just like sitting and directing their, their monologue to their, their little box. But otherwise, yes, this will be the same. This will also be recorded for if Victoria or I have to step out or if we need to return back and, and check on any auditions. Any questions about that process? Oh

Speaker 5 ([48:52](#)):

I have a question. When you say to prepare to prepare a myth for the devised piece, do you want it to be like a, a prepared text that I have written in advance and like it's the same words or do you want it to be like more free speech, but obviously that I have thought about and prepared,

Nicole ([49:12](#)):

That's a great question. It can actually be what either all I'm interested in seeing is how you tell the story. So if you want to tell, if you want to like copy the, if you wanna just like memorize the Wikipedia version of it, if that's makes more sense in your brain, like, I want to memorize this Wikipedia version, you can do that. If you wanna rewrite it in your own words. I just am interested in seeing how you tell and interpret the story in whatever way makes sense to you. You don't have to put a, like, as long as you're just not reading the story off paper <laugh> however you wish to tell it, you don't don't feel obligated to like, create a whole big physical theater piece that goes with it. Just tell me the story. Does that help? Does that make sense? I know it's a little bit of a, a nontraditional ask and it's very open ended, so I, I appreciate that. It's, it's a little extra work than just a Shakespeare monologue.

Hannah ([50:31](#)):

Nicole, tell me if that's no, that's great. Sorry. tell me if, if this is correct or or, or helpful. I, I would imagine that the video clip we watch where Renita is describing the the letter writing that she's doing. Oh, okay. Sorry. where the video clip, where, where she's talking to students about like writing we're up we're about writing letter. Thank you.

Nicole ([51:03](#)):

Yes. so I got very distracted by Cyrus <laugh> yeah, basically if you're like, okay, so here's what happened? There's this myth, or like, there's this gourd, it's this big gourd and these two kids come in and they see the gourd and they're trying really hard to get it off the shelf. And one of them knocks it down. It falls on the ground, it crashes, open water goes everywhere. So from, yeah, like just tell it in your own way to the yeah. That exactly like Renita was telling about what happened in R and J

Victoria ([51:38](#)):

And Nicole, do you think, I would think it'd probably be best to have something memorized so that when you're in this space you feel the most comfortable. So even if like having, having that little basis to go off of, and then like, allowing exactly what you said for that exploration to be able to happen.

Nicole ([51:57](#)):

Yes, yes. Please do present like your best work. Of course. <Laugh> feel, I, I would like you to be prepared with this story that it's not just your winging it at on the, on the time while there is a large

element of improvisation to our work and you will have to wing it from time to time that should come from a basis of deeply deep knowledge of what you're speaking about.

Victoria ([52:23](#)):

Any other questions about our audition process? Also doesn't have to be about an audition process. There's any questions about anything Emit related, please let us know.

Nicole ([52:41](#)):

Right. And I know we only have three minutes left, so you can, if you do have additional questions, feel free to email us. If you have things, if you've already submitted and you're like, oh, wait, I realized that I wanna send a different reference or I wanna send something else. Like you can follow up with us there. Yes, Ronnie, this, this recording will be emailed so you can catch up on everything and, and rewatch emails,

Victoria ([53:08](#)):

Or it will be available on our website.

Nicole ([53:13](#)):

It it's on. And it's being emailed to people who registered for the event. Yes.

Hannah ([53:18](#)):

Yes. Thank you.

Nicole ([53:25](#)):

In our last two minutes. Anything else? Okay. Well thank you all so much for your time for being here for your interest and your presence. We're very excited to bring in some new faces and people into our work. And and, and even if we don't get to work with all of you, like know that you're always, we always encourage you to submit and keep in touch. Well, good, good morning. Goodnight. Everyone have a great rest of your day. And we'll see a lot of you soon.