

## CASTING

**Actors/dancers with EU passport or valid work permit for Austria ONLY!**

**VIENNA'S ENGLISH THEATRE is auditioning for the following role in the drama THE SUITCASE by Jane Coyle, performing at Vienna's English Theatre, Josefs-gasse 12, 1080 Vienna, from 15 January to 17 February 2024:**

**Galina Stein** (female)

*Playing age:* 16-18 (min. age of actress: 18 years)

*Required skills:* highly skilled ballet dancing & professional acting training

*Performance language:* English (Austrian/German accent possible)

*Description:* Young, Jewish girl whose story takes place in Vienna 1938, starting as a seamstress, dreaming of becoming a ballet dancer, ending up being imprisoned at the concentration camp Theresienstadt.

### **THE SUITCASE - Production details**

**Director:** Robert G. Neumayr

**Designer:** Vernon Marshal

**Choreographer:** Wei-Ken Liao

**Rehearsal start:** 18 Dec 2023 in Vienna

Rehearsals take place Mondays to Saturdays, daily from approx. 9:30 am to 5:30 pm (call times subject to the director). No rehearsals on bank holidays (except 6 Jan will be subject to the Director's call).

**Tech Week:** 9 to 13 Jan 2024

Call times subject to the Technical Manager - usually between approx. 11:00 am to 10:00 pm

**Previews** (invited audience of English Teachers): 12 & 13 Jan at 7:30 pm

**First regular performance:** 15 Jan 2024

**Gala/Press night performance:** 16 Jan 2024

**Last performance:** 17 Feb 2024

**Performances:** at Vienna's English Theatre, Josefs-gasse 12, 1080 Vienna, Austria ([www.englishtheatre.at](http://www.englishtheatre.at))

From 15 Jan to 17 Feb 2024, performances daily at 7:30 pm except Sundays, with 2 optional Matinees per week, subject to demand. (The cast will be informed 10 days prior to a Matinee at the minimum. Matinees usually start at 2:00 pm but this could vary depending on demand.)

**Type of contract:** Austrian 'Befristeter Dienstvertrag' for 40 hours/week from 18 Dec 2023 to 17 Feb 2024

**Payment:** € 2.300 brutto/month. (This is a non-negotiable company wage.)

**Please note:** there will be no accommodation nor per diems provided and no travel costs reimbursed.

***See next page for audition details...***

## AUDITION INFO:

### We would initially require a self-taped audition in two parts:

- 1) 2 monologues: please see next page for text.
- 2) Classical ballet tape: max. 1 min. / Please, take a video in landscape format of yourself and show us a short ballet variation (it can be your own variation too, not necessarily original repertoire). Make sure you show technical elements (e.g. pirouette piqué, pirouette en dehors/en dedans, petit allegro, bourrés, etc.) as well as performative qualities. Pointe shoes are not a must, hence not a dealbreaker!

Please send your application including CV, headshot, full body shot and audition tape (or link) to:  
[helene.scharka@englishtheatre.at](mailto:helene.scharka@englishtheatre.at)

Please confirm in your application that you are permitted to work in Austria without further work visa being required.

**Deadline for applications:** 4 Sept 2023

We will contact you with further information about a potential audition in person by 11 Sept 2023. We are currently planning to hold auditions in person on 15 Sept in Vienna. (Please note that this date is subject to alteration).

### About the play:

*This profoundly touching and uplifting play by award-winning writer Jane Coyle was inspired by an exhibit at the Jewish Museum in Vienna. Intrigued by the story behind a small suitcase, she spun a poignant family drama moving between Belfast in the present day and Europe during its darkest times. The Suitcase won the Belfast Telegraph Audience Award at the 2015 Belfast International Arts Festival and was staged in 2023 by Open House Theatre in Vienna.*

In 1938 Vienna, young Galina Stein dreams of becoming a ballet dancer. In Belfast, Holocaust survivor Leo Edelmänn revisits his past, feeling the end of his long, fulfilled life approaching. And, a bereaved daughter and granddaughter unearth a long-hidden piece of history in the Edelmänn's family home.

Following Leo's passing, his remaining family discover a battered suitcase amongst his belongings, marked: "Galina Stein, Vienna". What is this old suitcase doing in the Edelmänn's house in Belfast and who was this woman? Leo had never mentioned her name yet had insisted that his only granddaughter be named Galina. This discovery provokes an exploration of the family's hidden history and its echoes in the present. Incorporating live music, it is a story of hope, resilience and identity, and a hymn to the redemptive power of art.

***See next page for monologues...***

[www.englishtheatre.at](http://www.englishtheatre.at)

## MONOLOGUES FOR SELF-TAPE

### SCENE 6

INT. AN APARTMENT IN VIENNA.

*The year is 1938.*

*Galina Stein looks up from her diary.*

GALINA STEIN:

I have always wanted to say, "I am a dancer." I have taken classes - when my parents could afford it - since I was nine. I am 17 now. I have written to the director of the Academy of Dance. I told him of my ambition and that everyone says I have a natural gift.

I offered to pay my way by working for free in the Academy's costume department. I would work all night, if necessary. Perhaps he will allow me to show him that I would make a promising student.

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### SCENE 11

INT: AN APARTMENT IN VIENNA

*The year is 1938.*

*Galina Stein is sitting on a chair. She has been crying. She has a rug around her shoulders for comfort. Beside her is a small vanity case with its lid open. She takes out of the case a photograph of a little dog and shows it to the audience.*

GALINA STEIN:

This is Fritzi. I loved him so much. I'll never understand why I had to give him away. Frau Weissmann's canary. That bird was all she had. She's completely alone now. How can people be so cruel?

They are starting to bring in strange rules and regulations. We are not allowed to sit on certain benches in the park and we've stopped going for dinner with people like the Borkmanns – or maybe they stopped inviting us. My friend Dagmar left the atelier. She whispered that her mother did not want her working with people like us.