



TIGERLILY

UNKNOWN GODDESS – SHORT FILM – CASTING CALL

REHEARSALS/FITTINGS: 15TH-23RD JULY 2019, MANCHESTER/MEDIA CITY

SHOOTING: 24TH-27TH JULY 2019, MANCHESTER/MEDIA CITY

PAY: £100 PER SHOOTING/REHEARSAL DAY PLUS HOLIDAY PAY.

MUST BE LOCAL TO MANCHESTER/NO EXPENSES.

UNKNOWN GODDESS is a new short film from Bafta nominated Tigerlily Productions led by award winning opera Director Jack Furness. UNKNOWN GODDESS discusses how one of the first female Opera composers (Barbara Strozzi) was treated like a prostitute for being female and expressing her musical talent in the 1630's. When a modern day TV company look to do a re-enactment of Strozzi's story, we find the 2019 singer playing her, is treated with similar contempt.

UNKNOWN GODDESS presents an implicit discussion of the #MeToo and TimesUp debate, by drawing parallels between 1637 and 2019 settings. But what makes it unique is the taking on of the closed Opera/Early Music world: a challenge to that community's simultaneous suppression and celebration of female creativity. The film explores the problematic role of the female soprano: the jewel in the crown but also a commodity. The film makes a genuine cultural intervention, changing attitudes to music and art history. The film will provide a platform for outstanding female talent in front of, and behind, the camera.

The film is produced by BAFTA, RTS and BIFA nominated Producer Jennifer Monks for Tigerlily Productions. A multi-award winning and BAFTA nominated production company, Tigerlily's output covers scripted, factual and feature films. Tigerlily have previously produced a 13 part childrens drama for BBC, 90 minute dramas for Channel 4 and MTV and over the last 12 months have delivered over 10 hours of TV Commissions ranging from current affairs to documentaries for major UK broadcasters BBC and Channel 4. Their feature films have been released theatrically worldwide and sold to platforms such as Netflix and Amazon. In 2018 Producers Natasha Dack & Nikki Parrott were invited to join the Academy of Motion Picture Arts and Sciences (OSCARs) for their contribution to cinema.

Producers are initially auditioning via self-tape. Self-tapes should include name and age of the applicant and be read to camera with another person reading lines with them off camera where possible. Self-tapes should be sent to jenny@tigerlilyproductions.com with role in subject matter. Closing date for submissions is 31st May 2019.

ROLES AVAILABLE:

JOHN (50'S) WHITE BRITISH MALE

RICHARD (40'S) BLACK BRITISH MALE

JOURNALIST (EARLY 40'S) ITALIAN ACCENT FEMALE

ANTOINE (30'S) FRENCH MALE

GIULIO (54) ITALIAN MALE.

CRAIG (LATE 20'S) BRITISH MAN

JOHN

John is a white British man in his fifties. He has the natural assurance and charm that comes with privilege. He has grey hair and dresses in an impeccable suit but with just enough artistic touches to make you think he isn't ruthless. He wears designer glasses. He went to Eton and Cambridge, and is probably divorced. He tries to take his children to art galleries when he has the time. He is always on his way to the next meeting.

JOHN

The poet Giulio Strozzi rented this place for 150 ducats in 1637. Don't ask what it cost today. Barbara lived here with him.

RICHARD

And now you can join her...for a bit.

JOHN

Project HQ and temporary recording studio. The competition worked wonders. People want to know about you. I have a present for you. We found this - it's a printout but the text is original. Strozzi was eighteen.

(reading)

What greater quickens the desire...a crying face or a sighing face?

(back to Ash)

Strozzi read it at one of her father's intellectual soirees...right here, 1637. The Academy of the 'Like Minded'.

Richard 1

Richard is a black British man in his late forties. He is slightly smarter and slightly cooler than John - a self-made man. He has a playful, friendly side but is clearly very good at his job. He is often on his phone. He speaks several languages.

RICHARD

Giulio Strozzi rented this place for 150 ducats in 1637. Barbara lived here with him. And now you can join her...for a bit.

JOHN

Project HQ and temporary recording studio.

RICHARD

We're going to do the magazine shoot here. Interviews, the lot. It's about crafting a story. People want to know about you. We have a present for you:

(reading)

What more powerfully quickens the desire...a crying face or a sighing face?

ASH

Which one of you dirty fucks wrote this?

RICHARD

(denying responsibility)

Io non speako Italiano!

(getting serious)

Strozzi read it at one of her father's soirees. The Academy of the 'Like Minded'.

(joking)

Even the highbrow men were 'dirty fucks'.

Richard 2

RICHARD (CONT'D)

(on the phone)

Ah mercé di voi, mia fortunata stella! (*Thanks to you, my lucky star!*)

(laughing)

Grazie, grazie, ciao.

Journalist

The journalist is an accomplished, professional, Italian woman in her early forties, with smart, fashionable style. She speaks impeccable English but with an accent.

JOURNALIST

(tired and frustrated)

OK let's try something different. What's it been like portraying a courtesan? These were impressive women - cultured, literary...how have you got into the right mindset?

ASH

I think...look...we don't know for certain she was...is this relevant?

JOURNALIST

It's about her life. We're trying to give people some context. Richard?

RICHARD

Go on Ash. It's not a hard question.

ASH

What do you think of her music?

JOURNALIST

I...I don't...I'm not...That's not what I'm asking about.

Ash stares at the Journalist.

JOURNALIST (CONT'D)

OK. What would you like to talk about?

ASH

The fact she published eight volumes of her music off her own back.

JOURNALIST

Oh wow! And would that have been unusual for a woman in those times?

ASH looks at the Journalist.

Antoine is a French fashion designer in his late thirties / early forties. He has a cool, alternative haircut and he wears much more casual clothes than the other people in the film.

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INT. ROOMS OF GIULIO STROZZI - DAY - 2019

7

The old rooms of Giulio Strozzi have been turned into a makeshift fashion studio.

ANTOINE and his ASSISTANTS work around ASH, pinning and marking the dress. RICHARD watches from a chair.

JOHN

Antoine you've done a brilliant job, as ever.

(Ambiguous if this is about ASH or the dress)

Perfect.

ANTOINE

It's great we got Marc to photograph. I love his work. She's going to look amazing.

JOHN

Well if you want the big magazines...he wants to shoot around the canals too.

ANTOINE

(to an assistant)

Good.

(pointing to ASH's cleavage)

We need to move this wider.

(To John)

The canals are perfect for this dress.

JOHN

What's widening that for then? Fascinating, this stuff.

ANTOINE

Oh, so we can see her...

JOHN

Strozzi was a courtesan you know.

ANTOINE

It's more of a suggestion. Artistic.

JOHN

You know the famous painting! Here it is. See...as a courtesan... We'll talk to Marc and see what he thinks.

ANTOINE

Marc is very sensitive.

JOHN

I can prove it! There was a
pamphlet published about her.

pamphlet published about her.



Giulio

Giulio is a fifty-four year old Italian aristocratic poet. Although he comes from a noble family he is more bohemian and artistic. He is a bit scruffy. He looks like this. PLEASE NOTE: This role must be played by someone who can speak fluent confident Italian.

10 INT. ROOMS OF GIULIO STROZZI - DAY - 1637
10

The large, elaborately furnished room we have already seen.

BARBARA and GIULIO are standing alone in the room. Barbara holds a pamphlet.

BARBARA

Listen to this: "A fine thing it is to give out the flowers having already given out the fruit!" Read it! Read it!

GIULIO

Ignorarlo, Barbara.

BARBARA

Father. This was written by one of your friends. From the Academy. And now you say: "Ignore it, Barbara." They're calling me a whore!

GIULIO

Barbara, devi capire che sono solo invidiosi dei tuoi talenti.

BARBARA

Listen Dad. I want to write an opera for your theatre. I know I can do it.

GIULIO

Una donna non la pow scrivere par l'opera Barbara. Teo sé ben.

BARBARA

Then let me us a man's name. No one will know!

GIULIO

Barbara, fiia mia, non ti ho dato tutto quello che è in mio potere? Non te go da' el publico, na sire dopo l'altra, a cui mostrare i tuoi talenti? No te go adotà e fatta crescere? No sta domandarme queo che no posso darte. No ghe xè nissun ca poe cambiare el modo in cui el

mondo el gira.

BARBARA
What about a woman?

GIULIO
(in frustration)
Non ce niente da dire.

Barbara turns and walks away.

GIULIO (CONT'D)
Barbara...

Craig

Craig is a British man in his late twenties. He studied music tech at university and quickly rose up through the ranks of the industry. He is slightly abrasive, and has a high opinion of his own talents. This is because he has had to fight for recognition in an industry dominated by posh boys. He isn't stylish - in fact he is scruffy because he spends all day every day in doors recording.

CRAIG

Yeah sorry everyone. We need to try that again. Um Ashley, you were meant to breathe before 'sospire' not after.

JOHN

Yeah Ash Ash, while you're at it, it needs more...Can you...(finding the word)...inject it a bit more?

CRAIG

That might actually help with the breath control Ashley. You've really got to keep it going at that part. If you breathe before 'sospire the Italian doesn't make sense' I think - is that right?s

JOHN

Great Ash let's give it another go. "This time with feeling!" Ha!

CRAIG

And remember to breathe before "sospire" not after.