

Auditions for *Alternate Realities*

Sunday, 21 September, Monday 22nd, Tuesday 23rd 7:30pm Callbacks .

McArdle Theatre

Rehearsal begin 28 September

An ensemble, demonstrating a variety of abilities, of 12 or more men and women will be cast for this set of zany and serious plays. Actors will likely move some scenic units Plays are listed below.

Wear comfortable clothes for dashing about jumping using the floor, in some fast paced plays.

Be prompt, arrive fifteen minute early to complete audition information and scheduling information.

The Plays

If you like the silly fun of Monty Python and the Flying Circus, you'll probably like this. If you have a bend for seeing both the absurdity and the profundity of life alternately or simultaneously these performances are probably for you.

The 18th Century common sense philosophy, defining reality as what you can see, hear, touch, taste or smell, was unwittingly questioned by the Romantic movement. By mid 19th century Expressionist experiments occurred but Realism held the day until the Symbolist poets began to influence Drama. This shift in worldview to include what happens in the mind, in the imagination perhaps, as equally real in its impact on the human mind as the external world cracked common sense rock. Also toward the end of the 19th century a revision of how humans saw political, social, and economic issues was changing. Views of reality were not just evolving; efforts were in plays to shatter the common a sense view of science, social interaction, personal psychology, etc. Theatre featured a variety of movements that each took their own direction. These movements not only changed realistic drama but also contributed to absurdism, existentialism, post modernism, and the latest movement neo-futurism. Our production will bring all these alternate visions into an evenings entertainment.

PART I

Expressionism

August Strindberg, The Stronger, {3 pages 10 minutes} Two Women

Our fantasies are means of coping with problems and wishes. In our minds we can image situations in which we can speak our minds articulately, vanquish enemies, win lovers, etc. This fantasy from the last decade of the 19th century demonstrates the idea through a woman confronting her husband's mistress in a restaurant and to her own mind proving the stronger.

DADA

Tristan Tzara , the gas heart {13 pages}

Nine Clowns walk into a cocktail party. Each line of the opening scene is spoken with a different inflected meaning; the conversation is completely meaningless except for the meaning given in the moment of conversation. Each character may have a hidden agenda behind each different attack on repeated phrases. The conversation ebbs and flows in a random fashion in an attempt to destroy any possible meaning.

Futurist

Each company member available may read a section of the 391 Manifesto; then we'll stage five plays that are included with the manifesto; each play is two minutes or so {20 pages} The futurist idea is to cut to the chase, to stage only the critical two minutes of the play. Each of the five plays have an intense moment

Bachelor Apartment (one male and one female), The Body that Ascends (at least five men and women) and *Genius and Culture (one woman two men)* by Umberto Boccioni

The Futurist Prize (seven men?) and *Parallelepiped (one man one woman)* by Paolo Buzzi

Surrealists

Guillaume Apollinaire - The Breasts of Tiresias (20 pages at a dead run) (Original version without prologue and Act II, scene 7 - Played as one act.)

Some are pieces that suggest character stereotype (like reporter). Tiresias' costume hides helium filled balloons, which are the breasts, under the top layer of costume and can be released to float in air over the actors head for the transition from being a woman to being a man. Crazy props, sound, and music.

PART II

Absurdist

Fernando Arabal **Guernica**

Lira is hidden from view under a pile of bodies. She speaks and Fanchou who is ineffectually seeking her. The bombers keep returning to bomb the village again. The rubble being shifted by more bombs might be people - animals crying rather than rocks. The bodies on the floor would writhe too. The couple continue to bicker while bombs fall, and officer threatens them, a journalist and writer observe the scene while writing text and a woman and her daughter from Picasso painting run through the scene of terror. Finally, Fanchou crawls through bodies to Lira and a new attack buries them both. Two balloons float away with the officer shooting at them and the couple laughing down at him. The piece ends with a chorus singing Guernikako arbola perhaps until the walls rattle. Several versions are available on the Internet as

it is the unofficial anthem of the Bask people. Lyrics are available in English as well as two native languages. As music overwhelms the bombing and gunfire the lights go to black and all the actors leave to places and the screen for the next play is lower into place.

Existentialist

Samuel Becket – Not I

This is a nine-page monologue in which we see only the mouth of the actor. The trick of the piece is it makes sense sometimes and then slips to another subject and eventually repeats. It is about feeling that what you're saying is important while you say it, striving to find articulate meaning, but, when you think back its not clear what you meant. The repetition is similar to the way in which we over the course of time, over a life time, tell the same stories again and again to the same or different listeners always the same but constantly different. It is a marvelous existentialist piece with absurdist overtones.

The text will have to be carefully scored with the actor to clearly define how each phrase relates to those before and after. Once scored, we should record this piece, even in segments, and edit it together.

It would be way cool to record the lip movement of the actor and then animate a mouth (pale pink on black) so the audience will be able to lip-read while watching the video and hearing the voice and the sound design that picks up sound ideas perhaps onomatopoeically from the text. When finished the piece, which we can play as a video, makes sense while not.

This piece will require its own production plan and rehearsal schedule. It might be cast early and be complete before other performances are ready.

Neo Futurist

Greg Denesco Intimacy

This play, lasting about two minutes total, is offered from complete silence by actors in neutral garb, everyday clothes, in the audience space until the entrance of a sound as a climactic sound event. This is about simplicity, selection, and timing.