

Auditions for MARISOL by Jose Rivera
Directed by Talvin Wilks All students welcome!

Auditions: Saturday, Sept. 10th (10:00am-5:30pm), and Sunday, September 11th (1:00pm-8:30pm). Rarig room: 20

Callbacks: will be a full group workshop on Tuesday, September 13th (7:00pm-11:00pm) Rarig room: 20

Sign up posted on Tuesday Aug. 30th on the Callboard in the Rarig basement by the vending machines

About *Marisol*: A dark fantasia that reflects the social and spiritual turbulence of the early 1990s, *Marisol* by José Rivera, is a grimly imaginative drama with fiery themes still smoldering with relevance to issues of today. Marisol Perez, an upwardly mobile Manhattan copy editor, finds herself caught up in a celestial war that spills over into a landscape of urban chaos. Abandoned by her guardian angel who has taken matters into her own hands to lead a revolution against an aging and senile God, Marisol, a Puerto Rican “everywoman,” is thrown into this apocalyptic battle, where the Bronx becomes a war zone, Neo-nazi skinheads torch the homeless, citizens are arrested for being credit risks and food has turned to salt, all under a vanquished moon. Immersed in magical realism, Marisol travels through this bewildering dystopic minefield, a social commentary on the impact of Reaganomics and cultural disenfranchisement. Will she join the battle to restore peace to a troubled universe?

DIRECTOR'S STATEMENT: Overall, I see the play as an ensemble piece, a full journey for all involved. The emotional extremes of the play require a physically demanding style of acting and performance. Although a dystopic and at times surreal world, the actions are viscerally realistic, perhaps hyper-realistic, spirits pushed to the extremes of survival, holding on to sanity and hope. In addition, *Marisol* is a play where race, class and gender issues are very important to the specificity of casting. The casting reflects a period in our American history, not so long ago, in which economic disenfranchisement was played out along racial, cultural and social lines in urban centers throughout the country. As an ensemble it will be important for us to research and fully understand these distinctions then, and how they are relevant to the many cultural conversations we are having today. Please note that this process will demand of everyone involved incredible respect, support and a willingness to explore difference, differing points of view and politics. It is only through this level of investigation and commitment that we will be able to tell a story that will be enlightening to us all.

CAST OF CHARACTERS

MARISOL, Puerto Rican female

ANGEL, Marisol's guardian angel, African American female

MAN WITH GOLF CLUBS/HOMELESS PERSON/RADIO VOICE, White Male

JUNE/NAZI SKINHEAD/2ND VOICE, Marisol's friend, White Female

MAN WITH ICE CREAM CONE/HOMELESS PERSON/SUBWAY

ANNOUNCER/(ANGEL), White male

LENNY, June's brother, White male

WOMAN WITH FURS/1ST VOICE, White female

MAN WITH SCAR TISSUE/HOMELESS PERSON/3RD VOICE, Male, any race

(Possible additional actors to represent HOMELESS PERSONS, SKINHEADS, and ANGELS.)

SCHEDULE

Rehearsals are Monday-Friday (6:30p-10:30p), Saturday (12:00p-5:00p)

Rehearsals begin Friday, September 16th (6:30p-10:30p)

Tech Begins Friday, October 21st

Performances in the Kilburn Theatre November 3rd- November 13th (8 shows)

AUDITIONS: Scripts and Sides will be available via a View Only Google file.

Auditions will be conducted like mini-workshops with groups of eight in each group. Because of the breakdown of scene work, there can be no more than 4 men in each group, although there can be more women than men. The workshop will focus on building an ensemble response to the material and will also give everyone the opportunity to audition for individual roles. It will be helpful for actors to familiarize themselves with the specific sides listed below, and if possible, the first act of the play. Everyone will be asked to read the material of the Angel on p.18-19 as a monologue, but you do not need to memorize any material. Just bring a free spirit, an open mind, and a willingness to explore.

SIDES

Angel/Marisol - Sc. 4, p.15-p.19

Angel - Sc. 4, p.18-p.19

June/Marisol - Sc. 5, p.20-p.23

Lenny/June - Sc. 6, p.26-p.29

Marisol/

Woman w/Furs Act II, p.38-p.41

Marisol/

Man w/Scar Tissue Act II, p.41-p.44

Marisol Act II, p.56-p.57

Questions?

Contact Christine Swartwout, swart073@umn.edu or Talvin Wilkes, talvinwilks@yahoo.com

Auditions for Gods Ear (TH4380): all students welcome!

Auditions: Sept. 8th Rarig room 64, 7:00pm - 11:00pm (sign up for a 3-minute slot)

Callbacks: Sept. 9th Rarig room 20, 7:00pm – 10:00pm

(Sign up posted on Tuesday Aug. 30th on the Callboard in the Rarig basement by the vending machines)

The first Creative Collaboration of the year is a production of *Gods Ear* by Jenny Schwartz directed by Lisa Channer. Through a fresh and witty use of clichéd language, odd songs and spare poetic language, *Gods Ear* explores with exquisite depth and nuance the myriad ways the death of a child tears one family apart. Inhabited by a fanciful range of characters including a 12 year old girl, the Tooth Fairy and G.I. Joe, *Gods Ear* explores the language of contemporary speech "while making a rather old-fashioned case for the power of the written word" (Jason Zinoman, *The New York Times*)

The production will function as a hybrid of our 4380 Creative Collaboration class and our main stage production season.

What does this mean?

- Like a 4380, the process will be collaborative with designers and actors involved from the very beginning of the process. The goal of this particular 4380 is to fully realize and stage Jenny Schwartz's play. We will not change it or add to it.
- Every member of the design, management team and cast will need to be registered for the class.
- All designers will be chosen from the undergraduate student body (mentored by graduate students and design/tech faculty)
- Tech: Nov 28 – Dec 2
- Performances Dec 3-11 in the Kilburn Theatre
- A guest composer, Johanna Gorman-Baer (BA graduate), will work with students to compose all songs.
- Rehearsals will begin on 10/25 and will be Tues-Fri nights and Saturday afternoons.

Preparation: Scripts will be available via a View only Google file.

- Please read the play and prepare a one-minute monologue, any genre or style.
- Please be fully off book and prepared.
- If you play an instrument or sing, prepare to share about 30 seconds of that skill

Callbacks: This will be a three-hour workshop for all who are called back. Instructions will come later.

If you are interested in being on the design or directing team, please contact director Lisa Channer to set up an interview early in the fall term.

NOTE: It is possible to be in *Gods Ear* and *The Kitchen* creative collaboration at the same time (*Kitchen* rehearses Mon nights and Friday days)

Questions? Contact Lisa Channer at chann006@umn.edu

Auditions for The Kitchen (TH4380) All students welcome!

Auditions: Sept. 8th Rarig room 20, 7:30pm – 11:00pm (sign up for 7-minute slot)
(Sign up posted on Tuesday Aug. 30th on the Callboard in the Rarig basement by the vending machines)

The Kitchen creative collaboration will explore Arnold Wesker's first play, written in 1957, and Directed by Luverne Seifert. The play examines a day in the life of a group of restaurant workers at the "Tivoli" restaurant. We will develop the play using physical routines, researching restaurant culture/practices and by using prompts to inspire improvisational sequences.

- 20-25 students will be cast in the collaboration.
- Rehearses Monday evenings 7pm – 11pm and Friday Mornings 9am -Noon.
- If you are cast, you must commit to doing the main stage production during the spring semester, 2017.
- Casting for that production will take place during the Creative Collaboration process.
- Tech for main stage February 10th -22nd 2017
- Performances February 23rd – March 5th 2017 on the Stoll Thrust

For Auditions: Scripts will be available via a View Only Google file

Prepare 2 one-minute monologues, one classic, one contemporary; prepare a 60 second song, acapella while cooking an imaginary meal at a stove using real equipment. Plates, pots and utensils will be provided, but if you need special equipment, bring it in. The sequence must be precise and repeatable. Freshman may do a reading from the script that will be available at the audition if you don't have a piece prepared.

NOTE: It is possible to be in *Gods Ear* and *The Kitchen* creative collaboration at the same time

Questions? Contact Luverne Seifert at seife014@umn.edu