

Summer Partnership in the Arts 2019 Information

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The Summer Partnership dates are May 20 thru June 14

Hiring 7 students @ \$300 a week

Auditions will be held on Friday, March 1, From 5p-8p. Casting will be announced on Monday, March 11th.

[Click Here to Sign Up for an audition time](#)

There is no need to prepare a monologue for these auditions; sides from the show auditioning will be provided. Actors will be scheduled in 30-minute blocks, and will be paired up with others in the same time block.

Project Description: MONUMENT (4 SISTERS)

Amy is a marine biologist who studies coral (these days, this means studying coral bleaching events, now depressingly common and widespread). Constance writes for a TV show about animated anthropomorphized sloths who go on adventures (she's the only woman in the writers room, and constantly waging fatiguing, soul-sucking battles over representation). Mac had a job she loved, but she's left said job, and doesn't really want to talk about it (she's temporarily living with Amy while she figures things out).

Amy, Constance, and Mac are sisters. They have their own lives and careers, but they're interdependent in certain ways, and together form their own ecosystem. In recent years, though, their unique ecosystem has been suffering a painful disruption. A fourth sister, Lina, is involved in a toxic relationship that her other sisters believe is paralyzing her -- damaging and impeding her promising career, and isolating her from her friends and family. Amy, Constance, and Mac find themselves constantly anxious over her increasing withdrawal and fantasize about ways to get through to Lina -- and to save her.

But there is one thing that raises at least Amy's spirits -- she is preparing to visit a remote population of coral that has proven especially resilient to bleaching events. She's hopeful that this particular species might offer clues as to how corals around the world might survive the cataclysm that is human-driven climate change.

This play follows Amy's journey to this remote reef -- and to somehow save the coral -- intertwined with the sloths' journey, and the sisters' journey to somehow save their sister, Lina. The play uses the ecology and crisis of coral reefs as both a parallel and a metaphor for the ecology and crisis of this sisterhood -- it investigates the interconnectedness of a system, and how one part that's hurt or damaged can cascade throughout the entire system and have an incalculable impact. How can the disruption of one particular relationship ripple across a system and entire world? How do we keep going when something impossibly precious seems lost forever? or if we could somehow save it, what would that look like? is there any hope for building resiliency, and is there any hope of coming back after devastation?

Roles for 7 women

As indicated by the writer, four actors are hapa/multiracial, but for this development process, may be performed by any actor identifying as POC.

Three roles are open to women of any race.

Characters:

- THE SISTERS (all sisters are hapa/multiracial, but for this development process, the sisters can be performed by actors identifying as poc)
- AMY: The eldest/first sister. late 30s/early 40s. A marine biologist who studies coral.
- CONSTANCE: The younger middle/third sister. mid 30s. Works in television.
- MAC: The youngest/fourth sister. early 30s/mid 30s. Has somewhat recently left a job.
- THE SLOTHS (the sloths are intended by the writers who created them to be authentically Costa Rican.)
- CESAR: An anthropomorphic animated sloth.
- JULIO: An anthropomorphic animated male sloth
- MIGUEL: An anthropomorphic animated male sloth
- MAGDA: An anthropomorphic animated female sloth.

Jade King Carroll

Director

Intimate Apparel and *The Piano Lesson* (McCarter); *The Piano Lesson* (Hartford Stage); *Having Our Say* (Long Wharf Theatre/Hartford Stage); *Sunset Baby* and *The Revolutionists* (City Theatre); *Skeleton Crew* (Marin Theatre Company/Theaterworks and Dorset Theatre); *Autumn's Harvest* (Lincoln Center Institute); *Trouble in Mind* (Two River Theater and Playmakers Rep); *Hello, From The Children of Planet Earth* (Playwrights Realm); *Mr. Chickee's Funny Money* (Atlantic Theater); *The Whipping Man* and *Ma Rainey's Black Bottom* (Portland Stage); *The Etymology of Bird* (CitiParks Summer Stages); *A Raisin in the Sun* (Juilliard and Perseverance). Associate Director for *A Streetcar Named Desire* and *The Gin Game* (Broadway); *The Children's Monologues* (Carnegie Hall). Jade received the Paul Green Award from the estate of August Wilson. Past Fellowships & Awards: New York Theatre Workshop, Van Lier, Second Stage Theatre, Women's Project, McCarter Theatre Center, SUNY 40 under 40, TCG New Generations Future Leader, and Gates Millennium Scholar.

Sam Chanse

Writer

Sam Chanse is the author of *Trigger*, *The Opportunities of Extinction*, *Fruiting Bodies*, *The Other Instinct*, *What You Are Now*, *Lydia's Funeral Video*, *about that whole dying thing*, and *Asian American Jesus*. Her work has been developed with the Lark, Ma-Yi Theater, Cherry Lane, Leviathan Lab, Ars Nova, Broken Nose, and Ensemble Studio Theater/Sloan Project, and is published by Kaya Press (*Lydia's Funeral Video*) and TCG (*The Kilroys List*). Upcoming productions include *Fruiting Bodies*, directed by Shelley Butler, at Ma-Yi Theater (April/May 2019).

She is a Lark Venturous Fellow, a resident playwright of New Dramatists, and a member of the Ma-Yi Writers Lab.

A former MacDowell Fellow, Cherry Lane Mentor Project Fellow, Rita Goldberg Playwrights' Workshop Fellow at The Lark, Sundance/Ucross Playwright Fellow, and Playwrights Realm Writing Fellow, she has also received residencies from Djerassi, Tofte Lake Center, Merrimack Repertory Theatre, and SPACE at Ryder Farm. Commissions include Ensemble Studio Theatre/Sloan, Ma-Yi/the Flea, Second Generation, Leviathan, and the San Francisco Arts Commission. She is an alumna of Ars Nova's Play Group, the Civilians R&D Group, and the Lark's New York Stage & Film Vassar Retreat.

She served for some years as artistic director of Kearny Street Workshop, and has led writing and theater workshops at various institutions and organizations, including Columbia University, NYU, KSW, and the Performing Arts Workshop.