TALKING WITH...
BY JANE MARTIN

BYU MASK CLUB

April 1 2021 | 1, 2, 4 PM | on Zoom
CAST

MITCHELL  Thomas Jenson
LILA      Aunah Johnson
ARNOLD    Thomas Judd
APRIL     Kinley Hartman
ALAIN     Sydney Simpson

CREW

DIRECTOR  Sarah McDonald
STAGE MANAGER  Elyse Allen
DRAMATURG  Lillian Bills
DRAMATURG  Spencer Fields
COSTUME  Claire Eyestone
HAIR/MAKEUP  Tiffany Gibbons
SCENIC DESIGN  Sarah McDonald
PROPS MASTER  Joanna Noall
TECH SUPPORT  Matt McComb
About Physical Theater

Physical theatre is about making the invisible visible. It is a culmination of many other artistic movements such as Commedia Dell'arte and Mime as well as a rebellion against the naturalism movement in acting. As such, it is a style of movement that is more symbolic rather than literal in its style.

So, when you see the characters move in unexpected ways, focus on the emotions and symbolism of their movement. Ask yourself why it makes you uncomfortable or why the actor might move in that way. This style of theatre, while still very new and considered experimental, can be useful to enliven and better communicate a script’s mood.

About the Playwright

Little is known about the author Jane Martin. Their name is pseudonym and their real identity remains unknown. A frequent contributor to the Humana festival in Louisville, Kentucky, Martin’s identity has been much sought after. Even after an investigative piece done by NPR has not uncover their identity. Despite being shrouded in mystery their work is critically acclaimed, Martin’s 1994 play Keely and Dru was a finalist for the Pulitzer prize. The original Talking With... script was eleven monologues for women and was published in 1982.
We are surrounded by people.

Each person has their own routine, their own family, their own secrets. We share the burden of societal expectations. Rationality wins against dreams. Everything seems to be this or that. Rich or poor. Happy or Sad. Success or failure.

The mundane routine of our lives colors our world in black and white. But, as we learn by listening, people are not black or white. We are complex and colorful despite appearances.

Allow yourself to be drawn into the movement and cadence of these monologues. Embrace what brings color to your life.
Throughout this production process, I’ve learned a few things:

1. We are capable of creating beauty;
2. Understanding is vital to compassion;
3. My dog vomits 87% more often when I am holding rehearsal on zoom;
4. There truly is color between light and darkness.

I chose this script and these monologues because of the color that was evident in the characters’ lives. I have come to see that both light and darkness surround us in abundance, and rather than denying the darkness (whatever that means to you) and only accepting “light” emotions, experiences, and expectations,

I want to propose a different plan: we need to squeeze into the liminal space of light and darkness and find meaning. We need to create our own color palette and see the world through new eyes. I know you will all find a different, unique takeaway from this performance, and that is exactly its purpose. Take what you need.