



THEATER GROTTESCO UNVEILS VIRTUAL TOURING PROGRAM WITH AVAILABLE FEE SUPPORT

Live performance in a dark theater is a ways off but that doesn't mean you can't provide your audience and students with world class programming! Following is a catalogue of available Theater Grottesco shows and residency activities:

1. SHOWS: These are our highest production-quality videos. Choose one. We sell you a private link for a limited period of time. Market the show to your audience for a price you think is fair. We provide you with marketing materials, program copy and guidance on ticket sales.

2. REAL TIME TALK-BACKS: After the show with several of the creators/performers of the production.

3. WORKSHOPS/MASTER CLASSES: Before or after the screening, we provide you with virtual hands-on workshops from our studio in Santa Fe. We set these residencies up together to best fit the interests and needs of your audience and students. Workshops can be arranged separately, as well.

Removing transportation, lodging and production costs reduces the overall residency expenses considerably, apropos for these times.

And here's the best part: **The National Theatre Project will help with the fee!**

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PIE is a comedic exploration of what happens when we don't know what to do. The play begins as four arm-chair experts arrive at a panel discussion, only to find that the moderator is a no show. As tensions rise, a Rube Goldberg-like chain of accidents slowly tips. The characters have a collective emotional breakdown and accidentally hit the restart button on the universe. A skewed history of reality follows, from moments before the Big Bang to the electronic baroque of today. *"If you wish to make an apple pie from scratch, you must first invent the universe."*—Carl Sagan

2017 National Theatre Project Award Winner

Running Time: 85 minutes no intermission.

Video Teaser: <https://vimeo.com/262116910>



Masquerading as a Lecture-Performance, **CONSIDER THIS...** is a journey through the history of Western physical theater, from Greek Tragedy to Commedia dell'Arte, Clown, Buffoon, masks and more - theatrical styles re-discovered and developed by Jacques Lecoq in Paris. Grottesco takes over where Lecoq left off, showcasing modern styles in the continuous development of the oldest art form on the planet. **CONSIDER THIS...** has toured throughout the United States and in Colombia in 2014.

Running Time: 60 minutes no intermission.

Audience participation can be included in a real-time after performance talk-back.

Video Teaser: vimeo.com/392508439



DIFFERENT is a rigorous exploration of ensemble as Greek Chorus. Grottesco carefully crafted a structure of physical and vocal 'prompts' that supports the improvised retelling of the Joan of Arc story without choreography, a score or lighting cues. Ensemble members know the story but it has not been memorized and there is no delineation of who tells which section. The experience is much like the recounting of a book or movie, only in the style of Greek Tragedy made modern. It conjures a jazz improvisation with musicians who have worked together for a long time.

Running Time: 60 minutes no intermission.

Video Teaser: <https://vimeo.com/394569218>



The Moment of YES! is dance, theater and music woven into a unique theatrical experience. It is about how we communicate, how we create a common culture and the humor of the journey, relishing complicity and tracing the cracks that can grow into their own monsters. It is a tribute to Peter Brook and the empty space. Imagine an actor challenging the order of the play he is in; or seeing another human being for the first time. *"Everything in the world began with a yes. One molecule said yes to another molecule and life was born."*—Clarice Lispector, *The Hour of the Star*

Running Time: 85 minutes no intermission

Video Teaser: <https://youtu.be/1gtABrdxY4E>

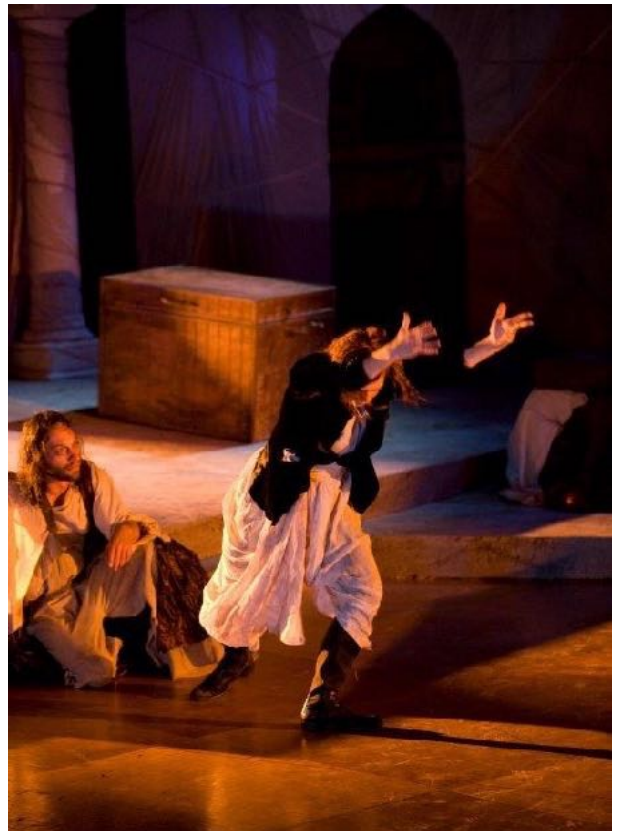


Grottesco's 12th Night deconstructs Shakespeare's famous romantic comedy, slicing scenes and subplots, constructing new ones and transforming this beloved piece into a social comedy and then into a comic tragedy - a nation house adrift on a sea of decadence.

A dark clowning is the foundational style. Emotions are heightened with gestural dance, often times telling the truth on a text or character too frightened to face it. Shakespeare has the Duke pining with his head and heart, the love of the lower classes rocks the scenery.

Running Time 90 minutes, 1 intermission.

Video Teaser: <https://vimeo.com/18542199>



Storm is an elaborate structured improvisational collaboration with Out of Context, a conduction orchestra. The project is a journey into the social paradigm that prevents the world (particularly the United States) from taking environmental action. Rather than shouting answers, Storm offers a glimpse of the chaos once experienced locally but now experienced globally. The production, created 10 years ago, includes a dozen musicians, 4 projectors, 15 writers and 2 actors portraying 6 characters.

Running Time: 60 minutes no intermission.

Video Teaser: <https://youtu.be/XkHv-HBKVZ0>



Presence and Ensemble

This is the foundation of physical performance. Personal work includes instinctual response, rhythm, a relaxed, heightened energy and an economy of movement. Ensemble Training adjusts personal rhythm and instinct to the group; group balance of space; imagery through movement and sound; focusing the audience's attention.

Extreme Ensemble: Tragedy and the Dynamic Space

This is a deep exploration into the dynamics of ensemble "play", focusing the unspoken communication of propositions, listening, leading, following, rhythm and creation; along with the distinctions of dynamic and static ensemble creation: play and imagery. Adjusting personal rhythm and instinct to the group. Group balance of space. Imagery through sound and movement. Focusing the audience by focusing the ensemble. Trust.



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Neutral Mask

This is a deeper exploration of presence. The Mask helps performers identify personal physical habits, a first step towards correcting them. Participants come to understand the timing of instinctual response and the sheer power of presence on stage where less is more. Extensive work with the mask allows a performer to make every breath, movement and stillness a conscious choice.



Creating Original Work

Any of the workshops can include a component of creating original work. A focused workshop is about creating non text based work using character, environment and dramatic situation. Participants will be expected to bring ideas for hands-on development of short pieces. Projects can be solo or multiple-actor. Grottesco offers the most when texts are not the major motor of the piece.

Percussion for Actors/Dancers

This workshop explores punctuation and timing, connecting with the environment around us, the language of breath, bones, the earth, the air and heart. Awareness of the levels of our force and how we impact the space around us and why. Participants will make music with others, without song or instrument. This workshop treats timing as the foundation of communication and stresses the importance of listening.



Baal Masks

These are the large white masks originally created for Mardi Gras in Basel, Switzerland. They are often called larval masks because they contain only the slightest hint of form and expression. It is up to the actor to study the sculptural qualities of line and volume, in order to find the character of the mask. And then to endow that character with full emotional response. These are non-speaking masks that require a heightened sense of play rooted in honest human response while physically supporting a character.

Silent Storytelling

In 18th century France, as an effort to rein in the sacrilege of theatre, a ban was placed on the spoken word in public places, except by the church. The theatre community responded by developing pantomime blanche, a style of silent storytelling. A story told today might contain devices from film including pans, close-ups, slow motion, and pull-backs, where the actors are performing in miniature while creating full scenes through the use of sound and the portrayal of objects.

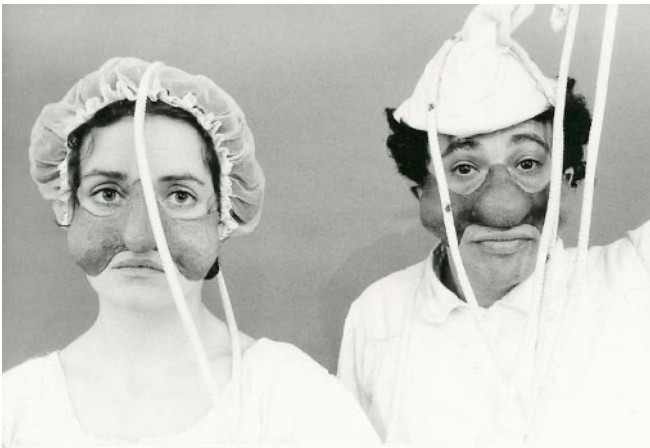
Text for Dancers

Dancers have been delivering text in Europe for decades, less so in the United States. This workshop is designed to open the door to text for dancers with physical situations that dancers can easily relate to, letting simple memorized or improvised phrases ride on top of dance phrases and discovering how text and movement influence each other to form multi-layered performance.



Clown

Clown is the most personal of the styles Grottesco teaches. The company specifies a Theatrical Clown as opposed to a Circus Clown. This requires a search for the vulnerability of the individual, the state of simply "being" on stage without "performing". In this state we see the humanity of the individual and from that humanity comes humor. There are no tricks taught in a Grottesco Clown workshop. This state of vulnerability has broad application to all theatrical styles.



Commedia Dell'Arte

One of the best known and most difficult of the physical styles because it demands a rhythmic physical and verbal improvisation while supporting a mask. A workshop in the classic style includes a general history, repertoire of gestures, rhythms and motivations of the stock characters. This can be tailored as a modern workshop focusing on translating the spirit of classic commedia to contemporary characters including a research of modern archetypes.



Buffoon

A little known style inspired by Medieval leper colonies and ships of fools, where those who were different were cast out from society. Legend goes they found each other, one by one in the forests or on the waterways, and formed their own strange societies, reflections of our own. These people have nothing to lose, which gives them great power. They are the King's Fools– the only ones permitted to speak truth to power. Of course they had to be very careful. If they went too far it could be fatal. The art of folly and mockery.

Object Theater

Object Theater formally came out of Europe in the 1980's. It is visual and poetic, using everyday objects in unconventional ways while creating ambiguity that requires audiences to make their own interpretations.

Gesture as Cultural Memory

This workshop begins with the premise that culture is stored in our genes as instinct. Glimpses of these memories can be seen as movement and gesture, many of them unconscious. Where language provides oral and written history, and thought gives us our world view; movement and gesture, on a deeper and subconscious level, reveal memories of cultures forsworn, family and tribal histories, present pop culture messages imprinting without our awareness or consent, and perhaps even portents of the future.



Mask Making

Theater Grottesco teaches mask making for the stage in paper mache and sulastic. The work starts with the study of the mask as an object supporting the play of the actor by optimizing sculptural lines and volume. Participants learn the physicality of the styles they wish to work in and can create and perform with their finished masks.

Multiple Roles/Rapid Character Change

Body, gesture and vocal changes can happen in a split second. When done cleanly, an actor has performed magic. This work focuses on quick change, physical precision and timing, inhabiting characters deeply, improvising solo and with other actors also working multiple characters. This work derives from Commedia Dell'arte and is best exemplified in modern theater by Italy's Dario Fo.



Discovery of Music

In this workshop, we assume that music does not exist; it is to be discovered. Participants will find the natural progression from noticing sounds, like the sounds of a construction site, to interacting with that accidental ostinato vocally, or with found instruments. Find the pathways to replacing familiar vocal expression with experimental vocal sounds, and discovering instrumentation. Participants will mark the distinction between being aware of the music made and unaware of the music made, and then play with that important distinction. Open to actors, writers, singers, instrumentalists, composers, poets and the like.