

**'Eden' by Luke Dunne**

**Production Team Application Pack Plaintext Version**

**Neues Schauspiel, March 2024**

**English Theatre Leipzig**

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## About the play

“That’s the problem with leaving.

What is?

It deprives you of catharsis.

What’s catharsis?

It means ‘to cleanse with blood’.”

‘Eden’ is a play about exile. It draws inspiration from a wide array of exile myths – from Exodus, to Gilgamesh, to contemporary cult mythologies – to investigate the timeless desire to retreat from the world in order to reshape it, to begin again from scratch.

Exile is explored as a repetitive process, which is reflected in the play’s structure. Different motivations for exile – the corruption of flesh, external threat, and divine intervention – emerge, are abandoned, and then recur later on in the play.

‘Eden’ explores the exile myth as a story of spiritual incapacity, and particularly examines the role of the leader of an exiled group. Often a man, this leader takes on an intensified patriarchal role: instead of being head of a household he becomes father of a whole people. What crisis of masculinity follows reckoning with the patriarch’s fallibility?

The story is told through seven unnamed characters: A, B, C, D, E, F and O. The first six form a chorus who variously interweave together or stand distinctly; at times they finish one another’s sentences, at others they discourse in collaboration and opposition. Their dialogue is at times lyrical and abstract, forming the thrumming rhythm and heartbeat of the show. O is their leader, described in the stage directions as “king-in-exile, ringleader, master of ceremonies, preacher, prophet”. O speaks more directly and often in soliloquy, thereby leading both the characters and audience through the journey of the play.

The primary aesthetic touchstone for ‘Eden’ is Pina Bausch’s choreography for ‘The Rite of Spring’. The stage will be covered in soil, and all actors will get progressively dirty as the show goes on. Rehearsals will involve physical theatre and devising, and will therefore involve a series of workshops to develop these skills before rehearsing the text of the play.

## **Production details**

**Performance dates:** 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 15<sup>th</sup> & 16<sup>th</sup> March 2024

**Location:** Neues Schauspiel, Leipzig

**Rehearsal dates:** December 2023-March 2024

**Rehearsal location:** Neues Schauspiel

**Funding:** We have a 1000€ budget total for production costs (set, costume, props, etc)

**Pay:** At present, we do not have the funds to pay anyone on the production. We will apply for funding from various sources and hope to be able to give everybody a financial contribution for their time, but this is not a guarantee.

'Eden' will be performed by a cast of 7 actors, will run for about 80 minutes, and will be performed and rehearsed entirely in English.

You do not need to be a native English speaker to work on the production, but you will need to be able to work with the rest of the production team in English.

To ensure a comfortable, professional, and fun environment for everybody, 'Eden' will have two Welfare Contacts for the production. The role of a Welfare Contact is to be an approachable member of the team, to whom any member of cast or crew can turn if they have a problem or concern within the production. Examples of problems that might arise are: somebody finds the rehearsals are too frequent or too long, somebody finds another member of the team uncooperative, etc. The Welfare Contacts will be appointed after the Production Team has been finalised but will most likely be the Producer and the Assistant Director. If you would not like to be a Welfare Contact but would otherwise apply to be Assistant Director then please do not worry – this is not automatically expected, and we can find somebody else to fill the Welfare role.

**If you are an actor interested in auditioning, please email [izzyc.c@icloud.com](mailto:izzyc.c@icloud.com) to register your interest, and we will get in touch with you when we finalise audition dates.**

## **Overview of the application process**

In the rest of the application pack, you will find a description of each of the roles we require for the production team, and a set of questions to answer in your application to us.

Applications do not need to be long, a few sentences for each question will suffice (but there is no minimum or maximum requirement).

Please send your application to Izzy (director) and Luke (writer) at [izzyc.c.@icloud.com](mailto:izzyc.c.@icloud.com) and [ldlukedunne@gmail.com](mailto:ldlukedunne@gmail.com) by 23:59pm on 26<sup>th</sup> November.

We may then invite you to an interview to discuss the project in more detail.

If you would like to be involved in the production in a capacity that is not listed here, please get in touch anyway! We are very interested to hear your ideas.

If you would like to share the role with someone else or have an assistant, please state this in your application. If you have someone in mind that you would work well with, we are happy to accept joint applications.

If you have any further questions about the application process or any access requirements, do not hesitate to get in touch.

We have no expectations about the gender, sexuality, race, ethnicity, ability, religion, previous experience, or age of our production team. We encourage absolutely anybody who is interested to apply, and we can make adjustments to our process if you require them.

Thank you for taking the time to apply, we really look forward to hearing from you!

## **Assistant Director**

The assistant director's role is to attend rehearsals and support the director with staging the show. The assistant director will be expected to attend all auditions and rehearsals, and to provide an enthusiastic and engaging presence. The assistant director will participate in staging the show, help with solving staging issues, will contribute to the design ideas for costume, set, lighting, and sound, and will generally be required to help the director with coordination and scheduling tasks. You may be required to run rehearsals by yourself if the director is unwell or unavailable.

The time commitment of the assistant director will be: attending the first readthrough with all cast and crew, attending regular rehearsals from December 2023-March 2024 (approximately 4-6 hours per week, with a break for Christmas and New Year), attending occasional meetings with the production team and the venue, attending the get-in, technical rehearsal, and dress rehearsal at the beginning of Production Week, and attending all performances.

In your application, please include:

Why you are interested in working on 'Eden', and why you are suited to this role.

What previous experience you have in this role, if any, and how you envision working with the director.

Any other information you would like to add, and any questions you have.

## **Stage Designer**

The stage designer is responsible for the overall aesthetic of the play on stage. Your primary role will be designing and building the set and you will have significant creative freedom in doing so. 'Eden' is set in a variety of times and places, some literal and some abstract. It is important that these spaces can transition between one another easily and fluidly and will therefore not require extensive set changes (unless you believe this can be worked into the plot/dialogue of the play, which could be really interesting). A non-negotiable requirement is that the stage be covered in soil for the duration of each performance.

You will work with the directing team, who will describe what they would like the atmosphere to be like for different scenes and will give feedback on your design ideas, but you have total creative freedom to innovate according to your interpretation and style.

Ideally, you will also be responsible for designing props, costumes, and lighting. We hope this will be an exciting opportunity for a designer to take a holistic approach to the show, and really become invested in the detail of your aesthetic concept. However, we also understand that set, props, costume, and lighting is a lot of work for one person! Therefore, the directing team and Producer will be very involved in supporting you with sourcing and creating props, costume and lights.

The time commitment for the stage designer will be: attending the first readthrough with the cast and crew, occasional check-in meetings with the entire production team, and however much time it takes you to design, source, and build the set prior to Production Week. You will be required to attend the paper tech, get-in, technical rehearsal, and dress rehearsal at the beginning of Production Week. You are welcome to attend rehearsals to watch, but this is not required.

In your application, please include:

Why you are interested in working on 'Eden', and why you are suited to this role.

What previous experience you have in this role, if any.

Examples (photographs, videos) of your previous work, if you have it.

Any other information you would like to add and any questions you have.

## **Composer/Sound designer**

The composer/sound designer will work together with the directing team and stage designer to create the audio atmosphere of the play. You will compose, source, and mix all sound for the play and have significant creative freedom in doing so. You will work with the directing team, who will describe what they would like the atmosphere to be like for different scenes, where they think there should/should not be sound, and will give feedback on your design ideas, but you have total creative freedom to innovate according to your interpretation and style. You will not need to operate the sound during each performance.

'Eden' is set in a variety of times and places, some literal and some abstract. Therefore, we want a soundscape to underscore the play to help evoke these different settings. At times, this soundscape will need to include environmental sound effects, but at others can be purely musical. Currently, we have no set genre or style this sound design should be in, so we welcome your own style and ideas.

The time commitment of the sound designer will be: the time it takes you to design, source, and mix the sound, and the time it takes you to edit what you have made in response to notes from the director. There will be occasional check-in meetings for the entire production team, which you will need to attend. You are welcome to attend rehearsals to watch, but this is not required. You will be required to attend the paper tech, get-in, technical rehearsal, and dress rehearsal at the beginning of Production Week.

In your application, please include:

Why you are interested in working on 'Eden', and why you are suited to this role.

What previous experience you have in this role, if any.

Examples (recordings, videos) of your previous work, if you have it.

Any other information you would like to add, and any questions you have.