**What we know about the show**:

* *The Archeology of Whimsy* [working title] is a multidisciplinary storytelling spectacle that seeks to explore cultural biases, intersections, and identity, urban alienation, interconnectivity and synchronicity, the power of myth and imagination, the deception of self-perception, the whimsicality of the mundane, and the alchemy through which the ordinary becomes extraordinary.
* A girl, orphaned at birth, yearns to know the truth about her origins. She manufactures elaborate stories about her ancestors, but her wistful indulgence in the possibilities of her past does little to ground her in her present. Not knowing who her true family is, she seeks to discover the root of what causes people to identify someone as “other” rather than “brother.” Her existential disorientation propels her to conduct a series of imaginative experiments in human connectivity, and the world transforms before her.
* The piece likely takes place in New Orleans.
* The show features a large, diverse cast of characters (a Haitian janitor, a Russian opera singer, a Nigerian ballerina, a Moroccan mapmaker, etc.) whose idiosyncrasies, which border on the surreal, are the heart of their interconnectivity.
* Audiences will leave in a heightened state of curiosity, empathy, and wonder that will radically alter how they perceive, experience, and engage with the world.
* This show is highly interdisciplinary and experiments with narrative through the integration of multiple art forms (film, spoken word, movement, etc.)
* Live music is integral to the storytelling. There will be Gypsy jazz, as well as found objects and original sculptures parading as instruments.
* This piece *might* feel like a sequel to *Amélie* directed by Wes Anderson written by Gabriel Garcia Marquez staged in Borges’ brain scored by Django Reinhardt with spoken word by Anaïs Nin. Or perhaps these are just cultural references to give you an idea of our tastes. *Except that Jamila doesn’t know who Wes Anderson is, so that might not be an accurate reference.*

**What you should know about the process**:

* This workshop will take place at the **STRAND Theater in Baltimore, MD, April 6th-19th**. The exact rehearsal schedule is TBD, but we anticipate rehearsing in the **afternoon and early evening**. We are breaking down the workshop into several distinct components. **If you are not available for the entire two weeks but are still interested in being involved, please do submit your info**!
* The show is currently in its **embryonic stages**. We are embarking on a two week collaborative devising process to develop the story through **structured improvisations, group research and writing sessions, dérive-inspired urban explorations, movement, music, and play**. The workshop is entirely developmental; it may culminate in a public event, but not an official performance.
* We are looking for **artists with a range of artistic experience** (circus performers, musicians, spoken word poets, filmmakers, etc.). We are eager to integrate **myriad forms of storytelling** early in the process in order to refine the story itself.
* We are looking for **collaborators who are generous and adventurous**; who consider their roles as artists to be multifaceted storytellers, crafters of experiences, and elevators of consciousness; whose passion for art comes from a sense of civic duty and spiritual generosity, rather than ego; who **embrace the unknown** and are comfortable not knowing where a process is going.
* As this is the **first stage of development**, it is too soon to articulate next steps or commit to long-term collaborations. We hope to build our ensemble (an artistic family with whom to cook, create, and vacation together!) organically. For now, **our focus is on the workshop, and we ask the same of our participants: a two week commitment, and an eagerness to explore and contribute to the story in its initial stages**. The process will be unique and exciting.
* **Unfortunately, we are not able to compensate collaborators at this stage in the process.** We are, however, committedto equal opportunity and access. **Please communicate your needs so that we can brainstorm how to facilitate your participation.** We’re very resourceful.

**About us:**

* **Jamila Reddy and Lian Walden** met serendipitously as 2013 Drama League Directing Fellows. They spent a summer producing one another’s work at the Hangar Theatre, where they each created original, site-specific, ensemble-driven productions. After many hours scheming, dreaming, and philosophizing about theater (on creative retreats at Ithaca’s gorges, under the desert sky in Black Rock City, and on the colorful cobblestones in San Miguel de Allende), they realized their shared desire to translate dramatic narratives into visceral experiences. They have since choreographed artistic and social ventures (from guerilla tea parties for strangers in the park to immersive art parties) that aim to transform not only people’s perspective but also how people engage with one another and the world around them. Their combined skillsets (Jamila, writer/producer extraordinaire; Lian, visual mastermind/idea machine) make them a powerful creative team.
* **Lian Walden** is a Brooklyn-based director and experiential architect seeking to infuse the everyday with spontaneity and play. She is the artistic director of Synapse Productions, whose mission is to cultivate creative connections at critical junctures. Lian ran a community theater for several years in Buenos Aires, Argentina, where she also directed an international cast in the world premiere of Benjamin Kunkel’s *Intruders*. Recent productions include *Artichoke Hearts: A Fabulous Destiny* (an original adaptation of the film *Amélie* staged in a tent), Anne Negri’s *With Two Wings*, and Anton Dudley and Jonatha Brooke’s *Death in Venice* (reading), all at the Han2gar Theatre as part of her Drama League Directing Fellowship. Previous directing credits include Jose Rivera’s *References to Salvador Dali Make Me Hot* (OBT, New Haven), Edwin Sanchez’ *Icarus* (Yale Repertory Theater), and Mozart’s *The Marriage of Figaro* (Yale Opera Playhouse), and *The Precipice*, a dark fairytale narrated through live jazz music, dance and aerial silks, produced by Grateful Dead founder Bob Weir (Z Space). Lian has assistant directed for Lila Neugebauer, Carey Perloff, and Jonathan Silverstein at the Berkeley Repertory Theater, the Yale Repertory Theater, the American Conservatory Theater. She recently collaborated with the producers of *Sleep No More* on a new show that will premiere in Las Vegas in 2015. Lian has received grants to explore street performance in Barcelona, political theater in Bogotá, and contemporary art in Accra. Lian is alumna of Yale University, where she studied theater and political science.
* **Jamila Reddy** is a writer, director, and facilitator of dreams. As a director, she creates multimedia theatrical experiences for diverse audiences; infusing live music, movement, and spoken word poetry into traditional theatre. As a poet, she draws heavily on narrative storytelling, each poem an intimate lens into a moment from her personal and collective history. At the heart of all her artistic work is an insatiable curiosity about the human condition. Currently residing in Washington, D.C., Jamila is a teaching artist for Split This Rock, a non-profit collective of poets, artists, and activists. Her poetry has been featured at La-Ti-Do, the premier musical theatre/spoken word cabaret series in the District, and Busboys and Poets. Recent directing credits include *Bodies* (an original devised piece that explores the way the Western world regards illness, diagnosis, and flaw) for the Hangar Wedge, *James and the Giant Peach* for the Hangar KIDSTUFF season, and Greg Keller’s *The Family Play (*reading), all during her 2013 Drama League Director’s Fellowship. Previous directing credits indude Danielle Mohlman’s *Stopgap* at the Capital Fringe Festival (Field Trip Theatre) Ntoztake Shange’s *for colored girls who have considered suicide when the rainbow is enuf*  at the University of North Carolina (Lab!Theatre), and several devised productions with Ebony Readers Onyx Theatre, a spoken word/theatre collective of artists of color. At the Hangar Theatre, Jamila co-produced the Hangar Wedge season and created curriculum for the Hangar Lab Academy, a training program for emerging theater artists. Jamila is an alumna of the University of North Carolina at Chapel Hill, (BA: Sociology, Theatre).

**AUDITION FORM**

*Please email this form to* *DevisingWhimsy@gmail.com* ***AS.A.P.*** *(****no later than March 18th****, though we will begin auditioning people before then.) The directors/producers will review emailed submissions and invite selected artists to audition. We will contact you to schedule a meeting. Auditions will be held in D.C. and New York City.*

***\* Please attach a headshot & resume, if available.***

**Name:**

**Cell Phone:** **Email: Website**:

**Please list your afternoon availability April 6-19, along with any conflicts. How many hours per day can you be present?**

**Do you need housing?** \_\_\_Yes \_\_\_No *(\*Expect shared rooms, etc.)*

**Did you read about the show & process?** \_\_\_ Yes \_\_\_\_Oh. Hold on. *(Pause.)* Yes.

**Who are you?** *Time to brag! Please check all that apply.*

[\_\_]Actor [\_\_] Poet [\_\_] Puppeteer/Maskmaker [\_\_] Musician [\_\_] Dancer [\_\_] Circus Artist [\_\_] Videographer [\_\_] Composer [\_\_] Writer [\_\_] Ethnomusicologist [\_\_] Multilinguist (which languages?)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[\_\_] Other (Do tell!)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Tell us about your cultural/personal heritage:**

**Please describe any relevant experiences** *(devising, busking in New Orleans, biking around the planet, etc.)* and anything else you’d like us to know!

**Statement of Interest**: *Please say a few words about why this show/process appeals to you.*

**Describe your creative utopia:** *(ideal working environment, process, role, relationship to collaborators, etc.)*