

28 Plays Later – Challenge #16

Choose your favourite venue in the whole wide world - it can be a theatre you love, or another space, or somewhere (real or imaginary) that you would love your next play to be staged at.

Now write a play for that space.
Make sure it fits the stage size.
Make sure it fits the artistic remit of the venue.
Make sure it suits the audience that goes there...

in fact, write a play that you could then submit to them. Maybe almost do a pastiche of their seminal production.

ANY AUDIENCE WILL DO

By

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TIME: 1978

PLACE: An apartment in Georgetown, CO.

SCENE 1: A child's bedroom. The bed where the audience – a collection of stuffed animals – is seated. Upstage is a desk and chair, next to a dresser with a large mirror. Extreme stage right are closet doors.

KATIE enters from the closet carrying a 3'x3' square of plywood. The side facing out painted like a checkerboard. She is roughly eight years old, and is dressed in a leotard and tights with a tutu over them. She's also wearing pink ballet slippers.

She crosses to the center of the room, and places the plywood, checkerboard-side down, on the floor.

KATIE: Good evening, ladies and gentleman. I'm so glad you're here for my one-woman show.

KATIE steps onto the plywood.

KATIE: I thought I'd start by dancing for you.

KATIE looks around, as if waiting for an orchestra to start.

KATIE (giggling): Oops!

KATIE steps off the board and over to the dresser, where there is a red and white record player. She places a record on it, and switches it on, then lifts the arm onto the record near the middle. Scott Joplin's "The Entertainer" plays.

KATIE (demonstrating): Now, it's very important that you start with good posture, and then you do all your warm ups. In first position: tendu and back, tendu and back, side and back, side and back, and back and first, back and first. Now the other side (she repeats the actions on the other leg).

Now I will dance properly.

KATIE does a sweet, childish dance routine, including a couple of wobbly pirouettes. She'd be better if she had more room.

The music ends.

KATIE curtseys.

KATIE: There will now be a brief intermission.

*KATIE retreats to the closet. We can hear rustling and clunking sounds, and at one point, a cry of pain as if a toe was stubbed. After a few minutes, she emerges, this time in a dress that looks like it came from the musical **Annie**, except it's blue. She's also wearing black, patent leather Mary Jane's.*

KATIE: Act two.

KATIE extends her arms so that her left is over the right, palms facing, and claps her hands together – her version of a movie clap-board).

KATIE: Cue music.

*KATIE changes the album and an overture starts – it actually is **Annie**. As the overture begins, she steps back onto the wood square.*

KATIE (singing): Maybe far away
 Or maybe real nearby
 He may be pouring her coffee
 She may be straightening his tie.

The lights fade down as she finishes the song.

KATIE: Thank you. You've been a lovely audience. (beat) No applause, just money.

BLACKOUT