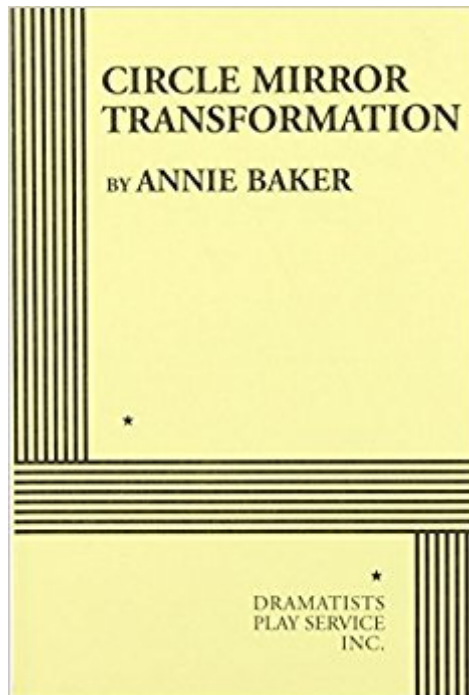


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Circle Mirror Transformation - Acting Edition



Synopsis

Book annotation not available for this title.
Title: Circle Mirror Transformation
Author: Baker, Annie
Publisher: Dramatist's Play Service
Publication Date: 2010/07/01
Number of Pages: 88
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While this play is set in the context of an acting workshop/class, to me, it seems that this is more the mechanism for the gradual character and relationship development - it is not so important that they are in an acting class, but rather, that each of the five characters goes through their respective processes of self-reflection, revelation, and relationship. There are no "filler" characters: every single one of them has her or his own individual arc, and they all interweave and trigger each other through the context of the acting class. I do think as another reviewer noted, that the play leaves much up to the individual actors (and by extension, the director). They will have to develop their characters in a way that makes the audience truly care about each one of them - otherwise the mechanism of the class can overwhelm the characters' stories. Personally, I would love to be cast in a production of this piece.

I had to purchase the script for a college writing course. I surprisingly ended up enjoying the material. It was much less expensive through then it was through the local community college bookstore.

This script throws some very different human beings together in an acting class at a Vermont community center. We get to know them through the exercises given to them by their teacher. The cumulative effect is quite moving.

Made my year. It is wan of the most amazing contemporary theater plays I've read so far. 5 actors, one place, an incredible journey.

I can't imagine this being a good read for anyone unless they are an actor. It's a challenging play. I got the script for an audition. I enjoyed reading it. The play is well written and very "natural" feeling.

I was hoping this script would work for my theater company, but it didn't really speak to me. Might be right for yours, however...

I directed this play in April 2015, and the script leapt out at me from the first time I read it about eight months prior. One element that really made the play work was staging it thrust in a small space. That put the audience right on top of the actors and gave the audience a much more intimate and voyeuristic experience. I was fortunate that the upstage wall already had a mirror running along it, and that gave me freedom to block the play along a number of axes. Because the space was so intimate, the actors were challenged to take the already naturalistic dialogue and really explore subtlety of its expression and of their nonverbal expressions during the numerous silences. I often had to ask them to give me less expression to avoid overacting in this context. The play is not for every theatergoer, but it is a really lovely meditation on acting and the business of life, and in the right hands the ending can elicit tears of joy. Well, of experiencing a period of growth and intimacy with others and realizing its natural conclusion. Getting this play to clock in at a 1:45 running time was a mystery until the very end, but it came together beautifully on opening night. One secret is to get the scene and week transitions down to the minimum. That shaved eight minutes or more off my production. Also, I would advise not being intimidated by the lack of intermission. This play moves, and with the exception of maybe one scene, it really keeps the audience engaged. The cast really loved doing this show and all remarked that they grew as actors

as a result. The script is very challenging with the multitude of pauses of varying lengths as well as with the recurring counting exercises that vary in their outcome. The actors remarked that they resorted to treating the pauses as if they were distinct lines to deliver their performances correctly. This is also a physical play, and I was lucky to have actors who were all in reasonable physical shape to do various exercises and movements on a hard floor. I loved directing this play; my actors loved being in it; and I think most of my audience enjoyed it. The dialogue is really well written, and I know for sure that the audience related to and were engaged by the characters. I definitely recommend it, although I think it works best with intimate staging.

I teach acting classes, and have used many of the games/exercises that this play explores. Although, I found the play "interesting" from an insider's perspective, I can't really say I would enjoy sitting through a performance of the material.

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