

Luz Negra
By Álvaro Menen Desleal
Spring 2024

Who?

Producer: Mia Velez
Director: Joaquín Medrano
Stage Manager:
Preferred Contact Email: joaquin.medrano@yale.edu

We are still looking for many prod team positions. Please reach out if interested!

What?

Two men have been decapitated and left on the town square as a spectacle. Goter, a revolutionary, tries to have fun and look at his situation with a brighter, yet disturbing angle. Moter, a thief, is trying to ignore his reality and is annoyed that Goter is making a joke out of their situation. Throughout the show, the two men get to know one another a little better, sharing who they loved in life, what regrets they had, and what led them to where they are now. Ultimately, the two men discuss the meaning of life and the existence (or lack of) an afterlife

When?

Date of First Rehearsal: December 11, 2023
Current Tech Week Dates: March 31-April 3, 2024
Performance Dates: April 4-6, 2024
Overall Dates (First Rehearsal to Last Performance): December 11, 2023-April 6, 2024

Time Commitment

Weekly Estimated Time Commitments (in Hours):

Goter and Moter: 5-7 hours per week max.
Un hombre/un ciego: 3-4 hours per week max.
Una niña/una mujer: 1-3 hours per week max.

*Commitments will increase once we get closer to tech week.

Content Warnings

This play includes gore and mentioning of suicide, torture, and murder.

Audition Expectations

Please prepare a monologue of your liking. Look at the audition packet if you are having trouble finding one. This can be in English or Spanish.

Although una mujer/ una niña is a non-speaking part, please prepare a monologue if you are considering auditioning for this role (no callbacks necessary, just auditioning monologue).

Video auditions are also welcomed! Just send your video-audition to joaquin.medrano@yale.edu by 11:59 pm on December 8.

Also, don't forget to [fill out this form](#) before or after your audition!

Audition Location(s)

December 7th: LC 209

December 8th: 220 York St. (Ballroom)

Feel free to reach out if you are having a hard time finding the locations!

Luz Negra

Thank you for your interest in *Luz Negra*, a play written by Salvadoran playwright Álvaro Menen Desleal. Below you will find important information, including information about auditioning, what roles are available for this show, rehearsal timeline, and more. Please do not hesitate to reach out to Joaquin (joaquin.medrano@yale.edu) with any questions. We are also looking for people to work on our prod team and would love to welcome members outside of the theatre community for both our cast and prod teams!

About the show

This show will be performed in Spanish Two criminals were sentenced to public execution and beheaded. After everyone leaves, both discover that they are able to talk to one another after the execution. Throughout the whole show, the two men talk about their lives, mainly, what led them to be where they are now. They try to test their theories of why they are able to talk by interacting with those who walk near them, trying to see if this is their punishment in the afterlife or if they are simply imagining all these interactions. This play discusses themes of human existence, what happens after death, and ultimately, a reflection on what it means to live a “good” life.

***While the dialogue will be in Spanish, it is my goal as a director to welcome people from all backgrounds and Spanish-speaking skills. By no means do I want to discourage anyone from auditioning based on what you determine your skills to be. Whether you just started or were born speaking the language, I would like to encourage everyone to audition and I will work with you to make this experience as supportive and fun as possible!**

Characters and Time Commitments

Moter (Male/Male-identifying High Commitment: 5-7 hours per week max.) A scammer who was found guilty for various frauds and sentenced to be decapitated.

Goter (Male/Male-identifying High Commitment: 5-7 hours per week max.) An idealist who wanted the best for the people, angering many powerful people and sentenced to be decapitated.

Un hombre/un ciego (Male/Male-identifying Medium Commitment: 3-4 hours per week max.) A passerby who is capable of speaking to the heads of Moter and Goter. He is the only character capable of doing this.

Una niña/una mujer (Female/Female-identifying Low Commitment: 1-3 hours per week max.) The personification of an angel. This is a non-speaking character who creates trouble for Moter and Goter.

Auditions and Casting Day

For your audition, I am asking that you prepare a monologue of your liking (does not need to be memorized!) I am leaving some options below, if you are having a hard time finding one, but you are free to bring another one of your choosing to the audition room. **If you are considering auditioning for una niña/una mujer, please still prepare a monologue; no callbacks will be done for this character.** For auditions, I am giving the option of either performing a monologue in Spanish or English. There is no preference on which language you choose, I just want to see how you would interpret a particular monologue. After your first reading, I will give you some notes and will have you read either the whole monologue or just an excerpt again. This shouldn't take more than 15 minutes. Please sign up on our [YCA page](#). With that being said, please don't forget to [fill out this form](#) before or after your audition so we have your contact info.

After the first round of auditions, I will host group callbacks where you will read an actual scene from the play to see your comfortability reading Spanish. This session will take an hour and will be to the speed that you are comfortable with. I will walk you through the whole process so please don't be discouraged by this part of the process. After callbacks, you will receive either a call or an email from us on Sunday, December 10th beginning at noon to let you know if you have been offered a role or not.

I am also opening the option for video auditions. If none of the times work for you, please send a self-tape to joaquin.medrano@yale.edu by 11:59 pm on December 3. If you're still struggling to find a time that works for you, please email me and I can arrange something that works for you!

Timeline

December 1-8: Auditions
December 8: Group callback
December 10: Casting Day

December 20, 2023-January 16, 2024: Winter Break
January 17-March 8: Rehearsals
March 8-25: Spring Break

March 25-30: Rehearsals Resume
March 31-April 3: Tech week
April 4-6: Show days!

Please have fun! This should be a fun process for everyone and please reach out at any point and tell me how I can be a help for you! Thank you again for considering auditioning for this show!

With love and excitement,

—Joaquin <3

Monologues

EDWIN from "Our Lady of 121st Street" by Stephen Adly Guirgis

Well, I don't wanna stay with you! How's that? How's that, Pinky?! Don't you understand that I have to know where you are? That every minute of every day I have to be able to know that you're not dead somewhere?! But I guess I'm "wrong" about that too! "Wrong" about a lot of things! Guess I was wrong going to court to keep you after Mom died, wrong to stay in this neighborhood where you feel familiar, wrong to tell Social Services to go fuck themselves, guess I was wrong every toy, every game, every movie, every dinner, every weekend, every night a my whole fuckin' life! And that today, Pinky, out of all the fuckin' days in the year— with everything going on here— that you got to pick today to spazz out and terrify me and let me down when I needed you— for once— to be... a little more a fuckin' man —I will never forgive you for that... Never... Yeah, dass right, cry! You gave me six heart attacks today— you should cry! Now go the fuck home, you little fuckin' baby— and pack your fuckin' bags! Go!

GERARDO from "Death and the Maiden" by Ariel Dorfman

Are you deaf? I just told you I'm going to have to resign. You don't see why, but all the rest of the country will see why, especially those who don't want any kind of investigation of the past will see why. A member of the president's Commission, who should be showing exemplary signs of moderation and equanimity and objectivity, that this very person has allowed an innocent human being to be bound and tortured in his house— do you know how the newspapers that served the dictatorship, do you know how they'll use this episode to undermine and perhaps even destroy the Commission? Do you want these people back in power? You want to scare them so they come back when these people decide our life and our death? Because if that's what you want, that's what you're going to get. Free the man, Paulina. Apologize for the mistake and free him.

ANA from "Real Women Have Curves" by Josefina Lopez

Monday, September 7, 1987... I don't want to be here! I only come because my mother practically drags me out of bed and into the car and into the factory. She pounds on the... No... She knocks on... No... She pounds on the garage wall, and since I think it's an earthquake, I run out. Then she catches me and I become her prisoner... It is selfish of me not to want to wake up every morning at 6:30 am, Saturdays included, to come work here for 67 dollars a week? Oh, but such is the life of a Chicana in the garment industry. Cheap labor... I've been trying to hint to my sister for a raise, but she says I don't work fast enough for her to pay me minimum wage... The weeks get longer and I can't believe I've ended up here. I just graduated from high school... Most of my friends are in college... It's as if I'm going backwards. I'm doing the work that mostly illegal aliens do... No, "undocumented workers"... or else it sounds like these people come from Mars... Soon I will have my "Temporary Residence Card," then after two years, my green card... I'm happy to finally be legal, but I thought things would be different... What I really want to do is write...

MARTÍN de “Doña Rosita la Soltera” de Federico García Lorca

Mi vida de siempre. Vengo de explicar mi clase de Preceptiva. Un verdadero infierno. Era una lección preciosa: «Concepto y definición de la Harmonía», pero a los niños no les interesa nada. ¡Y qué niños! A mí, como me ven inútil, me respetan un poquito; alguna vez un alfiler que otro en el asiento, o un muñequito en la espalda, pero a mis compañeros les hacen cosas horribles. Son los niños de los ricos y, como pagan, no se les puede castigar. Así nos dice siempre el Director. Ayer se empeñaron en que el pobre señor Canito, profesor nuevo de Geografía, llevaba corsé; porque tiene un cuerpo algo retrepado, y cuando estaba solo en el patio, se reunieron los grandullones y los internos, lo desnudaron de cintura para arriba, lo ataron a una de las columnas del corredor y le arrojaron, desde el balcón, un jarro de agua.

CAPITÁN de “Pedro y el Capitán” de Mario Benedetti

Si usted muere sin nombrar un solo dato, para mí es la derrota total, la vergüenza total. Si en cambio dice algo, habrá también algo que me justifique. Ya mi crueldad no será gratuita, puesto que cumple su objetivo. Es sólo eso lo que le pido, lo que le suplico. Ya no cuatro nombres y apellidos, sino tan sólo uno. Y puede elegir: Gabriel o Rosario o Magdalena o Fermín. Uno solito, el que menos represente para usted; aquel al que usted le tenga menos afecto; incluso el que sea menos importante. No sé si me entiende: aquí no le estoy pidiendo una información para salvar al régimen, sino un dato para salvarme yo, o mejor dicho para salvar un poco de mí. Le estoy pidiendo la mediocre justificación de la eficacia, para no quedar ante Inés y los chicos como un sádico inútil, sino por lo menos como un sabueso eficaz, como un profesional redituable. De lo contrario, lo pierdo todo. Pedro, nos queda poco tiempo, muy poco tiempo. A usted y a mí. Pero usted se va y yo me quedo. Pedro, este es un ruego de un hombre deshecho. Usted no es inhumano. Usted es un hombre sensible. Usted es capaz de querer a la gente, de sufrir por la gente, de morir por la gente.

FLOR de “Malas Palabras” de Perla Szuchmacher

Moneda que está en la mano quizá se deba guardar; la monedita del alma se pierde si no se da. La tarde que mi madre me enseñó esa canción, estaba bordando y se picó el dedo con la aguja. Se quedó mirando la gotita de sangre, los ojos se le llenaron de lágrimas, y yo pensé que era horrible picarse el dedo con una aguja y que nunca me iba a dedicar a bordar, ni a coser, ni a operar personas porque después hay que coserlas. Yo tenía un amigo, el Pelos, así le decíamos, no había manera de que estuviera peinado, siempre parecía recién levantado. No como yo, que siempre estaba muy bien peinada. Bueno, con el Pelos jugábamos, platicábamos, armábamos rompecabezas y teníamos una actividad secreta. Nos encerrábamos en mi cuarto con el diccionario a buscar palabras prohibidas, groserías. "Malas palabras", así les decíamos. ¡Cómo nos divertíamos, era apasionante! A veces mi mamá entraba al cuarto y nos veía tan metidos en la lectura del diccionario que no nos quería interrumpir. Yo la oía comentar con mi papá: Están estudiando, no los molestes. Al rato llegaba con una charola con chocolate y pan dulce para merendar.