



Hit Play Transcription

Episode 79: Is This a Play?

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Show Intro

electronic instrumental music plays underneath.

Jake: 79. Is this a play?

Hi, I'm Jake -- a New York Neo-Futurist.

Our live show is back, but we just can't stop making art for your ears so *Hit Play* continues!

If you're already a fan of The New York Neo-Futurists, or any of our sibling companies, hello!

We can't wait to wrap you up in a tarp and call it art.

If this is totally new to you— welcome to it!

We make art by four rules: We are who we are, we're doing what we're doing, we are where we are, and the time is now.

Simply put: we tell stories, and those stories are our own. Everything that you hear is actually happening.

So if we tell you that we're blowing a condom up like a balloon, we're really blowing a condom up like a balloon, like I am right now.

Jake inflates a condom 3 times and releases it.

I regret that, oh my god it's so gross. Ok. Some of the work in this episode may contain sensitive topics. For specific content warnings, check the timecodes in the show notes.

This episode's randomly generated theme is: Is this a play?

And now, Rudy who is making their Hit Play debut, will run the numbers!

Rudy: Hi, I'm Rudy -- a NY Neo-Futurist. In this episode we're bringing you 7 new plays.

This week's cast is Jake Banasiewicz, me – Rudy Ramirez, Shelton Lindsay, Michaela Farrell, Hilary Asare, and Joey Rizzolo.

That brings us to 367 audio experiments on *Hit Play*. Enjoy!

Music winds down.

Play 1: The: The (2:00)

Jake: The: The. **GO!**

The first round of dialogue is stated very simply, no oomph.

Jake: The.

Hilary: The.

Michaela: The.

Rudy: The.

Shelton: The.

Tony: The.

Joey: The.

Pause. Then, the same, but faster.

Jake: The.

Hilary: The.

Michaela: The.

Rudy: The.

Shelton: The.

Tony: The.

Joey: The.

Pause. Then, even faster.

Joey: The.

[illegible]

[illegible]

The cacophony echos out.

Play 2: Neo Monologue: Deconstructed — Part 1 (3:43)

Rudy: Neo Monologue: Deconstructed — Part 1. **GO!**

FIRST, A POINTED QUESTION — THIS QUESTION IS PERHAPS PERSONAL.

LIKE, “DO YOU REGRET DOING THAT THING?” OR “WHEN IS THE LAST TIME YOU SAW THEM?” OR MAYBE EVEN “ARE YOU HAPPY WITH YOUR CAR INSURANCE?”

EITHER WAY, IT'S FOLLOWED BY SOME SPACE TO PONDER THE ANSWERS BEFORE THE GENTLE, MOODY MUSIC BEGINS. IT BEGINS.

(MUSIC BEGINS)

IT SETTLES INTO YOUR EAR SPACE.

THE QUESTION IS RESTATED, BUT THIS TIME EXPANDED UPON FOR SOME CONTEXT.

THEN, FOLLOWED BY A PERSONAL REVEAL. THIS REVEAL IS EXPERTLY CRAFTED, WHICH IS TO SAY IT IS THE RIGHT KIND OF VULNERABLE. A PERFECTLY CRACKED DOOR INTO THE PLAYWRIGHT'S INTERNAL WORLD.

FOR INSTANCE, AN ADMISSION OF GUILT, A SECRET OF SOME KIND OR MAYBE A FACT YOU MIGHT NOT GUESS RIGHT AWAY.

THIS IS FOLLOWED BY SEVERAL LINES OF EXPOSITION THE PLAYWRIGHT IS CONSIDERING CUTTING FOR TIME.

AN EXQUISITE NON-SEQUITUR SAID WITH APLOMB.

AND THEN, A REPETITION OF THE POINTED QUESTION FROM THE BEGINNING — A RETURN BACK TO THE START.

ALAS, DEAR LISTENERS WE'VE MADE IT TO THE LIST — THE MUSIC SWELLS AND SPARKLES HERE.

(IT DOES)

THIS IS A LIST OF VERBS

THIS IS A LIST OF VERBS AND NOUNS....

THIS IS A LIST OF STRANGE VERBS AND ODD NOUNS AND STRIKING IMAGES...

THIS IS A LIST OF SAYINGS, OF NAMES, OF FOODS, OF THINGS YOU CAN SEE, OF BLUE OBJECTS, OF PLACES YOU WENT WITH THEM, ETCETERA, ETCETERA.

THIS IS FREE ASSOCIATION, BABY.

THE LIST CONCLUDES — THE MUSIC, A SOFTLY BURNING CINDER OF A SOUND.

THE LIST IS FOLLOWED BY SOMETHING REMARKABLY INSIGHTFUL ABOUT THE TOPIC AT HAND. A JUICY, RARE STEAK OF A PARAGRAPH THAT REALLY CUTS TO THE HEART OF THE MATTER IN A WAY THAT WEAVES TOGETHER PROSE, FACTS, AND PERSONAL NARRATIVE WITH AN ULTIMATE DEXTERITY.

THE QUESTION IS REPEATED.

THE QUESTION IS REPEATED.

THE QUESTION IS REPEATED.

Play 3: Shelton while walking... (6:30)

Shelton: Shelton while walking through a park in Munich Germany will now attempt to perform his favorite bits of the little mermaid in order from memory while also exploring his thesis statement Ariel is the original Karen for after Cher and her west side story performance I will be performing all of the parts thank you. **GO!**

Shelton: Boom, boom, boom, boom, boom, boom, boom, boom. Thumbs below. Thumbs be low, thumbs be low. Cut to areas and the water shopping for forks that aren't hers. Karen point number one taking things that don't belong to you. We are the daughters of Triton, father who loved us and named us well. names, names, names, names, names. Surprise, Ariel's not there Karen point number two. She can't show up to basic functions that are literally all about her because she's like, I'm too busy. Look at this stuff. Isn't it neat? Wouldn't you think my collection's complete? Wouldn't she think I'm the girl the girl who has everything okay, she's literally singing a song about how much stuff she has Karen point number three. But daddy I love Oh my god. Karen point number four. She is already crying about some man that she has literally never even spoken to. The seaweed is always greener in somebody else's lake. And you know what? She's gonna try to take that lake and try to take that seaweed because she believes that it is rightfully hers. Karen point number five. Oh, whatever. Maybe I'll just go to the

sea witch for help. Even though everyone told me that I shouldn't go see her I'm gonna go do it anyway, because I think that I make the best choices Karen point number six you don't listen to nobody. Poor Unfortunate to souls in pain in need. Okay, I just need to take a moment to talk about how absolutely flawless Ursula is. She is really the unsung hero of this entire piece. Fight me. Flotsam and Jetsam, also obviously gay lovers bonus points for them. But my dear we haven't discussed the subject of payment, but I don't have any money. Okay Karen point massive Karen point she literally has a song. Excuse me. I'm like so upset. She literally has a song earlier in the musical about how much stuff she has. Need I remind you – looking around here you'd think sure she's got everything. I assume everything includes money and Ariel is obviously aware of the concept of money because she is so quick to say that she doesn't have any which makes me feel like you know 45 Karen points for this moment. Ariel What are you doing absolute nonsense. Just a hook and really a trifle. It won't cost much just your voice. Okay, another Karen point literally the cost for her to have everything that she wants it that she is no longer allowed to complain. I live for you Ursula, you are the queer hero. I didn't know I needed when I was a child but I'm so grateful that I look up to you. And she gives her her voice and a little conch shell and my favorite part is the spell when she goes Max laryngitis. You know Ursula, please come here and give Max laryngitis to literally every Karen on the planet. Thank you. Okay, then she goes (*unintelligible*). The next song is literally all about industrial labor that exists inside of like the church, a church wow, the palace complex to keep the palace running. And like rather than talk about how these people are like forced into like low grade slave labor you know taking care of Prince Eric she's just like awesome people to wash my clothes. Fucked up shalalalala don't be shy. You need to something something you gotta kiss the girl. Wow, wow. Okay, you know another Karen point for this She's literally incapable of getting a man on our own and has to list the entire ocean to help you excuse me, girl no do something for yourself. Okay? And then we're just like out of songs but like the musical keeps going even though there's no actual music anymore. And you know, Ariel just like sits there just like, Oh, but I want more things and then like everyone has to come and save her. And then they have to literally kill the giant Ursula who like just wanted to be recognized for the powerful independent woman that she was in the first place. And then Ariel turns around and she's like, ummm daddy can you give me what I wanted already? And he's like, sure, bitch here you go out of my hair. Karen. I don't know was this a play? The park I'm in is a really beautiful

Play 4: Is this a play? (10:59)

Toni: Is this a play? **GO!**

ALL: YES.

CURTAIN

Play 5: In which Jake helps Michaela... (11:07)

Michaela: In which Jake helps Michaela interrogate her feelings, or, thoughts on being technically with Her. **GO!**

Jake: Please describe the event to me.

MF: It was a performance of POTUS

Jake: POTUS, or,

MF: POTUS, or, behind every dumbass there are seven women trying to keep him alive, it's a farce that's not that bad when you pretend it's not trying to be feminist

Jake: Tell us who you were sitting across the aisle from

MF: I was across the aisle from Her

beat

MF: Everyone in the audience kept going up to Her and kneeling down to to talk to Her, giving their accolades and praise

Jake: And the entire time you kept thinking in your head

MF: WE JUST HAD PRIDE! DO Y'ALL REMEMBER HER ORIGINAL STANCE ON GAY MARRIAGE?

Jake: Breathe

Jake and MF breath 3x together

Jake: Tell me what happened during the show

MF: The show started and the first scene was about how-

Jake: yes...

MF: How the president likes to get fucked in the ass

Jake: yes and then

MF: And then there's a character that comes in who had an affair with the president and she is "really good at blowjobs" and she got pregnant and she's a great character in the farcical way but with Her in the audience you couldn't help but make the connection ya know

Jake: WHICH CONNECTION

MF: You know the connection!

Jake: I know but SAY IT

MF: You couldn't help but think like wow is this Monica Lewinsky bashing? Everyone is laughing AT this character and she's going off and giving blow jobs left and right and guess who is LITERALLY in the audience laughing, with everyone else, at this character I COULDN'T LOOK AWAY

Jake: breathe

Jake and MF breath 2x together

Jake: And then

MF: And THEN

Jake: The First Lady character had the interview with the journalist

MF: Yes, and the journalist said something along the lines of "You do everything don't you? Why aren't you president"

Jake: And

MF: And the audience erupted

Jake: They stood up and cheered

MF: It lasted for a minute and a half

Jake: You didn't know what to do

MF: I just screamed the entire time out of confusion

Jake: because

MF: SHE'S A FUCKING WAR CRIMINAL

Jake: AND

MF: SHE BULLIED MONICA LEWINSKY INTO A 10 YEAR DEPRESSIVE EPISODE

Jake: AND

MF: EPSTEIN DIDN'T KILL HIMSELF

Jake: breathe

MF: I think the reason I am upset is because

Jake: yes

MF: Because yes, of course I would rather she became president in 2016

Jake: yes

MF: But this felt more like celebrity sighting than seeing a policy maker

Jake: yes

MF: And it makes me wonder

Jake: Breathe

MF: Do we only hold these politicians accountable when they are alt right?

Jake: Breathe

MF: Is it a choice between praise or fury?

Jake: Breathe

MF: Do we forget so easily?

Both Jake and Michaela breathe in and then-

Play 6: 10 out of 10, No Notes (13:37)

Hilary: 10 out of 10, No Notes. GO!

Hilary: Anthony Sertel Dean. Remember the name. Toni's got that secret sauce. A Toni finishing touch is undeniably exquisite.

Toni responds with words, sounds, underscore or all of these above.

Hilary: One could ask for, "the vibe of a sleepy afternoon, enlivened by the tastiest bite of croissant & washed down with a sip of tea."

Toni responds with sounds & underscore or both.

Hilary: and they deliver just that. It the play needs to sound like the inside of time travel machine and end with fart jokes

Toni responds with sounds

Unknown Speaker 14:17

there are two flies sitting on a piece of poo. And one of them close a kiss with its spot. HA HA HA HA HA Ha Ha

Hilary: they serve that just as well. (order up) Working with Toni is an absolute treat. I rarely have notes for them. I wonder how they feel about this.

Toni responds with underscore

Hilary: If I had them I would give them- but they sculpt audio with the expertise of a head chef at a Michelin star restaurant. If the work is simply excellent then what is there say other than thank you?

Toni responds with words, sounds, underscore or all of the above.

No, it's not done yet. There could still be more fart jokes.

Hilary: I recorded my audio before Toni composed or did any audio design for this play. And I made a commitment to only listen to the finished version post publishing the ep. You'll have to trust me on that. As I record this I have no worldly clue how it sounds.

Toni responds with sounds

Toni: And I don't think you expected me to take this moment to monologue a bit here. If you'll let me, you listener and yes, Hilary but as a listener, and also a little as subject. I'm a Capricorn sun, which I think means I thrive on praise for good work. Don't fact check me on that, I don't care. That said, I'm not very good at taking compliments, I'll either just put things down saying that it's just my job, or that anyone would have done the same, you know, or I'll be too aware of the mistakes I made and goals I missed. Oh, The biggest one. The people I'd let down, knowing that will really stop me from feeling any sort of pride. But, Hilary, I can't not take this one. Well,

you did let me know you were proposing this for the show. And I could have opted out. But hey, it's just my job. And I love my job, I love being able to celebrate my absolute favorite thing to make. I am a full time artist and arts educator- flex. And damn, if I don't lift up this show every chance I get holding it dearly, and holding the people who make it together even closer. And if I receive a compliment for the show, I'll smile and think about what makes it special to me. But I'll also think about when I've dropped the ball, I haven't been able to craft a piece the way we envisioned it. Or the times I didn't follow up on an email, or even now I'm recording this after my own audio deadline. But Hilary I trust you, I trust you to make this show. I trust you to make wonderful art on this show. I trust you to be an A plus superstar associate producer for this show. So I'm going to take this one, not because it's my job. But because hell yeah, this is my job. And, yeah, the sound design and composition for this show really just kind of happens. Not like sweaty, laborious hours over manuscript paper. I think probably at least half of the compositions I've written for this show are just improvisations that I like in the moment. But not this one though, it is an interpolation of a piece of music that has solidly stuck with me for about two decades now. It's something I would call perfect. This song is here, partly because I just wanted to play it in this moment. And partly because it matches the care in craft that my friend Hilary has in making space for the ones she loves. I hope I can do that for you. That's why I like doing this for you, Hilary and all of you listening.

Hilary: But I'm pretty sure my response will be the usual one I have to their art, to their presence really. 10 out 10, no notes. Anthony Sertel Dean. Remember the name.

Give us that sonic slide into our next play Toni

Toni underscores the moment between- the place where the feeling of this play overlaps with the vibe of the one that follows.

Toni: Well, that's actually a C sharp cert arguably is super compelling in this composition because outside of the key and especially when it comes down to the hesitation in the A section the second time around sonic waves ways in which is really emphasized by the arpeggiation and the bass part with this composition. Do you think maybe Alex will recognize this? I know you'd like a hurdle or maybe you just played everyone's specific

Do you get it? A butt kiss is a fart.

Toni's monologue fades.

Play 7: In Which Joey and his Friend Chloe... (20:15)

Name: In Which Joey and his Friend Chloe, Bored with the Nattering of the Grownups in the Next Room, Compose a Song Together Called 'Tree Cheese Playhouse'. **GO!**

Chloe: Tree cheese playhouse x 3

Joey: Welcome to the tree cheese playhouse
If you get hungry in the tree cheese playhouse
We got snacks, lots of snacks
Like cheese and yogurt and gummy bears
And if you get sleepy

Chloe: you can always bring a sleeping bag inside to sleep

Joey: Inside the tree cheese playhouse

Chloe: There's always snacks for you
if you get hungry there's always yogurt or cheese

Joey: And if you want to cuddle with a bird

Chloe: You can always (*unintelligible*)

Joey: And if you want to do yard work

Chloe: you can always grab a shovel and a wheelbarrow

Joey: And if you want to put on makeup

Chloe: you can always play makeup

Joey: And if you want to dress up like a monster

Chloe: You can bring your costume from your house

Joey: in the tree cheese playhouse

Chloe: You can put makeup (*unintelligible*) or dress up

Joey: and if you miss your dad

Chloe: you can always go out of the tree cheese playhouse and hug your dad or your mom

Joey: you can hug your mom if you miss your mom

Chloe: you can do that too in your house
I don't want to sing I'm going to lose my voice. I don't want to shout anymore.

Joey: Okay.

Chloe: We'll start quiet

Joey: Okay we'll start quiet. That was pretty good though.

Show Outro

electronic instrumental music plays underneath.

Jake: Thanks for hitting play and then listening to *Hit Play*.

If you liked what you heard, subscribe to the show, tell a friend, and leave a review on your listening app of choice! If you want to support the New York Neo-Futurists in other ways, consider making a donation at nynf.org, or by joining our Patreon - Patreon dot com slash NYNF.

Want to suggest a theme for a future episode? For the rest of season 3 we'll be selecting themes randomly and our patrons can submit theme ideas!

This episode featured work by:

Jake Banasiewicz, Rudy Ramirez, Shelton Lindsay, Michaela Farrell, Hilary Asare, and Joey Rizzolo.

Our logo was designed by Gabriel Drozdov and our sound is designed by Anthony Sertel Dean.

Hit Play is produced by Anthony Sertel Dean, Hilary Asare, and me—Jake Banasiewicz. Hey, take care out there.

Music fades out!