

Frederick Glaysher | iPhone 248-652-4982
fglaysher@Fastmail.com | fglaysher@iCloud.com
Apollo's Troupe, 5224 Aintree Road, Rochester, Michigan 48306 USA
EarthrisePress.Net | Twitter @fglaysher | LinkedIn.com/in/fglaysher

Theatre Marketplace and Touring

I am seeking professional theatre investment, publicity, and production support to consult and work with me to produce my epic tale **The Parliament of Poets** in NYC, and am open to touring throughout North America, the United Kingdom, and Europe. I'm interested in live theatre, not film or screen.

SYNOPSIS

Apollo, the Greek god of poetry, calls all the poets of the nations, ancient and modern, East and West, to assemble on the moon to consult on the meaning of modern life, seeking our common humanity, with Don Quixote as Master of Ceremonies. **The Parliament of Poets** sends the main character, the Poet of the Moon, on a Journey to the seven continents to learn from all of the spiritual and wisdom traditions of humankind. On Earth and on the moon, the poets teach a global, universal celebration of life.

I play solo the main character, The Poet of the Moon, and Black Elk, Chief Seattle, Don Quixote, Merlin, Rumi, Vyasa, Du Fu, Faerie Queene, Tolstoy, Dante, Borges, Sogolon. Many dozens of other poets from around the world are alluded to or appear in vignettes, with about thirty major characters.

OUTLINE

After more than a decade of over sixty performances in many settings and venues, in Michigan and around the USA in four States, including seven studio and blackbox theatres, I realize that to move out of small theatres and settings I need the support of industry people and organizations capable of developing and promoting my 90-minute theatre version of my epic poem **The Parliament of Poets**, set on the moon and around the world in many civilizations and cultures.

I am open to touring anywhere that I might be able to reach an audience of mostly people who are globally minded, possibly predominantly older and interested in serious literature and culture, or university and college audiences.

In 1977 I took a theatre course in the Interpretative Reading of Poetry, learning that the Greek rhapsodes would travel throughout ancient Greece reciting Homer. Before long the idea of writing an epic poem became compelling and the dream that one day I might also revive the art of the ancient Greek rhapsodes, blended with the modern style of dramatic reading in theatres by Charles Dickens and Edgar Allan Poe.

During the summer of 2023 I performed a 1,600-line theatre version of the 9,100 lines of my epic poem at the Toronto Fringe Festival, seven times at the Theatre Passe Muraille, and at the Edinburgh Fringe, another seven performances at artSpace@StMarks Unitarian Church, a 200-seat space with exquisite acoustics superior to most blackbox theatres.

The professional director with thirty years of theatre experience that I hired for the studio production thought that it would take about eighteen hours to produce the entire epic poem, meaning there is a massive amount of material beyond what can possibly be conveyed in only 90-minutes. I've often thought there are actually three or four almost completely different productions that could be staged from the book. Depending on a director's choice and mix of cantos or episodes the number could easily exceed that.

I have done versions with three professionally trained actors and another with five, plus myself, in both cases, playing the main character, The Poet of the Moon. The two-hour production was at a university studio theatre in Detroit. I now want to produce and perfect a two and then a three-hour version with two cast members performing as rhapsodes, passing the cue, as the ancient Greeks did in both Homer's *Iliad* and actual performance. I think now that ideally they should be actors with training in Shakespeare and experience performing his blank verse, but I do not have the money to hire them. While mine is not Elizabethan verse, it is not the mundane contemporary tongue and requires sensitivity to poetic rhythm and literary embellishment and meaning. After years of mostly solo performance, I recognize I am in danger of blowing out my voice with 1,600 lines if I continue solo, having experienced three vocal hemorrhages, and really do require two more actors as rhapsodes to expand and carry the scope of a longer performance. Ultimately, I want then to add many of the thirty major characters to the performance for the three-hour version. I have now worked with fourteen stage managers, most of whom were professionally trained and highly experienced and over twenty-five theatre people in various capacities.

The book has about thirty major characters and about forty cantos, while to date I've only been able to produce mostly versions of an hour to an hour and a half, with about ten to twelve characters and ten episodes, and then usually with an eighth to a quarter of their lines in the book. I intend to expand and develop my productions, and I am very actively looking for the right industry professionals to help me do it. I'm currently also looking for a theatre to rent in New York City and am hoping to connect with NYC theatre professionals.

To be clear, I am seeking investment funding or a shareholder structure for one year of solo performance in NYC; then envision a second year with two actors capable of performing as rhapsodes in a two-hour production; followed by a third year of bringing on board thirty additional actors, for a three-hour performance. I anticipate hiring and working with a casting director, which I've done in the past, on open auditions for the additional cast members. I would think touring would be possible in spring and summers. The timeframe might entail somewhere closer to three to five years.

The story is very multicultural and a multi-religious interfaith tale of people coming together from all of the spiritual traditions, Christian, Jewish, Muslim, Taoism, Buddhist, Hinduism, and indigenous wisdom traditions. The major characters are all representative voices for their civilizations and the best of their teachings for peace and human harmony, evoking a vision of the common unity of humanity.

In late March of 2023, I visited New York City to further investigate a short list of ten off-Broadway theatres that I had created after many years of following theatre news and researching online. After ruling out several, I met with two directors, Ed Gaynes at the Actor's Temple Theatre, and Jake Miller at the Pershing Square Signature Center on 42nd Street, the latter of whom showed me the Alice Griffin Jewel Box Theatre with 191 seats, which was reportedly created on the model of a small Italian opera theatre. Having now been painted entirely jet black inside, it seemed perfect for my production, and I believe the acoustics would be superlative.

Mr. Gaynes helped me to realize that I have to do a longer run than I was intending and that I would be able to find a theatre in New York City that would meet my requirements. I learned too of the Off-Broadway Alliance and its website, and of Donald C. Farber's book *From Option to OPENING: A Guide to Producing Plays Off-Broadway*, which provides an excellence overview of the business of producing theatre. Everything is copyrighted and trademarked. In NYC in October 2023, I attended a half-day seminar on producing at Theatre Resources Unlimited.

For more than a decade and a half I have wanted to tour in the United Kingdom, Canada, and Europe, but I don't know how that would be accomplished, especially the legalities and logistics involved, if it's even possible. In addition to theatre productions, I'd like to perform in some of the great historical sites in Great Britain and Europe, which I think would be especially dramatic, such as a few of the old Greek and Roman amphitheatres that allow it, as at

Epidaurus, cathedrals, and the English ruins of abbeys and churches. Thematically, I think such settings would work very well and result in a very powerful experience for audiences. While I could study and write alone for thirty years, I realize I require a lot of professional support to tour in the UK, USA, and elsewhere.

Jeff Thomakos of Michigan Michael Chekhov has called **The Parliament of Poets**, “A unique and moving experience,” while Canada’s Hans Ruprecht of CKCU Literary News at Carleton University in Ottawa has called it, “A great epic poem of startling originality and universal significance, in every way partaking of the nature of world literature.” I’ve had more than forty reviews and blurbs to date since its publication in 2012. See the link below for the Playbill Program for Solo Performance for a selection of about twenty, several in brief throughout here.

In addition to a theatre course in 1977 on the performance of poetry, I studied Shakespeare with an Oxford scholar and in another course with one from Harvard. I have been a theatre goer all my life from my early twenties, and at the Stratford Festival in Canada since 1998, usually seeing three to four plays or more a year, a few times five to six, a major influence on my own performance, as well as the Shaw Festival, the Old and Young Vic, Noh plays in Japan, and Chinese opera in Beijing, and so on. I’ve also had voice lessons with a member of the Detroit Opera chorus and private lessons with a theatre coach in the Michael Chekhov technique, hiring him as the director for my two-hour production at Wayne State University.

TOURING

I prefer blackbox theatres ranging of about 200 seats, but am open to considering other larger spaces, including universities or colleges, museums, churches, and others. If independent and solo, honorarium between \$2,000 to \$3,500, room and board allowance, travel expenses depending on distance from Rochester, Michigan. I use my own professional theatre software (Show Cue Systems) to control the portable tech equipment for lighting, sound, and projections. Open to talkbacks or lectures on epic poetry.

SECOND PRODUCTION

Into the Ruins of Modernity is Apollo’s Troupe second production, intimately connected with **The Parliament of Poets**. Weaves together much of my lyric and narrative poetry from two books, **Into the Ruins** and **The Bower of Nil** (90 minutes). **Dramatization, not a conventional poetry reading**, but more focused possibly on a select literary audience knowledgeable of modern poetry and philosophy and small venues of a hundred seats or so.

I present a sweeping survey of the atrocities we human beings perpetrate on one another and the philosophical descent into modern nihilism that has made dehumanization and violence all the more possible. Over the long arc of global civilization, I affirm the struggle toward developing international institutions like the United Nations and a wider understanding of the depths of human consciousness. Evokes a reaffirmation of our deepest human capacities for cooperation and peace.

LINKS

Open Hymn, Theatre Passe Muraille, Toronto Fringe, July 10, 2023.

YouTube Trailer 2.16 minutes: <https://youtu.be/m5Tv-nS9lRY>

Cervantes, Theatre Passe Muraille, Toronto Fringe, July 10, 2023.

YouTube Trailer 2.57 minutes: https://youtu.be/y_xkPkCylgo

Playbill Program for Solo Performance, description, contents, reviews, bio
https://earthrisepress.net/images/Program_for_Solo_Performance.pdf

Apollo's Troupe, webpage

https://EarthrisePress.net/apollos_troupe.html

PRESS KIT, Press Release, 7 Photos, Bio, Marketplace and Touring:

https://EarthrisePress.net/press_kit.html

REVIEWS

"A unique and moving experience." —**Michigan Michael Chekhov**

"Certainly wowed the crowd with the performance and the words themselves." —**Hudson Valley Writers Guild**

"Our world is desperately in need of this message of peace, love and humanity." —**Rev Eric Williams, St. Philip's Episcopal Church**

"A great epic poem of startling originality and universal significance, in every way partaking of the nature of world literature." —**Hans Ruprecht, CKCU Literary News, Carleton University, Ottawa, Canada**

"Mr. Glaysher has written an epic poem of major importance." —**ML Liebler, Department of English, Wayne State University, Detroit**

"Very readable and intriguingly enjoyable. Frederick Glaysher's hours of dedication have produced a masterpiece that will stand the test of time." —**Poetry Cornwall, No. 36, England, UK**

TECH - Everything below adapted to the space. \$7,000 of professional equipment.

Can setup in two hours with the assistance of two stagehands or managers and strike under an hour and a half. In a new space, I find three hours for setup are best to trouble shoot with local help anything unexpected, or a separate tech rehearsal prior to a run, so that I'm not beginning a performance exhausted from a frenzied setup.

9' x 7' Elite projection screen, collapsible aluminum frame for literary, cosmic background.

Epson Home Cinema 880 3300 lumen HDMI projector.

Laptop with Show Cue Systems. Australian professional theatre software (IBM Q-Lab competitor) controls DMX channel cues for sound, lighting, and image projections.

ENTTEC DMX USB PRO control box.

Samson Airline Micro wireless head and microphone set.

Bose L1 Compact Portable System.

IntelliStage Portable Stage System 4'x4' on an 8" riser, a telescoping support base, in imitation of the "bema" that the ancient Greek rhapsodes would stand on when reciting Homer, with brilliantly colored Greek Key skirt.

ADJ Saber Spot RGBW LED lights (4) 10 degrees, cross-cutting projections to avoid washing out the screen.

TOM Cool white/warm white 40w COB PAR CAN (1).

Chauvet CH-03 T-Bars (4) for black curtains flanking the screen (also pieces below and above).

Peaks Black Fire Retardant Stage Curtains (NFPA 701), (5) 144" x 64" (Meets NYC, national standards)

Peaks Black Fire-Retardant Stage Curtains, 3'8"H x 11'W (2)

American DJ LTS-2 12-foot T-Bar for support of lighting; Pyle adjustable reading and equipment stands (3).

Set Plan and Fire Retardant Certificate PDFs upon request.

Chubb GCL Insurance, 1 / 2 million. Certificate of Coverage, at appropriate time.

All transitional multi-cultural musical interludes (30 seconds to 3 minutes maximum) from or through Creative Commons, in the public domain, uncopyrighted or out of copyright.