*Night of the Living Dead* – UTA Fall 2022

Intimacy, Language, and Combat Disclosure

Director: Felicia Bertch

A Note on Casting:

If you watch the movie or read the original script for the play *Night of the Living Dead*, you will notice that the gender and racial breakdown for the characters are true to the social and cultural constructs of the 1960s. As a female-identifying theatre maker and feminist, I am opposed to telling this story in a way that perpetuates negative stereotypes about women, and as a proponent for diversity, I want to make sure our production is representative of the diversity at UTA. Thus, while the Fall Production of the show will be set in the 1960s and refer to these social and cultural constructs, casting will not be strictly limited by them. We have received permission from the playwright to gender swap a few characters, which you can see listed in the character breakdown in the e-script made available to you. We will be operating within the 1960s perception of the male-female gender binary for the main characters (Ben, Barbara, Harry, Helen, Karen, Tom, and Judy) though gender-identification may be swapped from the original script. And I will cast with a consciousness towards race and gender perceptions in the 1960s while also seeking to cast a diverse ensemble of actors. All other characters will be cast in a way that helps best tell the story while still framing the story within the 1960s setting. If you have any questions about where you might fit as an actor within those parameters, please do not hesitate to reach out to me: bertch@uta.edu.

A Note on Stage Combat:

*Night of the Living Dead* exists within the genre of horror. There is a spectrum of zombie horror that includes less scary Comedy and Camp on the one side (like *Shaun of the Dead* or *Evil Dead 2*). And then there is the other more Dramatic end of Scary and Disturbing (like *28 Days Later* or *World War Z*). Our aim is for this show to exist on the more comedic, campy end of the spectrum! As a horror play, the show will include a significant amount of stage combat and/or simulated acts of violence. This includes acts of violence with theatrical weaponry, most notably guns. All guns and other theatrical weaponry will be fake and use sound effects played over the sound system, not coming from the weapon itself; functional triggers will be avoided, and no caps or actual projectiles will be used. Weaponry will be approved for safety by the director, the production manager, the campus police, and any actors handling these props. Some of the simulated violence is written in the script. Some will be added in the rehearsal process. Some stage combat will involve physical touch, and some will not. All stage combat related physical touch throughout the show will be decided at the comfort level of each individual actor, though all actors in the ensemble should expect to engage in some form of stage combat. The Audition Disclosure Form will be consulted before casting and honored after casting. Please note that you can identify that you are willing to participate in and/or witness theatrical violence in one show but not in another- you simply need to state that somewhere on the form. The rehearsal process for this show will include discussions of boundaries and strict adherence to protocols based on Theatrical Intimacy Education’s model for creating a culture of communication, collaboration, consent, and respect.

Below are specific moments in the script that are *known* to include stage combat (slaps, punches, grappling, etc.…), theatrical weaponry (usually guns), or moments of specified physical intimacy. As mentioned above, additional moments of stage combat and physical touch, within the bounds of each actor’s comfort level, are likely to occur through the rehearsal process.

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| **Intimacy, Language, and Combat Disclosure for**  **NIGHT OF THE LIVING DEAD** | | |
| **PAGE:** | **CHARACTERS INVOLVED AND ACTION:** | **TYPE OF THEATRICALITY:** |
| p. 12 | Barbara and Johnny are attacked by zombies. | Stage combat |
| p. 14 | Ben and Barbara are attacked by zombies. | Stage combat and weaponry |
| p. 15 | Zombie dragged by Ben | Physical touch |
| p. 17 | Ben holds Barbara by the wrists. | Physical touch |
| p. 18 | Ben and Barbara slap each other. | Stage combat |
| p. 18 | Barbara faints and Ben catches her | Physical touch |
| p. 18 | Possible zombie moments underscoring radio: zombies eating people, zombie attacks | Physical touch, stage combat, and weaponry |
| p. 20-21 | Possible zombie moments underscoring radio: zombies eating people, zombie attacks | Physical touch, stage combat, and weaponry |
| p. 22 | Ben aims rifle at Tom and Harry | Weaponry |
| p. 25 | Zombie seizes Ben through window. Ben shoots rifle at zombies through window | Stage combat and weaponry |
| p. 25 | Ben aims rifle at Harry | Weaponry |
| p. 33 | Zombie attacks nurse (not in script) | Physical touch and stage combat |
| p. 33 | News Anchor and Dr. Grimes attacked by zombies (not in script) | Stage combat |
| p. 37 | Tom and Judy embrace and kiss | Theatrical intimacy |
| p. 38 | Zombie counter-attack involving Ben, Harry, Judy, Tom) | Stage combat, and weaponry |
| p. 39 | Ben punches and attacks Harry | Stage combat |
| p. 41-43 | Chief McClellan, Deputies, Bill Bardough, Cameraman, Zombies – Zombies attack characters, dead zombies carried off, zombies being shot by a rifle and guns, etc.…. (not in script) | Physical touch, stage combat, and weaponry |
| p. 44 | Zombies attack Helen through window. Ben tries to help. | Stage combat |
| p. 44 | Harry points rifle at Ben | Weaponry |
| p. 44 | Ben attacks Harry | Stage combat |
| p. 44 | Karen attacks and eats Harry | Stage combat |
| p. 44 | Karen attacks and eats Helen | Physical touch, weaponry, and stage combat |
| p. 45 | Barbara is attacked by Johnny and zombies | Physical touch and stage combat |
| p. 45 | Ben is shot | Weaponry |
| p. 46 | Huge zombie fight with Chief McClellan and deputies | Weaponry and stage combat |
|  | Harry, Helen, Karen relationship: Karen is cared for by her mother and father at times- feeling her temperature, hugging, and other moments of intimacy | Physical touch |
|  | There is no adult/mature language in the play |  |