

Check out "It's Too Late" at Scapegrace this week (before ya know...)
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Running all last week and Tues. through Friday this week at Scapegrace (home of the first Juice Box) is one of most unique live theatrical productions I've ever seen. "It's Too Late" is a multimedia site specific art installation dedicated to Jean Eustache's 1973 film "The Mother and the Whore." Designer/Director, Doris Mirescu, creates a unique live action/multimedia experience that blurs the lines between live theater, video, and real life. Throughout the entire play all the actors are radio miced and filmed by 2 cameras which are projected upon 3 large screens. The set, literally a Brooklyn store front, is a character in itself. When actors exit the main space they are followed by video cameras as they act out their scenes to the backdrop of the unsuspecting passing public. Other rooms of the building are used including the back yard, basement and toilet.

Considered a key work of post-Nouvelle Vague French cinema, Eustache's story centers around a love pentagram between Alexandre, played by Mickey Solis, and four of his female conquests who each possess various dominate character traits that together form his complete vision of what he loves and hates about the opposite sex. Clocking in at nearly three hours (pee before you sit people) the first half of the play is slightly tedious and introspective. Alexandre sets up his 4 female counter parts, Marie (Tonia Chauvet) his aging live in girlfriend and dress shop owner, Gilberte (Emillie Gruat) a manic French femme fatale who descends into complete madness throughout the entire length of the play (off stage but on camera), Veronika (Lonetta Maier) a sexy Romanian nurse who drinks and screws like it's an Olympic sport, and Camera Operator #1 (Kira Davis) a suicidal, tough talking pixie, wanted for murder, who spends 90 percent of the play filming Alexandre's shenanigans and projecting them on the walls of his apartment as they unfold. The role of Alexandre's wise guy, jazz drumming, friend is charmingly played by Scapegrace owner Sam Lazzara (The Leader).

The second half of the play really heats up as the characters clash over their inability to no longer compartmentalize their desires for independence, love and sex. Stand out performances include the erotically charged, alcoholic rampage of Veronika. And the amazing live cinematography work of Kira Davis. Though the content at times is very in keeping with the occasionally pretentious dialog of the French New Wave, the unique use of space, compelling acting and multimedia "parallel action" makes this show an extremely unique, must see, theatrical experience!