

AUDITION PACK

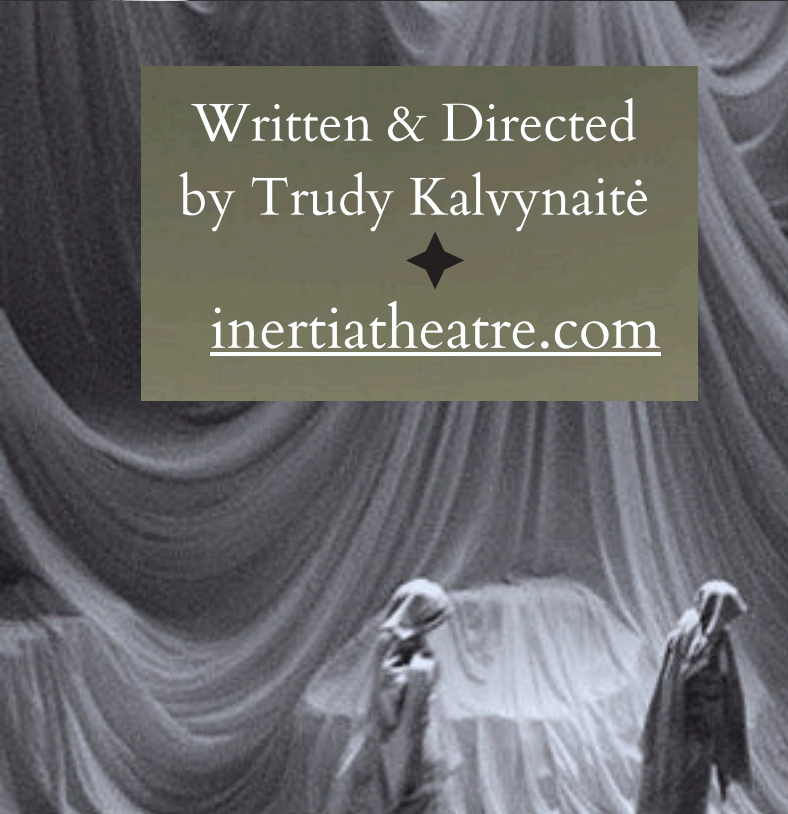
INERTIA



Written & Directed
by Trudy Kalvynaitė



inertiatheatre.com



INERTIA

“After death and with new life I slip into where I have already been, near those I’ve already hurt and I gather the same shards I have already scattered.”



Inertia is a two-act piece of new writing, exploring the complex nature of grief through language, poetry, and dance. Set in the early 90s post the fall of the Soviet Union in Eastern Europe, *Inertia* follows the journey of Frida – a survivor. Rooted in brutalist and naturalistic themes, the play opens with her late husband’s funeral. The first act explores her abusive marriage, struggles with motherhood and encapsulates the stages of denial, anger and bargaining through her relationships with her best friend Marta, her foster children Lucy and Hermi, and her experience of pregnancy. This act culminates in a severe decline in Frida’s mental health, resulting in a suicide attempt. The second act follows her journey toward acceptance of her life and reality, setting her on a path to healing and a growing relationship with herself.

Dance plays a pivotal role in the play. Frida was a former ballet dancer before suffering severe abuse from her husband. As the play unfolds, ballet-inspired dance sequences accompany the moments of her emotional turmoil. This serves as a metaphor for the Russian oppressor, as ballet, an art form largely developed and highly controlled in Russia over three centuries, symbolises the lingering influence of the Soviet Union. Though the Soviet Union has collapsed, its effects persist, much like Frida’s lost but ever-present connection to the dance.

This play boldly explores generational trauma, persistent impacts of communist patriarchy, and grief-driven mental health crises still present in many post-Soviet states today.





SHOW DATES: 15th, 16th, 17th of April, 2025.

SHOW VENUE: Webster's Theatre, Glasgow, G4 9HZ.

REHEARSALS: 3 x a week (1 full day, 2 x 3hr), starting 20th February.

Rehearsal schedule can vary subject to availability and urgency, especially at the start of the project.



Please note this is a passion-driven project, so all creatives involved agree to do so on a voluntary basis. **However, train costs to and from Glasgow during show week will be covered by production for all performers.**



Audition Details:

Auditions will be held **27th-29th of January**, at Paterson's Land, EH8 8AQ.

Please fill in this form to inform us of your availability and secure your audition slot.

Self-tapes are also welcome, though in-person is preferred. If a self-tape is more comfortable for you, please send a copy of it with your name and the part you are auditioning for to our email.

Callback details:

Callbacks will be held on **1st of February** during the day.

Actors will be informed of their slot and specific room number via email.

INRIA

This is a small cast of six actors, with some multi-roles included. The playing age for each character is included where appropriate and important.

FRIDA GRENELVI - late 30s-40s, woman, mother, widow.

MARTA IVANOVA - 30s-50s, woman, warrior, Frida's best friend and love interest.

LUCY - 14-25yrs, Frida's foster daughter, the sun, Hermi's sister.

HERMI - 16-25yrs, Frida's foster son, the moon, Lucy's brother.

CLAUDE - 20s-30s, the patriarchal symbol, Frida's late husband's nephew.

MONSIEUR - 50s-60s, Frida's dance teacher and life mentor.

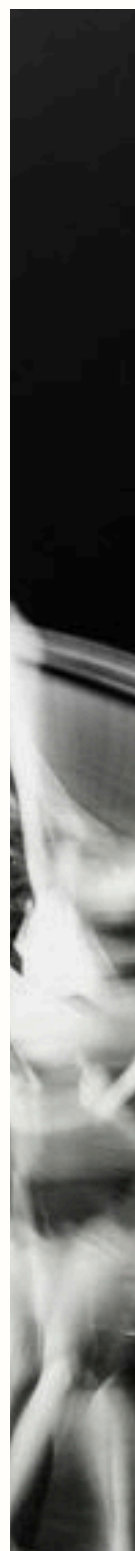
MARTA will multirole as **WOMAN IN HOME**.

CLAUDE will multirole as **DOCTOR**.

AL, BEETROOT and **ODETTE** are dream characters for which multiple characters will multirole for.

◆ While the gender identity for these characters is prescribed, we welcome actors from a wide range of gender identities to portray these characters. We do not, however, prescribe any specific ethnicity or race backgrounds to these characters.


All roles will require rhythmic movement on stage and some will require small choreographed sequences. However, prior dance experience is not required—only a sense of willingness and curiosity.



INERTIA

FRIDA

- extraordinary
- unbelievably honest
- refreshing and scary
- mysterious, flirtatious, manipulative
- vulnerable



Frida is the lead character in *Inertia* and is fiery, angry, direct and powerful in her language, her articulation, choice of words and choices in life. She is quite abrupt, and awkward with the way she handles deep emotions, often opening up too much, or getting defensive. She has been through a lot, she carries a lot constantly, and unstopably lives every second of her life in a deep valley of pain. She is numb to some of her experiences, which causes her at times to be tragicomic and inappropriate. She is so many of her parts at once - she is a child, she is the teenager, she is the mother, she is the flirt, she is the magician, she is the witch of grief. There is so much to her at the start of the play especially - it is difficult to define.

Her current relationships are built on care and trust, however, due to the disillusioned perspective she's developed throughout her life, she likes to manipulate, to play and to trigger.

CHARACTER SEGMENT HERE



INRIA

MARTA

- independent, outspoken, direct
- unconditional positive regard for loved ones
- symbol of hope and healing
- empathic, empowered

Marta is Frida's best friend and complex lover. She is notably independent and outspoken. She is to the point, and her main values stand in unity, loyalty, and protection of the vulnerable. She was the one who inspired Frida to foster Lucy and Hermi and the one who protected her from Boris when he was alive.

Marta's deep connection to Frida baffles her to a certain extent as Frida is very different from her – she is everywhere, she is not grounded and does not know what she wants, she uses and manipulates. Throughout the play Marta is unconsciously conflicted with this, because nevertheless she loves Frida very much. Marta stands as the pillar of a 'healed' person who is confident and secure in herself that she can see past Frida's manipulation and does not give into her games. While Frida lures others with her mystery, Marta sees the true wounded animal that she is.

CHARACTER SEGMENT HERE

INRIA

CLAUDE

- arrogant masculine energy, façade
- unintended softness and curiosity
- fascination with women under the male gaze

Claude stands as a product of his environment in the play – he is a man who holds traditional values about people, war, society, in a way believing that the Soviet Union made people live ‘in an orderly fashion’ and that it was ‘better’. He refuses to see the drama it has caused him and his family by putting on a façade of a hard-shelled, nonchalant man, whereas deep inside he is really struggling. He longs for authentic human connection and wants to be looked after and so misogynistically searches for this comfort in women.

In his relationship to Frida, he is a catalyst for her stories and her views – their relationship is symbolic of the dynamics between men and women at the time – him feeling a lot more superior than her but at the same time curious and intrigued, whereas she plays a game with him to exercise her power and feeds this intrigue with the aspects of her personality that she chooses.

CHARACTER SEGMENT HERE



HERMI

- struggling with identity
- anger and desperation for change, love, care, communication
- disillusionment and disappointment in the world and society

Hermi is Frida's foster child. He is honest, forward-thinking, and desperate for love, however, is only learning how to show that. He has so much anger stored inside of him that drives a lot of his social interaction. Lucy is the dearest person to him and he has a protective shield around her, allowing only himself to treat her disrespectfully. His relationship with the world around him is tainted by his disappointment with it and the people that were supposed to take care of him – so he often feels trapped and that he should get away, not exactly knowing where.

CHARACTER SEGMENT HERE



FRIDA

LUCY

- sunny, bright presence and soul
- full of empathic intention and curiosity for the world
- silent fighter

Lucy is Frida's foster child and is a fiery, intelligent, and resilient young woman. She is only fourteen, however, often lingers between different ages psychologically due to the trauma and inconsistency she's experienced in her life – sometimes she can become reserved and resemble a seven-year-old, and sometimes her understanding of the world alludes to that of an eighteen year old. She is caring, considerate, and likes to follow rules. She is extremely inspired by Frida and is willing to learn everything from her and follow her footsteps – almost blindly.

Lucy acts as Frida's protégé in the play – she attempts to raise her in ways she understands is best and in ways she never was.

CHARACTER SEGMENT HERE

MONSIEUR

- nihilistic and conflicted
- isolated
- unresolved issues, underlying, slowly bubbling pain
- tortured artist
- patriotic guilt

Monsieur is Frida's childhood dance teacher and he is a multi-layered character. He is hardworking and passionate about his craft, and loves it more than anything, however due to the political tensions surrounding it and his life, he, in a way, has grown to resent it.

There is a power tension in his relationship with Frida – as yes, he admires her for her craft and how diligently she learns, but as he finds out more about her life, he develops a sort of attachment to her as a human being, a personality. And so his openness to her and his audible and obvious love and care for her is as foreign to him as it is to her. That is what makes their interactions quite tearful and very fragile, like glass, but extremely important for both characters.

CHARACTER SEGMENT HERE



If you are attending the auditions in person, we will read in for an absent character with you. For self-tapes you can source someone to read in with you and if that is not possible, please don't worry - read for your character only.



You can be called back for a different character that you auditioned for, so please familiarise yourself with all the texts if you have the means.

WE LOOK FORWARD TO MEETING YOU!

For any inquiries and more information, please email us at inertiatheatre.team@gmail.com or visit inertiatheatre.com

