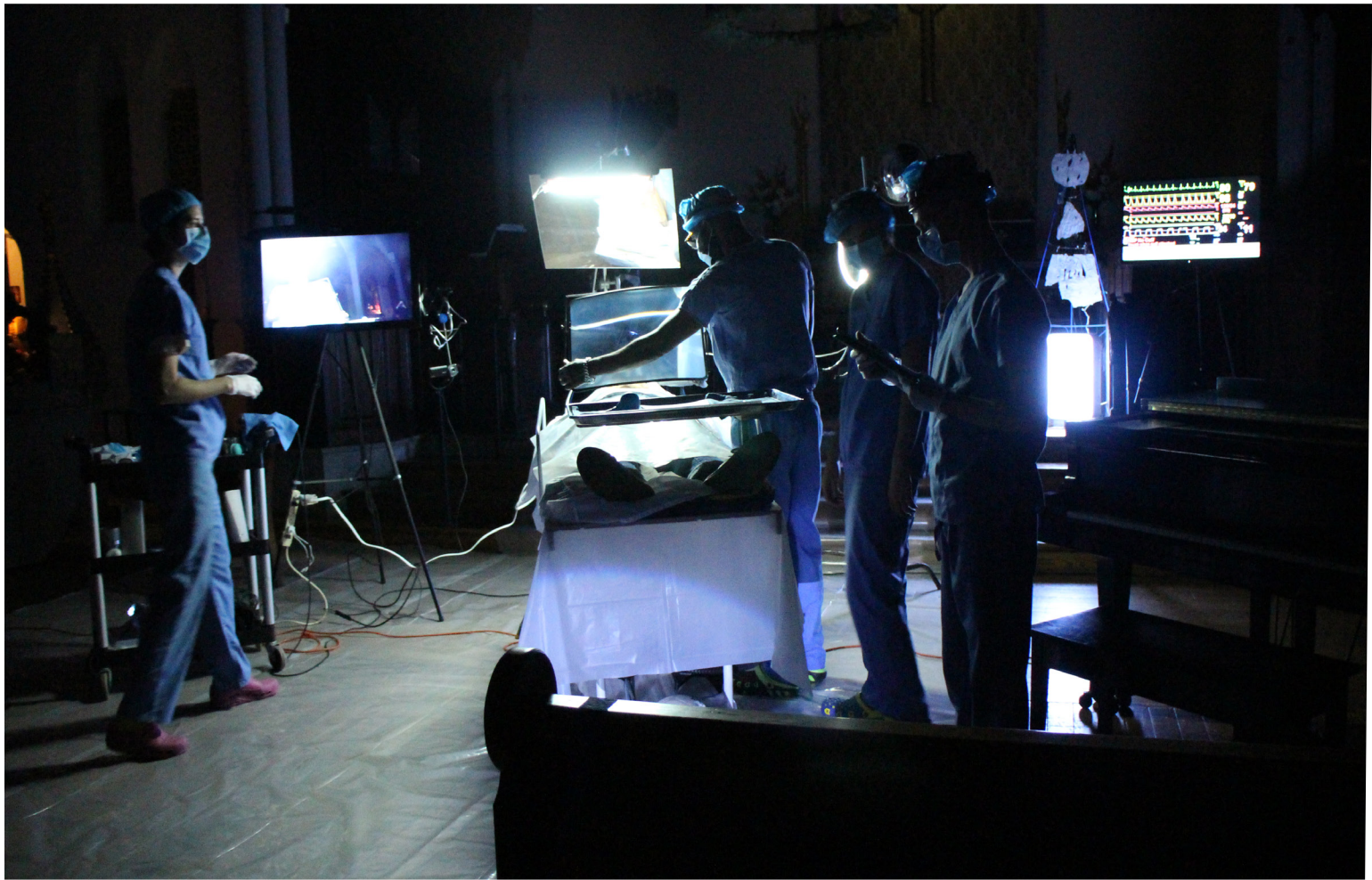




PROLOGO DI PORTIA

Tyler Berrier and Irina Jasnowski Pascual

Prologo di Portia is the first act of *La Tripla Minaccia*, a three act opera composed and directed by Tyler Berrier and Irina Jasnowski Pascual. Acts two and three are currently in development, along with new iterations of act one. In *Prologo di Portia*, Portia di Plastica infiltrates the surgical theatre as a method acting exercise.



View of Operating Room Theatre

Alto.....Jill PreJean
BaritoneSimon Nam
Piano.....Tyler Berrier
Double Bass.....Zeb Bennet
Percussion.....Robby Bowen
Foley.....Irina Jasnowski Pascual
Nurses.....Isaiah Davis & Anton Varga

Directed by Tyler Berrier, Irina Jasnowski Pascual and David Kirshoff

Produced by Vivien Theatre Video as part of *Lazzis & Two One Acts* on December 14th, 2019 at *All Saints Church* 230 E. 60th street in New York City.

Running Time approximately 20 minutes



Operating Room Nurse and Surgical Technician wheeling patient into Surgical Theatre (*Scene 1*).



Photo of operating room live-stream LCD monitor: Nurse examines Patient (*Scene 1*).

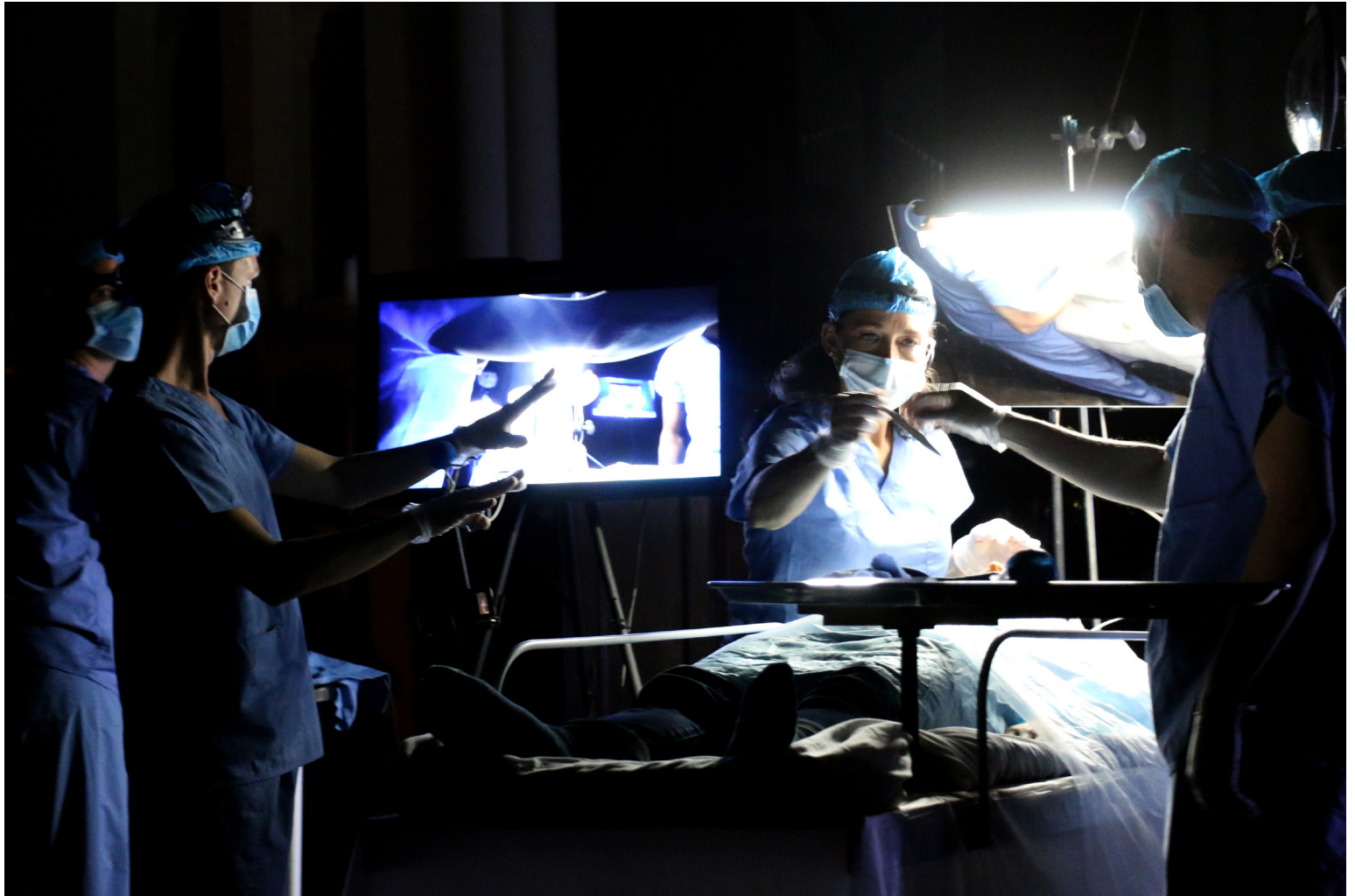


Surgeon (*Jill PreJean*) leads nurses in breathing exercise as preparation for the surgical procedure (*Scene 1*).

Scene 2: Serenade per la Macchina



Nurses turn off the light while Portia makes a video call in which the duet *Serenade per la Macchina* is performed (Scene 2).



Stage Left: Anaesthesologist uses variety of tools to create amplified live sound effects simulating surgical procedure. Piano Nurse live streams video feed into operating room television monitor using sculptural camera stabilizer. *Center Stage:* Surgical Technician passes Portia a scalpel (*Scene 3*).

Stage Right (not pictured): Double Bass Nurse simulates the sound of a heartbeat thumping using the wooden body of the instrument and Percussion Nurse repeatedly plays a metal triangle to mimic the beeping of Electrocardiogram Machine. (*Scenes 1 and 3*)



View of Patient (*Scene 3*).

The next three images are from the fourth and final scene *Tutto Sta Tornando a Me* in which Portia's Final Aria is performed by the faceless patient, Portia tries to flee while a nurse attempts to rescue the skin.







Korean Bass-Baritone, **Simon Nam** is currently pursuing a Masters of Music Degree in Vocal Performance at the Mannes School of Music. In the past years, he has performed a few operatic roles such as Betto di Signa in Gianni Schicchi, Masetto in Don Giovanni, Don Bartolo in Le Nozze di Figaro and Basilio in il Barbiere di Siviglia. Nam recently received his Bachelor of Music Degree from Oberlin Conservatory where he was awarded with a full-tuition Dean Scholarship.

Jill PreJean trained and performed originally in New Orleans in the Parish Players repertory and LSUNO. A Founding member of The Actors Co-op in Los Angeles, she has also performed in Johannesburg, Holland, UK, LA and NYC. She has been a lead or featured player in productions of Romeo & Juliet, Hamlet, Mikado, Godspell, West Side Story. Jill also starred as Mary Magdalene in a critically acclaimed staging of “The Singer” for SABC in Johannesburg.

Tyler Berrier and **Irina Jasnowski Pascual** are visual artists based in New York City. Both graduated with a BFA from The Cooper Union. Their collaborative character Portia di Plastica debuted in 2018 at an outdoor sculptural-video exhibition titled ‘ The Singularity of Portia di Plastica’ at Post Morrows Foundation (USA) followed by Suicidio Sociale, a live feed movie and sculptural installation at Ettablissement d’en Face (BE). This is their first theatrical work and serves as a prequel to their ongoing video project Arresti Domiciliari.

Music Transcribed by **Matt Kinney**

Scenic painting and ceramic tools by **Amanda Friedman**

Photographs by **Amanda Jasnowski Pascual**

