

So Kiss Me Already, Herschel Gertz!

All the info you could ever want to know! (DVD available on request!)

Artist Statement/Show Description:

Dear Lenore,

Please, please PLEASE help me get out of here! Today we had to choose ACTIVITIES. Every single one of them has to do with Judaism, or Israel, or both. I tried to pick the things that seemed the LEAST Jewish, but I still ended up with “A Nature Walk With Moses”, “Torah: Issues and Applications”, and “The Ancient Biblical Art of Macrame”. We aren’t allowed to listen to anything except Hebrew! music until the last day of camp, when there’s a COSTUME DANCE, and they’ll play normal music for us as a SPECIAL TREAT.

By then, I will be dead.

Love,

Amy ☺

Milwaukee, Wisconsin. 1986. Amy has a plan for her 15th summer: Transform from total dorkwad to Material Girl. Build This City on rock and roll. And pine for her unrequited love Ross Buckman until he sees her True Colors shining through. Instead, her parents ship her off for eight weeks to uber-Jewish Camp L’Chaim, where “*even the mosquitoes wear yarmulkes!*” How Amy survives as the pork chop in an all-Kosher world “*combines poetry, comedy, pathos and plain good storytelling* (--The Halifax Herald)”.

So Kiss Me Already, Herschel Gertz is the second solo show from Amy Salloway, creator of the 2003/2004 Fringe Festival hit, **Does This Monologue Make Me Look Fat?** and 2007’s **Circumference**. Based loosely on her own childhood experience, **So Kiss Me Already...** uses the quirky magnifying glass of summer camp to view the universal issues of adolescent awkwardness, social rejection and connection, the search for spirituality, and the pain and joy of growing up.

Writes Cincinnati Enquirer critic Jackie Demaline, “*Salloway is smart, funny, observant and honest, with a mind that zooms into orbit around a yet-to-be-discovered planet*”. Says CBC Manitoba, “*You’ll relate to Amy Salloway’s tender and very funny coming-of-age comedy regardless of summer camp experience or religious persuasion – (it’s) universal and charming enough to win anyone over.*” The Winnipeg Sun calls **Herschel Gertz** “*sweet, funny, busting with youthful energy*”. And from CityBeat’s Tom McElfresh, “*A MUST SEE. Amy Salloway belongs to a rare and crafty class of clowns: she writes comedy as deftly and as perceptively as she performs it. To see her new (show) is to wonder which to admire more, her original ideas or her warm, winning revelation of them.*”

So Kiss Me Already, Herschel Gertz! premiered in the 2005 Minnesota Fringe Festival. Appearances of **So Kiss Me Already...** have included:

- * The 2005 Atlantic Fringe, Halifax, Nova Scotia
- * The 2006 Rogue Performance Festival, Fresno, CA
- * Augustana College, Sioux Falls, SD
- * Congregation Bet Shalom, Minnetonka, MN
- * Hillel at the U of Minnesota (twice!)
- * The Loring Playhouse, Minneapolis, MN

- * Stage North Theatre, Washburn, WI
- * The Oh Solo Mio Festival of Solo Performance, London, ON
- * The 2006 Cincinnati Fringe, Cincinnati, OH
- * The 2006 Ottawa Fringe, Ottawa, ON
- * The 2006 Winnipeg Fringe, Winnipeg, MB
- * Hillel at the U of New Hampshire
- * UU of Nashua, NH
- * The Baltimore Creative Alliance, Baltimore, MD
- * The Jewish Museum of Maryland, Baltimore, MD
- * The JCC of Columbus, OH
- * Congregation Torat Yisrael, Cranston, RI
- * Camp Massad, Winnipeg, MB
- * The 2007 Orlando Fringe, Orlando, FL
- * The JCC of Ottawa, ON
- * The 2007 Berkshire Fringe, Great Barrington, MA
- * The 2007 Victoria Fringe, Victoria, BC
- * The 2007 Vancouver Fringe, Vancouver BC
- * The 2008 International TeatroNetto Festival of Solo Performance, Jaffa, Israel
- * Congregation Beth Jacob, Regina, SK
- * Temple Shaare Zedek, Montreal QC
- * The Manhattan JCC, New York City
- * The Park Theatre, Hayward WI

Technical Needs:

So Kiss Me Already, Herschel Gertz! comes in two versions – 60 minutes and 72 minutes (the difference mainly lying in the pace and amount of Jewish content; the 72-minute show includes more storyline about Judaism and the summer camp environment). Both versions contain about 18 light cues and 26 sound cues; the lighting cues are optional, but the sound cues are *necessary* to the plot of the show.

The technical and staging needs of the show are as follows:

- A playing space at least 15 feet wide and 12 feet deep;
- Lighting that will illuminate the entire playing area (this can be regular ceiling lights, or actual theatre lighting instruments);
- A CD player with easy pushbutton operation (play, pause, forward, etc.) and full-room amplification system;
- A sturdy, squarish upholstered living-room style chair;
- A plain, short wooden backless bench;
- A technician to run both lights and sound, or TWO Technicians, one for each component. (The show does not come with its own technician.)
- Three hours to run a tech rehearsal.

“**Herschel Gertz**” would work BEST on a floor-level or only-slightly-raised stage where the audience is close to the performance area (that is, not huge, distant, elevated prosceniums).

The show has some moments of “cursing” (which can be toned down if necessary) and sexual references; it is appropriate for ages 14 and up, and should be advertised as such.

Booking Information:

So Kiss Me Already, Herschel Gertz! can be booked for as many or as few performances as meet your needs; there’s no minimum audience size, and no rules regarding ticket prices – you’re welcome to use the show as a fundraiser, benefit, ticketed presentation, free event, whatever you’d like, as long as performer fees are covered.

These include:

- A performance fee in the range of \$800.00-\$1350.00 (see below),
- Economy-class round-trip airfare,
- Local transportation (taxis or rides) to and from the performance site,
- A small per diem for food or other necessities, and
- A place to stay (hotel, dorm or homestay in a pet-free and smoke-free environment).

However, as fees can vary based on location, tour schedule, agency involvement and number of performances (for example, airfare can be split if you’re block booking with another presenter in the area), please contact Amy Salloway to discuss specifics, at amysalloway@mindspring.com, or **(612) 298-5772** .

Discussions after the performance are always free, and welcome! Workshops and residencies can be provided for an additional fee. Potential workshops include:

- Creative writing/ creative non-fiction
- Monologue and storytelling basics
- Turning personal story into solo performance
- The Matt Smith Original Performance Workshop (a 3-6 hour progression of writing and improv exercises designed to lead participants in brainstorming and creating original, autobiographical material for the page or the stage...REALLY fun, and a fabulous, relaxed way to get to the heart of active, charismatic personal narrative)
- Improvisation – long or short form, basic to advanced
- Augusto Boal’s Theatre of the Oppressed games and exercises.

When you’re ready to book a show, you’ll be provided with a Technical Rider and Contact, which detail show needs, publicity information and fee schedules in greater depth.

Artist Bio:

Amy Salloway has been called “hilariously self-loathing”, “gifted at creating comedy from pain and embarrassment”, and “the queen of self-deprecation”, and she takes all of that as a huge compliment. Amy grew up in Milwaukee, Wisconsin, graduated Summa cum Laude/Phi Beta Kappa in Theatre and Sociology from the University of Minnesota, and has lived most of her adult years in Seattle and Minneapolis. Much of her acting and writing work has been in the areas of issue-oriented, children’s and educational theatre, which explains why her resume is filled with roles like "Mosquito #2", "Spawning Salmon" and

"Broccoli". In August of 2003, after developing spoken word pieces and monologues at Minneapolis performance venues like Patrick's Cabaret, Balls and HotBed, Amy created her first solo show, **Does This Monologue Make Me Look Fat?**, about body image, sex and frozen food, which debuted in the Minnesota Fringe Theatre Festival and made Lavender Magazine's annual 'Best of' list for "Best Solo Performance". Since then, she's written two more shows – 2005's **"So Kiss Me Already, Herschel Gertz!"**, and **"Circumference"** (tales of size, sweat, and exercising your demons) in 2006/2007 – and now all three pieces tour to Fringes, solo festivals, theatres, performance events and booked gigs in the US, Canada and beyond. Their cumulative stops have included the UNO Festival in Victoria, BC; Oh Solo Mio in London, ON; Cape May Stage's Flying Solo Series; Open Stage Theatre in Harrisburg, PA; StageNorth Theatre in Washburn, WI; Six Figure Theatre's Artists of Tomorrow series in NYC; Fresno's Rogue Festival; the Hurricane Festival of Women's Theatre in Saskatoon; the Baltimore Creative Alliance; the Columbus GLBT Theatre Festival (where Amy won "Best Script" and "Best Solo Show"); the International TeatroNetto Festival of Solo Performance in Jaffa, Israel; the Actor's Theatre of Minnesota, and the Fringes in Thunder Bay, Halifax (Best of Venue), Ottawa ("Must-See Show"), Orlando ("Must-See Show"), Cincinnati (Critic's Pick), Calgary ("Top 5 Shows To See"), Victoria, Vancouver (Pick of the Fringe), the Berkshires, and Winnipeg (Best of Fest, 2006 and 2008).

Amy's performed her work on MPR's "In the Loop" and CBC's "Definitely Not The Opera", and as part of the new Twin Cities monologue collective Rockstar Storytellers. She's also been a theatre instructor and playwright for Interact Center for the Arts – a theatre company for artists with disabilities -- where she served as lead writer for two company-developed musicals: **"Future Perfect"**, and **"The Broken Brain Summit"**, which won a 2008 Ivey Award for Originality. She was awarded a VSA Artist Recognition Grant in 2007. For more about Amy or her work, visit www.amysalloway.com or www.myspace.com/awkwardmomentproductions.

Official contact info:

Amy Salloway
(612) 298-5772
2440 Dupont Ave. South #103
Minneapolis, MN 55405
amysalloway@mindspring.com
www.amysalloway.com

or

www.myspace.com/awkwardmomentproductions.

SHOW CLIPS:

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