

FOR IMMEDIATE RELEASE

"DO YOU WANT TO BUY MY BRAIN?"

JUMP! THEATRE COMPANY

WHERE: Exit Theatre Café, 156 Eddy Street, San Francisco, CA

WHEN: Saturday, August 6, Friday, August 12, Saturday, August 13, Saturday, August 20. All shows are at 8:30 p.m.

WHAT: Do You Want to Buy My Brain?, a one-act, two-person monologue.

WHO: Nena St. Louis, (415) 864-4669

TICKETS: \$10.00 (free for NAMI members). Call (415) 864-4669 or email jumptheatre@yahoo.com for reservations or information.

DESCRIPTION:

Actor NENA ST. LOUIS is well known for her solo performance in Afro Solo and at The Marsh. Her work includes SCHOOLS, JUMP, the original short version of DO YOU WANT TO BUY MY BRAIN?, INDIGO LADY, ALAN KLASKY NEVER LOVED ME and DR. GROSSMAN'S TESTIMONY, all dealing skillfully and humorously ("explosively funny" according to SF Weekly) with a deep, dark, vulnerable inner world in which dignity, self-expression, creativity and identity are fought for hard through a process of struggle and redemption.

Her new DO YOU WANT TO BUY MY BRAIN? draws from JUMP and the short version of BRAIN. In the new one-act BRAIN?, Nena plays the part of a mad sculptor living in New York City. HOLLY BROWN costars her prom queen psychotic voice. The two characters struggle as the artist edges closer and closer to self-destructive disaster while the prom queen watches in horror until the tables turn, leading to a surprising resolution. Direction by talented REBECCA LONGWORTH (JANE) and dramaturgy by veteran director, producer and all-around theatre artist, ELLEN SEBASTIAN CHANG, weave the drama.

Audiences have always identified with the dilemmas Nena's writing and well-developed, self-revealing characters encounter and wander through, often recklessly, and with abandon, or a kind of coyness mixed with a strangely vital sense of awe at their unusual circumstances, with ultimately an undeniable ability to make sense of it all. The steady revelation of odd experiences with undeniable humanness makes both story line and acting both very accessible, even as subtleties within subtleties gradually emerge.

Much of Nena's work is autobiographically based, which makes it that much more appealing. Her courage in demonstrating her own sorrows, shocks, and internal investigations are as noteworthy as her artistry in letting others look in. She moves across the stage with a dancer-like grace that somehow integrates with a sense of Alice in Wonderland lost in hell but an ability to keep her wits about her just enough to maybe set herself free.

Suspense builds not just in terms of whether she'll find that liberation, but also in just what may be getting in her way next and next and next. There is frequently the feeling that her characters are maintaining a sense of reality in the midst of all that other people toss in her direction either unknowingly or unfeelingly. There is a rewarding sense of amusement that merges with the existential weirdness of it all. Juxtapositions and contradictions end up seeming to belong together after all, until something happens to loosen their grip. We only have to hold on lightly but firmly to the edges of our chairs.

For more information about our show, call (415) 864-4669.

www.jumptheatre.org