

KACE MONNEY + LUIS AMÁLIA

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# the luncheon

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~~A Table~~

~~Two People~~

~~A meal~~

~~A psychosis~~

~~An awakening~~

~~A breakthrough~~

~~Do. Not. Stop.~~

Eating.

KACE MONNEY + LUIS AMÁLIA

# the luncheon

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The<sup>(a)</sup> Company is a collective group, consisting of both Luis Amália & Kace Monney. The<sup>(a)</sup> Company will produce, direct and exhibit several plays which explore abstract themes.

Birthed in London by two men of non British lineage after their shared sense of rhythm, timing, humour crashed & emerged together after their joint exploration at the infamous institution 'Drama Centre London'.

The two diverse beings have sought a way to suck and spit the unconventional from the conventional which has led to the timely birth of their joint venture The<sup>(a)</sup> Company.

A surreal two-hander play which explores space, time and matter over the course of one lunch. This bizarre and quixotic piece is an ever-changing play that continues to transform audiences.

Every audience will get a new experience every time 'The Luncheon' is performed.

Like a cinematic track-shot, a sequence of events is shown but not necessarily adopting a chronological order. The nature of the play is abstract, resulting in a play that doesn't follow the structure: Point A to Point B. The play pivots rapidly from multiple points and changes direction both in terms of plot and physically/spatially resulting in a visually dense non-linear story.

Like in 'The Hours' referring to 'Mrs Dalloway'... but with food.

-'A meal's whole ceremony in a single conversation. Just one meal. And in that meal all their previous conversations'-.  
\*  
A woman's whole life in a single day. Just one day. And in that day her whole life.

### Regarding the scenic space.

The piece is extremely intimate (due to the nature of the conversations) yet public.

The style of the piece will pervert the meaning of what a traditional play is. The Luncheon aims spatially to subvert the original style of a two hander play.

The scenic display (*la mise en scène*) throughout the piece is a reminiscent of both a traditional lunch and an experimental piece of theatre. A blend of both at times being extremely conventional on one layer yet completely unconventional on another layer. This constant flux of unorthodox methods make the piece distinctive and one off.

### In relation to Architecture.

Architecture is not only made of constructions but of the actions that take place within them. Architecture is more about that space and those actions than about the constructed. The performer is to the scenic space what a user is to the architectural space.

Our basic stage set up is not random, it's intentional. A table and a chair are the most basic pieces of furniture which generate, with their use, a series of spatial relationships we are familiar with but barely take note of. We dissect and manipulate the set up as if it was an 'axonometry'. This allows for the audience to access (or add) more layers to their theatrical experience, if they wanted.

The space of the table's surface and all the series of movements, sounds and objects when performing the act of eating, play an instrumental role in 'The Luncheon'. Also, the space behind the table and the space between the audience and the table.

The goal: generate a dialogue between dramatic and spatial tensions.

Size of cast

Two people.

Duration of the show

30 min to 1 hour.

Technical requirements.

Set Up-

Large table and two chairs.

Lights -

When performed on a theatre space we've used a general cover.

We adapt to what the space has to offer and 'The Luncheon' could also be performed with house lights.

Sound -

No specific sound requirements.

All the sounds and music is performed within the space of the table.

Other requirements.

Props - table dressing

Cutlery (2 forks, 2 knives, 2 spoons, 2 tea spoon), China (two plates), 2 pint glasses, 2 rocks glasses, 2 highball glasses, a packet of gluten free spaghetti, tomato sauce, a dairy free milk carton.

# PLACES WE SHOWED THE LUNCHEON

NEW SHOREDITCH THEATRE

STOCKWELL PLAYHOUSE

THE HIDDEN THEATRE

BOW ARTS

ARCOLA THEATRE

THE COCKPIT

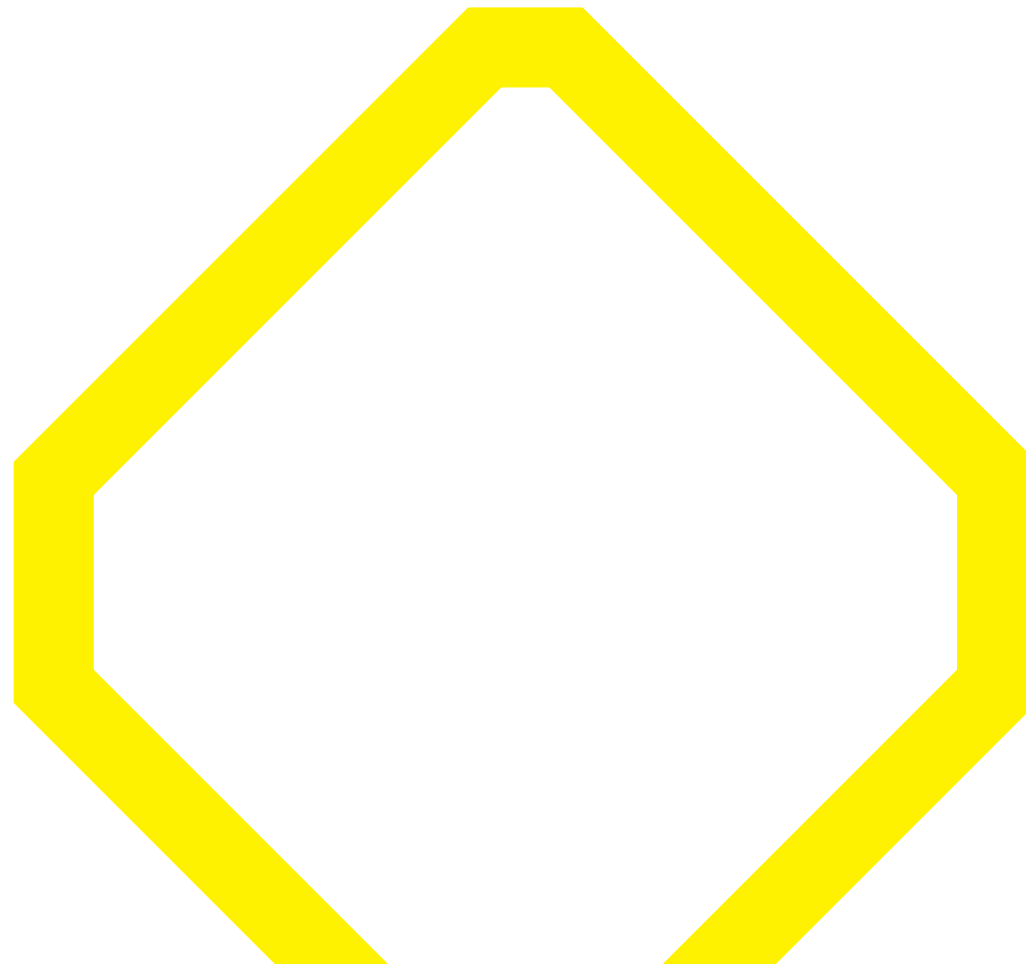
upcoming performances:

BRIGHTON FRINGE 2019

LA JUAN GALLERY - MADRID, SPAIN

'This was a seriously surreal piece of theatre that was fascinating to watch(...) Two colleagues take lunch(...) it was really difficult not to be hypnotised by Kace Monney and Luis Amália as they undertook what appeared to be a highly choreographed dining routine. Each move deliberate and thorough'.

-Paul Vale, theatre critic from The Stage









[click below to see the official trailer](#)





**Kace Monney**

Following our course leader's advice at drama school, Kace prefers to hide and not speak about his past before pursuing his acting career. Born & bred Londoner began his training on stage at Almeida Theatre spending several years performing and training as part of his early schooling & went on to build on this experience with time spent at the Young Actors Theatre & The Precinct Theatre. His love of film and television led him to developing his craft in screen acting at various institutions such as MN Talent Agency, Identity Drama School & City Academy before undertaking the intensive two year Screen Acting Masters at Drama Centre London. Kace has appeared in several short films two of which 'Before you were Born' & 'Lost Ones' screened at Cannes 2017 & other festivals.

**Luis Amália**

Amazed and deeply moved by Ingrid Bergman, Bette Davis, Katharine Hepburn or Paul Newman's works which feed my passion ever since I can remember. I trained at Drama Centre London - MA Screen Acting and with Osqui Guzmán + Leticia González de Lellis in Buenos Aires, Sita Mani in HB Studio NY and Ignacio de Antonio Antón in Madrid. I co-fund the performing arts collective/artistic roots 'El Hijo Tonto', the action/performance laboratory 'Tostada es Pan' and the open platform 'A Esther Moya le robaron una medalla'/'Esther Moya's medal was stolen from her/'. I explore the acts and movements of daily routines mixed with the world of gymnastics, from a queer perspective. I have performed at the Biennale di Venezia, the Trienal de Arquitectura de Lisboa, The Prague Quadrennial, Matadero Madrid and Bow Arts London. In parallel, I studied and finished Architecture in Madrid's School of Architecture with honours. I can manage French, have Portuguese notions [although they say I invent everything] and pretend that I speak German. I film Haikus and sometimes, both my grandmothers.



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**The Luncheon** twitter - [@TheLuncheonAct](#)

**CAST:**

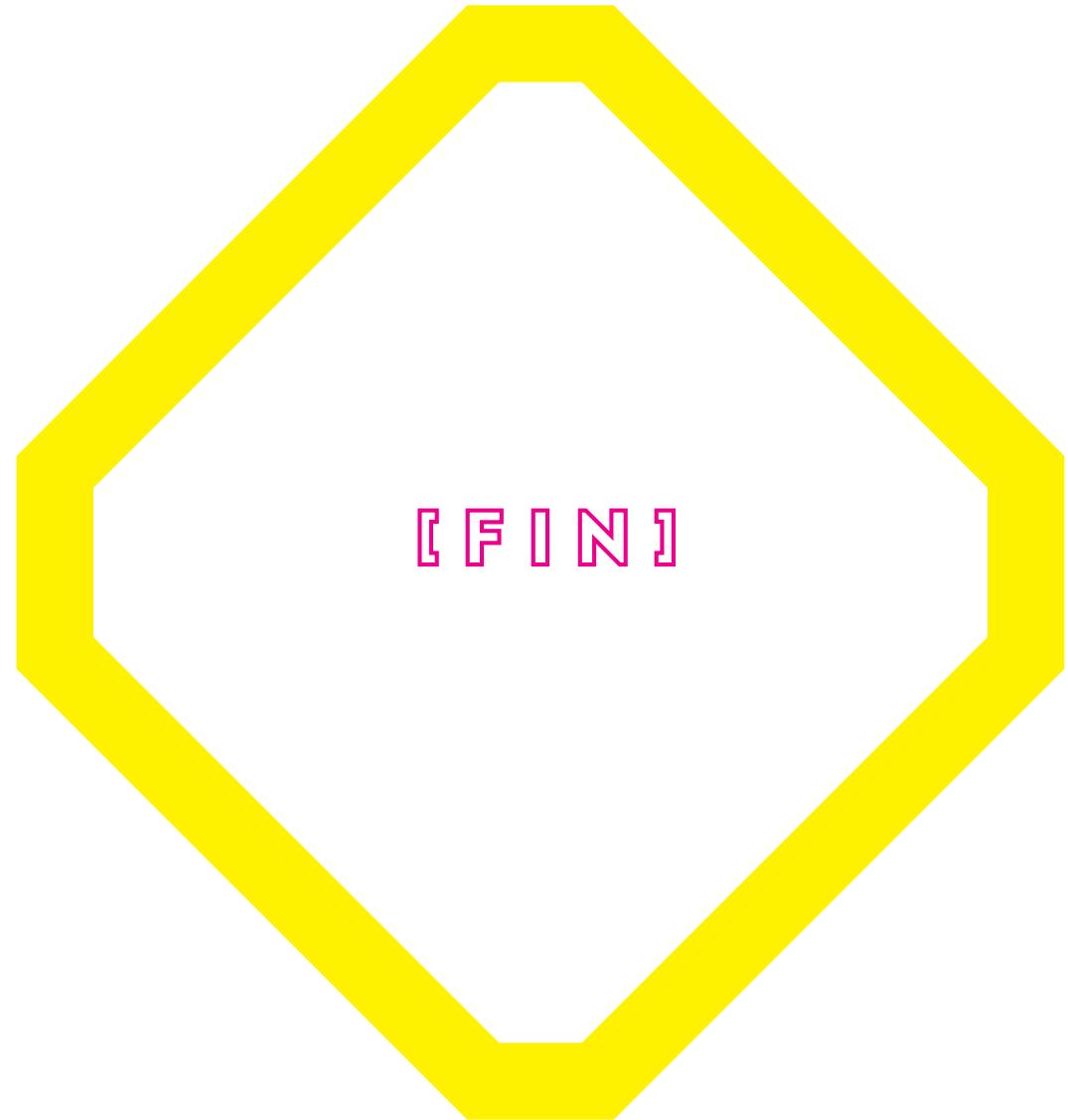
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THE END



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