

Ian Fraser

THE EXCERPT IS BELOW THIS RESUME

Theater Plays Staged.

In USA

'CAT AND GOD'

(published by One Act Play Depot, Canada)

'Yours Till the Cows Come Home'

staged reading, Fusion Theatre, NM

Dogs of the Blue Gods

To be staged by the University of Wisconsin Oshkosh Theatre, WI, **2008**).

Staged by the First Banana Theater Company, Madison, WI, 1998.

Staged by the Village Playhouse of Wauwatosa, WI, 1999. (Won First place at the Wisconsin State AACTFest).

Blitzbrecker and the Chicken From Hell

Staged by the First Banana Theater Company, Madison, WI, 1998.

In South Africa

The Accidental Antichrist

(Special FNB-Vita Award for 'Most Outstanding New Production.'

Nominated for FNB-Vita Award for 'Playwright of the Year.' South Africa, 1994).

The Sugar Plum Fairy

(Pick of the Fringe Award Grahamstown Arts Festival. South Africa, 1993).

Sleeping Chickens (South Africa, 1993).

Heart Like a Stomach

(Winner of the Amstel Playwright of the Year Award. South Africa, 1992).

Butterfly Jam

(Amstel Playwright of the Year nomination. South Africa, 1991).

Like the Pyramid on the Camel Packet

(Officially staged by the Performing Arts Council Transvaal. South Africa, 1991).

The Gospel According to the Mafia

(Pick of the Fringe Award Grahamstown Arts Festival. South Africa, 1991).

Blitzbreker and the Chicken from Hell

(Officially staged by the Cape Performing Arts Council. Amstel Playwright of the Year nomination. Pick of the Fringe Award Grahamstown Arts Festival, South Africa, 1990).

Dogs of the Blue Gods

(Tonight AA Life Vita Award for Comedy. South Africa, 1990).

(Staged by the First Banana Theater Company, Madison, WI, 1998.
The Village Playhouse of Wauwatosa, WI, 1999. (Won first place at the Wisconsin State AACTFest).
To be staged by the University of Wisconsin Oshkosh Theatre, WI, 2008).

Charles Manson

(Amstel Playwright of the Year nomination. South Africa, 1989).

Lenny Bruce Live

(Best Cabaret 1988, The Argus newspaper. South Africa, 1988).

Bring Me Gandhi (South Africa, 1987).

Publications

My Own Private Orchestra, Penguin Books 1993.

(Nominated for 'CNA Literary Awards,' Debut section, 1994)

Journalism

The Star, Johannesburg, South Africa. 1994 –2002
Internet technology columnist.

Mail & Guardian, Johannesburg, South Africa 2002-2006
Columnist, "Fraser's Razor."

Voice Work

South African Broadcasting Corporation/TV 2 2004 – 2006
Johannesburg, South Africa.
Contracted voice talent for on-air announcements and movie promos.

Voice Work

Products & Campaigns Worked On: KFC, Microsoft, Hewlett Packard, Visa, Pizza Hut, Schick Razors, Red Bull, Agfa, Pringles, Kellogg's, EMI, Sealy Posteurpedic, South African Airways, Greyhound Bus, Nu Metro Film Distributors, Ster Kinekor Film Distributors, FinWeek Magazine, UIP-Warner, MNET TV, Tusk Music, Southern Sun Hotels, DSTV Multichoice, Pedigree Dog Food, Nedbank, Engen, CAN, Yokohama, assorted Ads-Up TV, Tiger Wheel and Tyre, Independent Newspaper Company, MNET Sound Check, Bruma Flea Market, Volkskas Bank, 'Green Machine,' Pampers, Castle Lager, PG Glass, MNET Multichoice, Standard Bank, Sun International, Financial Mail, Zappa Sambucca, Berocca Calcium, First Bowring Insurance, , Out There Magazine, Ithuba

The Sugar Plum Fairy

by Ian Fraser

CHARACTERS

Elevator One *an atheist elevator.*

Elevator Two..... *another elevator,.*

SET

Two vertical ladders (or other kind of vertical framework, such as building construction scaffolding, up and down which the two actors, as Elevators, move throughout the piece.

The piece was staged at the Grahamstown Arts Festival in South Africa, and won the 'Pick of the Fringe Award' for best production.

Two hander. 45 minutes run time.

The play details the final adventures of two Elevators in a building that is about to be imploded.

One Elevator is 'religious' - the other is not. Of course, what an elevator thinks is 'religion' and 'belief' - is not the same thing as what humans believe.

The religious Elevator, believes that their task of moving up and down in a dark elevator shaft, fulfils a function and purpose known only to the unseen Deity at the top of the shaft. The Deity that the atheist Elevator refers to as 'The Sugar Plum Fairy' of the title.

*Darkness.
Music plays.*

Lights up, and we see a bare stage, except for Two tall ladders - (or building construction scaffolds), standing some five feet apart. They are as vertically high as the theater will allow.

*We see Two actors - each on their own ladder - climbing up and down.
they are Elevator One and Elevator Two.*

Throughout the play, as the sound effect is played, the “ding” of a little bell – and they are summoned to various floors, and rise or descend on their ladders, to answer the call, they mime casually with their hands and arms, the opening and closing of the elevator doors on that floor.

The music fades.

Elevator One

The thing that bugs the hell out of me
is the way people pass gas inside me
when they're on their own-

Elevator Two

It's the nose picking that gets me-

Elevator One

It's not the unhygienicness,
it's just I cant keep my doors
open long enough to get rid
of the smell-

Elevator Two

You never stop complaining,
do you?

Elevator One

No-

Elevator Two

Thought not-

Elevator One

What else is there to do?

FX: BELL

Elevator Two

Customer-

Elevator One
Cant you get it?

Elevator Two
It's your turn-

Elevator One(starts climbing)
Bugger-

Elevator Two
You should be so lucky-

Elevator One
Hmm, thinking about it-
everything we do is sexual
in nature-

Elevator Two
What?

Elevator One
Yeah, I mean-

Elevator Two
Open your doors,
they're waiting-

Elevator One
Oh yeah- (*looks*)
Oh great, fat people-
Three of them. Oof.
I should drop a foot or two for the
hell of it - their combined
weight'd snap their knee's-

Elevator Two
Don't you dare!

Elevator One
Come on-

Elevator Two
Listen button brain,
leave them alone-

Elevator One (climbing down)
I'll shudder a bit,
make 'em start to wonder what it'd
feel like if I suddenly dropped-

Elevator Two

They'll complain downstairs,
and the next thing you know,
there's a mechanic fiddling
around inside us.

Elevator Two (cont)

I do not appreciate that level
of invasion of privacy-

Elevator One

Okay okay - I'm letting
them out, see?

Elevator Two

Good-

Elevator One

I've always wanted to close my doors
on someone - not hard! just - the merest
squeeze, let 'em know there's something
approaching sentient life up here-

Elevator Two

It's not allowed and you know it-

Elevator One

It's a thought-

Elevator Two

It's an evil thought-

FX: BELL

Mine-

he climbs to it-

You know the way these
humans operate, the first sign
of something amiss and they'll
disconnect us and take us somewhere
and, and- dissemble us.

climbs down

and that cant be allowed to happen-

Elevator One

Oh please-
don't start your
religion stuff again-

Elevator Two

Well why else are we here?
whoops - shook the customers-
why are we here?

tell me that?

Elevator One

It's obvious-

Elevator Two

-Yeah?-

Elevator One

-Yeah. we're just metal boxes inside some building, destined to go up and down forever, carrying mostly what feels like fat people to the floor they wanna go to- face it, we're on a cosmic weight watchers hit list-

Elevator Two

Whatever suffering there is is always for a point - and because there's a point there must be a plan-

Elevator One

Says who?

Elevator Two

Says me-

Hmm, hang on - what were ya saying about sex earlier on?

Elevator One

Ahm - I was saying that everything we do is sexual in nature - going up and down, over and over-

Elevator Two

There now ya see, that's the difference between the two of us - I see the reality, an you see some facile schoolboy's smutty pipe dream-

Elevator One

Well thanks for seeing my point of view-

FX BELL

Elevator Two

Your turn-

Elevator One (climbing)

(sings) Ole man ribber, dat ole man-

Elevator Two

Not that you've ever seen

a river-

Elevator One

The technician who made me
always sang that-

Elevator Two

Lovely, I'm trapped in a building
with an elevator trained by Pavarotti-