

10 Ways to Alienate a Theatre Audience

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A, B, C, and D enter.

A

Ten ways to alienate

B

a theatre audience.

C

One.

D

Kiss for exactly three minutes.

A & C kiss. B & D kiss. For three minutes.

D

Two.

A

Cutting.

A, B, C & D take out sharp knives. A, C, & D make a series of long but shallow cuts somewhere on their bodies. B is unable to actually put blade to flesh and looks away from the others.

B

Three.

C

Nudity.

All four remove their clothing and move to stand on the edge of the stage. D is clearly uncomfortable and while A, B, and C all stare at the audience for at least 2 minutes, D is incapable of looking at the audience.

A

Four.

D

Tickling.

B

While naked.

For five minutes.

C

A tickles B, D tickles C. If at anytime over the course of 5 minutes the actors need to switch from tickler to ticklee, they should feel free to do so.

Five minutes goes by.

The actors dress themselves.

Five.

D

Performance Art.

C

All four actors should perform a devised performance art piece for at least four minutes each. Please note, these should NOT be parodies of performance art but genuine solo works that with a genealogy that comes from performance art. As each performs, the other watch.

Six.

B

Darkness and

A

Silence

C

The lights go dark. The actors are still. There is no sound but for a shifting and annoyed audience. This should last as long as the stage manager deems necessary and appropriate.

Lights up.

Seven.

A

Theory.

D

B

"As MacCannell points out about Lacan's story of the 'laws of urinary segregation . . . same sex bathrooms are social institutions which further the metaphorical work of hiding gender/genital difference. The genitals themselves are forever hidden within metaphor, and metaphor, as a 'cultural worker,' continually converts difference into the Same. The joined task of metaphor and culture is to reproduce itself; it accomplishes this by turning two or more into one. By valuing one gender and marking it with the phallus culture reproduces one sex and one gender, the hommo-sexual." Peggy Phalen. Unmarked.

C

"What makes a material increasingly reich is the same as what holds heterogeneities together without their ceasing to be heterogeneous. What holds them together in this way are intercalary oscillators, synthesizers with at least two heads; these are interval analyzers, rhythm synchronizers . . . the word 'synchronizer is ambiguous because molecular synchronizers do not proceed by homogenizing and equalizing measurement, but operate from within, between two rhythms . . . Is not consolidation the terrestrial name for consistency? The territorial assemblage is a milieu consolidation, a space-time consolidation, of coexistence and succession. And the refrain operates with these three factors." Deleuze and Guattari, A Thousand Plateaus.

A

"Pericles, though, remains split and paralysed, bereft of confident clarities. His analogy of the mole and the worm emphasizes how he is 'in' both oppressor and oppressed. The text here may suffer from corruption, but as it stands the metaphor's referents are self-cancellingly multiple . . . But the contemporary reputation of the mole was hardly one which any price, chivalrous and empathetic, should take comfort in appropriating . . . The mole's hills and chambers could evoke the ambition, presumption, the arrogance of the expropriative, killing the little 'worms' . . . who like peasant tenants hinder the encloser." Simon Palfrey, Late Shakespeare.

D

"It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow. The archive: if we want to know what that will have meant, we will only know in times to come. Perhaps. Not tomorrow but in times to come, later on or perhaps never. A spectral messianicity is at work in the concept of the archive and ties it, like religion, like history, like science itself, to a very singular experience of the promise." Derrida, Archive Fever.

Eight. B

Revealing C

the true D

horrors B

A
of the capitalism that benefits each of you in this audience,
as well as each of us on stage.

A sequence of graphic images
of poverty, death, and the
mangled bodies that capitalism
leaves in its wake.

This goes on for too long. A &
D exit.

Nine. C

The incomplete. B

C & B exit. The actors do not
return to the stage. The show
is over whenever the audience
decides to leave.