

Props notes

Scene 1

Full Jar of peanut butter without a label

Scene 3

5 noise instruments

scene 4

3 posters for talking heads

scene 6

poem, instrument, shirt for buttoning, dumb-bells, banana, hair brush

scene 7

top hat, slips of paper, clipboard for slips of paper

scene 9

2 baskets, writing utensils and paper for entire audience

scene 10

two containers for pouring water into

scene 11

chair, paper representing the scene he's reading

scene 12

roll of paper, paint in basin, sand

intermission

cookies in the lobby

scene 14

poles, chalk

scene 15

3 boxes for stacking/dancing with

scene 18

directing baton

scene 19

nails, hammers, vegetables, piece of plywood

scene 20

the jar of PB and 2 packets of meat

scene 21

box with handle holes (must be able to fit AG in it)

scene 24

stool/poem

scene 25

muslin for wrapping

Lighting notes

When the audience enters, I want them to see a creepy dimly lit abandoned warehouse. Feel free to stretch this theme to its creative limits- so think of the most off-the-wall and weird way to create the atmosphere. I need you to have a design and a plan for completing the project (sort of a schedule of events and list of helpers, so I know how things will come together- especially when it gets to crunch time). We need to schedule another meeting to discuss your final design and review the plan before the Christmas break. I also need a copy of your spring schedule. Please talk to me after the meeting.

Thanks,

Ellen

Phone: 755-3551

Email: emueller9@hotmail.com

Costume Notes

Scene 1

Two peanut butter guys must be wearing boxers under their dance outfits

Street clothes for Audience Guy (he never changes costume and sits with the audience)

Scene 2

Master of Ceremonies has a circus ring-master costume with top hat, tails coat, and cane

Scene 5

3 Hugo Ball costumes (ask me for the picture if I forget it!)

Scene 6

All dance clothes

Scene 10

An evening gown

Scene 14

6 dancers- 3 have yellow shirts, 3 have red shirts

2 boxes for wearing over the torso (think big like refrigerator size if possible)

Scene 15

3 dancers wearing blue shirts

scene 18

musical conductor costume

All the characters are wearing their dance outfits at all times unless mentioned above. The dance outfit will be black pajama pants and t-shirts. Use as much creative license as you want for all the other costumes! I am leaving it up to the 3 costumers to divide the work up amongst themselves. I DO need you to have a final design and a plan for completing the project (sort of a schedule of events, so I know how things will come together- especially when it gets to crunch time). We need to schedule another meeting to discuss your final designs and review the plan before the Christmas break. We should also measure everyone before the break. I also need a copy of your spring schedule. Please talk to me after the meeting.

Thanks, Ellen

Phone: 755-3551 Email: emueller9@hotmail.com

LYLEE:

There will be an extensive lobby display for viewing before and after the performance. It will include pictures of actual past performances (if we can work out copyrights and such...) and brief historical overviews of all the genres and periods. I would like pictures of the cast to be mixed in with these 'classic' pictures (as if the actors were already famous performance artists). I see them as glossy, black and white, 8x10 photos with their signature signed in black Sharpie! I would like to include a booth at which to "sell" items such as colors, air, signatures, etc. (think along the lines of Piero Manzoni and Yves Klein). I would like you to think of creative ways to 'package' these items (we won't actually sell any of them- they are just a statement). This lobby display should help kick the audience in the butt as they enter Bangsberg, and make them immediately realize that this is not going to be a regular old show. I know it sounds like a lot, but don't be overwhelmed- if you have any questions, exciting ideas, thoughts on the show as a whole, then just give me a call or email!

Thanks so much for volunteering to help me!!!

Ellen

755-3551

emueller9@hotmail.com

DIRECTIONS FOR AUDIENCE MEMBERS:

Please write a memory or secret on the provided paper. Be prepared to deposit this slip into the baskets that will be circulated during Part Three.

DIRECTOR'S NOTE:

I find that if we approach new experiences with patience and humor, they are far more appealing. This show is an attempt to introduce you to Performance Art by parodying its history. If we can view the history of this medium through laughter, perhaps we can better appreciate and support it.

CAST OF PRELUDE TO NONSENSE!

Mary Bohn, Megan Gerlovich, Corey Hunt, Andrea Isaacson,
Nancy Waldoch, Ben Westlie.

CAST OF SUCH NONSENSE!

Mitch Blessing, Andy Browers, Megan Dougherty,
Lee Fisher, Huey Sien Gan, Bill Goblirsch Jr.,
John Pinkerman, Michelle Robison, Christal Solomon,
Katherine Tieben.
Violinist- Molly Zupon.

DESIGN AND PRODUCTION TEAM:

Lighting Designer	Dennis Joslyn
Scenery Design	Mitch Blessing
Costumes	Becky Gaalas, Sara Kloth, Maranda Rabel
Lobby Design	Lylee Rauch-Kacenski
Stage Management	Andrea Sundeen
Electrics & Light Board	Erin Jastrzebski
Video Editing/Operating	Leslie Staker
Video Editing	David Ulrich
Properties	Carrie Scifres
Spot light Operator	Corey Hunt
Lighting Setup	Corey Hunt, Erin Jastrzebski, Dennis Joslyn, Andrea Sundeen
House Manager	Mary Sweeney

PART 1: FUTURISM

Futurism began in Italy during 1909 with the publication of Filippo Marinetti's manifesto. This revolution consciously ignored and defied the mainstream conventions of society, art, and theatre. Futurists emphasized interaction between the audience and performers, and the process of making art rather than the finished piece. They rejected the convention of storytelling as a theatrical device. In addition, they were fascinated with the body, machines, and noise.

PART 2: DADA

Dada officially began in Zurich, Germany in 1916 with the Cabaret Voltaire. Participants were interested in spontaneity and its uses in the creative process. A large portion of Dada performances involved musical or noise-music performances and poetry readings. Very much influenced by the Futurists, the Dadaists utilized the variety show format with emphasis on the process of creating rather than the finished product.

PART 3: SURREALISM

Surrealism's official foundation occurred in 1925 with the publication of the *Surrealist Manifesto* and the opening of the Bureau of Surrealist Research. Surrealists were interested in the conscious and unconscious mind, memories, and dreams. In addition, they followed both the Futurists and the Dadaists in their enjoyment of chance and spontaneity.

Intermission

PART 4: BAUHAUS

The Bauhaus was the first school to study Performance as an art form. It was opened in Germany during 1919, and was closed by the Nazi Party in 1932. Oskar Schlemmer generally led the performances, and they were far less politically oriented than those of the Futurists, Dadaists, or Surrealists. Instead, they focused on the body as a tool for creating artistic compositions in space. They emphasized geometrical movement, everyday gestures in dance, and the use of color and line in performance.

PART 5: POST BAUHAUS - 1970S

This stage came after the Bauhaus was closed and the Black Mountain College in North Carolina was opened. Performance Art became a medium of extreme diversity and many directions without restrictions. The first labeled "happenings" occurred during this time, as did the month-long Yam festival in New York. Some of the most famous performance artists of this period were Joseph Beuys, Yves Klein and Piero Manzoni.

PART 6: 1970S - PRESENT

The last 30 years have been packed with innovations, whether it be dance theatre, punk music, or living sculpture. Artists explored ritual, individuality, life styles, sexuality, gender, and the use of sophisticated electronic technology. This list only scratches the surface of everything that is happening in the realm of Performance Art, but perhaps it is enough to intrigue you to delve further into the subject.

THE FOLLOWING PEOPLE/GROUPS ARE QUOTED ON SCREEN:
Filippo Tommaso Marinetti, The Futurist Synthetic Theatre Manifesto of 1915, a Berlin Dadaist slogan, Tristan Tzara, Andre Breton, Poster from an April 1921 Dada Excursion, Lothar Schreyer, Oskar Schlemmer, Josef Albers, RoseLee Goldberg

THANK YOU!

The BSU Honors Department, the BSU Theatre Department, Theatre Unlimited, Hardees, everyone who helped shoot the video clips, Rick Spencer, and Kaija Borin.

THIS SHOW IS COMPLETED AS PART OF AN HONORS THESIS AND A SENIOR PROJECT IN THEATRE.

Advisors: Dr. Kay Robinson, Dr. Carl Richards, David Griffith, Ivy Knoshaug, Steve Sundahl

Such Nonsense!

FEBRUARY 1,
2003 8:00PM
CENTRAL TIME
BANGSBERG'S
BLACK BOX
BEMIDJI STATE
UNIVERSITY

ALSO FEATURING "PRELUDE TO NONSENSE!"

BOTH WRITTEN AND DIRECTED BY
ELLEN MUELLER

Looking Back on it all...

I think the best place to start would be at the very beginning when I first started to think about this type of a show. It was when I was working on "Surreal Decision" December 2001. I felt quite unsure of myself during that show because it was my first time trying on my "Performance Art Shoes". I knew that I liked doing it, but I was very unsure of myself, and I knew that I wanted to explore the genre further.

I let the idea incubate in my head for a semester while I was taking a semester abroad. While I was in England, I made a point of seeing some of the weirder and more abstract shows on the Fringe. I also bought a book by RoseLee Goldberg that covered the history of performance art. This book helped me narrow down my idea a bit. I now knew that I wanted to cover the history of Performance Art and that I wanted to parody it.

When I returned to Bemidji, I jumped right into my summer job so I was only able to do minimal research until the end of the summer when I had more time. My research continued even after I had finished the script as I tried to make all the of the elements of the show somewhat authentic.

I started writing an outline for the script in October, and I finished the script by the end of November. I was very concerned about the script because I knew that Performance Art usually didn't have a script and that I wanted the actors to have a lot of creative license, so I had to keep reminding myself that I was not presenting an evening of Performance Art, but instead a parody of it.

Almost immediately after I finished the script, I held auditions. I did not expect auditions to be quite such a difficult part of the process, but it was. A lot of people were very nervous to audition and they let me know it. The actual two nights of auditions were

very fun to watch, but the most difficult thing was after the auditions were over and I had to pick the casts. I knew that I wanted to have two groups, but I hadn't quite decided how many that I wanted in each cast, and having seen so many talented people, my job was even more difficult. So I set to work not knowing in the least what the outcome might be.

It turned out that I cast almost everyone- emphasis on the almost. A lot of people that made it into the Union Group felt that I had just thrown all the left-overs into that group. It wasn't any of their business, but I did not cast at least 2 or 3 people. I found it really frustrating when people were putting off signing the cast list because they were upset that they weren't in the main show.

Anyway, we had the first cast meeting and a lot of people did not show up. That was somewhat frustrating. But I ironed out most of those issues before I left for break. Everyone at the meeting seemed pretty excited, although the people in the Union Group were visibly disappointed that I didn't have a script ready for them. Also, there were some people who signed the cast list, but were still obviously upset that they had not made it into the show, and they were a wet blanket on that first meeting.

Over break I did a majority of the work for the show. I prepared notes for all production staff, I wrote the Union Group's script, I figured out all the blocking for both groups and choreography for the dances, I made up titles for the shows, I worked on our advertising, I finished all the video clips, I worked on getting music for Molly's violin piece, and I bought all the noise instruments.

When I came back, things were VERY hectic combining rehearsals, RMRW, and school starting. In addition, it was difficult for me to schedule beyond the first week or

so because I had to coordinate our rehearsals with the musical's. The wonderful thing was that the somewhat negative attitude that I had experienced before the break was gone! Everyone was excited to get started on the show. Rehearsals were a joy to come to and I looked forward to it each evening.

There were some definite speed bumps in the technical process, and that threw me because I was expecting the actors to be the ones providing problems for me. Instead, I had a lot of trouble getting firm plans from my scene designer, and a lot of trouble getting my lighting designer to do anything. However, things did manage to come together in the last week, and nobody seemed too upset. I learned that I have to be more assertive with my requests to the designers or they will just ignore me.

The night of the show everything went off really well. I felt that it was a fantastic success. I think that the audience didn't notice the mistakes that were made (which there weren't many of), and they loved the rest of it. All the video work went off without a hitch- which was very pleasing to me because it was a special part of the show to me. I am generally very pleased with the results I and all my team produced.

JOURNAL for Thesis Show

Oct 27

Today I am pulling together my research from the past summer for the bibliography of my thesis proposal. I am really enjoying organizing my thoughts because I am pretty excited to get started with the writing process. I already have an idea for the opening scene: There will be peanut butter involved. I'm thinking along the lines of shock value and working with common stereotypes of performance art.

Oct 28

Tomorrow I'm giving Kay my thesis proposal to sign. Hopefully the paperwork will go smoothly. Tonight I'm covering material from Carol's book by Henry M. Sayre. I'm really looking forward to her class as well. I have a feeling in my gut that this project is going to go really well! I'm aiming to have the outline for the show done by Friday for sure. I want a first draft done one week later. I want a final draft by the time I come back from Thanksgiving Break.

Nov 11

Yesterday I recieved approval from the honors office of my thesis proposal, so I am officially on my way. I've got to get the first draft of my script ready by the end of this weekend because I need to have my designers thinking about the show and giving me stage layouts and such. Also, I'm planning on holding auditions right after Thanksgiving, so I need to know how many I'm casting and so on. So to work I go.

Dec 16

Today I worked with Leslie on what we are going to do with the video clips. We just worked on one clip and we ran into a bit of trouble. We were able to make the tone of the

picture sort of sepia colored, but that was about it. In my mind I pictured more "noise" on the picture- like dust specs, lines running across the picture, and sort of an overall crappy picture quality. Leslie said she'll look for a filter like that over break along with some of the sound effects that I have in mind. Perhaps David Ulrich will be able to pitch in some help if he shows up to the next editing session.

Dec 17

I've made tons of headway with the project. I've arrived at a finished script. I have cast the show and I have a crew. My first cast meeting will be tomorrow. I've made a list of thins that need to get done over the break, so I'm ready to face that mountain of work. I'm a little worried about scheduling my rehearsals around the musical. However, I'm sure it will all turn out fine in the end. I'm quite confident in my casts.... I think they are two groups of talented and willing people. They all seem very eager to get started.

Dec 18

Today I developed my basic outline for the Union Group's script. It is going to be difficult to make this second script match the style and tone of the first script. I plan to get the video clips done in the next couple days because Jackie and Erik and Erik should all be available to do so.

Dec 22

I officially have a title for the show- "Such Nonsense!" It was going to be "A Performance Art Manifesto and such nonsense" but mom said that it was much more catchy as just "Such Nonsense". Now that I finally have the title, I'll be able to work on the poster designs, table tents and all of those advertisment things. After seeing Kari's show last night I feel a renewal of enthusiasm for my show. I think that I want to

incorporate a bit of the spirit of that show into this one.

Dec 26

All of the video taping that I can do here is done now. I also finished the script for the Union group and I'm feeling really good about where I'm at as far as this project goes. I have decided that I'm not taking any of the work with me to Mexico, so I'll just have to dive in when I return and finish everything.

Jan 4

Now I'm back from my vacation and I feel like I really need to get hopping. I need to finish all my blocking and choreography before I get back and I'm still not sure what my set looks like!!!! AHHHH. Ok, I'm going to just do some general blocking and rely on my wonderful actors and their improvisational abilities to get me through. I haven't heard from Mitch at all and I'm getting bit frustrated.

Jan 6

Ok, pretty much everything's in place. I have all the blocking and dances set. I'm just going to relax until we start rehearsal.

Jan 12

Okay, it's a little hectic with RMRW and my show both starting up at the same time, but I think it's going to work. I'm getting sick, but after going through these first 3 days of rehearsals and seeing how fast the casts are picking up the shows, I am not too worried. I think that as long as we get this first week of solid rehearsals under our belt, then we'll be fine. I'm a little anxious about scheduling and the musical, but I have to have faith that it will all turn out in the end because in theatre it has to!

Jan 16

Today was our first production meeting. I think that things are falling into place nicely. Carrie has a full list of the props and several ideas for how to carry it all out. Leslie is working on the video already, and I am really enjoying what she's put together. Dennis still hasn't gotten a light design together because he needs a set design to scale of the Black box, but he should get it done soon. Andrea is now with us full time and I'm so thankful. She jumped in right as I needed her- I was able to give her all the silly things to look after that I don't really have time for. Mitch has some fantastic ideas for the set- the best one is having a garage door for the screen! I can't wait to see this come together. The costumes sound like they'll come together smoothly, but I hope they'll start on that soon because I don't want everything put off till the last minute. Lylee is also making progress with the lobby display, but I'm a little apprehensive about the cost.

Jan 21

There was a noticeable difference at rehearsals today- having skipped a few days since the last rehearsal, the actors had major warming up to do. There were forgotten lines and blocking, but the energy was there, so I was thankful for that. It seems that everyone, in both casts, is excited to come to rehearsals. They're constantly bringing new things to the show, and I really enjoy being entertained by them each night, even if they're lacking in some ways.

Jan 23

Both casts are ready for the next step. I feel bad that the props and so on are not ready for them to just take hold of and continue to grow with.

Jan 29

Today was our first tech rehearsal. It was very bumpy, but I expected that. What I did not expect was for Carrie to show up without the props finished. I also didn't expect that the lights would not be ready. I'm pretty disappointed that these things were not ready because I gave them all ample time and warning that everything had to be done.

Jan 30

Things were slightly better today. David told me that I need to be more assertive towards Dennis if I wanted anything to get done, and I have to agree because it is like pulling teeth trying to get him to put forth the least bit of effort. I managed to get him to change a few things, but he wouldn't write anything down, so we'll see what actually gets changed. Adding the video went relatively smoothly. I'm a bit nervous for our "performance conditions" Tomorrow.

Jan 31

Well, it went alright. I requested that Dennis change a few more things because he hadn't done it from the list I gave him last night- I knew it! I don't understand why he's being so stubborn. I'm not insulting HIM when I ask for a change, it's just that his design really really sucked.

Feb 2

It was fantastic! Everything went beautifully. The actors covered up any technical glitches that came along. The audience loved it- they laughed at all the right places (which was really surprising considering that it was performance art and that I didn't really expect anyone to get it). Mom and Dad liked it and Alex said that he saw a lot of me in it. I thought that was pretty cool. Altogether, it was definately worth it and I'd do

it again in a heart beat. We had to turn away about 30 people at the door. There were 93 people in the room for the show! I am pleased with the project as a whole.

Things that were difficult for me:

- Communicating my concept to everyone because I was the only one that knew all the research on Performance Art, and not very many people have much of a base knowledge on the subject.
- Getting what I wanted from the designers. I didn't get the lighting that I wanted, and a lot of the props were not what I even vaguely pictured.
- sticking to my original idea was hard because the actors had a lot of good ideas
- letting go of all the directions in the script was difficult even though that is what performance art is about in many ways
- estimating budget costs
- casting
- writing the scripts because I didn't know what people would laugh at

Things that came easily to me:

- Conducting the rehearsal
- casting
- Working with the actors once I had picked them for their individual parts (helping them make the parts their own)
- organizing

Notes on Futurism from:

Harding, James M. *Contours of the Theatrical Avant Garde*. The University of Michigan Press: Ann Arbor, 2000.

"The Italian futurist repudiation of everything academic or conventional made a point in a 1915 manifesto of shouting at the top of its print-font, 'EVERYTHING OF ANY VALUE IS THEATRICAL.'" (p 17)

"The beleaguered spectators fought back, showering the futurists with a wide assortment of vegetables and manhandling the performers." (P28)

"The body in motion was also emblazoned in Marinetti's proposal to carry to the fullest extreme the physicality and sensationalism of the sawdust reign: 'FUTURISM WANTS TO TURN VARIETY INTO A THEATRE OF AMAZEMENT, RECORD-SETTING AND BODY-MADNESS (*physico-follia*).'" (P29)

"...Futurists denigrated the art of the past in favor of the machine form." (P 31)

"Dada and futurism sought freedom in the constant practice of negation, a liberation from any laws, morality, or gravity whatsoever." (P 33)

"The assertion of art as autonomous, aspiring to pure form, which... led to calls for an 'Anti-Psychological Abstract Theatre of Pure Forms and Tactilism'" (p58)

"For Marinetti, of course, abstraction (i.e., the denial of copying external, materialistic appearances of the stage) and antipsychology represented the opposite of naturalistic drama... is motivated by opposition to mainstream/traditional theatre." (P58)

"... The futurists' rejection of naturalistic illusionism and 'storytelling psychology'... are diagnosed as 'the cause of the theatre's abasement and its fearful loss of energy'" (p 60)

*Summary: The Avant-Garde, as a whole, redefined the concept of theatre by placing emphasis on the audience through these mediums of performance: festival, ritual, circus/variety show, public meeting, and happenings. (P81)

*Summary: futurists "argued both that noise could be music and that the sounds of nature as well as those of urban, mechanized society should become the raw material of composition." They "were content to create noise as music and to re-create natural and industrial noises using special instruments." (114)

".... Furious sonic explosions emanation from futurist *intonarumori* gained their substantial power, not simply from what they were, but from what they very self-consciously were *not*" (p141)

"The first work Marinetti considered futurist, his 1904 poem *Destruction*, contained a canto addressed to "Le Demon de la vitesse" celebrating both pandemonium and the exuberant life force that, it is said, breaks through all barriers and randomizes all form." (P 143)

"If the elements of classical drama take the form of ideally integrable components running systematically to produce a linear and time-reversible signifying machine, then futurist performance will rev up that engine until it smokes and wears down." (P143)

"In avant-garde performance of the dada and futurist variety, the exhaustion of available organization seems to be an end in itself, conveying the sense that, as Gunther Berghaus writes, 'better a short life of exultation that ends in early death, than a slow and long existence, where all human potential lies dormant.'" (P143)

"The movement is from order to disorder and one can't (nor should one feel compelled to) reclaim order from a dada or futurist performance" (p 144)

*Summary: The futurists created new kinds of meaning-making machines, but they were limited. (P144)

*Summary: Avant-Garde (including futurists) artists and art move from the shocking to mainstream acceptance. (P 207)

*Summary: Cubism and Futurism occurred at the same time, and Russian groups drew on these two groups. (P271)

Carlson, Marvin. Performance, A Critical Introduction. Routledge: London, 2001.

*summary- Launched by Marinetti in 1909 with his manifesto published in *The Figaro*. They were highly visible utilizing traditional venues and highly circulated papers for advertisement. Known more for manifestos than for performances, and allowed painters and sculptures to become performance artists. (p89)

"Far from seeking to stimulate positively a mass audience, the futurists were often frankly and proudly confrontational, arousing public outrage that anticipated the scandals of later performance art." (p89)

"*fisicofollia*, or "body-madness." (p89)

"tendency of futurism to move toward theatres of puppets, machinery, even colored clouds of gas" (p 90)

"Most futurist performances also followed a variety format, with a sequence (or a simultaneous presentation) of bits of short performance material – skits; acrobatics; mechanical, lighting, and sound effects; rapid display of movements or objects." (p90)

"aesthetic of speed, surprise, and novelty" (p90)

*summary- they drew on cabaret, vaudeville, the circus (p90)

"the shift, already seen in futurism, from product to process, from the created object to the act of creation." (p92)

"favored loose, revue formats, often overlaid with simultaneous actions." (p93)

"organized by non-theatre artists, that expanded into performance." (p97)

"created by and for a very limited artistic community" (p100)

Seeming elements of Futurism:

Controversial; Angered the audience; Forget the academic and conventional; Theatre is valuable; Amazement with the body (*fisicofollia*); Fascination with machines/technology; Ignore laws and morality; Abstraction as a means of opposing the mainstream; Reject storytelling; Emphasis on the audience and getting them to take action; Noise as music; Noise-instruments; Break barriers; Randomize; Variety format/cabaret/vaudeville/circus; Audience should not expect order or necessarily meaning (again with the anti-story telling); Speed/surprise/novelty; Focus on process not product; Simultaneity; Created by non-theatre people for a limited art community

Notes on Dadaism from:

Carlson, Marvin. Performance, A Critical Introduction. Routledge: London, 2001.

"chance, a concern that entered the tradition of modern performance partly from the theatre experiments of dada and surrealism earlier in the century" (26)

"...developing out of performances in the Cabaret Voltaire in Geneva, Switzerland.

Musical performances and poetry readings formed the basis of activities here,

....futurism's influence was strong" (90)

"...bruitism or 'noise music, and exploration of the expressive qualities of nonmusical sound" (90)

"Both dada and surrealism were interested in spontaneous creative activity...pure chance... allowing scraps of paper to fall randomly on the floor... pulling words from a hat... attempt to stimulate and incorporate audience reaction" (91)

"The futurists and dadaists favored loose, revue formats, often overlaid with simultaneous actions." (93)

"... process/performance/happening ..." (124)

Harding, James M. Contours of the Theatrical Avant Garde. The University of Michigan Press: Ann Arbor, 2000.

"Dadas who welcomed the insults with beaming faces.... The Dadas exasperated the spectators and I think that's really all they wanted." (27)

"Every time a Dada demonstration was planned – naturally by Tzara who never tired of it – Picabia would gather us in his drawing room and call upon us, each in turn, to come up with *ideas* for this demonstration." (28)

"Huelsenbeck had declared the 'Dada is the chaos out of which a thousand orders arise, which Dada will swallow up back to Chaos'"(29)

"Richard Huelsenbeck predicted that despite the ephemerality (fleeting) of dada, its laughter would have a future" (36)

"contra-capitalist avant-garde" (161)

"unlike the dadaists, who could count on the shock caused by the presence of garbage, kitsch, and vulgarity in art contexts...." (162)

"Positioned in opposition to traditional theatre's reliance on repetition, representation, and textuality" (181)

"Berlin Dada Exhibit in June 1920 holding up a sign that reads, 'Art is dead. Long live the new art of the machine of Tatlin.'" (31)

"Even in the case of dada, the most self-consciously iconoclastic of the early movements, Hans Richter insists, 'the Cabaret Voltaire was first of all a literary phenomenon.' ... although dada is valued as a major movement in modern art, the painting and design it engendered were essentially illustrative, and like its masks and manifestations, ancillary to literature." (16)

"When Hugo Ball had appeared at the Cafe Voltaire encased in his famous wizard's costume of cardboard, he had experienced a panic – a mixture of claustrophobia, agoraphobia, and helplessness – that propelled him to bizarre but appropriate behavior." (35)

Elements of Emphasis:

Chance; Musical performances; Poetry readings; Noise music (bruitism); Simultaneous actions; Process; Welcome insult; Chaos-order-chaos; Against capitalism; Shock of outlandish behavior; No repetition, representation, and textuality; literary phenomenon; bizarre behavior

Notes on Surrealism from

Harding, James M. Contours of the Theatrical Avant Garde. The University of Michigan Press: Ann Arbor, 2000.

"The sudden metamorphoses, the contortions of the human form, the sexual innuendo, the floating and falling fit most neatly into the surrealist dreamscape." (P 31)

"The surrealists' violent yoking of distinct objects is a similar technique." (P32)

*summary- imaged the conscious and unconscious as discrete entities polarized along a rigid gender dual, or independent bachelor machines; attempt to be utterly self-contained and free from ambient noise; segregate all aspects of meaning and organization”(144)

*summary- against capitalism (161)

“The surrealists, for example, attempted to unite an ‘a spirit of revolt with revolutionary action’ by associating their ‘intellectual, artistic, and moral preoccupations with the aims and methods of communism” (177)

“...sought to finally transcend the distinction between revolutionary politics and cultural criticism...succumbed to ‘arguments and a major split’ as a result.” (180)

Carlson, Marvin. Performance, A Critical Introduction. Routledge: London, 2001.

“chance, a concern that entered the tradition of modern performance partly from the theatre experiments of dada and surrealism earlier in the century” (26)

“Both dada and surrealism were interested in spontaneous creative activity...pure chance... allowing scraps of paper to fall randomly on the floor... pulling words from a hat... attempt to stimulate and incorporate audience reaction” (91)

“...tapping and expressing the unconscious....Andre Breton....Manifesto of Surrealism 1924” (91)

“Breton described this as an attempt ‘to express either verbally, in writing, or in some other fashion what really goes on in the mind. Dictation by the mind, unhampered by conscious control and having no aesthetic or moral goals” (91)

“all the means of ‘present a performance’ are integrated and organized to achieve a total effect.” (91)

“the theoretical writings of Antonin Artaud.... the traditional theatre had lost contact with the deeper and more significant realms of human life by its emphasis on plot, language, and intellectual and psychological concerns.” (91)

“replace with spectacle of direct ‘physical and objective’ action..... “ (92) [see also list on 92]

Elements of Surrealism:

Chance; Dreamscape; Human form/ Sexual innuendo; Falling/floating; Conscious vs un- ; Distinct objects that are self-contained; Spontaneity

Notes on the Bauhaus from:

Harding, James M. Contours of the Theatrical Avant Garde. The University of Michigan Press: Ann Arbor, 2000.

“As Schlemmer and other experimented with these ideas [predicted that anyone picked from the audience and transported to the stage would be transformed by its magical nimbus] at the Bauhaus, the leaching of individuality from human beings and their reduction to robotic status was achieved by carapace-like costumes; the ‘functional elements’ of mortals were aligned with puppets, mannequins, and automata.” (35)

*summary- Oskar Schlemmer (91)

“On the Bauhaus model, the students learned art, design, and craft in a practical, functional way” (228)

Carlson, Marvin. Performance, A Critical Introduction. Routledge: London, 2001.

“first such school to undertake a serious study of performance as an art form. Oskar Schlemmer was the leader of this enterprise...Triadic Ballet 1922.”(92)

"compositional possibilities of the human body in space." (92)

"stressed the importance but not the centrality of the performing figure as one contributing element to a work of 'total theatre'" (92)

"rejection of the traditional concept of the performer as an interpreter of an already-existing literary text in favor of the performer as creator of an act or an action... product to process" (92)

"breaking down of traditional boundaries – between the plastic and performing arts.... Between art and life itself, as in the concept of *bruitism*" (93)

Goldberg, RoseLee. *Performance Art From Futurism to the Present*. Thames & Hudson: New York, 2001.

*summary- first was Lothar Schreyer, then Oskar Schlemmer.

*summary- Schlemmer used performance as a means of 'practicing' his artistic theories (104)

"the dancers moved within the 'spatial linear web', their movement dictated by the already geometrically divided stage." (104)

"mathematical dance/ space dance / gesture dance" (104)

"in each case the very constrictions of the elaborate attire totally transformed traditional dance movements" (107)

"a dancer moves only from downstage to the footlights along a straight line. Then the diagonal or the circle, ellipse, and so on" (112)

dance movements should 'start with one's own life, with standing and walking, leaving leaping and dancing for much later" (112)

"habitual multiples of three, it showed three characteristics of colour and their representation in form: yellow – pointed hopping; red – full paces; blue – calm strides" (118)

"Although often playful and satirical, it was never intentionally provocative or overtly political as the Futurists, Dadaists or Surrealists had been" (120)

Seemingly elements of Bauhaus:

Reduce to robotic status; Function; compositional possibilities of the human body in space; create action/not interpret action; break boundary between art and living; practice art theories through performance; linear web/ geometrically divided space; gesture dance; elaborate attire; multiples of 3; significance of color; not political

Notes on Post-Bauhaus through the 70's:

Goldberg, RoseLee. *Performance Art From Futurism to the Present*. Thames & Hudson: New York, 2001.

Black Mountain College, North Carolina; John Cage and Merce Cunningham; Live art 18 happenings in 6 parts; happenings; *yam and you*; *element of place*; *the new dance*; *klein and manzoni*; *joseph Beuys*

1970s – Present

Goldberg, RoseLee. *Performance Art From Futurism to the Present*. Thames & Hudson: New York, 2001.

Art of Ideas; Instructions and questions; The artist's body; The body in space; Ritual; Living sculpture; Autobiography; Life style: That's entertainment!; The punk aesthetic; The performance fringe; The media generation; Towards theatre; Dance theatre; Live art; Identities; New media and performance; Performance now

Ellen Mueller

Honors Thesis Estimated Budget

Performance Date:

February 1, 2003

Costumes	
9 pairs of black pants at \$20 each	\$180
2: 6-packs of t-shirts at \$10 each	\$20
3 boxes of dye at \$1.20 each	\$3.60
10 pieces of poster board at \$.60 each	\$6.00
Subtotal	\$209.60
Lighting Charges	~\$20.00
Props	
Jar of peanut butter	\$3.00
3 sheets of foam core at \$1.00 each	\$3.00
Bananas at about \$.64/lb	~ \$2.00
Vegetables	~\$10.00
2 packages of meat	~\$6.00
Subtotal	~\$24.00

TOTAL: ~\$253.60

Things I will be able to acquire for free through the university or other sources:

One set of 'street clothes'
top hat
cane
'noise instruments'
dumbbells
shirt for buttoning
baskets
an evening gown
pile of moveable boxes
conductor costume
several cardboard boxes

two pairs of boxer shorts
white gloves
Master of Ceremony Costume
kazoos
hair brush
pencils and paper for audience participation
two water containers
poles for dance props
conducting baton
a 3x5 foot board
muslin wrapping material

Budget for Such Nonsense (as of Jan 16):

Props:

Bananas \$.48/lb	4 bananas needed~	~\$1.00
Vegetables		~\$5.00
Plastic wrap		\$2.63

Costumes:

T-shirts	5-pack	\$8.84
	3-pack	\$5.44
Tag-board	\$.36 x 12	\$4.32
Spray Paint	Blue \$.94 x 2	\$1.88
	Gold \$.94 x 2	\$1.88
	Black	\$0.98
Rit Dye	Blue	\$1.48
	Red	\$1.48

Set:

10 rolls of masking tape	~\$10
--------------------------	-------

Lights:

University Cost (depends on # of lights)	~\$200
--	--------

Lobby Display:

Window Plastic	~\$40
----------------	-------

TOTAL	~\$290.00
--------------	------------------

Added costs after all was said and done:

Meat- \$5.00
Paint and Painting equipment: \$60.00
Sound cable connectors- \$26.00
Steel for lobby display- \$11.00
Spray paint for lobby display- \$10

Money that was acquired:

\$150 from the Honor Program
the cost of the lights was covered by the university
\$100 from Theatre Unlimited (pending)

Audition Form- PLEASE print clearly.

Name: _____ Phone number: _____

Email address: _____

Are you willing to come back to BSU 3 days early from break to start rehearsals on Jan 10, 2003? If not, what day are you available to start rehearsals? (scheduling will be a factor in the casting of this show):

Are you willing to stay in Bemidji the weekends of January 18-19 and 25-26 for rehearsals?
(circle one) YES NO

Are you willing to skip night classes for the week before the performance?
(circle one) YES NO

Past theatre experiences:

Can you play any instruments? Which ones?

What are your special talents?

Dance background/experiences:

Are you willing to learn very interpretive dances? (circle one) YES NO

If you are a guy, are you willing to let another guy undress you and eat peanut butter off of you onstage? (circle one) YES NO

Would you be excited to perform in the student union? (circle one) YES NO

What size T-shirt do you wear? (M, L, XL...) _____

Would you say you are probably a Medium, Large or X-Large in pajama pants? _____

Please fill out the two schedules on the back of this page...

Fall 2002

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
9:00am							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							

Spring 2003

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
9:00am							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							

Just put an X in the boxes that you are unavailable. List below, other conflicts that are not a part of your weekly schedule (vacations, jobs, etc).....

Cast List for Ellen's Show about Performance Art (it will have a name soon)
Please initial by your name if you accept your part

Black box show:

___ Bill Goblirsch Jr	Talking Head 3
___ Megan Dougherty	Talking Head 2
___ Christal Solomon	Talking Head 1
___ Huey Sien Gan	Karawane 3
___ Kathrine Tieben	Karawane 2
___ Andy Browsers	Karawane 1
___ Michelle Robison	Master of Ceremonies
___ Mitch Blessing	PB 2
___ Lee Fisher	PB 1
___ John Pinkerman	Audience Guy

Performers for the Student Union/other locations:

___ Lori Nosbisch
___ Corey Hunt
___ Kati Cool
___ Leslie Lekatz
___ Megan Gerlovich
___ Nancy Waldoch
___ Ben Westlie
___ Andrea Isaacson
___ Mary Bohn
___ Chad Kuehn
___ Matthew Bertram

The first meeting for this show will be Sunday December 8, at 7pm. We'll be meeting in the black box theatre. You will receive further information about your part in this production. It is very important that you attend this first meeting, and if you cannot make it, please email me at:

emueller9@hotmail.com or call me at 755-3551.

This is the way that I figured out when we would have rehearsals. I made it a lot easier when a few of the Union Group people dropped out.

	Mon	Tues	Wed	Thur	Fri	Sat	Sun	<i>k=kathrine</i>
9	kbacj	kjE	kbacj	kjE	kbac		j	<i>b=bill</i>
10	kbacjmdIE	ajmIE	kbacjmdIE	ajmIE	kbacmdIE		j	<i>a=andy</i>
11	kbacjdE	ajl	kbacjmdE	kajl	kbacmdE		j	<i>c=christal</i>
12	kbajmd	kbajdl	kbajmdl	kbajdl	kbamd		j	<i>j=john</i>
1	bacjdIE	kbcjmdE	bcjmdIE	kbcjmdE	bd			<i>m=michelle</i>
2	bm	kbcmlE	b	kbcmlE	b			<i>d=megan</i>
3	bm	bmIE	b	bmIE	b			<i>l=Lee</i>
4		c	m	c	m			<i>h=heusysien</i>
5	aME	cM	mME	cM	mM			<i>M=mitch</i>
6	dE		hjE					<i>E=Ellen</i>
7	d		hj					
8	d		h					
9	d							
10								

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun	<i>m=mary</i>
9	lcLgnbr	mgr	lcLgnbr	mgr	lcLgnbr	c		<i>l=Lori</i>
10	mcLgnbr	mlcgnbr	mcLgnbr	mlcgnbr	mcLgnbr	c		<i>c=corey</i>
11	mcLga	mcL gn	mcLga	mcLgnr	mcLga	c		<i>k=kati</i>
12	cg	lcn	lcn	cn	cg			<i>L=leslie</i>
1	cgnar	lcnr	mcgnar	cgnar	mcar			<i>g=megan</i>
2	cgar	lgnar	cgar	lgnar	car			<i>n=nancy</i>
3	mcgr	gna	mcgr	Lgna	cr			<i>b=ben</i>
4	cg	lcn	mcg	cl g	c			<i>a=andrea</i>
5	g	gbr	mgr	Lgbr				<i>h=chad</i>
6		Lnb	IL	b				<i>r=matt</i>
7		Lnb	L					
8		Lb	L					
9			L					
10								

THE ENTIRE SCRIPT

Union Group/Warm-up the Audience Script:

Kati: We are here to let you in on the wild and exciting world of performance art! We will begin with our great and important manifesto. Manifesto. We are all thirsty.

Everyone: Thirsty.

Kati: Yet we do nothing about our broken water fountains that need only to be plugged in.

Everyone: Plug it in, Plug it in.

Kati: Revolt against your thirst!

Everyone: (sort of a war cry) AAAAAA!

Kati: Recognize complacency and sedation. Eat fruit. Become infused with passion, hope and excitement for all the possibility that lies before you. *(Everyone breaks into a flashdance/big Mary type dance- FULL OF ENERGY! They stop on the word seize, and reach out one hand- the hand then rises up slowly to the ceiling starting on the word 'higher')* We must seize opportunities and move forward to reach a higher intellectualism that is not exclusive, but accepting of everyone. We MUST move our bodies. *(Everyone moves)* So go read a newspaper, smell The grass, or watch a sunset. Appreciate all that you are capable of doing and go do it. All of it. Take to the streets and yell out your joyful discoveries! *(everyone starts off into the distance in happy groups)* Jump, hoot and cry happy tears!

Megan: *(now alone on the stage)* Note: important Monopoly Rules- Each time a player's token lands on or passes over "GO", whether by throw of the dice or by drawing a card, the Banker pays him \$200 salary. Income Tax Rule: The player must decide which option he will take *before* he adds up his total worth.

Nancy: *(comes back to the stage thoughtfully)* Ahhh. I love that one... Anyway, with that in mind let us begin with the index finger activity.

Mary: *(leaping onto the stage or playing area)* Whoa, whoa whoa, we determined that we can't do that one, remember? We decided that it wasn't performance art.

Nancy: Look, I don't know what you're talking about. The last time we had the "what is performance art" talk, we decided that the index finger game was definitely performance art because we utilized audience participation.

Mary: No no no. I clearly remember discussing the idea that theatre activities require an audience whereas a performance art activity does not, and the index finger game most definitely requires an audience.

Nancy: Nuh-uh. You could play the index finger game by yourself.

Mary: Playing the index finger game by yourself would be really lame.

Nancy: *(slowly building up to a passionate frenzy)* I think you're totally missing the entire point of performance art. It's not about whether it makes sense or is boring. It's about the experience of the making of the moment! The excitement, the fervor, the tremulous energy that flows through all of us! Art is everywhere!

Mary: hm. *(annoyed silence)*

Nancy: Well, I say we give it a try and see what they say *(gesturing towards the audience; meanwhile everyone else rushes to formation because they will be demonstrating the game to the audience)*. Okay, index fingers everyone! *(Everyone holds up his or her index finger)*. Ear! *(Everyone puts their finger in their ear)*. Vocalize! *(Everyone lets out a noise)*. Travel and return! *(Everyone uses a funny walk and goes a short distance away and returns)*. Thank you! If anyone is interested in obtaining an official set of rules for the Index Finger Game, we are leaving a pile of them right there *(pointing to the spot where they are to be left)*

Corey: *(very hip-beat poet, very self-absorbed)* We are now going to do a presentation on self and the definition of self. For this piece we will be looking at

MYy self as a means of example on how to examine YOUR self. To begin, we will look at a few pictures of myself. (*Pulls some pictures out of his back pocket*) This is a picture of my hand. (*Pause to really consider the hand*). And this is a picture of my head. (*should be a picture of the back of his head. He pauses again*) Now I will read a poem about me, and we are going to do this in the style of the beat poets, so can I please have Marco up here! (*Matt is Marco; he enters with black beret, black sunglasses, cheesy fake mustache, and bongos; he will play for the poem*) Now for my poem, it is called "Too Tight". Marco! (*Matt takes it away!*)

Look at me now.

I have hands and feet.

Can you feel the beat?

Birds fly low in the air and munchkins swarm around me.

The yellow brick road winds too tight.

Sort of like a pair of your favorite jeans that accidentally get put into the dryer.

Thank you. You're a beautiful audience!

Lori: Thank you Corey. Next up, we will be sculpting for you. (*They will all rush into a formation and shout the title*). DINNER! (*They disassemble and go into the second formation and shout the title*) FLOWER! (*They disassemble and do final formation*) WAVE!

Ben: Now for our interpretive dance about birth, life, and horrible, horrible death (*all the cast members groan*) What?! Oh come on, everyone knows that in all performance art pieces there has to be the interpretive dance about birth and stuff! You know, the whole... (*Goes through classic birth motions; the cast grumbles, a couple of them say 'fine' they all get into formation- someone hits play, and the music and dance start...*)

Mary: Our final sample for you today will be a poem of sounds rather than words....

Mary: ZZZZZZZZZZ

Megan: ZZZZZZZZZZ

Andrea: ZZZZZZZZZZooooooooommmm

Mary: ZZZZZZoooooooooom

Megan: Oooooooooom

Andrea: Oooooooooommmm

Mary: Mmmmmm

Megan: Zoom

Andrea: Zoom

Mary: Zoomack

Megan: Zoomackly

Andrea: Zoomaly

Mary: oomaly

Megan: ooomip

Andrea: oooooooooom-ip

Mary: ip

Megan: iiiiiiip

Andrea: zip

Mary: zip zip zip zip zip zip zzzzzzip Thank you.

Megan: zip zip zip zip zip zip zzzzzzzzip Thank you.

Andrea: zip zip zip zip zip zip zzzzzzzzzzip Thank you. *(All exit except Andrea)*

Andrea: RANDOM! *(Everyone breaks out into random tasks)*

Megan: Thank you for your attention! If you liked what you've seen here, come see "Such Nonsense" on February 1st at 8:00pm in the Downstairs Theatre in Bangsberg. *(Everyone hands out posters)*

BEGINNING OF SUCH NONSENSE!

SCENE 1-

Classical music playing, two guys come out- one has a generic jar of peanut butter. They set down the jar and proceed to undress each other until they are to just boxers, then one picks up the peanut butter and the other kneels and raises one arm. Then he spreads the peanut butter on his wrist and proceeds to lick it off, but he licks too much (totally breaking the moment) and has to take a moment to really swallow, then is ready to lick again, but an audience guy stands up....

AG: Hold on now! This is just ridiculous and disgusting!

Lee: No, oh no! *(As if completely explaining)* This is performance art.

AG: What?! This isn't art! It's not even performance! It's just some guy spreading peanut butter on another guy....

Mitch: No, this *(motioning ambiguously around entire room)* **IS** performance art.
In fact, we're going to cover the entire history of performance art tonight.

AG: Performance art did not start with peanut butter.

Lee: *(speaking to 2)* He has a point.

Mitch: But I love the Peanut Butter Joy scene! *(realizes he is wrong; now pouting...)* Fine. AG sits, 1 and 2 exit backstage. A Master of Ceremonies *(complete with top hat, white gloves and coat tails)* comes out and announces...

SCENE 2-

MC: *(in a very grand matter)* I am the Master of Ceremonies. I will be leading you on this wonderous journey through performance art. We will begin with Futurism.

Christal: PSsst! PSsst! *(MC's real name)* You can't just jump in like that- you have to start with our manifesto.

MC: *(whisper)* What?!

Christal: The Manifesto!

MC: *(angry whisper)* okay! Thanks I can do this on my own! *(normal voice)* We present to you our Manifesto!

Christal: Well, you weren't.....

MC: SHHHH! *(classical music starts up again, and the film starts to project onto the screen...)*

Manifesto. We are all thirsty. Yet we do nothing about our broken water fountains (that need only to be plugged in). Revolt against your thirst! Recognize complacency and sedation. Eat fruit. Become infused with passion, hope and excitement for all the possibility that lies before you. We must sieze opportunities and move forward to reach a higher intellectualism that is not exclusive, but accepting of everyone. We MUST move our bodies. So go read a newspaper, smell the grass, or watch a sunset. Appreciate all that you are capable of doing and go do it. All of it. Take to the streets and yell out your joyful discoveries! Jump, hoot and cry happy tears! Note: important Monopoly Rules- Each time a player's token lands on or passes over "GO", whether by throw of the dice or by drawing a card, the Banker pays him \$200 salary. Income Tax Rule: The player must decide which option he will take *before* he adds up his total worth. *(end film)*

AG: Oh come on! What is that supposed to mean? What does monopoly have to do with this?

MC: *(giving the AG a look)* Sir, we are here to present to you a cabaret of

spectacle and overview. We shall summarize and depict with amazing accuracy, the elements of the most influential performance art from the past century. With our proud manifesto to guide us, we will begin part one.

Part ONE. (Futurism) <-On the screen.

SCENE 3-

(on screen) "Variety theatre destroys the Solemn, the Sacred, the Serious, and the Sublime in Art with a capital A" -Filippo Tommaso Marinetti

MC: Thus, let us give instruction on how to perform! *Excited music as*

Lee, Mitch, Andy, Kathrine, and Huey Sien enter with their

"instruments". Forget convention! Let loose the musical strains of noise!

(music cuts out with a rip sound. The performers wait for their cue. The

MC gives it after a pause. Noise ensues.) Noise is not enough! We must

move not as humans, but as machines! (They move like machines and

continue their noise. MC gives a cutoff signal and all is silent.) Let us

commence the ballet. (They commence.)

(on screen) "There is no reason that the public should always completely understand the whys and wherefores of every scenic action" -*the Futurist Synthetic Theatre Manifesto of 1915.*

SCENE 4-

The lights fade out on these performers and the music comes up again. In the dark, the talking heads set up. These are simply people putting their heads in a hole on a poster that has a body printed on it. Lights come up and the sound fades out after the first line:

Christal: Talking heads! (laughter)

Megan: In Russia! (laughter)

Bill: Did you know that the United States is going to lose any good relations with Russia if we declare war on Iraq? *(laughter that goes on until it dies out and the heads just look uncomfortable)*

The lights do something dramatic like turn red, and the heads get scared and run off. The lights soften to normal, and the screen shows ...

Part TWO. (Dada)

SCENE 5-

(on screen) "Dada kicks you in the behind and you like it!"-a Berlin Dadaist slogan

MC: Commence Kicking! (exit)

3 people in dress similar to that of Hugo Ball when he did "Karawane" (see picture) come on to recite sound poetry.

Andy: SSSSSSSSS...

Kathrine: SSSSSSSSS.....

Huey Sien: SSSSSSSSS....

ALL: MMMMMMMM- UT

ALL: UT UT UT UT UT

ALL: SSSSMUT

ALL: SMUT SMUT SMUT

Andy: Smut Smut Smut Smut Smut Smut Smut Smut Smut

Kathrine: Smut Smut Smut Smut Smut Smut Smut Smut Smut Smut

Huey Sien: Smut Filth Smut Filth Smut Smut Filth Filth Filth

ALL: (as if a major discovery!) FILTH!

ALL: FILTH FIIIIILTH FILTH

Kathrine: DIRT

Huey Sien: DIRT

Andy: FILTH

Kathrine: DIRTH (trying to compromise the two)

Huey Sien: SMUTTLY

Andy: SMUT

ALL: SMUTTILICKT

Andy: SMUTTILICKT

Kathrine: SMUTTILICKT

Huey Sien: SMUTTILICKT

Kathrine: LICKT

ALL: LICK IT!

They smile and take a bow. Exit.

SCENE 6-

MC: Da Dada Dadada DA da DAda dad da da da ad da daaaaaaAAAAAAA!
Swings arms around so that he is back to audience as if to say "behold!" Then the poem-reciter comes out, the instrument player, and epileptic fit person. The poem starts first, then the instrument comes in with a totally opposing style and mood of music, then the 3rd person begins to have his fit. The lights go down after a short while, then they come back up because none of the actors have stopped. One by one, more people come out, each with their particular task (Andy buttoning shirt, Huey Sien dancing, Bill exercising, Mitch eating a banana, Kathrine brushing hair and singing, Lee plugging ears and saying "it's not real if I do not let it be real"). Utter chaos is achieved and they all fall to the ground with the musician left standing to play a few lingering notes and then he joins them. MC steps over and around people on the floor.

SCENE 7-

MC: Now something a bit lighter. *(all the fallen people get up to exit backstage)*
Some poetry. (MC takes off top hat and holds it out. Megan comes out and dumps many slips of paper into the hat.) I will need a volunteer to help with the creation of the poetry. (A volunteer is located and the volunteer will pull out a slip of paper which the MC gives to the helper person. After pulling about 10 words, the randomly created poem is read by Megan, and they exit after saying...)

MC and Megan: Thank you.

(on screen) "Let us Destroy let us be good let us create a new force of gravity
NO=YES Dada means nothing"-Tristan Tzara

Part THREE. (Surrealism)

SCENE 8-

On the screen: "I do not think the nature of the finished product is more important than the choice between cake and cherries for dessert" -Andre Breton

"Cleanliness is the luxury of the poor, be dirty!" (video clip here covering the realm of being dirty physically~mentally~sexually)

SCENE 9-

MC: Now we take the collection. *(this is the audience participation part of the show that is explained in the program. Christal and Bill disperse baskets to audience)* Be sure that you have signed your memories and secrets with your full name so we can file them appropriately in our library. As the baskets come around please relieve yourself of your secrets and memories, passing the baskets along in a timely fashion. Thank you. *(Waits for all the baskets to come back. About to Exit with baskets, but turns around to yell...)*

MC: NEXT!

SCENE 10-

Andy comes out and starts to pace from USR to DSR, over and over. He continues, and soon Bill comes out and paces from USR to USL. Then Megan comes out and sits DSL with two containers and pours water from one to the other. Next, Kathrine comes out in an evening gown and begins to dance and flirt with an imaginary partner (can create a dialogue here if necessary). The scene ends as she slaps this partner and walks off and all the other actors stop to watch her exit. Lights down.

SCENE 11-

MC: Next we have an un-stage-able scene that is meant only to be read. *Huey Sien sits alone on stage reading a page for a minute, reacting to what she's reading so that it makes the audience terribly curious.*

SCENE 12-

MC: Focus on the process rather than the product ... *Out comes Mitch beating a drum at a steady beat. Next Huey Sien unrolls a length of paper that crosses the length of the stage. Then she sets up a basin with black paint in it. Christal and Andy come out and step in the basin then onto the paper. They start on a silent journey across the paper. They go through a rollercoaster of emotion, and at the end they perform a type of 'burial' of the situation by sprinkling sand over the paint. Then they get up as if nothing had just happened, and*
Christal: Well, that was nice.

Andy: *(as if from an old-time commercial)* Mmm-hmmm!

SCENE 13-

MC: Now we must ask you to leave for a short intermission-

AG: It's about time!

MC: (look of complete annoyance, then moving on) The artist is attempting to make a statement on the contemporary responsibilities of the audience. If you like you may listen at the door, or you may eat cookies in the lobby until the intermission is over, at which point, you may return.

INTERMISSION

Part FOUR. (Bauhaus)

SCENE 14-

(On screen) "Work on the stage is a work of art" –Lothar Schreyer "Colour, Form, Nature and Art; Man and Machine, Acoustics and Mechanics" –Oskar Schlemmer

Dancers each have a colored t-shirt on, which becomes integral in this Part. The Choreography is yet to be determined, but it will be based on some of these ideas: Geometrical movement, divided stage, gesture dance, color emphasis and translation.

Poles might be used as dance props, and we might draw a long line across the floor to create division.

SCENE 15-

A continuation of the dance- pile of blocks/ stacking/ moving/ dance around.

**The Major emphasis will be representing the elements of composition with human forms.*

Part FIVE. (Post Bauhaus – 1970s)

SCENE 16-

(on screen) Josef Albers- "Art is concerned with the HOW and not the WHAT; not with literal content, but with the performance of the factual content. The performance- how it is done- that is the content of art"

MC: How it is done. That is our concern. How it is done.

AG: How it will end. That is our concern. How it will end.

MC: Sir, I wonder why you did not leave at intermission, but for your curiosity's sake, we have two sections left before you will be put out of your misery.
(takes a bow then exits)

SCENE 17-

All enter with their instruments. The difference between this part and the previous one is that this performance involves people who are capable of rhythm and are aware of each other. The noisy orchestra stops and exits.

SCENE 18-

Christal as a Conductor character comes out and gives a cue with her baton as if she were beginning a concert and all that happens is that the word "silence" is projected onto the screen. She should point with her baton at anyone who makes a sound. This continues for one minute, then the conductor gives a cut off and a bow. Exits.

SCENE 19-

(on Screen) 'Apparent lack of meaning'

AG: I'd say so!

MC: Now for our ___(cheap vegetable)___ festivities. We are going to create a masterpiece here with you tonight and it will be for sale immediately after the show at the stand in the lobby. We need three volunteers to help with this piece.

(Bill and Megan have brought out the supplies for this scene and they now act as assistants. The MC gathers volunteers including AG, and they Nail the vegetables to a board- smoosh them for coloring. They all create for a few minutes until the designated person says DONE! Then it is finished and held up for display as the volunteers and AG head back to seats)

AG: See that upper left corner? Yeah, that was all me.

SCENE 20-

Mitch and Lee come out (Mitch is smiling big, but then realizes it's time for his serious role), they get to the point where they are both stripped to boxers and then MC comes out....

MC: Whoa, guys, we were way off on the peanut butter thing. I guess it was

actually supposed to be meat. *(1 and 2 look shocked and confused)*
Yeah, I know, I don't know how we got that mixed up, but I'm glad we caught it before it was too late. So anyway, here you go *(handing them two packages of meat from the supermarket)*

Mitch and Lee: Hold on! What, wait....

MC: What? *(MC, Mitch and Lee all discuss secretively with Mitch and Lee making upset gestures towards the meat/peanut butter/ and audience.... MC starts to get a little upset, but finally agrees. Says this part in an annoyed manner....)* I'm sorry people, we have run into some difficulties and we will be running this part as "Peanut Butter Joy".

AG: Must we?

Mitch and Lee look really happy. They begin their ritualistic spreading of peanut butter, ending with a peanut butter hand-clasp and a bow. They exit.

SCENE 21-

AG: *(overdramatic and sarcastic, running onto stage area)* Wait Peanut Butter Guys! Hold on, let me show you my performance art! I will now do a very meaningful performance where I stay in this box for 16 days starting Now! *He gets in the box and pulls the lids shut.*

MC: I can't believe he did that voluntarily. This is too easy. *(snaps fingers and peanut butter guys come out and bring th box offstage while AG yells from within.)*

Part SIX. (1970s - present)

SCENE 22-

(on screen) "Whenever a certain school, be it Cubism, Minimalism or conceptual art, seemed to have reached an impasse, artists have turned to performance as a way of breaking down categories and indicating new directions. —RoseLee Goldberg

Andy SCENE INJECTED HERE

Andy: *(speaking to both audiences)* Now you, you, you, yes, **all of you** will become instruments in a piece of performance art. To begin, We are going to divide you up like so. *(goes and divides them).* Next, each section will be

assigned sounds. For this we will bring out some professional sound makers, well, actually... they've never been paid, but really they should be.... moving on! **Bill! Megan!** (*Megan will be responsible for 1, 3, and 5; while Bill will take 2, 4, and 6; Andy will assign right side sounds 1,2,3, and the left side sounds 4,5,6; then proceed to create rhythmic patterns ending with putting all the sounds together to create "keep it simple"*)

Sounds:

1. K-K-K-K-K-k-k-k-k (staccato)
2. EEEEEeeeeeep
3. IT
4. SSSSSsssss
5. IIIIIiiiiimmmmmm
6. Puuuuulllllll

SCENE 23-

*Everyone enters; they sit in a circle and start to chant softly "Ooga booga ooga booga...." (continues for several serious rounds, then breaks into a boogie version with hand claps, but immediately returns to serious) Kathrine stands and comes into the circle and stands in a pose of offering to the group. Mitch and Lee get up from the sides of the circle and lift the one and spin in a circle. Andy comes and mimes as if to pull down the person who is offering him/herself. The one falls to the ground in the circle. Others from the circle cry out from the chanting. The chant gets louder, and they all place hands in the air palm to palm. Then they'll get out of control and all hands and foreheads will fall to the floor in silence. Then the **screen comes on** and there is a picture of someone reaching out towards them. They all reach towards the picture. Then the lights go down.*

SCENE 24-

They all exit in the dark and Yvonne comes out with a stool. Someone sets up a mic for her.

Y: (*Yvonne is very self-consumed and we can tell right away that she LOVES to talk about herself and her problems*) (to the mic stand person) Thank

you. (*to audience*) Hello, my name is Yvonne. I am going to be sharing a poem of mine with you, and I would just like to give a little background information about myself before I go on. I had a very traumatic childhood. It started out so well that I never would have guessed that it could have taken this turn, but to get to the point... It all traces back to my early childhood. I had a very successful first few weeks of school and things were looking good. However, I was unaware of my parents' plans to move to a different city, and suddenly during the 3rd week of school, I was transplanted! I was interjected into a totally foreign landscape. Oh sure, the classroom had all the same basic elements- the calendar, the alphabet on the wall and what have you, but I had missed an integral part of socializing process in that new classroom. I was completely isolated, alone, traumatized. I've been dealing with this trauma ever since. It has affected my interpersonal abilities drastically. And that brings me to the subject of my poem. Without further ado, I present to you "My Limbo"
Takes a breath, full of huge ridiculous emotion....

The blender is in the washing machine

The toaster is in the fridge

I am in limbo

Nobody understands my plight. *Takes a breath to signal finish*

Thank you all very much. *Exits.*

SCENE 25-

MC: (*MC enters clapping*) Now we have a treat for you. We will be wrapping one of our performers and selling him up at the booth right after the show. *They commence wrapping. Exit with the two wrappers, Christal and Bill, carrying the Andy, the wrappee.*

SCENE 26-

MC: Now it is time for the finale, which sadly none of you will be allowed to see. The artist will be locking herself in this very room for one week with a wild badger. So we will have to ask all of you to exit into the lobby where you are welcome to purchase any of our exclusive and authentic art objects.

Thank you for attending and be sure to have a wonderful and safe evening. *Lights down and cast out for their bow.*

Finale:::

The Pixies, out-takes, Dance

FREE no cost FREE

PERFORMANCE art Parody

WRITTEN AND DIRECTED BY ELLEN MUELLER

Prelude to Nonsense!

Thurs, Jan 30, 6pm • The Cabin Coffeehouse
Fri, Jan 31, 11:30 & 12:30 • Lakeside Union
Fri, Jan 31, 6pm • Uptown Cafe
Sat, Feb 1, 8pm • Bangsberg's Black Box

NONSENSE
HOCUS

FEBRUARY 1, 8:00PM
BANGSBERG'S BLACK BOX THEATRE

Auditions!

WANTED:

Crazy people

For a show about performance art.

Directed by Ellen Mueller

December 3, 7:00-10:00pm

December 5, 7:00-10:00pm

Room 228 (the green room) Bangsberg

Bring your Fall and Spring Schedules

No other preparations necessary

Be ready to move.....

