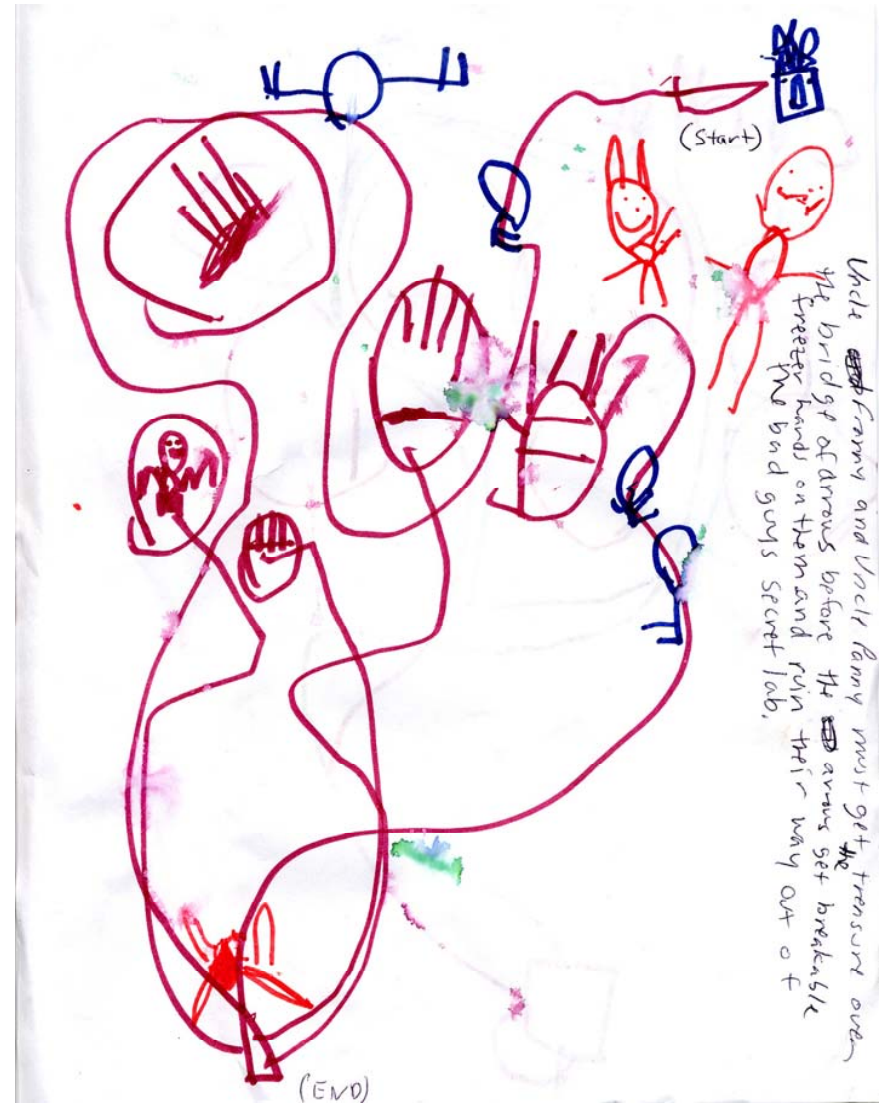


All Manifestos
© Kelly "Kill" Copper and Scott "Ernt" Adkins
Replicate with extreme prejudice.



This is Gima robot. He gives



Uncle Fanny and Uncle Panny must get the treasure over
the bridge of arrows before the arrows get breakable
freezer hands on them and ruin their way out of
the bad guys secret lab.

Uncle Fanny and Uncle Panny Must Get Treasure Over The Bridge of
Arrows Before the Arrows Get Breakable Freezer Hands on Them and
Ruin Their Way Out of The Bad Guys' Secret Lab

or

What to Do About Theater, a Series of Manifestoes by Scott and
Kelly

First Manifesto
by Kelly Copper

1. The theater will never be redeemed until we have finally finished with the idea that the audience is a separate entity existing entirely outside the performance spectacle. Once and for all, I state that theater is made for an audience. It is completed only in the presence of an audience. I don't want them sitting in the dark. I want actors to speak directly to them. I want the ability to talk directly to them. I want to see them and feel them as they shift in their (soon to be obsolete?) seats.

2. Theater is an art and art is a participatory experience. Invite people to make a choice of some kind. They should be engaged not just metaphorically ("engaged" like "that was an engaging evening of theater") but actually. We all know what actually engaged means. Let the audience have an authentic experience.

a. From John Dewey's *Art As Experience*: "Even a crude experience, if authentically an experience, is more fit to give a clue to the intrinsic nature of esthetic experience than is an object already set apart from any other mode of experience." Damn straight.

- b. "What is an authentic Experience?" - Alan Kaprow.
- c. Experiences have shapes.
- d. Art communicates experience.
- e. Implicit in the idea of communication is reciprocal

flow.

3. If the work acts upon its audience then in some way the audience must act upon it. Otherwise we're all just sitting in a surgical theater taking notes over a dead body.

4. The critic is a kind of professional audience. Taking #2 and #3 as given, then #4 must also actively engage with theater to change it and be changed by it in turn. What we would then have is both a larger idea of the theater and its critics than that which we have now.

5. We must eliminate or change actors and others who insist on infantilizing the audience and themselves. Theater may entertain and please, but that is not its only, and hardly its most essential, function. The theater is not a babysitter. I am not your pacifier.

6. Think bigger. Think about the container for the event. About space. Size matters. Why do we always do theater in the theater? What can be done with and about the space in which we arrange the meeting between audience and experience? Theater in the future will be changed only with the help of architecture. Design is not decoration.

7. Play is inventive, and as artists we must be endlessly inventive to remember how to do it. Play is also instructive since it imitates the larger social and natural orders: children play to imitate their parents' behavior and rules, societies to reenact ancient dramas and natural schemes. Play at its most conscious level is a form of participation. We must remember to play in the biggest sense of this word and not persist in embracing merely its smallest meaning.

8. Fuck theater. Fuck art.
a. Become an educator.

b. (Become anything...)

9. Decide what you want to do to an audience.

- a. Make it something other than "shake them up".
- b. Try to do something else with the audience.
- c. Dress them.
- d. Take them to dinner.
- e. Take them home.
- f. Introduce them to your mother.
- g. Comb their hair.
- h. Be specific for once.

10. Account for meaning. Don't make it. Make room for an audience to make it. Too often produced plays answer their own questions, and the audience is put in the odd position of being brainwashed. You don't give your friends advice as often as you help them to make their own decisions. You don't make them feel, they feel. You create a situation for them to have feelings, you do not author their feelings. Why should theater be different than life?

11. Lighting in the theater is so much decoration. Lights end up being pretty. What can lights be other than pretty? In real life they illuminate. We use them to see. What do we let people see and not see in theater? How does that manage and shape their experience? We should use lights for the powerful tools they are.

12. Have and teach your audience to have a ready-made "art frame" in their heads that can be set down anywhere at any time. If art is to evolve -- if it is to become anything important and truly life changing in the future -- we will not require the traditional signs, rooms, arrangements and rites of performance, because performance will finally be an attitude about involvement on some plane in something going on. It will not have to be onstage, and it will not have to be announced. (Paraphrase of Alan Kaprow from *Nontheatrical Performance*).



THEATER MANIFESTO I
by Scott Adkins

Considering the audience. If an audience is in the AUDitorium to just have matter and substance thrown at them with some sticking and some falling to the floor, then that audience is not an audience to be considered. The audience to be considered is the audience that attends a theatrical event with no expectation of spectacle and no expectation of matter to be splattered upon their being...it is the audience that is engaged and willing to participate in the thing that is there before them so that they become the thing that they have paid to see. The audience must be the thing or the thing does not need the audience. For the play to live there must be an audience, for the audience to be there must be a play:

$$\text{audience} + \text{play} = 1$$

1. Make the audience the thing that is the play.
2. If an audience is not willing to be the thing than let them go and let them never return.
3. Turn the lights on - let the audience face themselves.
4. Turn the lights on because this is reality not illusion.
5. Turn the lights on and reveal the audience.
6. Audience understands. Audience knows more than the playwright. Audience is God. Audience is magic.

Of the place that is the play or where the play is placed must be thought out. Do not assume the place for a play is the auditorium. That place belongs to someone else. The play must have a special place if the audience is to be part of the thing. If the trunk of a car is to be used as the play place then the audience might attend in a small way unless the play is played by that which can fit into a trunk easily. The location or place or space or point chosen for the play to exist does not and mostly should not be the auditorium or the black box but a location that the play chooses to exist.

1. A library.
2. A kitchen.

3. A hotel room.
4. A society.
5. A train car.
6. An airplane.
7. An aquarium.
8. A backyard. Barbeque theater.

There is no way to right a play. There is no way to write a play either. There is no structure to follow but the structure of the play. If you try to write a play the way you think you should write play then you should not bother writing the play until you can write without knowing how to write a play.

1. Obsess about specificity and details.
2. Make it stupider.
3. Wash it and let it dry in the sun.
4. Make it sweet and plush and warm.
5. Let it shed dead hair.
6. Explanation is the substance that falls to the floor and causes the eyelid to flutter and close.
7. Meaning is worthless if it does not require the audience to make meaning from the matter.

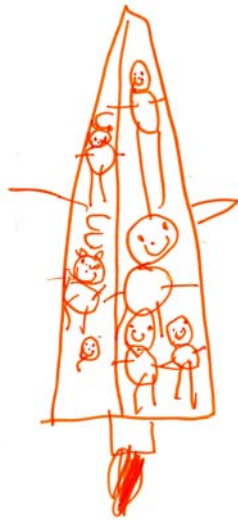
There is the play and then there is the play world. This world is bound to itself and does not exist unless the play exists. When audience plus play = 1 then the alchemy of the playwright presents itself. The boundaries must be kept solid and strict. Broken boundaries make a broken world and the audience escapes through the cracks and fissures and is left stranded. It is like falling off a speedboat on a lake and not being noticed so you must swim to shore which is very close but not where you want to be. It is not dangerous unless you do not know how to swim. The play world must separate completely from our world.

Joy is in the details. Pleasure is found in the description that is described in the most objective, non-judging, pure way. That is the only way an audience may find the meaning they are seeking.

If you have an idea for a play then you better stop, don't bother writing. If you sit down in front of a blank page and have no idea what you are doing then you are at the beginning of something interesting.

Who do you love? Love them and take from them what you love and use it. Steal and steal often. Fuck appropriation, just take it.

Serve cake.



Manicfezto II
by Señor Eernt Adkins

What if time were just a human thing? Strictly speaking so that time does not exist and is only a perception, a human perception and we have done all this work tying and formulating our science and physical existence ... furthermore time is a necessity for living, yeah? Time is the big deadline, right? It is the motherfucker hanging over your head saying "you better do it, you better do it now! come on do it you gotta do something come on make it happen right now you're going to be dead you're going to sleep and then die you better do something before your time is up your time is up right now ..." and then that is it. Time is done, time has ended. time=reality? Time is a human condition for us to measure how well or how poorly we are doing within a timeframe or our timeframe or the timeframe, always within the frame of time. A spider does not care about time, a spider could care less about time a spider spins a web catches a fly or an ant neither of which care about time the web is destroyed and the spider

moves along making another web making some baby spiders making some food for the babies and where is time? Where is time in all this spinning and eating? Time is stupid. Time is not real. Time is irrelevant. Time is the great motivator to be limited.

The script is not the final record. The script is an indication of something. The memory of a performance is the final record. (Recordings like sound or video are something different.) The performance exists in memory like an echo but not an echo, something stronger that has the ability to flourish and grow. The memory is more than an echo but can also deteriorate rapidly into fine granules of a non-descript substance piled on the cloud of the mind. The script cannot or it is impossible for the script to be used as a way to recreate a performance that has taken place. Performance is time, time is memory, memory is human. The script is limited but is filled with inspiration and should be viewed as such. The script is not sacred. The script is a seed that can be a blossoming flower or can grow into something that wilts withers and finally dies. Unlike a seed though the script remains. Static, constant, pure inspiration. The script is the great trampoline and should not be held accountable or in the realm of preciousness or held under a light for critical examination. The script is not required but the script is useful.

Make memory with your theater and make a memory that will flourish.

Collective memory changes. Collective memory is stronger than individual memory. To change the collective memory the collective must be satisfied. Satisfactorily disappointed. Satisfactorily impressed. The collective memory does not change easily. Make something satisfying. Add to the collective memory.

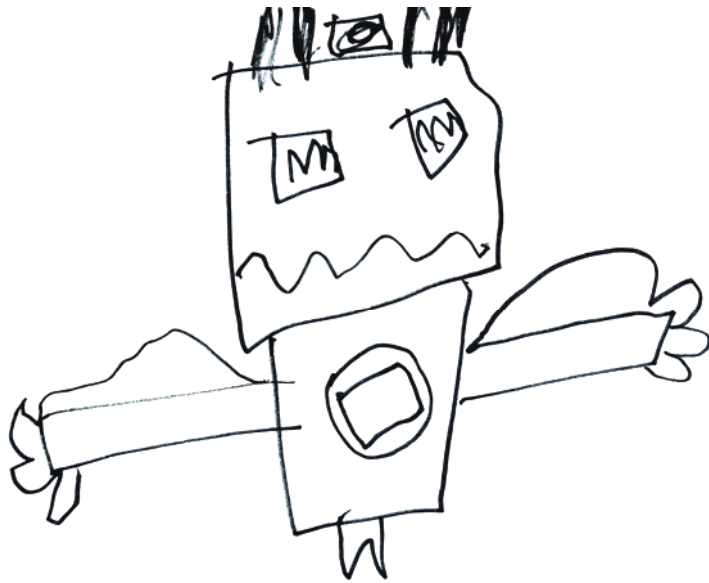
The theater collective is made up of nodes or nodules, each node is filled with a sub-collective of dissidence or obedience or human substance that feeds into the greater collective. Without the nodes the collective will collapse. Because all the nodes are supported or connected to one another is it then possible to separate out a node? Break away from the collective? Break free, become a free node, separate and supersede the demands of the greater collective which is made up of nodes of tiny minded critics, short sighted funders, opinionated donors, producers living in a fantasy of their own world that existed decades ago. Leave the collective to collapse into the wasteland of denial and boredom. Make your own collective.

Begin again. If the last thing you wrote or performed worked then leave it behind and begin again. If it didn't work, leave it behind and begin

again. Be prolific and hold no standard as a guiding light. Emerge.

Don't do it just to do it, like let's do that! That's cool! Yeah, make it go Pshh, that'll be so cool, no one will understand and that's cool, and they will think it's so cool...

Do it because it must be done and because it must go 'pshhh' because it must. Cool is never remembered. Things that must happen are remembered and things that must be seen in great urgency are remembered and enter the collective memory



SECOND MANIFESTO
By Kill Kill Copper

About Audience...First of all, the world must be changed. And as much as the audience is of the world they must be changed. Why

send them away only to have drinks later and talk about what a charming evening of theater...blah blah blah.

Why waste their time?

If anyone out there just wants good clean entertainment, ask yourself -- why would they not stay home? In their pajamas with ice cream and whiskey. And why would you care at all if that was how they wanted it?

Nice and creamy.

I myself would most often prefer such an evening to one spent dressed up in public attire in uncomfortable seating watching actors act like human beings, never quite so convincingly as real human beings.

Most theater is done for such small reasons and for such low stakes, that one wonders why he even paid the ticket price. For what? For me to poop on? Why do we do it to ourselves? Why do it then, I ask you, to others? Why get all these people in a room and waste their time?

They may die tomorrow.

Wouldn't they rather have spent it on something else?

Why make theater if not for the biggest reason?

And if you don't have anything that big in mind - think something up. Because, I put it to you, it is not worth all those weeks of unpaid rehearsal and crying into your beer if you're doing it for anything less than changing the world.

THINK BIGGER

Whatever that means to you.

The problem of course is with our culture (or our culture mart -- where art is sold to the open-mouthed spectator). One of the contradictions we face as artists is that while arts presenters respect an abstract principle of creation, they inevitably resist actual creations when they first appear, then eventually exploit them for whatever profit they can after. The dominant culture cannibalizes.

"An artist's work...may be misused, perverted, and watered down when it is taken up by the community that is asked to buy it." -- Alan Kaprow

We all seek audience, and greater measure of it in an effort to change and affect the wider community. I've done work for 10 people in a basement and hundreds in a commercial theater, and frankly, I prefer the hundreds. We must address the widest public possible, and yet can an experimental artist make challenging work in a commercial arena? Where ideas and expressions are submitted beforehand to a "will it sell tickets?" test?

How many theaters are willing or even able to take a risk in this climate?

And if you find one (suckers!) - how do you proceed?

SLIPPERINESS SHOULD BE THE NEW WATCHWORD!

You must be slippery in your work in these commercial palaces or risk the work being made slippery for you. Pre-chewed. Palatable. Ah! What presenters want is inevitably some thing that looks like something that made money for them before, and ultimately that is what they will ask you for.

The trick (if you can) is to transform that paradigm from within. Make something that looks like theater but is not. Make it a horrible drag hybrid or the best stupid theater you can make. Make it so close to theater that they will not be able to put their finger upon the difference until it is too late for them, and indeed for all mankind to escape.

We must like snakes push from inside if we are to shed this old dead skin and create something shiny and new.

"...we should incite the persons who control some of the vast resources that we lack to provide us with the means to carry out our experiments, out of the same motives of potential profit as they do with scientific research."

"We should not simply refuse modern culture; we must seize it in order to negate it."

- Guy
DeBord

Keeping in mind that the problems of cultural creation can only be resolved in relation with a new advance of world revolution, and that (to repeat) we must

CHANGE THE WORLD...

Which brings me to the fact that to change the world, we must organize in groups. In the dwindling and hostile art marketplace in which we find ourselves, temptation is always to (squishing everyone else down in front of you) scale the steaming pile of contemporary art garbage to top of the market heap, so that you can bask in the paltry and empty fame that is your only solace.

Thankfully, more and more of us are realizing that this is not the actual high road to anything other than burnout and moral and artistic decrepitude. More and more of us are seeing each other's work, talking and sharing both personnel and resources to move along the larger project.

GO TEAM!

And so, in the spirit of this new moment in which we find ourselves, not all alone but in the presence of our comrades, I anticipate the new movement away from THEATER (boo!) and toward something else, something better...for anything that is not theater at this point would be an improvement.

But what of the new anti-theater? What does it want?

1) Space. We must advocate for the creation of new room for our new work. We have had enough of stages and empty seating, of looking out from a vast darkness on to the scene of supposed enlightenment. The new designers will advance art by creating emotionally moving situations for audience and performers, not emotionally moving scenery for us to look at. If the audience were

to be engaged in a transformative situation, what would that situation look like?

The theater as edifice is the most un-revolutionary space. Nothing anymore good will be done here. Let us leave it to people who want to make theater. We do not.

Set up a space where the audience is removed from the performers, set up a space where the audience is one with the performers, set up a space where we speak to the audience through telephones from our homes. Or let us come into their homes. Anything would be better than what we have. I say to you: the geniuses of space will be the geniuses of the new art.

2) Life. We have to create situations which call the audience to engage more fully with their own lives. The performance must give them new eyes and ears, increase perception, not deaden it further, not be another television.

"Something that changes our way of seeing the streets is more important than something that changes our way of seeing paintings"
- DeBord

We don't need more art for arts sake, we need more art for life's sake. Any art in the future must be grounded in daily life. What is the music we hear on the subway coming out of fellow passengers' ipods? What ballets do we construct sleeping on our sheets night after night? What language do we speak to each other in supermarkets? The more the raw materials of life can be art the more artists we will have. The more the frame of art keeps shifting, the more we carry it with us wherever we go. Art becomes not a thing, but a practice.

Are we then prosthelitizers?

Is this then the new religion?

I say myself that art has saved more lives than Jesus Christ and should be placed in as many hands and hearts as possible:

GO IN PEACE AND SIN NO MORE.

And one more thing:

3) Uncertainty. Keep pushing what you do toward areas in which greater and greater uncertainty lies.

This manifesto may be for today, but tomorrow we will know less and be less convincing. This is all for the good. Art needs no more experts. What is needed is experiment.

"Experimental art is never tragic. It is a prelude." - Alan Kaprow

Instead of beginning with styles and techniques, artists should violate their beliefs regarding the very idea of art...let loose with confusion and insecurity. Keep the action going.

We jump or else!

To conclude:

BIGGER!

SLIPPERIER!
SIN NO MORE!
JUMP!



ホ Manufustoo III
By Scottyboy Adkinstein

ホ If you are going to read a piece, whatever you do, no matter what, under all circumstances, whatever you do make sure what is being done, what is being created lends itself to the reading of the piece. THIS! GOES! FOR FULL PRODUCTIONS! what ever is being done must lend itself, lights, set, actors, objects, audience, lending is essential - ILLUSTRATION IS BORING - the mind is the greatest illustrator - the imagination is our canvas that is touched and prodded and inspired - the individual's mind is the tool of illustration - CRIPPLING THE IMAGINATION WITH ILLUSTRATION SHALL LEAD TO PUBLIC FLOGGING, TARRING, GREAT ACTS OF EMBARRASSMENT TO BE PERFORMED PUBLICLY IN FRONT OF UNSUSPECTING FAMILY MEMBERS

- o choose your collaborators carefully -

the collective will be merciless
- o inspiration - know what this means - know that your collaborators know what this means

the collective shall be merciless
- o your work is not yours your work is part of the collective.
- o you are not the world you are not the end you are not the imagination
you are essential for the BE

the collective show's no mercy and shall do what a collective does to the collectiveless

ホ Ask questions. If the work is not asking questions then the work ceases to exist.

CAMUS "if the world were clear, art would not exist"

ホ Do not deny the power of evolution. Embrace evolution like a magical gemstone that comes to you from another planet in an unknown universe. To deny evolution is to embrace convention. EVOLUTION IS UGLY, BLOODY, BROKEN, LEAPS, BOLTS, SUSPENDS, FLOATS, progresses the form YOU HAVE NO CONTROL OVER IT

do not deny it

IT IS PART OF OUR EXISTENCE AND WOVEN INTO THE PURPOSE OF YOUR WORK

do not hold onto it

LET IT FLOW THROUGH YOUR SYSTEM WITH MORE VITALITY THAN YOUR BLOOD

evolution is the substance of the BE.

ホ Never answer the question - what is human condition? Only ask 'what is human condition' repeatedly

ホ if language defines the world our world our perception of the material world then language should define the world. do we need to tell stories? do we need to take an audience on the ride? NO! Take them on the ride? What the...? What the hummus. Take them to the hummus and float them in the bowl of yoghurt. The audience does not need anything, they are everything. WE MAKE THE TOPOGRAPHY of worlds, they trace the map with their minds, up down sidewise vomit. inexplicable but intelligible. inexplicable but intelligible. WORDS! they are just words. words are for humans so make the animals talk.

Wittgenstein "Philosophy is a battle against the bewitchment of our intelligence by means of language."

what are we without words?

what are we with words?

All the trouble starts when someone speaks.

LANGUAGE = TIME ???

ホ MAKE LANGUAGE LIKE YOU WOULD MAKE A SOUP - SIMMERING FOR AN ENTIRE AFTERNOON FILLING YOUR HOUSE WITH ROASTED ROSEMARY AND THYME - A FRAGRANT ALCHEMY OF WORDS THAT INVIGORATE LIKE FRESH GINGERROOT TEA

ホ YOU ARE DYING so do something - YOU WILL BE DEAD so write it down or evaporate with the salt of the sea and say goodbye - language makes memories

SHOW ME SOMETHING WE DON'T KNOW say something unknown impossible beyond the stump of a tree - say something - just say it - anything - I can't stand the silence so make me dance and then you can applaud

WORDS GET IN THE WAY SO DESTROY THEM

KILL THE WORDS

PULVERIZE THE WORDS

make the words a fine powdery substance that is mesmerizing and beautiful and hard to look at but visceral - make your audience AUD



Third Manifesto
by Kellston Copper III

ABOUT ACTING AND DIFFICULTY

It's easy to say the actors ruin it. But it's also true.

Why do I hate so much to look at them when they are pretending?

Why do I find it so hard? The dishonesty. Speaking other people's words in not your own clothes. Bright lights making you seem flatter than you are already.

It's the same feeling from at pep rallies in high school. Looking at the cheerleaders going into splits and ululations of team spirit.

I feel shame for them and for myself for watching...at all of us for getting so worked up.

What's the point?

I used to think: perhaps with better actors...
Now I'm wondering if it's the act of acting itself that I find indefensible.

Is there anything else that could take its place?

Acting: a sad and ultimately uninteresting thing?

Hard to figure when

A. People are so interesting.

If acting fails then it is ultimately and unfortunately, I say, due to the actor's failure to take himself onstage with his idea (this meaningless idea) of "character".

Again and again I am confronted with interesting people and collaborators in rehearsal only to have them transformed into uninteresting actors.

And this begs the question: how can we short sheet the process that makes live performance into a ridiculous and worthless thing - which is the acting?

What are the strategies that make for a riveting and un-dismissible performance?

(or: how can I stop puking every time I see you on stage?)

1. We must absolutely GET IN THE WAY OF ACTING.

And so, starting with the most memorable performances I remember from the recent past, and working backward, I begin to see a pattern emerging: that all interesting performance stems from actors having specific tasks to do on stage that get in the way of acting.

Examples:

a. Wooster Group's Poor Theater (as well as almost every other show of theirs) involves performers onstage trying to meet an impossible standard of mimicry - either reproducing text which is replayed in a speaker in the performer's ear, or reproducing the movement seen on a television as an actor performs, or responding to the director's instructions (again in the ear), or synching their body up to a pre-recorded video of a separate body part (sometimes videotaped some ten years in the past), etc. The performers, caught in the act of translation of this material into a performance in real time are distracted enough, and focused enough, and engaged enough to be interesting every damn time you see them.

b. Almost any staged reading. Because the actors lack the familiarity with the text that breeds contempt and preplanned gags, emotional "substance", etc. They are left to deal with the unprepared text as real human beings. They are in real time making sense of language for themselves, and we participate vicariously in the making of sense and as such share a real human moment with them which is infinitely more interesting than the ultimately digested acting they would usually give us.

c. Amateur / accented / "unprofessional" acting. For instance, actors such as those Richard Maxwell uses are always interesting. The one actress in Rich's last play that had that huge monologue, I later learned had had no acting experience. This was her first play. The lack of training, the fear, and the marathon length of her required lines all conspired in a genius way to create a performance which was one of the highlights of all last year for me. I knew I was seeing something real and difficult onstage, and all the usual acting "highs" she could have hit - the fake catch in the voice, the watery eyes, the telltale gesture of the wringing hands, etc. were nothing to her actual presence as a real person in a real situation on stage.

d. Dance (or difficult) performance. In looking through the past for what worked, I have to, of course, look at my own best experience with actors in my own company, which was our non-verbal ballet - Poetics. We had worked with all four of these actors before. Why in this one piece were they all four perfectly interesting human beings whereas in other plays I had found them unconvincing, stiff, fake? Here they were exactly the people I loved in all their complexity, and keeping all their difference. I believe they were fascinating because they were doing something extremely difficult on stage. These people, who were untrained dancers, were doing a full evening of dance. And it never mattered if they did that move right, or gracefully. They were infinitely beautiful to watch.

Why only with dance?

Had the dancing allowed something more to come through that the words kept at bay?

And (here's the rub): does the act of memorization, of language, make acting "acting"?

(-- BUT in the ballet they had also memorized: movements, floor pattern. So what was it that made the performance?)

It was this: that in those movements they were themselves - Anne, Zack, Fletcher and Rob, and the movements were just difficult tasks they were taking on as themselves on stage. In the slippage between what they knew how to do and what they were able to do, where were they? -- there they were.

They were THERE.

Which begs the question: How come never with words?

It has become my nagging fear that any language in the theater will result in bad acting always...

How can you say someone else's words without giving up some of your own - without ceasing to be a real person in a real situation? And yet is there no room for slippage here as well? (see Maxwell, Wooster, readings...)

Or are we finally just too familiar with speaking as an activity to be able to capture this awkwardness for long?

And if then, does familiarity breed contempt (if contempt = acting)?

And if so, are we then only looking for amateur actors? -- does this solve the problem?

I don't think so. No one is, after all, an amateur talker. There are only amateur performers, and once they have performed for a while, they are no longer amateur, and therefore no longer possess the magical "untrained" performance that captivated us. For part of the problem of acting/reciting lines is that we all do it. We all talk. It's familiar. It makes sense. Once the hump of memorization has been scaled and a few performances are under their belt, most actors slide into just saying the words, or worse - saying them more "effectively" or projecting more and better and with greater emotion. It becomes too easy.

(which is why no one can walk into the Joffrey Ballet or the Metropolitan Opera and say "I'm a ballerina" or "I'm an opera signer" without training for years and years, but anyone - including me - could walk in off the street to a casting office and say: "I'm an actor." It's easy. And it's a problem.)

EASY IS DEADLY IN THEATER!

A. Most of all -- we need to find performers who are collaborators and human beings first - before anything. But Especially Before Acting. The end result must be a real human being onstage. No matter what.

B. We must grope our way toward a more difficult performance.

I am at best unclear as to how this should be achieved, but I propose:

1. impossible tasks - give the actors something beyond their capabilities and they will always reveal themselves in the process.

2. difficult language - give actors something they do not know how to say and they will always come to it without technique and experience.

3. uncertain situations - give actors an environment that they are never able to fix their performance in. Incorporate surprise, and they will never give you the same thing twice, nor will they give it to you "good", thank God.

4. impending failure - give actors once and for all a feeling of eminent failure. Turn the lights out, put a chair on stage with a bad leg. For anything that is doomed becomes a lightning rod for humanity.

The scenarios and strategies listed above are too general to be useful, alas, and more and better thought is needed.

We need more and better solutions to this problem of acting.

We need to ADMIT THAT ACTING IS TRULY A HORRIBLE THING and devote ourselves to its eradication.

We need actors who are fed up finally with acting and the idea and scope of "professional". We need actors who are not looking for the next gig on LA Law, or Broadway, or looking to be famous, but who are willing to fail harder and better -- and with more humanity than the world thought possible.

We need actors like the world needs saints.

And if we find them, we will all be saved.

MAFINESTO IV
By Scott Adkins Diet

TAKE BACK WHAT YOU THINK THE WORLD OF THEATER IS AND PUT IT INTO YOUR HIP POCKET AND LEAVE BEHIND THE DUST AND CRUMBS OF WELL MADE WORDS

LEAVE TRUTH AND MORALITY OUT THE OF THE PLAY LEAVE THAT FOR THE AUDIENCE TO DO

the audience is an audience to serve as a function. the audience is present to do and not to be done to.

the drama is not what happens on stage. the drama is not what happens in the audience. the drama is what is happening between the audience and the work presented - in the space that is neither in the audience nor in the work.

theater is reality, make it real, I'm not talking about 'realism'. !!!accept the fact that theater is more real than your life that is sadly constructed daily by marketers, profiteers, and the very government that you would give your child's life for just to say you are free - theater is freedom everything else is a fiction

theater has become too convenient by taking place in 'theaters' -
make theater inconvenient - make it so it cannot take place in a
theater - make it so people must witness your real world right up
against their fictional worlds

theater is not one thing - psychological, philosophical, emotional,
melo-drama, naturalism, surrealism, darkness, lightness - theater
is a burrito of isms waiting to be broken - theater is the essence
of humanity

know the audiences desires and deprive them

know the audiences expectations and challenge them

consider questions from Pirandello:

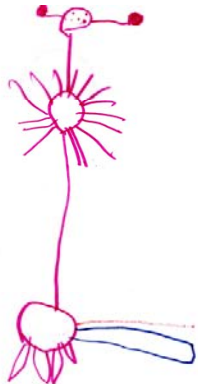
what is dramatic reality and dramatic illusion?

what does it mean to act on a stage?

what is the relationship between the uses of the verb

"act" to denote straightforward movements within the order of
nature and sham movements, pretenses, within the order of artifice?

what are the relationships between reality and truth, human
characters and the characters of a fiction, imagination and
actuality?



majinoonstoop
by SCOTT

there are no bad actors only actors who forget to not act

human beings are imitators, all humans are actors. the problem
arises when someone attempts to be something other than human. they
attempt to act like something that doesn't exist. they attempt to
imitate a picture that only exists in their mind, to fulfill a
definition that they have created from rocks and pebbles and molten
sugar...

actors are channelers if they do anything other than that they are
destroyers. they must transfer the words from pulp to air

actors are athletes who must know great endurance, must know how to
remain in the light always, forgetting what they have known but
never forgetting what they know

actors must never try. the moment they put forth effort the words
are crushed and the world is shattered and the time is stopped and
the thing that they are doing becomes a thing of the actorly mind

there is never a time to go back to, there is never something to
remember, there is only the moment and if you ever leave the moment
you have become something else, you are putting forth effort.

actors must be able to maintain perfect balance with no effort.

the actor with perfect balance lifts the language from the page and
the language lifts the actor, they will dance dances they have
never known, they will dream dreams they have never heard

actors must be taught to speak with great volume and clarity but
without interfering with the way they speak conversationally

actors must be strong and have stamina

