

"Scripted"

Smalltalk"

KRÖÖT

JUURAK

1. Pieter Ampe & Guilherme Garrido "Still Difficult Duet" & "Still Standing You" (8-10.3 2011)
2. TIR Performance "Kartläggare DEL 1" (15-16.3 2011)
3. Robin Jonsson "Simulations" (19-21.3 2011)
4. Mette Edvardsen "Black" (26-27.3 2011)
5. Aron Blom "SAM", Salka Ardal Rosengren & Mikko Hyvönen "Trash Talk" (30.3-1.4 2011)
6. Daniel AlmgrenRecén & Alma Söderberg "Abdikation Nu" (2-3.4 2011)
7. Mette Invartsen & Guillem Mont de Palol "All the way out there..." (9-10.4 2011)
8. Dorte Olesen "The Bad The Good The Ugly" (13-17.4 2011)
9. Anna Källblad, Annette Taranto & Chrichan Larson "À une raison" (14-15.5 2011)
10. DOCH (22~29.5 2011)
- 11. Krööt Juurak "Scripted Smalltalk" (27.8 2011)

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INTRO

A: Hello! Welcome to SCRIPTED SMALLTALK. Are you ready to start?

I have written this performance as a series of scripted conversations between audience members that I, so to say, have imagined.

I would like to ask you to participate in the reading of these conversations. When you are given a paper with script please read it out loud, in a manner you yourself choose. The performance will last about 50 minutes. I hope you will like it.

SCRIPT tryout

A: Is this thing on? Hello? 1, 2, 1, 2, hello?

B: 1, 2 can you hear me?

C: Yes, fine! Let's start? Who is "A"?

B: ok, I am "B"

C: "C"

B: who is "A"?

A: I think it's me. A B C

B: B C A

C: End of script 1.

B: That was short!

A: That was just a tryout, I think. To check if everything is working OK.

B: I see. Yes, it works fine.

C: Yes. For me too.

B: So. And now what?

A: I don't know. I think it's over? But the next conversation will start then.

C: But are we going to read all the scripts?

A: Really?

B: No, I don't think so. Let's see!

C: See that's me. Oh, so let's hear. Here and now. What is this thing really about... small talks between audience members? Well, what else can we do than hit the road and make it happen.

A: This is like "waiting for" but without Godot.

B: And without the tree. Perhaps we have to small talk the tree as well.

C: Who's the tree? Hello Hello, 1, 2, 1, 2, tree...

music: "Stuck In The Middle With You" by Stealers Wheel

A: SCRIPT 2

B: Hello!

A: Hi, how are you?

B: Thanks – fine. Say- have you seen this new science fiction TV series – shit – forgot the name. But the basic idea is great. You can be hired by a company –and have your memory and personality erased and then you are re-programmed to do whatever kind of job. Like you might be just anyone - secret agent, brain surgeon, school teacher. You could even be Swedish... but just for a weekend or so. It's project-based....

A: Aha

C: I think I have heard about it. The actors are doing a great job – every episode a totally new role to play. It's fantastic.

B: Aaa, now I remember – Its called Doll-House. That's the place where they work -- it looks like a Pilates centre. When the "dolls" are at "home" they are in this "neutral" or "blank" state – and wear dancers' clothes.

pause

B: Did I fall asleep?

A: For a while.

B: Can I go now?

A: If you like.

This is the first thing they say when they have just been reprogrammed. What would a natural dialogue look like?

B: Do you feel free?

A: I'm trying to do my best.

C: So can you tell me what exactly is going on here?

B Yes, try to imagine this: a small theatre or studio. There are black curtains along the walls. And a black dance carpet is covering the floor. You are watching the floor. Behind the curtains there are windows, and behind the windows there is music. Now you are listening to the music.

pause

You are falling asleep. Now you look up and you are again in a theatre or studio. You suddenly remember that you are here to watch a presentation of work. It seems that the performance is already going on. But you are not sure. Somebody is reading a script. Very slowly. Outside it's snowing. Maybe...

C: Are you trying to re-program me? Ha ha ha. It's not snowing!

A: It looks to me like the choreographer is trying to manipulate the people into something. And it isn't sure if it works.

B: Or as if we have nothing to talk about, so it's written for us... or...

C: Yeah. I agree.

B: My theory. My theory is that the choreographer could not manage to find enough performers for the play so she gives it to the audience. It is also quite convenient because you don't have to pay them. Probably didn't get the subsidy this year neither, or perhaps the process was so bad the choreographer decided to quit it all and are now using the audience to get away with it. Conceptual...

A: Yeah, it's like outsourcing. Very convenient. Hmm, I am not sure if the audience can really perform very well. Even if we try our best. I mean - it might look like we are having fun but really we are not. And this is because of the artificial setup. And in any case if we are now performers we are actually on a job. We should strike or something, demand higher salary.

A: And the extreme pressure - when you have the feeling that you have to perform you usually don't manage even if you try your best.

short pause

B: I don't know what I would do in such a situation- maybe sleep?

pause

Even Dream? Ha ha. Or why not dance?

A: That would be nice.

C: That would be nice.

music: "Let it Snow" by Frank Sinatra

SCRIPT 2 (EXPERIMENTS)

A: Hello, everybody! Can you hear me? Am I loud enough?

B: Hello. Yes, I can hear you. Does this sound strange? /.../ Hello.

C: Hi! I mean Hi, I think it is because of the microphones. I am trying to sound natural.

D: Hello Hello, Hi Hello. Does this sound natural to you?

C: It isn't really natural. But good enough. Quite good. Maybe it isn't supposed to be natural. That's what was just said. It's scripted.

A: *Scrip-ted*. Is the emphasize on script or ted – as in ted talks. Let's hope it's not on ted cuz then somebody has to sound like innovative and enthusiastic. Scripted – on the other hand means that nothing will be surprising.

D: Scripted. Said who? It's kind of weird, yes. But ok, why not! I guess it's an experiment and we should try to co-operate if we want to know what it is.

B: I think it's a great idea. A scripted conversation. So we can pretend to be talking to each other and actually it's all written down and anyway we don't have to agree with what we say.

C: Yeah. I agree. I just find it quite difficult to keep track of my part. The sentences are too long. And it does not sound like a real talk. It feels artificial.

A: It is artificial but that is also the idea – I guess –

B: What is the idea?

D: Scripting the audience. Outsourcing the show?

A: But what about that silly snow thing?

B: Exactly - great idea – I mean not the snow but the script thing - but in reality? Make people say things they don't want to say. I find it didactic.

D: It's "discursive", you idiot.

A: No, conceptual is what it is!

C: Not funny. Not funny at all.

D: Not funny at all?

pause

C: I like experiments and experimental performances- but this -- it's a bit – dry -- and I don't see the point. As far as I can tell the script is trying to follow what we might be thinking. And...

A: It is very often like that - interesting for the artists but not so much for the others, I mean like the audience.

B: I also like experiments but not to be subject of them. Like did I go to the theatre and pay money to be a guinney pig?

A: Well, but if you think about it. I am thinking right now - it can be good – in a way. For something. I don't know exactly. I mean - what else can we do than experiment?

pause

Or are you guys proposing that we put the scripts down and have a real conversation?

D: I don't know. No?

A: Well. I guess you are right. But I think a lot depends on the content. If we would be talking about something. Something else than the script, I mean. Then we might actually be saying something. Could we start again?

C: But wait. /.../ Maybe I'm really saying this right now? I mean that I would be saying this right now also if I didn't have the script? Or I could also say something that is not in the script. How could you tell?

B: I wonder?

C: You know most documentaries are entirely scripted. Especially what we call reality shows. But then perhaps reality, show and documentary in some or other way are contradictions. Reality is reality and not a show, and show and is not a documentary cuz then it's a show. Documentaries isn't a reality show but reality put through a machine. Like a soft machine, if you know what I mean.

B: Anyway, this is only the beginning. We don't even know what we will be talking about. Why don't we wait and see?

A: Ok

pause

A: I guess we cannot just wait and see.

B: Or while we wait and see, we can still continue the talk, right?

C: At least practice reading. English the Language Course – English the second language. Repeat after me: “Do you speak English?” “Yes, a little”, “Can you tell me where the nearest Post Office is?”

D: Post office?

B: Yes, sure. But I was wondering what this scripted talk is all about. Does any of you have an idea?

A: yes, I can help: **Script** may refer to:

Behavioral script, a sequence of expected behaviors;

SCRIPT Scottish Centre for Research in Intellectual Property and

Technologies;

Script (comics), the dialogue for a comic book or comic strip;

Script (performing arts), the dialogue and instructions for a play, musical or other performance work;

Script (recorded media), the dialogue and instructions for a film or television programme;

Scripting language (computing), a script written for the command interpreter of an operating system;

Script (Unix), a tool that records a tty session;

SCRIPT/VS, a text formatting language developed at IBM

Scripts (artificial intelligence), a structure for representing procedural knowledge;

The Script, an Irish band

The Script (album), an album by The Script

Writing system;

Script can also be used for:

A common abbreviation or slang-type usage of Medical prescription;

A set of defined base elements or symbols in a writing system;

Handwriting or calligraphy;

Manuscript, any written document that is put down by hand;

Script, the written text of a theatrical play, including dialogue and stage directions;

Screenplay, the dialog and instructions for a film;

Teleplay, the dialog and instructions for a television production;

Edit. Edit?

See also: Scrip, any currency substitute;

C: What did you say? Can you repeat? Ah, just kidding.

C: No, not yet. It's a bit chaotic. But I'm sure it will become more clear as we proceed. Sometimes it's better not to know, you know. If you ask too many questions and try to understand everything at once – it might be not the best solution.

D: We are here to question. It is an experiment and this is why we are at MDT and not at Dansens Hus.

B: You are right. Questions. But it isn't true that experiments belong to small places and studios. Large institutions are everywhere trying to downscale and reach their audiences in more individual ways. Like you know they try to make it PERSONAL with their client... Even the operas will soon get rid of their decors, then they will even out the hierarchies between the stage and the auditorium and all the other spaces in the house. The performances would take place everywhere. Sooner or later there will be ticket office operas when the ticketing people sing thing like: Seat number 12 on row 26, that'll be 28 Euros. Cash or ca-ard.

D: ...and the theatre would become more like a club or something.

A: A club? I wonder what there will be on the stage then. Like would they leave it empty? Or make a bar?

D: I don't know. Well, here it is still empty.

A: Yes.

pause

D: I hate empty stages.

C: Stages in general

B: Theatres and empty places.

C: And pauses

A: Yes! And silences.

C: ...and

B: ...and waiting

Music: Track 1 by 101 Reykjavik

SCRIPT 3 (REPEATING; UNDERSTANDING)

A: Hello

B: Hello

C: Hi

D: Hello.

A: Hello Hello Hi Hello. Does this sound natural to you?

C: No. Not really. It sounds very much like the last script.

D: Scripted. Maybe it is the same script.

B: I hope it is not exactly the same.

D: No, I can tell, it's already slightly different.

B: Yes, good. But I was wondering what this scripted talk is all about? Does any of you have an idea?

D: No. Not yet. It's a bit messy. But I'm sure it will become more clear as we proceed. Sometimes it's better not to know, you know. If you ask too many questions and try to understand everything at once – it might not be the best solution.

C: Solution? Do we need to solve something?

A: Do we have a problem?

B: Again but maybe we should, we could be more enthusiastic?

C: Even more? But we also don't want to over do it.

C: Oy, I don't like to be dragged into a performance – when I go to see a show I actually want to “see a show”. Does that make me conservative?

B: No, I mean yeah, I also agree with you. Especially when they make you participate. I think we should always have choice – to take part or not.

C: Exactly.

A: And usually anyway it is always the same people that volunteer to perform in such situations. I wonder why? It seems they are already prepared just in case they were to go on stage.

D: Like sitting in the audience - waiting for the chance to jump on stage or grab a mic.

B: Yes, these are the “performer types” and usually they are performers.

D: I don't like such situations. But I think that now anyway everybody is a performer. Some are just performing the “non-performer”...so to say

A: Yes, you are probably right. So which one are you? The performer-performer or the non-performer-performer?

B: I'm not a performer.

D: You know, when you are stuck somewhere and you want to get out but actually you are stuck, you are stuck "because" you want to get out.

B: Stuck in what? I'm not stuck.

D: There you go!

B: What?

C: That's exactly how stuck you are. You don't even know how stuck you are.

(pause)

B: I don't know what to say now.

D: When you say that you don't know what to say – you have however already said something.

C: And besides if it is in the script. There's a contradiction!

B: But it's not in the script. That's why I said that I didn't know what to say. I have a blank page.

D: Oh. I see!

C: If you have a blank page does it mean that you are disappearing as a character?

B: Yes, I fear so. I feel like half a person already.

C: You can have one of my lines.

A: But, hey, look at me! Can you see me? I haven't said a thing since the beginning of the script and I'm still here, alright. It's not true that you have to always say something in order to not disappear.

B: Yes, but it's a bit weird to have no lines. Makes you feel excluded.

A: Yes, like I also have something to say, but just don't get the chance to say it, usually because the others are talking all the time.

C: You have something to say?

A: Yes.

C: Say it.

A: Something

D: Feel better now?

A: Well, I would prefer to say something more substantial than “something” but...

B: Something can be a lot of things!

D: Omg! Why did we get the absolute worst script?

A: Something. Something. Something. Yes, totally bad luck!

B: That was our chance. Time’s up now.

C: Shit!

music: Bitter Sweet Symphony by the Verve

SCRIPT PARTY/NOTHING

C: So, are you ready for the party?

A: Party?

D: What party!

C: Hahaha. Just kidding. Not a party.

D: Really? Aaa, you mean the funny music?

C: No. I mean the situation.... So my question... Oh shoot, I forgot what I wanted to say.

A: Oh, you might be right. It's like the tree falling in the forest- when nobody watches it means it didn't fall - right? But on the other hand -- you might have 50 to 60 people watching a tree fall and it doesn't fall...?

B: Cause there is no tree to fall, so to say.

A: Yes. No performance to watch.

C: There is no bird flying overhead because— there is no bird to fly

pause

B: Tsktsktsk wiup tsks wiup tkstsk wiup tsk.

A: But here actually there is not too much going on. Not really.

longer pause

C: But that might be a good thing too.

B: Maybe

A: What now?

C: Conversations. Scripted conversations. Party. Fun.

B: Yes, What now?

A: I don't know. Re-start?

C: Calm down everybody!

A: But isn't it quite nice that instead of some kind of – well...

It is more complex – and so the audience has to make quite an effort to understand and decipher the performance which is a script which is about the deciphering de ciphering of a script that then becomes the

B: Performance -- that becomes the

D: Manifestation of self-referentiality -- and thus...

C: Yes, as it says in the program text: performance as such, the

B: Exactly -- it serves as the so-called "focus". Focus. Focus.

D: Yes, it is so hard to focus on things these days. And that is quite important for a performance I guess.

C: Exactly. But isn't it that the, that the

B: That the question remains the same or even grows with every "measure". And this is because...

C: Because it's contagious.

A: Yap, you're able to catch it from others.

C: This is the mimetic turn.

B: This is what?

A: Mimetic behavior occurs when people run in the same direction where the others are running not knowing why they are running and where the others are going. They trust that the others know as the others trust that they know....

C: And of course if mimesis is defined as the deficit of information, then mimetic action and the new mimetic methods grow out from the crisis of transmitting information!!!

B: But are we lacking something?

A: No. Are we?

B: Don't know.

B: Yes. So but what does all of this have to do with this?

A: Ehm. Well. It's clearly...

B: You have to be of a certain age to realize that you will never know where you're heading. What you have to understand is you're doing things and they are all deviations. But you keep doing them in order to avoid being attacked by the fact that you have no idea where you're heading.

C: You mean existential torture and collapse.

B: Exactly. In the meantime however while you're doing all the deviations you also come to understand where you're heading - even if where you're heading is down down down into the abyss of the disaster.

C: The so-called "False choice" in spectacular abundance, a choice which lies in the juxtaposition of competing and complimentary spectacles and also in the juxtaposition of roles (signified and carried mainly by people) which are at once exclusive and overlapping, develops into a struggle of vaporous qualities meant to stimulate loyalty to quantitative triviality.... Triviality

triviality tri.

C: How many ADD kids does it take to change a light bulb?

D: Let's go ride bikes!

A B C D: Music!

(music: Introduce A Little Anarchy by Hans Zimmer and James Newton Howard)

SCRIPT (script, love, fun)

A: But I was just thinking -- what "are" the scripts?

B: What do you mean? What are...

pause

B: It's what you follow!

B: Like Bill Murray follows Groundhog Day.

B: Or Jim Carrey follows True Man Show.

A: Oh, you mean like...?

B: Exactly, it's like -- if this was like -- in the future, it would be totally like Neo in Matrix like that sort of -- script script you know.

A: Or like a season program in a local dance venue.

B: Totally! That's like the dark version.

A: Like being students in P.A.R.T.S.

B: Yeah, but it's kind of good too. You know it's sort of the SHIT that makes things go around.

C: But, I mean... eh... what about love? Then people can't fall in love, sort of...

B: Well...

////////

A: But anyway love is something you do, not something that happens to you.

B: No, no, this is the thing, if love was something that you did that would be scary. You actually fall in love because the script wants you to.

A: Wow, cute!

C: But then I want to fall in love with the script...

B: Or the scriptwriter.

pause

B: Oh, did the choreographer leave?

C: Yes, I think so. Was that the choreographer?

pause

A: Oh my, I'm tired now. And my chair is really uncomfortable. What are we

doing here?

D: What are we doing what are we doing - my question is rather - who are we?

C: She's using us, that's what it is. We are hostages. Every single one of us.

B: All the world's a stage, and all the actors

C: Hahaha: all the world's a stage and the people

A: Merely actors.

C: Merely actors.

D: Actors actors.

C: Listen listen

pause

C: Wait wait

A: Wait wait. And now we should feel happy, cause we are getting "paid" for our efforts here.

C: And for being proactive in general.

D: Yes. All the world's a shift - and actors merely layers. All the worlds a drift and people merely - crayons.

A: What the fuck.

C: Crayons? Great.

A: Candy. Vodka and candy.

B: All the world's an auditorium and the dancers merely sayers! All the world's...

pause

C: Horrible metaphors.

B: Let's continue, where were we?

C: Yes. I was still thinking: what is love?

A: A bottle of gin.

C: Love is like a bottle of gin, but a bottle of gin is not like love.

A: It's very difficult you know.

B: For me personally it is primarily a marketing strategy, though of course I wish it wasn't.

pause

B: Or what do you think?

D: Love is like politics: Everyone has an opinion on it, considers him- or herself even an expert, knows innumerable truisms and clichés about it, just a few have experienced it first hand, people in love mostly show themselves from their worst sides.

B: Yeah, politics! And it's ephemeral, like a revolution or election victory.

A: Yeah. And, the moment you've reached the peak, things always start to decline. The love scandal so-to-speak, it's that everyone struggles all the time but no one has ever won a final and decisive victory in love matters.

B: Not too different from discussions, conversations and – discursive performances, then?

D: Is this political now?

B: That's the stupidest thing I've ever heard.

D: *read inaudibly 5 seconds*

A: *read inaudibly 7 seconds*

C: *talk inaudibly 3 seconds*

A: But “fun” you know, is a different thing. And there is a difference between fun and fun. And sometimes you laugh but really it isn't funny. Aha!

D: Or the other way round! Aha!

C: Well, it's because some people have a different sense of humor... Aha!

B: Yes. And some people have no humour at all.

D: It's also a group thing I guess. And this can be good and bad. But sometimes you might be laughing and then you realize that it's actually not funny. Aha!

B: Yes, but you already said that. Aha!

C: And sometimes it happens that everyone is laughing but actually they are not laughing about the same thing...Aha.

A: Yes, because some people are actually laughing about the others' laughing or so. Hmm. Aha.

C: Like hmm and still there is a difference between funny and fun. And fun and real fun and...

B. Jaja.

B: Exactly- and there is no guarantee that even when you try your best and I know we all are looking for some kind of -- but by directing things scripting and control that in the end it all becomes...

D: A silly joke?

B: Maybe. But silly jokes have something... hmmm good too—you know, when you don't know how to react or what to do or say.

D: Hmm. Yes, it's embarrassing, but it can be very funny. You know but later. Much later.

A: And so the script is another way to reduce the “nothingness” or “emptiness” that is there? A cover up?

C: Are you saying that the script is also a replacement for party

D: Or a compensation?

B: For?

A: But we also shouldn't blame the script for everything! Sometimes it's also obviously our fault you know. People don't read well. Or even if they read well. They, you know, don't understand it!!!

pause

B: OhMyGod! Boring!

C: Uhu -- oops – we did it again!!! Here we are in the middle of it.

A: Fuckyeah!

B: Break!

(music: I See a Darkness by Johnny Cash)

SCRIPT (It's falling apart)

C: Actually I can't think of anything to say any more.

short pause to drink something or eat a candy

D: Me neither...

B: But they say we should articulate ourselves -- at least to try? Or keep trying?

C: Articulate or die! Could I have some licorice, please?

A: Let's speed up a bit. We're reading too slowly.

D: Speed up what? How about a speech that says what it's all about.

B: Aaa, and what's it all about?

A: According to the script... .

C: Script says: consult the script.

B: The script says: look for help.

C: Deus ex Machina. Wow - I was just imagining - that we could say this all together. The whole audience you know. One, two, three (pause): "Deus ex Machina". Like maybe something would happen then.

B: Well, but sometimes it's not enough to want something

B: To imagine something

D: To imagine something

C: To imagine something

uncomfortable pause

A: Shit! Such a mess. At first I thought it would be great - to have scripted conversations.

C: And now they seem to fall apart-apart.

D: Yes and the more we read, the more there are words and more information and more talk and so much of it is also so irrelevant, totally unnecessary...And still It seems to me we haven't really talked about anything. Everything disappears into the performance. Is like swallowed up and trivialized. In the beginning I thought there would be things we could talk about. And so...but now? It's a pity.

A: Yes, this idea that there should be things that one can only say here and now and in this way doesn't really work.

B: Obviously not: it's scripted.

C: And it's badly scripted! It's like everyone is only commenting on stuff. Having this or that opinion, silly joke, common sense, endless repetition. It's lame and ironic. Isn't there something that can be said here and now. And nowhere else.

B: Obviously not: it's scripted.

C: And it's badly scripted! It's like everyone is only commenting on stuff. Having this or that opinion, silly joke, common sense, endless repetition. It's lame and ironic. I want that something be said that can only be said here and now. And nowhere else.

A: Or maybe because it's a performance? And in the theatre -- even when it's "the place to be"- one still cannot "say" things. I mean like really say things.

B: That's the stupidest thing I've ever heard!

pause

A: Wow, you said it like you meant it!

pause

B: Hmm. But what about honesty?

C: What? Honesty?

D: Exactly. Let me explain, kids. Honesty means that you'd be saying the truth -- even if you would risk something. Like a politician would risk not being re-elected.

A: But other theories suggest that it's the truth you tell when you have nothing to lose. Or when you know you won't lose.

B: Hmm -- but then you could be telling the truth now - and you know you could - cause you have nothing to lose – here.

C: Right, cause it's anyway part of the performance - so to say "what is said here will remain here", right?

B: Yes, but then what would you say?

A: Truth? Are you kidding me? You want the truth? Here's the truth if you want it – you are a bunch of idiots! You do as though you know something, in your well-meaning "oh it's all relative", you are ironic because you don't dare say a thing and all you say is oh so "relative" oh so "ironic". You're a bunch of idiots, that's what you are. And all you're ever interested in is where the party is!

D: It's not us, it's the script, man.

A: Bulshit. And the script a piece of shit, too.

pause

B: But let me give it a try – I believe that what it all is, is a Titanic. But not in the negative sense. But it is a sinking ship – for sure – or maybe it's collapsing, there are many words for it.

D: You're a nihilist, man.

C: And the ship is carried by turtles, right!

D: Goosebumps, man, goosebumps.

B: But the interesting part is that different people do different things. And some are terribly sad and others are happy or angry, leftist, or whatever. And yet others are ignorant. Actually most people have no idea about the ship. And several think it's about god, or psychology, or discourse (pause or death. But actually - wow - actually it doesn't matter that much what you do and how - I think it's quite good to know that you're on Titanic, though.

A: No, I have clue what you're talking about. That we are all on a Titanic? And it's going down. Alright. And then?

B: Exactly.

D: Wow- the faster the whole shit sinks - the sooner we will know what kind of things we'll have after – after -- and I mean like seriously "After!" Like you' got seriously no clue about that now. Like maybe it won't even be "things" maybe not even discussions... like nobody knows. Ya know what I mean?

D: Yes, it's the same with the discussion. Or are we are getting tired? Old?

A: No, I don't think so. It is sinking into the abyss.

C: Yes, I am not even sure if it will get better. It's a pity.

D: It's a pity we only exist in the future.

A: It's not a pity. Why's that a pity?

B: Is there no escape at all!

music: Sweet Secousse of Mine (B.S.S. Mix) by Radioclit vs Guns n Roses

ALMOST THE LAST SCRIPT

B: This is the last script. No, not the last. The next one is the last.

D: Is that sad?

A: What?

D: That nothing lasts forever. So somehow you never get into anything really - like you don't even begin because you know it's gonna be over.

Short pause

A: Reminds me of some love stories.

pause

D: I guess you are right. Is that why we have TV series – trivial but at least they last over time. 12 episodes per year; 3 to 4 seasons that's like a lifetime.

A: And with TV series it is not about the end- or solution, or sometimes -- and that is funny -- even the scriptwriters don't know how to solve the problems they have themselves created in the plot.

B: Eeee... I feel a strong urge to sing "Sweet Dreams"

A: Are made of this

B: But we wont.

B: Ok. So where's the party?

A: It's here. Don't you feel it?

D: I feel it, in a way. I like it. Talking to people. Again and again.

B: Again and again

C: Again again. Hahaha it's endless.

C: And then "music"

B: And but but there is no drinks.

C: Yes there is drinks – I've seen some-

B: But is it one bottle for everyone? That is almost empty anyway.

C: At first this seemed like a very bad idea. But actually when you think of it -- it's almost fun. I feel more relaxed.

B: So you are saying, it is actually not real - eh- like it's a construction of itself. Instead of being a party it is "about" a party?

A: Of course - when you talk about it you talk "about" it.

B: It's the opposite of what I "readed" in the program. The performance is not

“about” something, it “is” something. “Readed?” Is it wrong? Did I say this already? Am I talking too much?

C: Yes, in a way. But not just that. We also simply and honestly want to have fun. But this “fun” or “party” the more you think of it the more it becomes blurred. And annoying. And in the end...

A: "Good evening and welcome to Cineplex Theatre. Can I get you the super-combo popcorn-soft-drink special this evening?" In a way it is not so important what we say – and neither does it matter how we say it. So?

B: Yes, thanks.

Pause

C: Hell, I have the same feeling. But then I...

A: Lots of people hope that self-reflection, more self-reflection will shed some light on the so called "fish-tank" situation.

Pause

D: Are we dreaming now?

A: Surf the dream.

C: But what is this dream?

D: Surf it, dude.

A: Are we?

C: But hey, I totally want to get out of here.

D: Surf it man, surf it.

A: “Oh Mann”!

C: Is there no escape at all?

D: But I know more than that.

D: The script has become chaos, but the performance remains the image of the script. Fine enough! Good and bad is a temporary selection, which must be renewed. Yeah! A world all the more total for being fragmented.

B: More total for being fragmented.

C: Wait. Let me try this!

Listen! Now you forget what you were thinking because you were reading and now you are listening to my reading voice and the sounds in the room become silent because every time you hear the word "silent" you are sinking deeper and deeper because you become more silent and the script has dissolved because you are listening to the silence and and there is no up

and no down, no script and no performance, and there is nothing because there is nothing, emptiness emptiness only and "silence" and no typographical, lexical, or even syntactical cleverness is enough to make it heard.

pause

B: Silencio...

long pause

B: Guys, we're almost done, that was quite an adventure, it's been a lot of fun talking to you but let's say something about the performance as well?

A: Shit, you are right, we almost forgot. What can we say?

