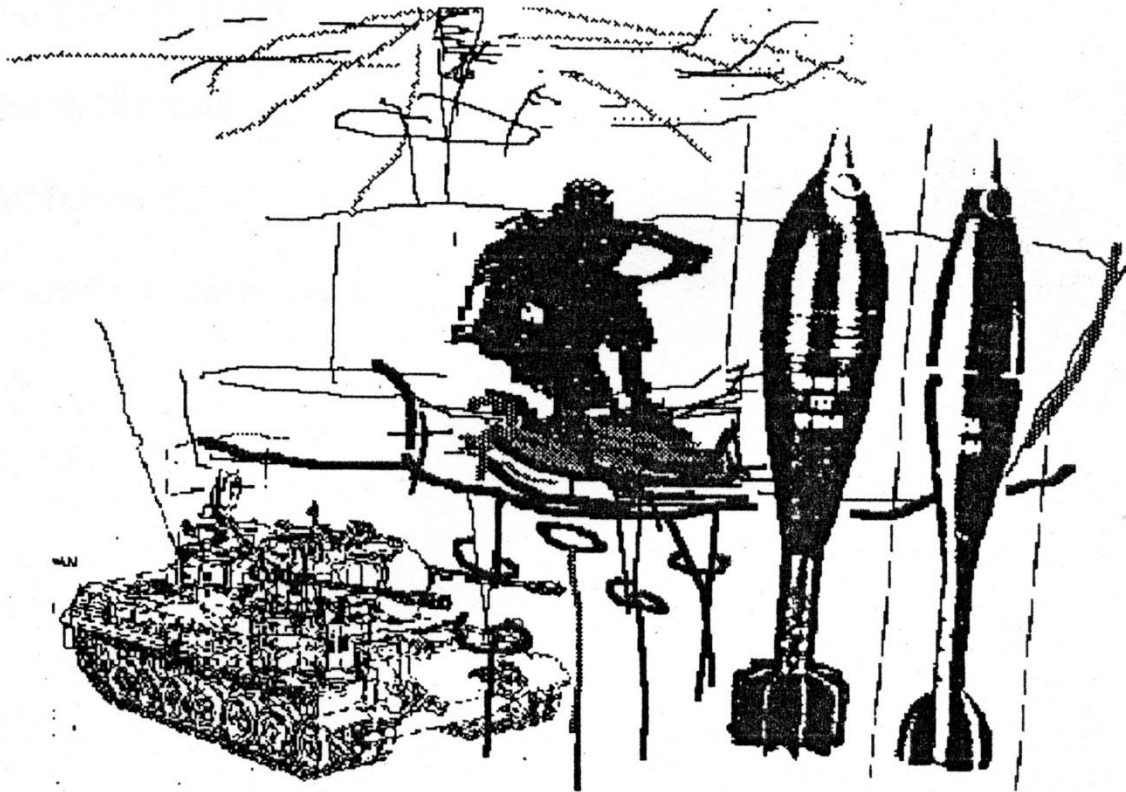


A PERFORMANCE SCRIPT by
ARTHUR WICKS

"the TRILOGY"



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EPISODE 1

the ESCAPE of the SOLSTICE VOYEUR

#A:

(10-15 mins.)
Till everyone is
seated.

Lights:

O/head spots
lighting area in front
of seating (not the
stage) change colour
very slowly:
**sulphur yellow &
pale sky blue &
orange & deep red.**

Sound:

Introduction to the
whole work (like an
overture). Primarily
voices - play with the
anticipated sounds &
reactions of the
audience.

Use these elements:

- . murmur
- . crescendo
- . scream
- . silence
- . ollee type sound
(from bullfight)
- . angry murmur
sounds
(bee sounds?)
- . laughter
- . (single shrill)
- . (group chuckle)

On stage:

Large microphone
set up on stand for
public address.

Slides:

2 black dissolve
units.

#B:

**SCRIPT FOR THE
MONOLOGUE
OF THE SOLSTICE VOYEUR**

General:

Solstice Voyeur enters,
assisted by 2 white-
cloaked assistants.

Lights:

O/head spots fade
and are replaced by
spots over microphone
& follow spots which
follow Solstice
Voyeur.

Sound:

Canned applause:
fade to total SILENCE.

Pause here or continue
with the
acknowledgements

Thank you, thank you.

(First I want to thank all the people who have helped me to be able to stage this performance production in its entirety. There have been many good people who have worked very hard. I want to thank them all. It is impossible for me to mention them all by name but I can assure you that I am truly appreciative of all the work done.

General:

The Solstice Voyeur
while on stage (#. B, C,
D, E, F) will adjust the
microphone, try to
move off stage in a
series of random
manoeuvres.
The assistants are
attentive in bringing
him back to the
microphone & adjust it
correctly.

Finally I want to thank all you people in the audience there for coming along tonight. I'm sure there were many demands on your time and I hope that you will not be disappointed and regret that decision.)

Ushers, would you please escort those late comers to their seats as rapidly as possible and without disturbing the others. We need as much silence as possible.....

General:

Solitary isolated flash bulb pops. Ushers move in to prevent this happening again.

I'm sorry about that outburst. I haven't been myself lately. Some of you there think I'm going through a personality crisis. I know that you're there and you've been watching me - that you've had me under surveillance for some time.

Lights:

O/head spots replaced by foot spots which throw large shadows onto rear cyclorama drop.

I feel I should introduce myself but I don't think it's appropriate. Ah, I see you're taking notes again. But that's neither here nor there. Really what the issue at stake here is..... is the job that I've got at the moment. That job involves a sort of voyeurism - watching. Its got its compensations. I see all sorts of things and in turn you end up under surveillance too and this sort of witnessing and surveilling reaches a peak - no not at full moon; there they are taking notes again. They try to correlate something - maybe moon phases. No it's not that. It's to do with the Solstice. The tag of Solstice Voyeur seems appropriate. There are a lot of responsibilities attached to it - voyeuring and voyageuring and in actual fact the results come from a period of research - many years of work. What I'm setting up to tell you are some of the significant discoveries of the Solstice Voyeur.

Sound (general):

Intermittent canned laughter, guffaws, murmurs of disapproval through #. B,C,D,E.

A flash! I know that a photograph has been taken. Is there someone there taking unofficial photographs of me? Ushers, please check whether they have permission.

Sound:

Canned laughter. Occasional solitary cackle.

I'm not too sure that you're ready for all this - it does concern me a little. I'm not too sure how your going to take this. All we can do is push on. We have to proceed. What you people are about to witness here - (I'm switching it over to you) - you people are to become voyeurs. You will also watch. Hope you're not like the others and take notes; but it doesn't matter. **I'M NOT GOING TO BE OFFENDED** if you take notes and use it as evidence against me later. You've paid good money to get in here. It's a free country. What I'm doing is to establish a cartoon in 5 frames. I'll establish the first and develop the argument before going to the second, and from there to the third, then to the fourth which leads to the fifth and final frame. Well with a bit of luck it will be the final frame.

Slide 1A:
"Monologue"

Lights:
Foot spot to over head
spot & after 1-2 mins,
return to foot spot.
Play with these lights
& shadows as slides
proceed. Can also
play with the
intensity of one
against the other.

In a sense I've set up a lecture situation. I have this information that I want to impart to you. Again, I'm apprehensive as to whether you're ready to receive it or not. All I can do is let it proceed and then determine at what point we set up a dialogue; maybe even a discourse, perhaps establishing grounds for communication; perhaps even an interview rather than simply a monologue which I've prepared. There's a reluctance on the part of many of you out there - you may get the urge to disagree. You have the feeling in the pit of your stomach that you want to get up and hurl abuse at the person who is ramming information and so-called facts down their throats. I've experienced that feeling myself, so I appreciate that many of you will have the words clutching at your throat wanting to spit them out. In a situation like this there is a reluctance to get up onto your feet and to take charge; to take an issue with the person out the front who is delivering his diatribe.

As I said originally, there are some things that I want to share with you. I must share them with you; **THAT I AM COMPELLED TO SHARE WITH YOU.** You people are in for a few surprises, believe me. I want to approach this discourse - no this monologue - let's keep the emotions out of it; as uninflected as possible; keep it down to tin-tacks.

#C:

The first statement I need to divulge to you, to **DIVULGE TO YOU:**
THE EARTH IS FLAT

Slide 1B:
Black

Sound:
Canned guffaws.

You can gasp. Yes, you can gasp. I warned you - you are in for some surprises! You may think there is room for argument. I'm afraid there is no argument whatsoever.

Lights:
Foot light to
overhead.

Just cool it - just keep it down OK you can murmur. You can grumble. You don't dare to stand up and take issue, do you? You just have the words gurgling around in your epiglottis - just gargling with the words. By the time I've finished you will all believe what it is I have to tell you. That may sound a bit far fetched but I have hard irrefutable evidence.

Slides 2A to 19B:
"Hemisphere" build
up

That's OK - you can murmur and keep on gargling with your discontent after you've looked at this:

So what are you looking at here?

Rectangles! - a whole series of rectangles; rows and columns of them. Two dimensional and flat. They all come together and what do we get? They all come together and what do we get? You have to excuse me if I repeat myself sometimes, if I repeat myself sometimes. I have some problems. You must accept that. I'm not exactly as I used to be. I will have some difficulties getting through this. That's OK, we'll get there. So back to the facts.

These rectangles come together and what do we get? A sphere? No, of course we don't - we can't. How can two-dimensional bits give us something three-dimensional? No, we get the illusion of a sphere. It's flat! The illusion of the earth's surface - what we imagine to be a sphere - it's FLAT. It's a disc! THE EARTH IS FLAT -IT'S A DISC.

The earth is flat, it is simply a disc!

Let's proceed.

You're quiet now? You think this evidence isn't hard? It's rock solid, it's shining chrome-plated.

Slide 20A:
Berlin 1

Here's some more!
Here's some more!

Look at this: Here is a part of the earth's surface. What is it? The illusion of a part of a sphere. I STRESS, the illusion of a part of a sphere. It's flat. It's BERLIN.

Slide 20B:
Berlin 2

This voice is on the master tape and booms like GOD: later identified as THE CONTROLLER. A small group goose-steps through the space; they are a band of dissident Red Army soldiers.

If you live on the West side of the wall the East side simply drops off the edge. Of course if you live on the East side, then the West side has dropped off the edge. And don't forget the illusion of the earth's spherical shape and I stress the word illusion.

As we all know, events and history have already overtaken this person and what he is saying.

Slide 21A:
Berlin 3

Another point comes through here. If we live on a disc there's got to be an edge. If we get too close to that edge - poof - drop off. See these people here - dropped off - one side's dropped off, then the other side's dropped off. All in the mind; all an illusion.

OK, let's keep that in mind.

THE EARTH IS FLAT.

That's OK!

That's OK!

Keep gargling with your feelings; keep gargling with them. Rhuminate on them like a bovine herd.

Slide 21B:
"Frame 1"

Let them rumble backwards and forwards.

There's worse to come yet.

That is just frame 1.

I've got a second thing that I have to tell you. Are you ready for it? I doubt it? If you're going to make as much noise this time as then, we're going to get continual interruption. It's going to take an interminable time to get through this and I'm having enough trouble now. The difficulties are nearly insurmountable - just short of impossible. What are you doing? You people who began so well-behaved - what's going on? You just want to take argument and issue with me. So let's.....

Slide 22A:
Black

Slide 22B:
"Discourse"

Ushers! please come through and keep some of this disorder down to a minimum. I do need silence to keep my thoughts going clearly. I mustn't lose the sharp edge of this argument. It's so difficult. Ushers, would you please come down and quieten these people.

Slide 23A:
Black

I am sorry about this outburst - like this. I feel nervous as I mentioned earlier. Some of these disclosures that I have to make may actually change the direction of your lives just as it has mine. So it's very important to have silence so that I can get these arguments out and all these bits of information to you. Thanks. That's better. Thank you.

Slide 23B:
"Frame 2"

The next thing I want to mention - in a sense it's frame 2,
I suppose you'd say.

#D:

THE EARTH IS AT THE CENTRE OF THE UNIVERSE.

Sound:
Murmurs of
disapproval.

I'm not too sure what's going on inside your head now.
Not too sure what you're thinking after having divulged that.
You've probably got some questions inside your head.

Maybe Maybe

Slide 24A:
Black

If you've got some questions that's OK. If you've got some
questions, maybe I should try and answer them.

Lights:
O/head spots in
audience to light the
interjector. Other
lights dim except for
single light on Solstice
Voyeur.

INTERJECTOR 1:
This person is later identified
as **AGENT 1**

SOLSTICE VOYEUR:

Sound:
During this "dialogue"
audience sounds as
reactions grow in
intensity (in waves).

Yes, I have some questions
(Pause)

You're quite right, I have been
taking notes. I take notes all
the time - it's my profession. I
have been ordered to record
what you've been saying. Is
that a problem to you? I take
notes and report on people
that need to be watched. But
what's that to you? (Pause)
You've set yourself up to be
watched. You've admitted
that much yourself, haven't
you?

That's a good question.
That's a beautiful question.
There's a beauty in
questions that answers
really destroy.

Slide 24B:
"Dialogue"

AGENT 1:

SOLSTICE VOYEUR:

Slide:
Black

So tell me... If the earth is flat as you insist - and I hasten to assure you that I don't (at least at this stage) disagree with you - is its creator also flat?(Pause)

I like it. That's a lovely question.

When did these flat ideas first occur to you? (Pause)

Yes, yes.

Think carefully. Where were you at that time? (Pause for reply)

That has to be qualified.

Are these ideas the result of intellectual intercourse with others? (Pause for response)

Yes, yes.... but then perhaps in some instances - NO.

Slide 25B:
"Interview"

Would you please give me their names? **I'LL NEED TO HAVE THEIR NAMES.** (Pause for reply)

Well...

Tell me is your god simply 2 dimensional space, or does he/she have substance or is he/she merely an accident? (Pause)

AGENT 1:

SOLSTICE VOYEUR:

Thank you for the questions.

Have you discussed these ideas with any others? It would be interesting to hear what they have to say. Let me know who they are and their addresses and I can compare their ideas with yours. (Pause)

We'll have more time for questions later.

Are you being paid a retainer by one of the Arabs; or by one of the Generals? Does the name RAWBOTTOM mean anything to you? (Pause)

Thank you.

Can you give me some names please - just for my records you understand. That's all. (Pause)

Thank you.

Just for the record; if you believe the earth is flat , and as I said earlier, I don't disagree with you at this point , - **isn't there a major problem if we keep losing people at the edges?** (Pause for reply)

SOLSTICE VOYEUR:

Sound:

Murmuring of disapproval. Solitary guffaw & cackle.

Thank you.

I don't want to have to intervene and stop a discourse with you people. I really would be reluctant to do that.... But I have more information to tell you... more information... Perhaps I could continue...

Could we have silence and I could continue. Thank you. Thank you very much.

Sound: Silence

Ushers, could you please check in that far corner please.

The next statement is this:

Slide 26A:

"Frame 3"

Lights:

O/head spots lighting audience dim. The original o/head spots brighten.

I AM AT THE CENTRE OF THE UNIVERSE.

Now this may take you aback a little... Well this is the 3rd in a number of frames - how many? - I've lost count, but we're progressing along. So just take it easy, just relax and keep calm.

#E:

Let me repeat that:

Sound:

More murmuring which continues in waves.

I AM AT THE CENTRE OF UNIVERSE.

Now according to the theory of the big bang all bodies are moving apart at increasing speeds. Right? Yes right! So according to this theory - and who could stand up and contradict this theory --- all bodies are moving apart in the universe at increasing speeds.

So what are we watching here?

Bodies gravitating away from me at ever increasing speeds.

Slides 26B to 40B:

"Hay Street Mall"

Witness this!!

Lights:

Audience o/head spots re-lighten: at first very dim & through Secs. E,F, & G become very bright & INTENSE. Other o/head spots dim & re-lighten during this period.

These interjections now take on a 'serious' twist. The two agents begin arguing with each other until the "Controller" steps in an reprimands them.

This interacting 'dialogue' consists of two tapes that are cued to speak and leave enough time for the reply before speaking again.

Sound:

Murmurs of support for interjector. Murmuring & background argument never quite disappears, (becomes a constant background sound from this point on).

Slide 41A:

"Argument"

Witness this!!

Here I am alone at the centre of the universe - bodies peeling away; bodies accelerating away from me.

There's the evidence.

So you have more questions?

AGENT 1:

Yes, you say that you are alone. We have evidence that there are others that share your thoughts. Could you please give us their names.

Please don't distract him, I've got his confidence now and am about to get the information we need to complete our reports.

That's fine but the course of our actions is clear-cut; it's quite clearly stated in the contracts. . (with sarcasm) I guess that you read yours and you're familiar with the methods that we're directed to use.

AGENT 2: (Making his/her appearance for the first time):

Yes, I would like to ask something. I've been listening and like my colleague have also been taking notes. I'm curious about these ideas of yours. Have you had these delusions of grandeur for very long or have they only recently been a problem? Do they recur in your dreams?

I appreciate that we've got to work together on this but we've just got to try all approaches to contain this. You know that anything can happen between now and the end of this evening.

AGENT 1

I can assure you that while you're farting around, arguing about your methods this clay-head is getting suspicious and soon we'll get no co-operation from him

But you know how careful we have to be now - remember what happened on our last operation

Don't give me the shits.

AGENT 2

Don't get smart with me you maggot. You've got absolutely no idea who's been listening to what this character has been saying. You never know, some of the audience here tonight might have stayed awake right up to this point.

There's no doubt of it, you take the cake. you beat it with a sledge-hammer and still expect co-operation. It wouldn't surprise me if some of this audience is so disgusted with your methods that they don't come back after the next interval even.

I'm surprised you mentioned that one . You were the one to foul that one up.

This pre-recorded interjection is controlled by the Solstice Voyeur and may come at any point in time; while the 2 Agents are arguing for instance or even after the intervention of the reprimand of the "Controller" on the following page.

SOLSTICE VOYEUR:

Ushers, would you please keep the questioning in order! It's very difficult to hear the questions and make sense of them, let alone give a reasonable answer.

AGENT 1

AGENT 2

Slide 41B:
"Don't Panic"

Sure, but why can't you simply follow instructions for once.

Can't we just agree to work together to silence these dangerous ideas.

This is **THE CONTROLLER** again; a booming sound that would remind the listener of GOD.

This is on the pre-taped master.

"Lets just stop there for a moment. I've been listening and watching this rehearsal. Can we return to the script on page 10 paragraph 3.6 AND THIS TIME GET IT RIGHT? When I hired you - yes I'm speaking to you - I was assured you were able to put on a convincing performance. My opinion is that you are subjecting this audience to a boring drivel. Have you forgotten the contracts between us. I have them right here. Do you want me to read them in public? I can assure you I'll be reviewing them very soon. Let's do that again.

General:

(During the following minutes the ushers will convert to hooded guards by quietly putting stockings over their heads.

This could be done with some scuffling at the rear of the Theatre. Perhaps a door could be opened and closed from time to time. These hooded guards should suggest their presence subtly at the rear of the Theatre, while the aisle profile lights 14 to 19 gradually build up).

SOLSTICE VOYEUR:

I must continue. I haven't finished this statement yet. Well, I need to qualify it.

EVERYONE IS AT THE CENTRE OF THE UNIVERSE - AT THE CENTRE OF THEIR OWN UNIVERSE.**Slide 42A:**

"Frame 4"

Sound:

Sudden silence.

Lights:

Side lights on stage (in banks) now on, low at first & slowly brighten. (These are coloured washes on cyc. drop).

That makes it sound better. But it can only happen if you follow the arguments through step by step and accept them one by one.

Slides 42B to 47A:

"Sydney Square"

My final point is that each of us can fly out of our universe.
Does that sound absurd?

#F:

Slide 47B:

"Frame 5"

Lights:

Foot spots
illuminating general
area & o/head spots
now return.

Audience spots now
reach full intensity
(cold blue).

**WE CAN ESCAPE FROM IT !! EACH OF US CAN
ESCAPE OUR OWN UNIVERSE !!**

That's all I want to say.

Thank you. Thank you for those questions. Apart from
some disturbance and a little bit of uneasiness - but I
expected that. Really I expected that.

Thank you for your patience. We've had some good
moments here tonight.

Yes, some good moments. Thank you. Thank you. I may
see you again.

Slide 48A

Black

Thank you. Thank you for a lovely evening.
I hope I haven't disappointed you. Thank you. Thank you.

"CONTROLLER" pre-
taped speech

**Enough! This has gone far enough. Your present
contracts have been terminated.**

**(aside to the audience) I'm sorry to intrude like this and
possibly alarm you good people that have come here
tonight to hear serious theatre, but everything will soon
be under control. You must recognise that there is a
delicate job being done here.**

**Guards, please lock the exits and secure them. No-one,
I repeat, no-one can leave until the situation has been
clarified and dealt with. Could you please terminate
this performance as quickly as possible so that we can
get together and redraft the terms of the work. You may
be able to identify some members of the audience
whose opinions could be used in support of our case.
I think there is someone in the back row. Could one of
the lieutenants please check that.**

Sound & General:

These two pre-taped interactions will continue. They come from speakers on the lapels of each of the two Agents. In addition there are whispered instructions and the ushers/guards respond by rapidly moving from row to row apparently checking members of the audience. The guards at the entrances and exits should be quite conspicuous and the guards should be changed over from time to time. But there is not much of this left.

AGENT 1:

We've been given no time to get our job done properly now

(Giving instructions to 3 assistants) Could three of you please come here and I will give you specific instructions.

I think there's someone over there who is prepared to act as a witness later on.

Quickly, time is running out for us.

If we act now we can nip the whole affair in the bud

It may be contagious.

If we don't take action and perform now someone else will

AGENT 2:

There's no point in complaining now. Let's finish the job now as best as we can

Let's just keep this under control

Do you think George Bush, Margaret Thatcher and Ronald Reagan will try to regain power?

Over there and check that row.

It's much worse than it sounds.

There's the strong odour of something un-democratic in this Space

Let's establish a clear line of communication.

General Instructions for the remaining 5 minutes before this section of the TRILOGY ends:

#G:

Slide:

"test pilot"

Lights:

General o/head lights dim out, leaving stage wash (over cyc. drop) full on and audience spots still on.

Sound:

Very low murmuring which becomes a bullroarer sound. At first slow & very soft. During #. G this becomes more intense & rhythmic to develop a dreamy, mysterious atmosphere.

Lights:

Play with cyc. washes & foot spots to create Kaleidoscopic colours and shadows of the machine in motion.

Lights:

Flashing red.
("RED ALERT")

Sound:

The bullroarer sounds ends abruptly & a Siren alert starts. This stops when the "gang" reaches the stage.

The helicopter will be on stage and tested by the Solstice Voyeur's technicians. During the next 5 minutes the Solstice Voyeur will begin pedalling faster and faster. He will appear to be attempting to escape from the Theatre Space in the 'copter.

The sound track will begin very quietly and build up slowly. It is important that the movement of guards and others within the space does not interfere with the audience looking at the helicopter or the lighting and shadows show on it.

The guards could be changing positions at the exits and Agents 1 & 2 could be sending small groups from one to the other. These groups will be whispering with one another and sometimes questioning members of the audience. Occasionally, the Agents will uttering the phrases on page 16 from their lapel speakers. There should be a gradual speeding up of the activity. Perhaps at first the action should be diffused and as the 5 minutes progresses, the action could become more urgent and directed. Agents 1 & 2 should be manipulating their guards.

If any of the Agents feel the urge to actually speak remember that what comes out should be nonsense and contain the gesture of the instruction rather than its syntax.

At a critically important point and roughly 5 minutes after the Solstice Voyeur has entered the copter **the master tape will announce**

Look out! He's escaping! Quickly, don't let him escape!

General:

On this cue all the guards will run onto the stage. It would be best to have some of them located at the rear of the Theatre so that they can thunder down the centre of the space.

General:

Lights:

Flashing red light continues, in addition to coloured washes over stage.

Once on the stage two of the guards (with a 3rd balancing the other side of the copter) will pull the Solstice Voyeur from the copter and carry him off stage.

REMEMBER TO KEEP HEADS DOWN. THE BLADES OF THE HELICOPTER WILL BE ROTATING DANGEROUSLY.

Sound:

Happy chattering audience sounds.

All the other guards follow and then they all return to stage, remove their stockings from their heads and congratulate each other. (with hand-shaking):

From the master tape:

We're safe now.

Slide:

Black

Thanks for helping to restore our lives back to normal again.

That's a good job done.

Lights:

All coloured lights off, leaving white foot spots to create shadows of the machine & HOUSE LIGHTS ON.

Yes thanks for the help there. For a moment I didn't think that we'd finish it.

The guards **exit** the theatre into the courtyard chattering with one another.

The machine shadows remain stationary on the cyclorama drop.