

MACHINE A

- 1) (deep) Start here: again
- 2) (deep) Open THIS door
- 3) ALWAYS
- 4) HOVERING HOVERING
- 5) PARADISE PARADISE
- 6) Possibility
- 7) THIS: NOTHING BUT THIS
- 8) a door opening
- 9) Shaking
- 10) (ah) The usual zig-zag
- 11) THAT THING
- 12) Ah, away with everything
Away with all things
- 13) Minus Intention
- 14) First time
- 15) second time
- 16) third time

- 17) (ok ok) No relationship exists
Between what happens on stage
And what is happening On the
illuminated screen—Except suddenly
—click—And a profound relationship—
Does now exist.—Click.
It's that simple.
- 18) (please, please) Pose for me
- 19) (singing—my heart out)
- 20) false gods --always
- 21) (ah) He that drinkth—Of this water
Never again shall—thirst
- 22) Hiding now— From every double world
- 23) The feeling—Of no feeling
- 24) That deep feeling
- 25) Some moments, lead to other
moments —but some moments, deepen
—circling themselves

- 26) The meaning, is the memory bank
so—put this moment, into the memory bank,
- 27) (ok) Here's the proposal. If one is
resistant, to things MEANINGLESS— then
one is resistant, to one's deep inner workings,
Inventing for oneself—inner things—
with no real foundation
- 28) (OK) If one finds some meaning
in a—relatively empty moment, One is
practicing a form of self-deception
but—alternatively, if one finds no meaning
in empty moments, one is simply practicing
another form of permanent, self-deception
- 29) (ok) Register now, the configuration only—
Which is the deep meaning, and the truth of
things that present themselves: and if one does
register the configuration, one is never present
present to the depth of the presented
moment.
- 30) Telling you nothing, making available to
you, and arrangement of things that spread—
consciousness—over a field that is the field of
freedom.
- 31) Real life does nothing
but show itself
- 32) life is nothing but
displayed things this: should suffice
- 33) lift—only repeats, and sometimes
one notices, and sometimes, one
does not

34) Life, fools no one
in the end

- 35) Life, proposes, new ways
of thinking the same thing, always
- 36) (ah) Into the real world, were
life—takes the shape of whatever shape
it takes, for your eyes only
- 37) Nothing, in the heart, in the mind
in the behavior
Nothing, in the head's business
Nothing—in the verifiable fact, or the
Verifiable future.
- 38) Who are gentle with
Those surrounding them
- 39) who wait—patiently
- 40) intense always
in friendship
- 41) —looking at me— reading
my thoughts— imitating my voice
My gestures, my best ideas
- 42) I have been here before you— I will be
here— After you have— vanished
From my private mental world

MACHINE B

- 1) stasis in Japan
 - 2) —stasis, in England
 - 3) Immediately
 - 4) go to England
 - 5) go to Japan
 - 6) go to New York City
 - 7) go to other levels
 - 8) go to other worlds
 - 9) go to alternative reality
 - 10) Erase, the frame
- SLUR
- 11) Hovering
 - 12) point of concentration
 - 13) possibility
 - 14) behavior
 - 15) shaking
 - 16) everything
 - 17) shaken by things
 - 18) un-fold
 - 19) singing
 - 20) backwards
 - 21) hiding now
 - 22) double world
 - 23) Hello
 - 24) always
 - 25) things
 - 26) frame
 - 27) nothing
 - 28) appearances
 - 29) looking
 - 30) vanished
 - 31) stasis
 - 32) erase
 - 33) disappear
 - 34) smile
 - 35) damaged
 - 36) revelation
 - 37) promises

MACHINE C

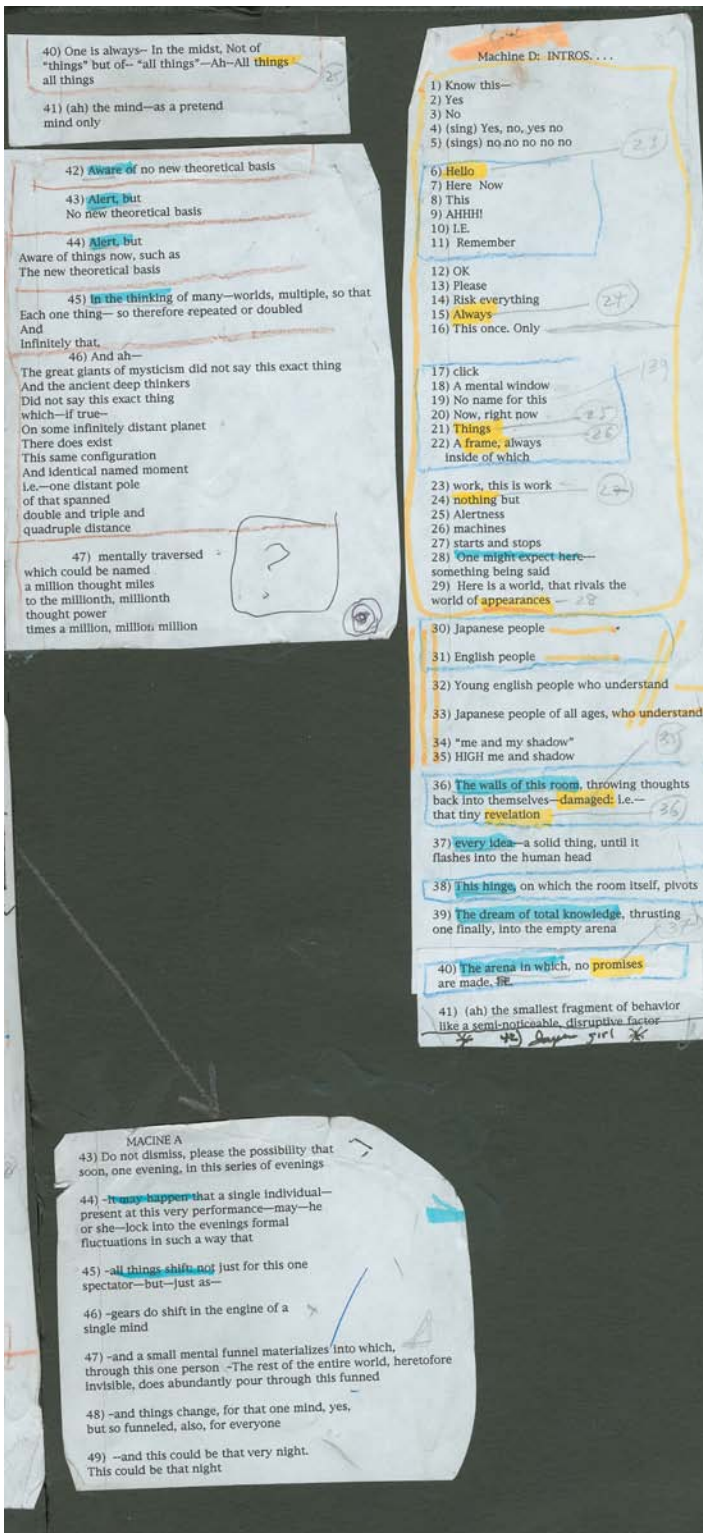
- 1) Take pleasure in
Doing things
- 2) (ah) The continual
Not that "thing"
Not that—"thing"
- 3) —opening a new door
Doing —just that
- 4) The point of concentration—That
precise— understanding nothing
except this—

5) (ah) Balancing— on the tip—Of
this tiny moment— now

- 6) (notice) When the center of
gravity—shifts— one is alone
inside the true— adventure
- 7) (ah) Cast oneself, adrift—
- 8) (ah) No such thing
- 9) Drunk with possibility
- 10) (ah) (thank goodness)
No story here— On the very cusp
of meaning—no story here
- 11) (ah) Here is a machine—
No longer inside "things"
- 12) (ah)—breaks— In the circuit
of Normal usage
- 13)—(inside young etc)
Inner behavior Only, and
Outer behavior Covering Inner
behavior
- 14) (I.E.) —A door— A new door
- 15) This mechanism
of true desire
Hides real pain
- 16) (hello hello) This
Hides real pain
- 17) (hello hello) This— Is the real
Mechanism
- 18) (remember) Now copying itself
and only self-copying, is the creative
thing: here and now, all times
all places
- 19) That great jumping off
place—Here and now

20) What—Starts and stops—Always, always
always,

- 21) —stops and starts— Always, always
- 22) (ah) The solidification— Of the shadow
- 23) The seen— Blinds
The heard — Deafens
The known—Makes ignorant
- 24) (ah) Into which—One can project—Never
ones deep self—But rather—Things inside
oneself quite other than oneself
- 25) (remember) The position of the body—
conductive to contact— with some other
world inside this world.
- 26) (remember) This focused
Intense gaze—Which —"madness itself"
- 27) (ah) The heart does break— For all people
Lending themselves— To an impossible project
- 28) (ok ok) shaken by things
with no name— no name
- 29) (ah) Does one miss, always --The
opportunity, of a lifetime
- 30) herein— the end of part one
- 31) —Herein— The beginning of part two
- 32) (remember) things said —unfold—always
- 33) (remember) Full saying—Lies, and
Half-saying—Means—everything, at once
- 34) (remember) speaking— dead—always'
through speaking
- 35) (ah) The fight—With God—always the one
remaining—Contact— With postulated truth
- 36) Forgetting— As knowing
- 37) (hello) This—Desire, always
to go: Backwards
- 38) Night— From the beginning
- 39) A frame— Inside which— The eye slides
Compulsively—To that frame itself— Framed
But invisible—the frame inside that frame



(Facing page):
Richard Foreman's
chart for
*DEEP TRANCE
BEHAVIOR IN
POTATOLAND*.
(Following two
pages): selections
from chart.

MACHINE C

1) Take pleasure in
Doing things

2) (ah) **The continual**
Not that "thing"
Not that—"thing"

3) --opening a new door
Doing —just that

4) **The point of concentration**— that
precise - understanding nothing
except this—

Machine D: INTROS. . . .

- 1) Know this—
- 2) Yes
- 3) No
- 4) (sing) Yes, no, yes no
- 5) (sings) no no no no no

- 6) **Hello**
- 7) Here Now
- 8) This
- 9) AHHH!
- 10) I.E.
- 11) Remember

- 12) OK
- 13) Please
- 14) Risk everything
- 15) **Always**
- 16) This once. Only

- 17) click
- 18) A mental window
- 19) No name for this
- 20) Now, right now
- 21) **Things**
- 22) A frame, always
inside of which

MACHINE A

43) Do not dismiss, please the possibility that
soon, one evening, in this series of evenings

44) **-it may happen** that a single individual—
present at this very performance—may—he
or she—lock into the evenings formal
fluctuations in such a way that

45) **-all things shift:** not just for this one
spectator—but—just as—

46) -gears do shift in the engine of a
single mind

47) -and a small mental funnel materializes into which,
through this one person -The rest of the entire world, heretofore
invisible, does abundantly pour through this funned

48) -and things change, for that one mind, yes,
but so funneled, also, for everyone

49) --and this could be that very night.
This could be that night

34) Life, fools no one
in the end

35) Life, proposes, new ways
of thinking the same thing, always

36) (ah) into the real world, were
life—takes the shape of whatever shape
it takes, for your eyes only

37) Nothing, in the heart, in the mind
in the behavior
Nothing, in the head's business
Nothing—in the verifiable fact, or the
Verifiable future.

38) Who are gentle with
Those surrounding them

39) who wait--patiently

40) intense always

ENL
JAP

22) Hiding now— From every double world

23) The feeling—Of no feeling

24) That deep feeling

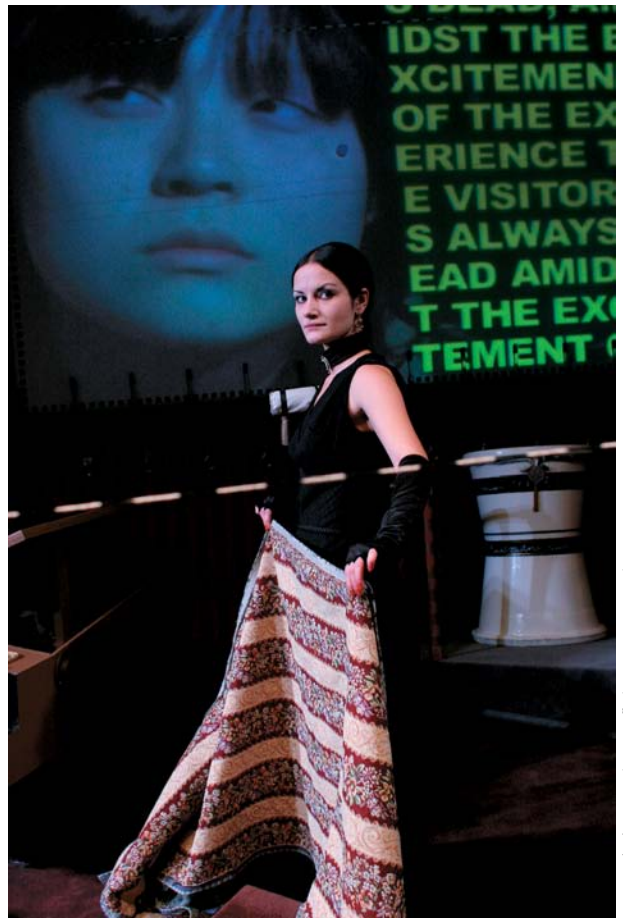
25) Some moments, lead to other
moments —but some moments, deepen
—circling themselves

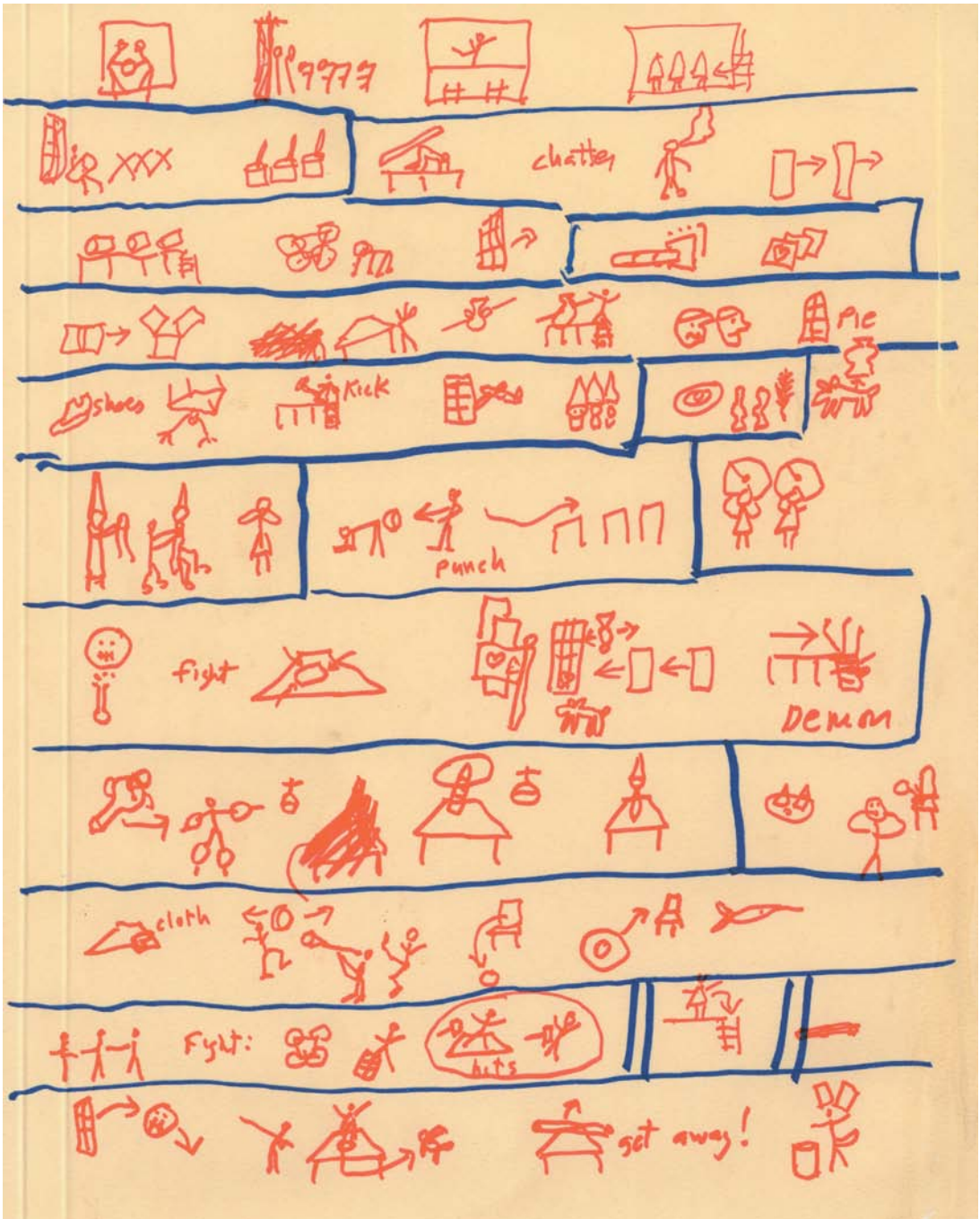
21) A
22) A
B-8
C-7
C-7



Deep Trance Behavior in Potatoland, (l to r) Caitlin McDonough Thayer, Joel Israel.
Photo: © Paula Court.

Deep Trance Behavior in Potatoland, Top: Fulya Peker;
Bottom: (l to r) Caitlin Rucker,
Fulya Peker, Sarah Dahlen.
Photo: © Paula Court.





This storyboard for my production *Maria del Bosco*—simple stick figure renderings of characteristic moments from the succession of scenes from the play, is typical of what I usually make mid-rehearsal to assist me in “getting a handle” on a play which inevitably, mid-way in rehearsal, has not yet crystallized into a coherent conceptual whole in my own consciousness. My plays are purposefully non-narrative, since I believe that if one is sucked into following a story, one is so distracted by plot and character that as a result one loses the full ability to deeply “see” and savor each moment as it sits before one, in all its dense, multi-layered complexity as a concrete “pure thing.” And the isolating of the perceptual mechanism to empower such re-awakened “seeing” has been my one aim for forty years of theatre-making.

But we human beings are trained by life to turn everything into story, which allows us to feel oriented in the complex flow of things only as we chop confusing experience into little “narratives” providing an arc of “beginning, middle and end” which allows our lazy brains to feel we “understand” what’s happening in the flux of our lives—when in fact we inevitably leave out and overlook most of what is really happening to us and around us, on many different levels.

But in making a kind of theatre that tries to immerse itself in the “buzzing blooming” continuum of this life of ours—which in our minds we immediately transform into the simplified gestalt of “story”—I am making something that the human mind (mine included) finds, at first, hard to handle. To teach myself the “shape” of my play—I make this little storyboard so I can glance at it to quickly orient myself—to remember “where I am” at any given moment of rehearsal—to intuit the aimed at “whole” of the play in its succession of moments linked by association and resonance rather than by plot.

In working on the play through a long rehearsal period, I try to find ways to articulate a kind of musical and thematic development which will provide the spectator with the feeling that he or she is present at a coherent, organized and energizing event, even if the normal crutch of conventional story development is specifically withheld. So this little sketch is not the “story” of the play, but a bird’s eye view of the “whole thing at once”—which I then hope to make present onstage as I try to evoke one extended “eternal moment” in which all elements of the play are somehow, continually present.

Richard Foreman



Juliana Francis in Richard Foreman's *Maria del Bosco*.
Photo: © Paula Court.

Other *PAJ* features in the ongoing series "Performance Drawings"—

1. "*Geneva, Handfall*," by Trisha Brown, *PAJ* 89 (May 2008).
2. "*The Threepenny Opera*," by Robert Wilson, *PAJ* 88 (January 2008).
3. "Research Events," by Ralph Lemon, *PAJ* 81 (September 2005).
4. "Studio as Study," by Melinda Barlow, *PAJ* 71 (May 2002).