

Liminal

Performance at the threshold

Text, media and action interpolations for Liminal's production of
Sam Shepard's *Suicide in B-Flat* – "The Liminal Moments"
August, 1997

Rite of Passage No. 1 – Louis' First Monologue

Scene I, Units 4-6, Page 196-197.

1 min., 45 sec.

I. Separation (60 sec.)

- A. Detective theme playing
- B. Music begins to slightly break apart
- C. Tempo of speech and sound increases slightly
- D. Sounds enter a phase of repetitive drones
- E. Lights change from warm interior glow to slightly blue wash
- F. Projections display short, flashing images of light in motion (4 slides max.)

II. Transition (40 sec.)

- F. Pause, ephemeral sounds
Projections:

- 1. Images providing sensations of floating.
- 2. Text (should be divided into more than one slide, and not necessarily in this order):

a. *Just like that. He goes. Not dead. Just gone. No one can figure it. Rumors are spread that he's kidnapped. Abducted and taken to Sweden. Then it switches to murder. Talk of him being involved with particular ladies of particular gentlemen. Then his body is found. His body is found but his face is blown off. His fingerprints are tested and they check out completely. His one-of-a-kind-fingerprints. The case is closed.*

b. "Disprofumo: Indicating the complementary nature of a given perfume with the flavour of a given food. Example: the disprofumo of raw fish and jasmine."

c. "Fumatuna: replaces fumoir."

- G. Arrival of Jennifer and Victor who: 1. lower Louis' physical position, 2. measure his head, 3. remove his hat, and 4. inoculate him with a syringe. (10 sec.)

III. Incorporation (5 sec.)

- H. Text: *The case is closed* – Break in action, music, projections, lighting shift, pause – return to action of text.

Liminal

Performance at the threshold

Rite of Passage No. 2 – Pablo’s First Monologue

Scene II, Units 7-9, Page 202-204

2 min.

I. Separation (1 min., 15 sec.)

- A. Detective theme begins
- B. Theme begins to break apart
- C. Lights begin slow fade to dark orange
- D. Projections: Short, flashing images of light (as before; no more than 6 slides)

II. Transition (45 sec.)

- E. Loud electric bell rings (2 sec.)
- F. Christoph takes script from briefcase and begins to read Pablo’s lines
- G. Jennifer and Victor enter again reposition Pablo, measure circumference of his head, remove his hat and inoculate him
- H. 1. Projections:
 - 1. Non-literal Tic Tac Toe grid flashing various X and O’s
 - 2. Text:
 - a. “Disluce: term that indicates the complementary nature of a given light with the flavour of a given food. Example: the disluce of chocolate ice cream and a hot orange light.”
 - b. “Pasticcio: replaces flan.
 - 3. Diagram of recipe with text: “Figure 1: Fisticuff Stuff”
- 2. Georgia enters and prepares recipe – puree of spinach, three strips of red pepper, three boiled leeks, one long blue pasta noodle – she feeds Pablo and Louis one bite each.

III. Incorporation

- I. Petrone returns to previous position, others line up and exit in single file. Blackout, projections out and silence on *And that’s when they killed him* – Pause (4 sec.), Petrone lights lighter, regular lights up, return to text.

Liminal

Performance at the threshold

Rite of Passage No. 3 – Niles' Monologue

Scene III, Unit 4, Page 211-212

1 min., 30 sec.

I. Separation (15 sec.)

- A.
 - 1. Music in
 - 2. Projections: Flashing lights (greater intensity this time)
 - 3. Chanteuse wheels out cart with: a. clipboard with paper forms, b. pen, c. stem glass, d. beakers containing blue-dyed corn syrup, one lemon slice (that will fit diameter of glass snugly), e. red juice

II. Transition (45 sec.)

- B. Victor casually fills out information on forms
- C. Victor prepares cocktail while Jennifer observes
- D. Projections
 - 1. Text in various patterns: “doo,” “day,” “ah,” “zippitey,” “ay,” “day,” “ah,” etc . . .
 - 2. Images of round, transparent slices of lemons and limes

III. Incorporation (30 sec.)

- E. Jennifer O. serves drink to all on stage; all take one sip
- F. Projections end and Victor returns glass to cart
- G. Chanteuse wheels cart away

Liminal

Performance at the threshold

Rite of Passage No. 4- Laureen's Monologue

Scene IV, Unit 6, Page 220-221

3 min.

I. Separation (30 sec.)

- A. Music breaks in
- B.
 1. Petrone takes flash pictures of all with a camera
 2. Projections: Mugshots of all characters

II. Transition (2 min., 30 sec.)

- C. Jennifer W. wheels out cart containing: 1. large bowl of mashed potatoes, 2. six small spoons and forks, 3. bunch of flowers, 4. long cylinder and spatula. She stuffs potatoes into cylinder to mold them. She then removes mold and adorns top with flowers and sides with spoons
- D. Projections:
 - 1. Text: "Aerazoloft: The complimentary nature of a given shape to a given food. Example: the aerazoloft of sculpted meat and trapezoids"
 - 2. Other random images
- E. Music crescendo, sound: shattering glass (live and recorded)
- F. Bright light
- G. Projections:
 - 1. Text: a. "Speech: 100%" b. "Put yourself in this picture"
 - 2. Random choice
- H. Actors change physical posture and positions
- I. Actors speak (see additional text sheet 1.)

III. Incorporation

- J. Blackout – return to text

Liminal

Performance at the threshold

Additional Text Sheet 1:

Pg. 221, unit I. (After Laureen: ... *dancing out the window.*)

Rich: What is behind the scenes here? I am new, I admit, to the experience of this political sno-cone. But before I even have a chance to taste the spoonful you have put into my mouth ...

Georgia: It melts away.

Rich: Leaving me...

Christoph: With a frozen headache that I cannot ignore.

Victor: We are testing not the flavour with your senses but degrees of aggression within your brain.

Tape (Rich): I can stomach just about anything but you should let me know that you are playing the game. Otherwise ...

Jennifer: Honestly, you are not tasting the sno-cone. Quite the contrary...

Christoph: ... You are the flavour of the month

Victor: Don't take it too harshly.

Rich: I won't take anything without freezing it first. Purely a precautionary measure. I try to live on the edge.

Georgia: Do you think there's something provincial in that kind of attitude?

Rich: Sister, I ain't never been to France.

Others: Read the line
Read your lines
Read the lines
Read
Read
Read

Liminal

Performance at the threshold

Rite of Passage No. 5

Scene V, Unit 1, Page 224-229

5 min.

I. Separation (1 min.)

- A. 1. Music begins to build
2. Lights rise and dim (like a power surge)
- B. Projection: Cityscape, exteriors (sunset, twilight)
- C. Music becomes more rapid
- D. Louis' speech falters; break from character – rhythm, physical position, vocal pitch, etc.
- E. 1. Projection: Flashing bright lights
2. Other lights increase intensity
- F. 1. Victor and Jennifer expose mirrors along wall
2. Rich & Jeff exit
- G. Music stops, distant ringing alarms
- H. Music: Storm, chaos
- I. Projections: Random montage

II Transition (3 min.)

- J. 1. Crescendo music, ALL lights full (including band and booth)
2. All actors return with a variety of objects: a. Jennifer W. with megaphone (using it to repeat opening lines), b. Rich and Jeff with another cart of food (bowl of peas, bananas, dyed uncooked eggs, assorted utensils and plates, large floral arrangement, etc...)
3. Projections:
 - Text: 1. “Contattile: term that indicates the tactile affinity of a given material with the flavour of a given food. Example: the contattile of banana and velvet”
 - 2. “Veal Fuselage: slices of veal attached to a fuselage composed of cooked chestnuts, petite onions and sausages all sprinkled with powdered chocolate”
 - 3. “Mescitore: replaces barman”
 - 4. “Pranzoalsole: replaces picnic”
 - 5. “We are through simulating events”
 - 6. “Put yourself in this picture” returns in broken and mismatched segments.
 - 4. Georgia enters with life preserver, crosses to bass and begins to play
 - 5. Jennifer enters with green Jell-O cubes in a glass bowl with two spoons and two tongue depressors.
- K. Silence except Jennifer who continues to laugh
 - L. Text overlap between playback and actors (see additional text sheet 2.)

Liminal

Performance at the threshold

M. 1. Projection:

1. Text: "SUB STANTIAL"
2. Random montage

2. Music begins again

III. Incorporation (1 min.)

- N. Instruments and projections begin slow fade (one instrument at a time)
- O. Projections out, Lights fade (except candles)
- P. Remaining lights focused on Louis, Pablo, Niles
- Q. Music fades away as all exit, Niles last, lights fade except lamp with shade
- R. Blackout shade.

Liminal

Performance at the threshold

Additional Text Sheet 2:

Pg. 228, unit L., After Louis: ...*I'm on the verge of total madness*

(Shepard's text is reflected in italics)

Louis: . . . total madness

Victor: Your teeth are decaying because you don't eat.

Niles: The verge. Only the verge?

Victor: I have no cure, only suggestions.

Louis: What's the point in going further?

Rich: I want excess above and beyond the call of duty.

Both Jennifer's: As you can see, we have your ten basic food groups.

Niles: What's the point, Petrone?

Petrone: No point.

Niles: No point.

Georgia: Excess, mmmmmm ...

Jeff: All I see is a repetition of glucose.

Niles: Petrone's been over the edge on several occasions and he confirms your suspicion. No point. Absolutely nothing to be gained by going off the deep end. Right, Laureen?

Rich: Can you substantiate his linear motion?

Laureen: Absolutely.

Victor: (takes Jell-O on spoon and tosses it at the mirror) Fairly substantial, eh?

(Jennifer feeds Jell-O to Rich and Jeff with spoons and tongue depressors)

Take this with you. It will be a constant reminder of your inhibitions. Consider it a gift as I lost my inhibitions long ago.

Jeff: Why did you wait so long?

Victor: I had nothing else to put on that wall – until I got my degree. Now I am qualified to put anything on that wall that I desire.

Rich: How about a lovely fern?

Jennifer: Ferns are nice.

Georgia: I wove a basket. Shall we put it in that?

(Return to text at M.)