


Black 5

Adrian Clement

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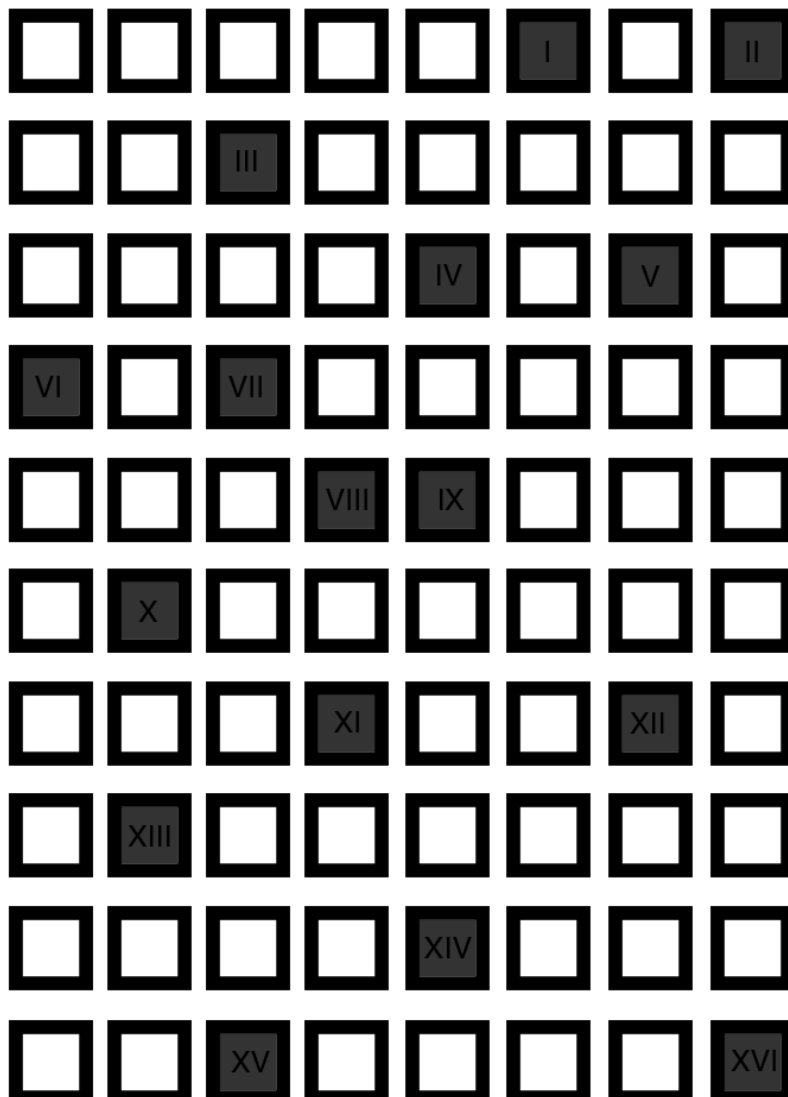
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Duration: ca. 30' 45''

Notes:

There is no stage. *Black 5* is required to be performed in a semi-large rectangular room. The room will have been prepared so that it has four white walls and an exit to the back left. The seating is arranged so that the front and back rows and the edges of the rows are two metres away from a wall. Specific seats are used by the performers as outlined in the diagram below. Different size audiences can alter the spatial relationships between the performers hence creating different interpretations of the same material. If a larger or smaller audience is needed, a new arrangement for the seating will be arranged based on the following model diagram. Lighting is controlled from outside of this room, and consists of multiple small halogen lights directly above the seats marked for the performers on a mid to high ceiling.



"I wonder who I will be?"

INLAND EMPIRE (directed by David Lynch)

I.

I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV and XVI are seated according to the diagram. XI is holding a small good quality one speaker sound system in their lap, which is powered by batteries and is facing towards the front. Underneath VIII and IX is a large black rectangular amplifier placed on its face. The amplifier's power cord is to go through and below the floorboards so that it is not noticeable or able to be obstructed by the audience. As soon as all the audience members have been seated the lights immediately fade to complete darkness. The lights fade in to a low to medium dimness illuminating only the faces of the performers as according to the diagram. The amplifier is to emit a very low frequency noise that is almost inaudible, but which can be felt. It builds up in volume over a 6' period, after which time it immediately stops. Spaced out evenly during this 6' period, the following is to occur in this order; X is to mutter nonsense in a hysterical and deranged manner; XIV is to breath heavily and inconsistently; XII is to tremor as if on the verge of an epileptic fit; and XVI is to scream in 2" cycles for ca. 10" (i.e. for 5 cycles). The performers immediately cease their actions when the amplifier becomes silent. When this happens, VIII and IX stand up and perform the following dialogue simultaneously in a medium tone at a medium dynamic level. Immediately following this, the lights fade to complete darkness and VIII and IX sit back in their seats.

VIII and IX: Let there be doom.

ca. 6'

II.

The lights fade in to a low to medium dimness as before. This time, however, the areas that are illuminated shift one place to the right according to the diagram provided. The places on the far right of the seating arrangement are to shift to the far left of the same row. Hence, the lights illuminate IX and 15 members of the audience. The amplifier begins to emit a low frequency powerful mid-tone that starts from nothing and builds up in volume to a large dynamic level over a 6' period. At it's maximum volume, the amplifier begins to become distorted and becomes increasingly distorted as it dissolves to nothing over an additional 8' period. I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV and XVI repeat their respective pieces of dialogue in cycles at a slow pace and in a disoriented and disjointed manner, pausing 2'' between each cycle. Hence, different temporal relationships are formed between the different performer's dialogue over the 14' period. The performers' dialogue is to abruptly cut off at 14' even if the performers haven't completed a final cycle. As the amplifier builds up in volume over a 6' period, the performers likewise perform their dialogue in increasing volume. At their loudest dynamic level, the performers perform their dialogue aggressively. As the amplifier dissolves over an 8' period, the performers' dialogue dissolves to a whisper, and then to nothing. After 14', both the amplifier and the performers become completely silent. An additional 15'' of silence is to occur before the lights fade out to complete darkness.

I: An arc in the sky is suspended.

II: Can you see it?

III: Can you feel it?

IV: What does it mean?

V: Where am I?

VI: What does this mean?

VII: Why has it been drawn?

VIII: What is it?

IX: Where did it come from?

X: It feels like... but it can't be, can it?

XI: Who brought it here?

XII: Who is that?

XIII: Can you see them?

XIV: How did they get in here?

XV: The arc, is it closing?

XVI: No, this is an opening.

ca. 14'

III.

The lights fade in to a low to mid dimness. The places that are illuminated shift one to the right according to the diagram so that the performers II, V and VII, and 13 members of the audience are illuminated. Dialogue then commences between II, V and VII as following. Note that the dialogue is meant to be performed in a very disjointed and dislocated manner with long pauses (ranging from 5" to 10") between each of the performers' dialogue.

II: How have they come here, did you let them in?

V: When will they leave?

II: Did you invite them here?

V: They are watching us.

II: Did you bring them here?

V: They can see that we are talking about them.

II: Are they here now?

V: We can not hide.

VII: But is this an exit?

ca. 1'

IV.

The lights fade in to a low to medium dimness. The places that are illuminated have shifted one to the right according to the diagram so that none of the performers and 16 members of the audiences are illuminated. The amplifier emits the sound of an old fashioned telephone, which rings 10 rings for ca. 30" and abruptly cuts off. After this sound cuts off, the following dialogue is to commence followed by a 30" pause before the lights fade to complete darkness.

I: Why are you calling? Are you here?

ca. 1' 30"

V.

The lights fade in to a low to medium dimness. The places that are illuminated shift one to the right so that the performer XI and 15 members of the audience are illuminated. XI is holding a small good quality one speaker stereo system in their lap, facing towards the front. It begins to emit fragments of dialogue from // as outlined following. The fragments begin to evolve into structures that make sense, but quickly dissolve back into fragments straight away and fade out into nothing over a 2' period.

XI: [*Sound-system:*] In the... sky... does... is... come... brought... can't be... did... it... is... can you... feel... see... from... you... mean... arc... am I... brought it here... is that... why... can you... feels like... is it closing?... no... it can't be, can it?... why... did they get in here... does this mean... has it been drawn... Opening... the sky is... closing... Closing. The sky is opening. It feels like it is opening. But it can't be, can it? Can you see it? Can you feel it? It is... closing. The sky is closing. What does this mean? Did they get in here... is it... does it... feels like.. no... who is that... there.... closing.....

ca. 2'

VI.

The lights fade in to a low to medium dimness. The places that are illuminated shift one to the right according to the diagram so that the performers I, IV and VI, and 13 members of the audience are illuminated. I and VI simultaneously stand onto their chairs at a medium pace. IV sits still for 20" before beginning to tremble and breaks into crying for 30" before suddenly stopping and performing the following dialogue. The amplifier mimics IV in that it emits a low frequency bass tone that increases in dynamic volume over 50" before immediately stopping. At it's loudest, the amplifier renders IV's crying inaudible. After IV has performed the following dialogue, I and VI sit down. There is an additional pause for 10" before the lights fade to complete darkness.

IV: There is nothing here.

ca. 1' 05"

VII.

The lights fade in to a low-medium dimness. The places which are illuminated shift one to the right according to the diagram making the performer VIII and fifteen members of the audience illuminated. VIII stands and performs the following dialogue at a medium pace (ca. 120bpm, i.e. one syllable equals one beat) and at a medium tone. Subsequently, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV and XVI exit in the following way and in this order; VIII walks to the far left of the row they are situated in, walks towards the back of the seating arrangement and out of a rear door; as soon as VIII has exited I and II follow suit but by walking to far right of their row, walking towards the back of the seating arrangement and out of a rear door; as soon as I and II have exited IX walks to the right of their row, walks to the back of the seating arrangement and out of a rear door; as soon as IX has exited, XI and XII exit, walking to the far left of their row, walking to the back of the seating arrangement and out of a rear door; as soon as XI and XII have exited, X walks to the far right of their row, walks to the back of the seating arrangement and out of a rear door; as soon as X has exited, IV and V walk to the far right of their row, walk to the back of the seating arrangement and out of a rear door; as soon as IV and V have exited, III walks to the far right of their row, walks to the back of the seating arrangement and out of a rear door; as soon as III has exited, XV walks to the far left of their row and XVI walks to the far right of their row simultaneously, both walking to the back of the seating arrangement and out of a rear door at the same time; as soon as XV and XVI have exited, VI and VII walk to the far left of their row, walk to the back of the seating arrangement and out of a rear door; as soon as VI and VII have exited, XIV walks to the far right of their row, walks to the back of the seating arrangement and out of a rear door, and; as soon as XIV has exited, XIII walks to the far left of their row, walks to the back of the seating arrangement and out of a rear door. It should take ca. 4' for all the performers to exit in this arrangement. Hence, the speed of their pace is determined by this duration. As soon as all the performers have exited the amplifier emits a mid-frequency bass tone for 10", after which time it fades out in time with the lights fading to complete darkness.

VIII: It was all inside my head.

ca. 4' 10"

VIII.

Silence. The lights fade in to the places that the performers are meant to fill. They are, however, empty, as the performers have since exited. The lights are set to a lower dimness than before and fade to complete darkness after 1'.

ca. 1'

The End