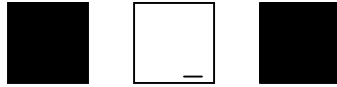


tragedy

love duet for clint and ian
a light-dark play for 3 people



carolyn chen
2009

tragedy (love duet)
for 3 people

Notes:

In Greek theatre, violence happened off stage. A hidden cart was sometimes wheeled out to show the aftermath of an event that had happened out of sight – a brutal murder, for example.

“The elegant aristocrat of old was immersed in this suspension of ashen particles, soaked in it, but the man of today, long used to the electric light, has forgotten that such a darkness existed. It must have been simple for specters to appear in a ‘visible darkness,’ where always something seemed to be flickering and shimmering, a darkness that on occasion held greater terrors than darkness out-of-doors. This was the darkness in which ghosts and monsters were active...”

- Jun'ichiro Tanizaki, *In Praise of Shadows*

“Tragic Destiny is what man brings, and what the world will demand of him. That is his Fate. What he brings is his potentiality – his mental, moral and physical powers to act and suffer. Tragic action is the realization of all his possibilities, which he unfolds and exhausts in the course of the drama. His human nature is his Fate. Destiny conceived as Fate is, therefore, not capricious, like Fortune, but is predetermined. Outward events are merely the occasions for its realization.”

- Susanne Langer, *Feeling and Form*

“Tragedy is an imitation of an action that is admirable, complete ... effecting through pity and fear the purification of such emotions.”

- Aristotle, *Poetics*

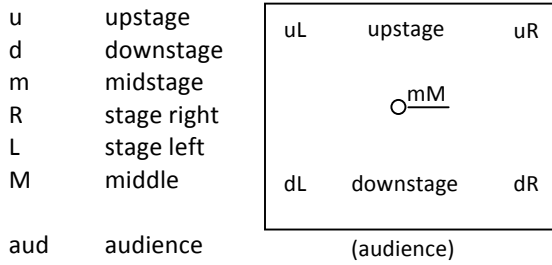
Tragedy originates in the Greek for “goat song.” Ritual and theater mingled in early events. Choruses sang songs before goats were sacrificed. Actors who played satyrs in mythological stories wore goat or horse costumes. Goats were also prizes at song contests.

Tragedy is a light-dark rhythm play for still and sometimes moving people, a fantasy on the Orpheus story. *Tragedy (love duet)* was written for Clint McCallum and Ian Power for Bodies ii at the wulf, as a reduction of a larger ensemble version from Boundary Music for Bodies. Performance forces are two moving people (body and watcher), and one who plays the light, turning on and off in the given rhythm.

Carolyn Chen
July 2009

Key:

Scenes are pictured in boxes sequenced vertically top to bottom. Reading across yields details for the position of the body and watcher (and occasional movements) and duration of light and dark. Parts for each performer can be read in columns.



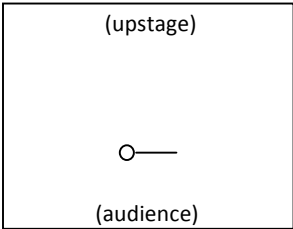
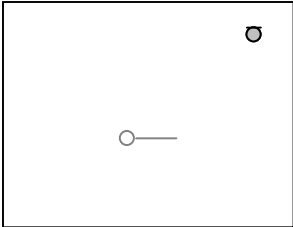
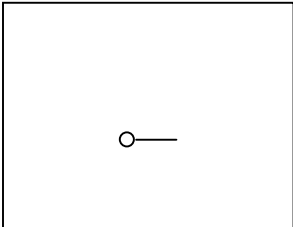
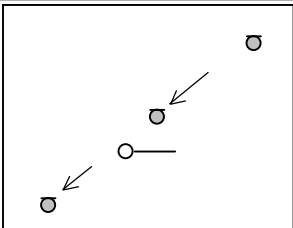
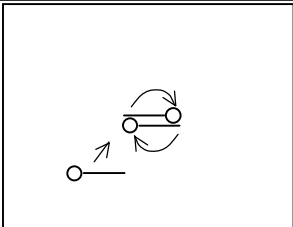
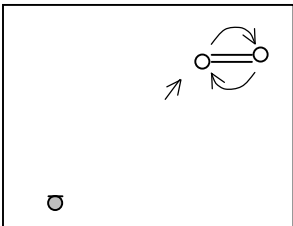
○— body

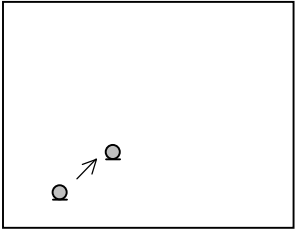
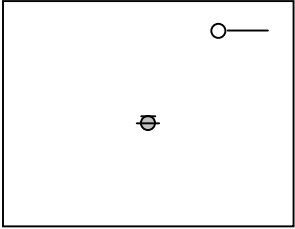
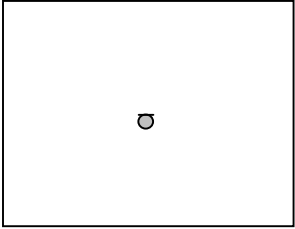
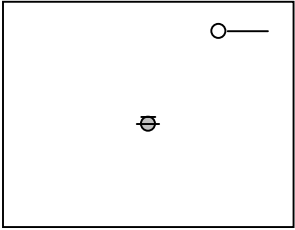
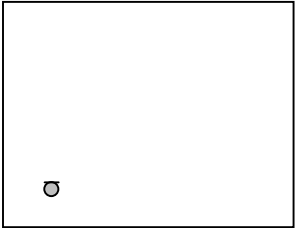
○ watcher

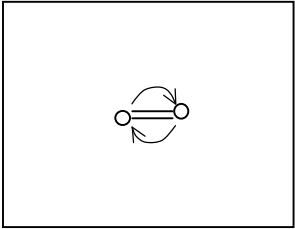
body positions

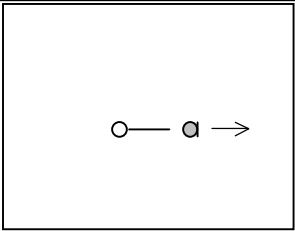
- a lying on right side, torso twisted, legs crossed, facing away from audience, right arm below left
- b 'a,' but arms switched
- c 'b,' but head flipped to face audience

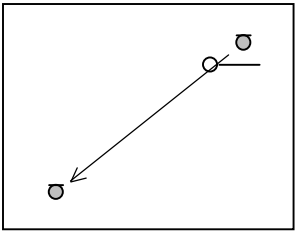
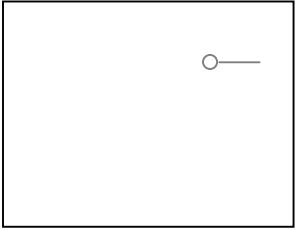
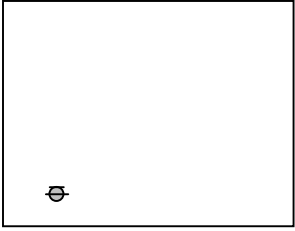
tragedy (love duet)

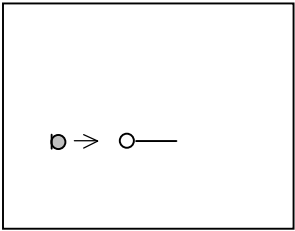
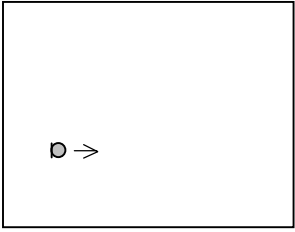
1	body i	body	watcher	light	dark
		1. mM A face away	1.	.5	6.5
		2.	2. face audience exit L	1	6
	<p>body through position changes</p> 	3. 4. B arms reverse 5. C head flip exit		.5 3 .5	3.5 3 8.5
			[6. no body]	8	8
2	diagonal i – watcher cross forward				
		1. mM A 2. 3.	1. uL 2. mM stare straight ahead, over body 3. dR	1 2 4	6 6 4
3	diagonal ii – body cross back				
		1. dR (A) behind watcher 2. mM 3. flip orientation 4. flip back	1. 2. 3. look up 4. look forward again	2 1 1 2	6 7 7 6
		5. uL (A) 6. flip 7. C 8. flip back exit L	5. 6. look up 7. 8. look forward	2 1 1 1	7 3 7 1

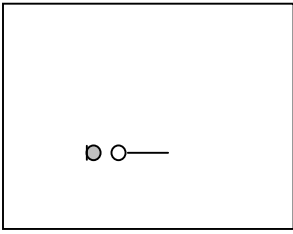
4	orpheus	(body)	(watcher)	(light)	(dark)
			1. turn back to audience 2. shifted toward mM foot out, step forward in last 2"	2 8	2 4
	4. uL (A) exit L		3. mM face audience eyes closed 4.	4 1	4 5
			5. eyes open 6.	1 2	3 6
	7. uL exit L		7. eyes closed	2	6
			8. dR eyes open exit R	8	8

5	body ii: permute body center				
	1. mM (A) 2. flip 3. B			5 1 1	6 3 6
	4. flip back A 5. C 6. B 7. C 8. A exit R, find watcher			.5 .5 .5 .5 1	2.5 2.5 2.5 2.5 8

6	dragging i		2. mM A exit L	[1. no body] 2. mM drag by feet L exit L	4 4	8 6
				[3. no body]	.5	8.5

7	peekaboo chorus + body, chorus cross over		1. uL (A) 2.	1. uL 2. dR exit R	1 1	8 8		
				3. C exit L		.5	8.5	
						4. dR eyes closed	8	8

8	step		1. mM-R A exit	1. mM-R 2 slow steps, taichi heel-to-toe, toward body	10	10
					2. repeat from same origin	8



3. mM-R

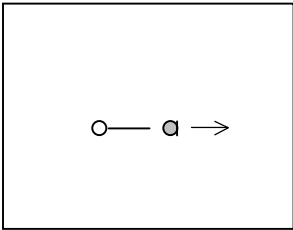
3. standing closer to body

8

10

9

dragging ii



repeat from same origin, or start further dR each time

1. mM A

1. mM drag toward uL

8

8

2. B

2.

8

8

3. C

3

3

5

4. B

4.

3

5

5. C

5

3

5

6.

6.

3

5

7.

7.

3

5

8.

8. crouch still, as if to drag

4

8

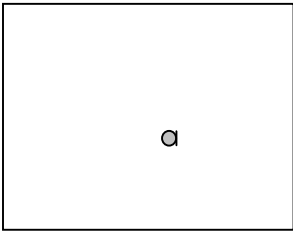
9.

9. drag (already in motion)

1

5

exit



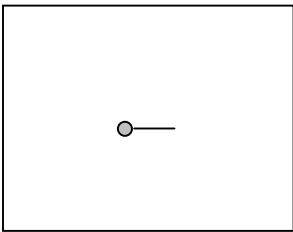
10. crouch without body

8

8

10

fall into



1. mM partially fall into position C, very slowly

8

8

2. repeat exit R

8

6

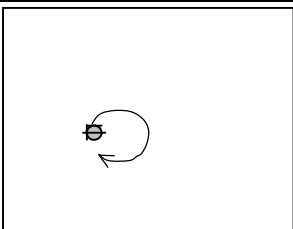
[3. no body]

4

4

11

dream



1. mMR face L eyes closed

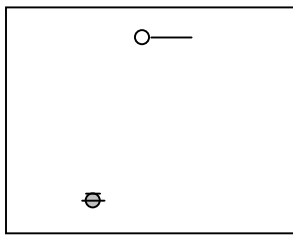
4

4

2. rotate to face audience

2

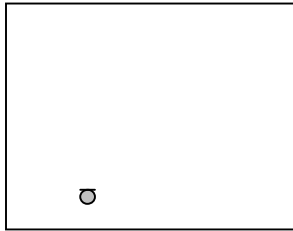
6



3. uL
exit R

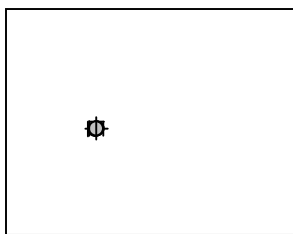
3. dMR

1 5



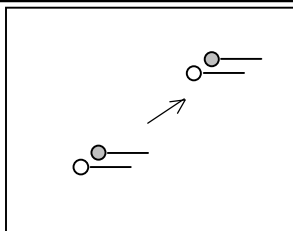
4. eyes open

.5 5.5



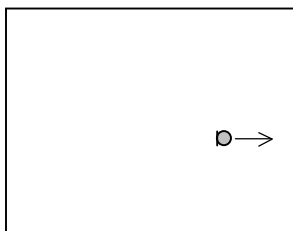
- ⊖ 5. mMR flicker .5 2.5
- ⊖ 6. face R .5 2.5
- ⊖ 7. face audience eyes closed .5 2.5
- ⊖ 8. face L 4 4
- ⊖ 9. point left arm L eyes open 1 3
- 10. slowly lower arm, soften, turning to palm up 4 4
- 11. repeat from same origin 3 3
- 12. movement continued through dark 2 10

13 shadow



1. dR A return
2. uL
exit

1. dR A shadow behind body .5 8.5
2. uL .5 8.5



3. step slowly
already in motion at light 2