

T E M P O R A R Y A U T O N O M O U S
Z O N E

“successful raids on consensus reality,

breakthroughs into more intense and more abundant life”

fleeting moments where fantasies are made real and freedom of expression rules before external reality intervenes.

“Let us admit” Bey demands, “that we have attended parties where for one brief night, a republic of gratified desires was attained. Shall

we not confess that the politics of that night have more reality and force for us than those of, say, the entire US government’

Altered State: The Story of Ecstasy Culture and Acid House by Matthew Collin

A M E S S A G E T O T H E
P E R F O R M E R
&
D I R E C T O R

Thank you for taking part in this production of *Temporary Autonomous Zone*. As a performer and/or director, you will be working in collaboration with one another to execute a unique performance. You have been chosen to perform in this piece because of your willingness to work outside of a typical performance environment. You have been chosen because your talent and expertise as a performer lies beyond that of any typical performer - whether you are a dancer, actor or none of the above, you have the ability to execute this work in a unique, patient and enthusiastic way. This document contains guidelines for the performance of *Temporary Autonomous Zones*. It contains character profiles, a detailed structural plan of the piece and information on staging and costume. It also contains information about other materials which should be prepared in advance. Please note that these are just guidelines. The rehearsal and development process is designed to be collaborative and your ideas and input are welcomed and encouraged.

C A S T I N G

Due to the nature of the piece, the cast need to be open, mindful, confident, charismatic and engaged. They will need to demonstrate the ability to engage with people as well as each other and themselves to develop meaningful characters. They should understand the piece as a whole and be comfortable with the ideas that are presented as part of the piece. No particular experience in dance, theatre or any other performing arts is necessary - the performer may indeed have no experience at all in performing such pieces in public. However, they should show a knowledge or interest in the ideas that are tackled in the piece. Ideally, the final cast will be a mix of gender, sexuality, race and age.

G U I D E L I N E S

It will be impossible to predict the exact reactions of audience members. Do not feel the need to exactly plan structures within any of the sections. These will change with each performance. Instead explore how audience members might react to the ideas/experiences being presented to them. Collaboratively create mechanisms or systems to react to all sorts of different audience reactions and levels of participation.

Please think of this as a deviation from normal performance models, in which an audience watches performers. Rather think of it as a cyclic performance, in which every single person functions in various different roles. Please feel free to make eye contact with audience members and other performers, talk to them, touch them if you feel it is appropriate. You are not encouraged to force audience members to participate, however the piece will be most effective if there is a sociable aspect to the performers and the audience feel as though they are really immersed in this piece.

This is a collaborative piece. This document sets out a structure and tools with which the piece is devised, however the execution of the work relies on reactive collaboration between all performers, audience members and DJs at the time of performance. Your ideas are valuable to the performance and during rehearsals you are encouraged to contribute your own ideas and perspectives. You have been selected for your understanding of the material presented and your confidence to create and respond.

Your character profile will contain a brief description of what that character represents alongside a number of *cultural references*. These *cultural references* should influence the development of your character in rehearsals. Use these as starting points before rehearsals to think about how your character will look, act and react to audience members, the space and the music being performed. Each character relates to a section of the piece.

It should be obvious to the audience who the performers are, but not so obvious that the characters seem theatrical in any way. Costume and personality of each character should be natural, yet unusual, sitting somewhere between reality and fiction.

The audience members are encouraged strongly to become participants in the performance themselves. It is your job as the performer to encourage this, making the audience members feel comfortable and willing to participate. This may be through speech or movement. Think of yourself as a social choreographer, choreographing a moment through learned social interactions such as dance, conversation and the general way people act and respond in social and *party* environments.

This is not a piece to be liked. It is not a piece to be beautiful. It is a piece to create a discursive space amongst different groups of people, as encouraged by a performative environment.

The piece is structured as follows:

Warmup (40'') - performed by a DJ

Audience members will be approached by performers, offered some food and something to drink, and made to feel comfortable

Hierarchy (40'') - performed by a DJ

Queer - (40'') - performed by a DJ

Excess (40'') - performed by a DJ

Comedown (- end)

Audience interaction with DJs and performers and will be provided with more food and drinks

This structure relates more to the DJ than to the performers; performers should maintain the same character throughout the piece.

H I E R A R C H Y
C H A R A C T E R P R O F I L E
2 x p e r f o r m e r s

Hierarchy in music, especially in musical performances is inevitable. There is a huge cultural gap between popular music scenes and ‘intellectual’ more classically based scenes. However, there has recently been a change in this. More and more artists, promoters and venues are questioning this hierarchy. What constitutes culturally ‘valuable’ music? How do we even measure value? The aim of this segment is to question our systems of value and cultural importance by highlighting certain genres of musics in a club context.

In this segment of the piece, the performer may make it clear that they are conscious that they are taking part in an art piece. This may come in the form of intellectual snobbery or as an *ironic* take on pop culture. Explore where pretences lie in mainstream cultures and how you may represent them or a reaction to them in your performance.

The performer should imagine that they are a self confessed music and art lover. They only really listen to their music on vinyl or on the highest quality audio files. They do not like tech house but listen to trance ironically. They are fans of Mainstream Pop musicians, but will not admit it to their friends unless they can lay out a well thought out argument as to why they like them. They are quick to share new music with others but feel threatened when they do not recognise the name of an artist and often pretend that they know them well. They may think that electronic music is not real music, they may think that punk is dead. Classical music is only good pre-Schönberg. Classical music is only good post-Schönberg. John Cage is not a composer. John Cage is one of the most influential composers of the last century. Marcel Duchamp is one of the most influential artists of the last century. The concert hall gives music value.

H I E R A R C H Y
P E R F O R M A N C E
I N S T R U C T I O N S

Be vocal about your character's opinions in any way you see appropriate, depending on the audience members on the night. When not engaging directly with audience members, the performers should improvise dance, which will be workshopped in rehearsals. Note that the movement need not be overly complicated and should echo the social dances seen in club cultures.

C H I E R A R C H Y
C U L T U R A L R E F E R E N C E S



Antti, 25

"Techno interests me."

26 October 2011, Aleksanterinkatu

Mark Trade 2016 by Ryan Trecartin

<https://vimeo.com/200299829>

Lie Witness News - Coachella 2013

https://www.youtube.com/watch?v=W_IzYUJANfk

Basic (definition from Urban Dictionary):

Only interested in things mainstream, popular and trending.

“OMG Bae is so basic all she wants to do is drink pumpkin spice lattes and play candy crush”

“YES! I played Wham’s Last Christmas (The Pudding Mix) closing Farr festival! Because...Why the hell not? And mostly, because it was FUN! (Remember, that reason why people attend a party) [Sic] Some geeks on the internet seem to be having a fit about it. Go have a crywank on disco's you melts. there are no rules in this game, including playing x-mas songs mid July! Don't take this stuff so goddamn seriously, I'm sure you'll have plenty of chances to hear DJ's close their set with Keep The Fire Burning or whatever. And honestly Last Christmas is a great song with sick production (produced, like most of his work, by the insanely talented GM himself) take some pride in your UK musical heritage. And if you don't like it, just fuck off to another stage and go watch Floating Points or whatever else was on. Now stop whining and live a little! Pa rum pa pum pum!”

From Young Marco's Facebook Artist Page/Instagram - posted 21 July at 23.54

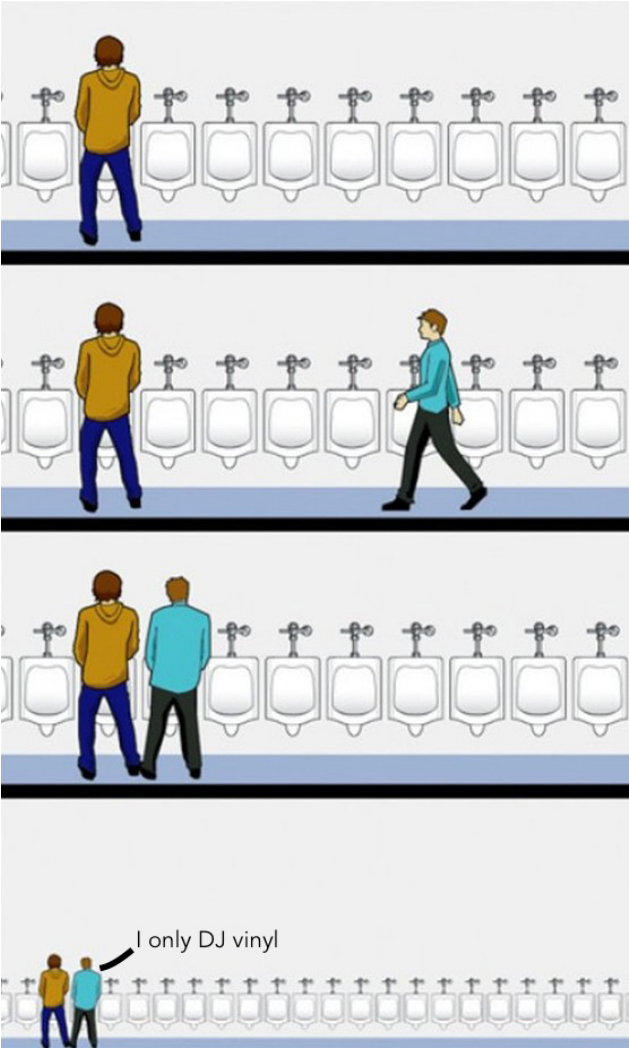
Received 2.2k 'reactions' and 401 comments.

Please watch the accompanying video and read the comments.

<https://www.facebook.com/youngmarco.marco/videos/1916374708601304/>

Antony Fantano (theneedledrop, YouTube)

Liam Gallagher's Weekly Music Corner (e.g. <https://www.youtube.com/watch?v=ZqZa3-24Gro>)



Q U E E R C H A R A C T E R P R O F I L E

Dance music was born out of Queer Cultures. House and Techno would not exist were it not for the New York Garage and Disco scenes of the USA in the 1980s. Still, Queer parties are driving genres of dance music further than any other commercial clubnights. For this section, you are encouraged to explore Queer music and dance, its origins, its current states and perhaps the future of LGBTQ+ cultures in an evermore heterosexualised dance music scene.

This section of the piece aims to reinforce the importance of queer cultures in the development and survival of electronic dance music. The character here should question the role of the current state of dance music cultures in regards to sexuality. In some ways, the character here should think about being the educator, using a combination of movement, dance and verbal communication to make it clear to the audience member

Perhaps the character aligns with a caricature of heterosexuality, whose sole purpose in partying is to find someone to go home with. This character idea acts as an opposite to what dance and party cultures are really about.

Perhaps the character embodies queer cultures within dance music through movement, costume and engagement with the audience. The character could think about Voguing, about costume inspired by a New York Club Kid look, or any other number of queer identities that are celebrated in nightlife across the globe.

I envision this section of the piece exploring notions of celebration echoing aspects of the gay liberation of movement and the spaces which are safe for people of all identities to express themselves and be themselves without fear. However, it should also explore themes of violence and oppression that have affected queer communities in recent years. Do not be afraid to explore the queer experience and that of individuals in the LGBTQ+ party community.

Q U E E R P E R F O R M A N C E I N S T R U C T I O N S

Engagement with audience members in this section is key. In rehearsals the performers will formulate stories, based on their own embodied experiences and imagined situations relating to queer cultures that their character has experienced.

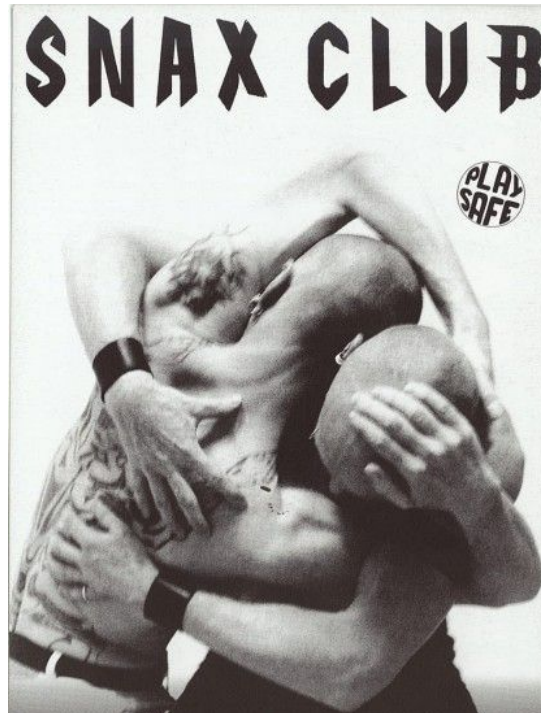
Characters should regularly break their character to explain what the section means and the significance of queer scenes in club cultures.

It is very important in this section that the performer chooses their character based partially on their own character. It would be tasteless to act in a way that they did not relate to on a personal level. There is a danger with this section to play on stereotypes. This should be avoided and will be carefully considered in rehearsals.

When performers are not talking to audience members directly, they should again imitate social dances associated with the genre of music being played. Perhaps consider queer dance history trends, especially trends such as Voguing.

Q U E E R
C U L T U R A L R E F E R E N C E S

Hyper Masculinity on the Dancefloor Trailer (Film by Pornceptual)
<https://vimeo.com/134999123>



An Alternate History of Sexuality in Club Culture - Luis-Manuel Garcia

<https://www.residentadvisor.net/features/1927>

Reclaiming the Queer Dance Floor - Shawn Reynaldo

<http://www.npr.org/sections/therecord/2016/04/12/473817426/reclaiming-the-queer-dance-floor>



Michael Alig (New York Club Kid - e.g. <https://www.youtube.com/watch?v=2w7Ct3YGso0>)

Fever Ray (e.g. <https://www.youtube.com/watch?v=zFhuhGpzN48>)

Meet London's Female Drag Queens

https://video.vice.com/en_uk/video/meet-londons-female-queens/55ef19cf49b3d5591cf227ba

“ E X C E S S ”
C H A R A C T E R P R O F I L E

Excess - something that club cultures are no stranger to. Rather than ignoring the excesses that dance music can encourage, this section aims to address them - drug use, alcohol use, sex, staying late into the early hours of the morning and beyond.

In this section of the piece the character should somehow embody the tense and fragile relationship between club cultures and excess. Think about the effects that excess has on nightclubs and their visitors, both positive and negative, and the contrasting responses to such cultures amongst varying media outlets and groups of people.

This character could be the party goer that may use drugs recreationally in moderation. They could be the partygoer that uses them in excess - the one that takes it too far. They could be the newspaper journalist intent on painting nightlife in a negative light. They could be the journalist who promotes and documents exciting changes in party cultures. The character could be the member of the local community who benefits greatly from the “nighttime economy”. Or perhaps they are the young parent affected by the late license held by a local club. Perhaps this character can embody all of these profiles.

It is important for the character here to give a balanced view of this subject. The character here should be willing to engage and discuss certain issues with the audience. Try not to demonstrate any personal opinion here, but rather become the character you are in that moment and speak in their voice.

“ E X C E S S ”
P E R F O R M A N C E
I N S T R U C T I O N S

This character is the strongest and most divisive character in the piece. Really become your character - choose phrases that your character might say regularly:

“I was so fucked last night”

“Youth culture is completely out of hand”

“I haven’t slept in days”

e t c . . .

Encourage conversation amongst audience members. This will be an opportunity to engage audience members with one another as well as with the performers. At this point the audience members should all have themselves become participants in the piece. There should be conversation amongst audience members, DJs and performers alike.

Introduce audience members to each other, to other performers and to the DJs. Do not be afraid to ask people their opinions. Always be welcoming and willing to hear what others have to say and avoid conflict, whilst at the same time generating conversation and debate.

When you are not engaging with audience members, continue to dance. Think about how you may dance if you were in an altered state of thought, perhaps think of sexualised movements in your dance or of lethargic, end of weekend dance.

“ E X C E S S ”
C U L T U R A L R E F E R E N C E S

Rave Party 1997

<https://www.youtube.com/watch?v=C8G8cdbPmp8>

Welcome to Our Drugs Harm Reduction Series, 'Safe Sesh' - Jamie Clifton

https://www.vice.com/en_uk/article/bjxmjz/welcome-to-our-drugs-harm-reduction-series-safe-sesh

The Truth About Ecstasy: High Society

<https://www.youtube.com/watch?v=zZMETFXFE24>

Teenager, 18, Who Smuggled Ecstasy Into Fabric Nightclub In His Sock Died After He Got Inside Because 'He Couldn't Feel The Effects'

- Steph Cockroft

<http://www.dailymail.co.uk/news/article-3938944/Teenager-18-smuggled-MDMA-Fabric-nightclub-sock-died-bought-pill-inside-couldn-t-feel-effects.html>



Don't Forget to Go Home

<https://www.youtube.com/watch?v=sDmBng4NE48>

Ricardo Villalobos (e.g. <https://www.youtube.com/watch?v=nEGpP1tQ9BE>)

Hunter S. Thompson (e.g. <https://www.youtube.com/watch?v=dJuPIQhulbw>)

L O C A T I O N

S P A C E

Temporary Autonomous Zones is a transferrable site-specific work. It is the framework for a piece that can be performed at many locations. However, there are some spaces in which the piece would not work:

Typical, whitewashed art galleries

Black box style theatre

Outdoor locations

There are also suggested locations in which the piece would work well:

Interior locations with a particular architectural or aesthetic significance

Locations with a strong cultural significance or heritage

Concert halls (using only stage and foyer areas. The use of any traditional seating is not encouraged)

It is the job of the director and performers to use and highlight the space. Details of the space (architectural plans, histories etc...) should be provided prior to the performance. During the performance, performers should move within the space and 'fill' empty spaces where necessary. They should think in rehearsals about how certain parts of the space may be highlighted in reaction to the audience or to the music.

Part of the site-specific aspect of the piece relates to those involved in the performance; the audience members, performers and DJs. Each performance will be different and it is important that the performers do not pre-determine any specific, non-reactive 'scenes' within the piece - it should have a sense of collaborative improvisation.

There can be seating in the space, however it should not be organised in a typical audience-performer format.

C O S T U M E

The costume should appear somewhere between day to day and fictional - think what people wear to nightclubs and perhaps exaggerate such styles to create a certain sense of hyper-reality

Bare in mind that in many modern nightclubs, people dress in a way that separates them from the real world

Take visual references from dance music fashions and trends.

Costumes should be collaboratively created with dancers and performers, relating to their own devised characters

Make up may be exaggerated, but should not look theatrical, unless relating to the scene that the performer is representing (e.g Club Kids)

S U G G E S T E D
R E H E A R S A L
P R O C E S S

Each individual will create and develop their own character throughout the rehearsal process. Group sessions will be held in which individuals discuss their narratives with one another and relate them back to the ideas in club cultures that the pieces explore, such as sexuality, gender, race, use of mediating substances, proximity, social dances and so on.

They should then work on the movement of bodies and the embodiment of these narratives through dance, speech and movement
They should consider social dances and the knock on effects of dance in social environments

Each individual should then focus on developing their character within the narrative of the night. They should thinking about about filling the empty space, interaction with audience members and gentle persuasion into audience participation. Think about different variables within the performance - how audience members might respond to direct contact with performers, how they might respond to direct contact with other audience members

The performers should consider how they might make audience members feel as though they are in a safe environment - not necessarily relaxed, but safe from judgement, embarrassment or awkwardness. Discuss ideas of *seducing* audiences into participation during the rehearsal process

Consider the idea of the performers as hosts - relate this to club culture and as the people working in clubs in whatever sense as being hosts to guide people through a space and to curate the night in a certain, pre-determined yet flexible way

The performers should create a set of tools that allow them to be effective hosts. Think of actions the performer want the audience members to perform - ambiguity would detract from the piece, but flexibility is very important.

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should be provided...