

SMALL ACTS OF CONTROL

SCENE I: INTRODUCTION

Hello everyone and thank you for coming tonight. I think I would like to start with two primer quotes from a text that was critical to the formation of this presentation. The 2011 document, *The Coming Insurrection* authored by a group quasi-clandestinely known as The Invisible Committee describes to its readers our current emotional, intellectual, and cultural body as it digresses through seven Dant-ian stages of festering rot. In the First Circle entitled "I am who I am" we find this passage:

The more I want to be me, the more I feel an emptiness. The more I express myself, the more I am drained. The more I run after myself, the more tired I get. We treat our Self like a boring box office. We've become our own representatives in a strange commerce, guarantors of a personalization that feels, in the end, a lot more like an amputation.

Like any disease, depression is diagnosed as a departure from a "healthy" condition of being. Essentially there is a state of mental and emotional balance that everyone else resides in and our depression is a departure away from that control state. But tonight I would like us to consider one radical (perhaps outlandish) but simple paradigm: What if our depression is caused not by a move away from normalcy, but rather normalcy moving away from us? What if the sickness lies not within the individual but within the environment? What if it was possible to view our sadness as a cure to the disease around us? Again, from *The Coming Insurrection*

We are not depressed; we are on strike. For those who refuse to manage themselves, "depression" is not a state but a passage, a bowing out, a sidestep towards a political disaffiliation. From then on medication and the police are the only possible forms of conciliation. This is why the present society doesn't hesitate to impose Ritalin on its overactive children, or to strap people into lifelong dependence on pharmaceuticals, and why it claims to be able to detect "behavioral disorder" at age three. Because everywhere the hypothesis of the self is beginning to crack.

SCENE II: CRYING

Try to think of something that makes you really sad. For example, think back to the loss of a beloved family member, friend or a pet, breakup with girl/boyfriend, attending a funeral, losing something you treasured or how it felt when you missed out on something you'd worked really hard to achieve. This will begin to put you in the right frame of mind for tears.

Think of a past experience that caused you great sadness. Re-create the circumstances leading up to this event as if it were happening right now. Use all five of your senses. Be very specific as to what you see, hear, taste, touch, and smell. Don't worry about the result, and don't try to squeeze out the emotion. This isn't a documentary of your life; it's a creative exploration. So if you're stuck, you can change any or all of the memory's variables. You can change how old you were, what you were wearing, what was being said to you, or who was saying it. If your imagination isn't sparked, select another event. If you can sensorially re-create the circumstances leading up to this event, you'll be surprised how easily the tears flow.

If you are like most of us, you have probably had a good cry -- maybe while watching a sad movie or maybe after a break-up. Of course, some tears are produced because of extreme grief or pain; and sometimes we cry when we experience profound moments of joy. Actors can recall these memories and produce "real" tears. To cry "memory driven tears" an actor must be very in touch with his/her past. During the rehearsal process, say the lines after recalling the emotional experience. Choose the right memory for the right part. Find ways to connect the script's lines with personal moments.

Like most actors I rely on an emotional memory as a trigger. Generally it helps to have an acting coach to guide you through the exercise. It involves getting deeply relaxed and recalling a time in your life when you cried. You need to go deeply into the memory and recall all of the sensory inputs you processed then. As vividly as possible, remember the sounds, sights, aromas. Something there may trigger a reaction and you'll start to weep. Now, once you find one of those triggers, you try to repeat the exercises with it. If it makes you cry on three consecutive occasions, then it may be useful as a trigger during the performance. You need to sensitize yourself to it by repeating the exercise occasionally.

Select a piece of music that evokes a strong memory. Perhaps it's the music that was playing when you met the love of your life, or the music you blasted to drown out your parents' fighting. It may not have made you cry at the time, but it might put you in the necessary state if used in combination with the character's given circumstances. Bring a Walkman with you and play this music while you're waiting to read or perform.

think of something that truly tears your heart apart. or anything that would make you cry....thar's what I do. also don't blink for like a few minutes before you have to cry

SCENE III: INTRODUCTION (REFRAIN)

Hello everyone and thank you for coming tonight. I think I would like to start with two primer quotes from a text that was critical to the formation of this presentation. The 2011 document, *The Coming Insurrection* authored by a group quasi-clandestinely known as The Invisible Committee describes to its readers our current emotional, intellectual, and cultural body as it digresses through seven Dant-ian stages of festering rot. In the First Circle entitled "I am who I am" we find this passage:

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SCENE IV: MASON

Mason, do you know why we are talking?

Really? No idea?

No, you are not in trouble. We are just talking.

Mason, Can you tell me about the game you and Wyatt were playing?

Were you having fun?

Do you think Wyatt was having fun?

I know but when I looked over it didn't seem like Wyatt was having any fun.

That is not what I am talking about.

Mason, show me you can listen.

Mason.

Mason, Its ok to be silly sometimes. But sometimes silly can hurt. Its better to be in what?

In What?

In control. Thats right.

Now Mason, do we play those sort of games here?

Mason.

Mason, You need to focus.

Mason, do we play those sort of games here?

Well you shouldn't copy his bad behavior. Remember: good touches.

I know, thats what can happen.

Did you tell him how that made you feel?

What did he say?

And then what did he do?

And then what did YOU do?

Why do you think he did that?

Oh I think you know.

Mason That makes me really sad.

(pause)

Well, Mason, what do you think it means?

Mason, we don't use potty talk like that here you know that.

Well, sometimes we don't always get what we want, Friend.

We get what we get and we don't get upset remember.

Mason, you have to learn control.

You know It makes me really sad when treat your friends like that.

Remember, instead of using your teeth what should you use?

I am not angry Mason.

What should you use?

That's right. Use your words.

Now Mason, what could we do different next time?

Do you think mom would like that answer?

I might just tell your mom about what you were doing today...

I don't know. You tell me.

I don't think we should treat anyone like that.

The great things about friends is that you can have as many as you want.

Maybe you two just need a break from each other.

Oh really? He did?

And you spitting was just an accident?

Are you sure?

Mason.

If we all did that what do you think would happen?

Mason. MASON.

Please stop.

Mason, I am going to count to three.

Mason. One.

Look at my face Mason I am not being silly.

Two.

Mason your next move is going straight to the nap room.

Three. Ok come with me.

Well if you dont want to go show me you are in control.

Mason, show me you are in control.

Mason, Crying won't help.

I think you might have forgotten how big kids act.

This looks a lot like something a baby would do. Are you a baby?

Well then show me how big boys act.

What does a big boy do?

Thank you.

No, I'm not upset.

I just want you to show me you know how to behave don't tell me. ok?

I know you can do this. Can you show me?

No I'm not mad.

Before we go back I just want to make sure you understand what you did was not ok. Thats all.

Mason do you understand?

I'm really proud of you Mason.

Good Job.

High five.

I love you to.

Ohh Mason that is very nice but we dont kiss.

It can make me sick.

Do you want to make me sick?

SCENE V: JOKE

Person A: "Knock knock"

Person B: "Who's there?"

Person A: "Control. OK, now you say 'control who?'"

Person A: "Knock knock"

Person B: "Who's there?"

SCENE VI: ???

So now I am kissing her? And she is kissing me? Super, super soft at first and then we push harder? We makeout? We french makeout? At this point, I take my hand and I bring it down to her tushy and I take my one hand and I squeeze her one tush through her bottoms and through her undies? She likes it? This is so hot? I take the bottom of her top and I take it off of her and she then does the exact same thing to me? I put her top on the dresser and she puts my top somewhere? Over there? We both are naked? Is this naked? We are super making out hard now? I take my hand and put it on her one boobie and move my hand under her boobies holder deal. I can touch her titty? Then she takes her hand guy and puts it on my bottoms where my zipper is and she squeezes my zipper business and I get a larger boner? I can touch her tity? I take her boobies holder deal and I kinda move it to the side and use my tongue-guy to lick her from her teeth down her neck thing and all over her boobies till I get it to her one titty and I kinda make-out on her tittly now? She likes it? I like it? It is super hot? I need to remove her one boobie holder thing off now right? The claspy clasp is most of the time in the back area? Why is it on this occasion in the front area between her bobbies? I eventually remove her boobie holder deal? Now she takes her hand guy and unzips my zipper and tries to take my bottoms off? She sorta says, do you want to take those off? She is talking about my bottoms? I want to take my bottoms off? I take my bottoms off but leave my undies on? I ask her do you want to take those off? She take her bottoms off and leave her undies on? We are both in our undies except I can see her tities? We kinda fall back onto the bed? The bed is in the corner department of the room? We are still kissing? My boner is growing?

Now, she puts her body on top of my body and she grabs my boner with her hand guy and takes it out from under my undies and begins to touch my weiner up and down? It feels good? It feels hot? It feels right? She asks if it feels right? She yanks down my undies to my toes and pushes my knee-ees apart with her knee-ees and she proceeds to move downways until her face place is right near my private area and she puts her mouth and tounge-guy on my wierner? She puts the tip top of my wiener all the way to the back of her throat thing? She asks Do I like it? I like it? I like it? This is super sexy? By doing this, she is getting my boner all spitty and now she takes my spitty boner and at the same time she is kissing on my wiener she takes her hand and her other hand and moves it up and down the long business of my thingie while she has an open mouth and is kissing the top and she bites? She asks, "is this is ok?" I say it is ok? This is ultra hot? This feels right? I say this is appropriate? Concurrently I grab her tushy with my one hand and I turn her in between zone so that she can keep doing that up and down guy on my boner and so that I can take my hand and go under her undies and over her tush and my two sorta long fingers go in the in-between department of her tushy until i feel her hoo hoo with the two of them?

I touch her hoo hoo for a time while she keeps doing that thing with her hand and other hand and her mouth and her spittyness on the tip top, and she nibbles for a time? This feels so appropriate that I yank her undies by the side so I can use my longish finger to find her special lady button on her hoo hoo and I begin to use my finger to fast-touch that area? I ask Does this

feel good? My boner is touching the inside part of her cheek time but she takes her mouth hole off of it to say that it feels extremely right? I feel my boner getting super tall? My boner is getting hotter? My boner is getting filled up? We are super sort of squished into the bed corner now and at this point I take my one finger-bob and move it actually inside her hoo hoo and slowly take it out? I ask does that feel ok? Does that feel appropriate? She un-mouths my boner-guy and says Yes? I take my *two* finger-bobs and move them a bit farther ways into her hoo hoo and begin to make a sort of grabby grabby guy with them and I ask Does this feel ok? Does this feel appropriate? She says hmmm hmmm? I do this two finger grabby grabby bob while she up and downs my weiner-thingie until we are both making sexy noises?

By this point we have kinda of super maneuvered ourselves in the corner area of the bed? It is now time to reposition our bottoms and tops? I am still in a lying down way but now I kinda heev ho her tushies up and fowardish and with my one hand on the one and the other one hand on the other one I move them in a sorta apart way so that her hoo hoo and also her po po are directly near my mouth area and I begin to sorta kinda with my toungue-guy up and down both inside and around her hoo hoos, nee nees, and her special lady button? I ask is this hot? Is this appropriate? Is this ok? She says yes and now takes her mouth place and starts to again toungue mouth time on my weiner tip? Sometimes she uses just the one hand in the up and down?

SCENE VII: AFFIRMATION

Here is a little song I wrote
You might want to sing it note for note
Don't worry be happy

In every life we have some trouble
When you worry you make it double
Don't worry, be happy.....

Ain't got no place to lay your head
Somebody came and took your bed
Don't worry, be happy

The land lord say your rent is late
He may have to litigate
Don't worry, be happy

Ain't got no cash, ain't got no style
Ain't got not girl to make you smile
But don't worry be happy

Cause when you worry
Your face will frown
And that will bring everybody down
So don't worry, be happy

There is this little song I wrote
I hope you learn it note for note
Like good little children
Don't worry, be happy

Listen to what I say
In your life expect some trouble
But when you worry
You make it double
Don't worry, be happy.....