

## CHAPTER THREE

### OBSERVATION OF THE PERFORMANCE

In early January 2004, an information release provided a promotional spin to the story and scenography of the upcoming theatre art *Messaging in the Noosphere*:

“Fast-cut video, live performance, immersive games. Biblical family values, good versus evil. Hip-hop cyberculture, visceral subwoof audio, women with knives.... Suspended above is a huge plasma display screen. A fully immersive human computer scenography. Houselights dim except for the glow of the cell phones and pinpricks of light focused on the crystals, spilling prisms on the floor. We’re then plunged into the audio tactile, multimodal theatre, dance, film performance.

A blend of McLuhanesque bibliomancy, Kundalini yoga ritual, and subwoofer cybermedia, the script is about a family who hires a company named HexaKali to create a three-dimensional computer in their media room. A horrible virus named SatanKali666 invades the machine, kills the kid named TLK2U, and then victimizes his brother ASAP. ASAP takes direction from the God in the Machine to neutralize SatanKali through a surprising display of faith that consequently endows the family with games of prosperity, enlightenment, and a spiritual connection with an artificial intelligence.

Each of the “role players” communicates with the computer input devices in their own unique way — voice recognition headsets, Bawt-jam-do blades, Kathakali hand gestures, hyperactive drumming, suggestive tickling, remote control zaps — mobilizing the performance choreography as well as the visual style and action of the screen display.”

In this directory is a pdf version of the theatrical script entitled *Messaging\_Script.pdf* along with storyboards from the “Integrated Multimedia.” It’s difficult to get the gist of this thesis without the aid of these words and pictures.