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MA Project Paper

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Woyzeck:

Augmented Reality Performance Installation and Masters Project

Indeterminacy. The murder could come first, absolutely first. Each event has happened; everything is in the past. Time is a thing, and Woyzeck has a geography rather than a temporality. Film is the perfect medium. As many projectors as there are scenes. Each scene wound onto its projector. Many screens. Randomly one scene follows another. The showing continues until the audience chooses to leave. Such a vision of Woyzeck would, I think, approach Büchner's (unconscious) intention. The work is unfinished, fragmented, not ordered with finality. Only a film can accurately project this kind of indeterminacy. How many possible permutations could 27 scenes yield?

Woyzeck himself is crushed by so many possibilities. (Schechner 12)

Introduction

This project paper is a critical overview and companion to the installation <u>Woyzeck</u>. The project itself is an experiment in performance and augmented reality (AR) technology. Unlike virtual reality (VR), which uses only computer generated media, AR combines the real world with digital elements. Up to this point, AR has been most often used for military, medical, and other scientific or technical applications. While these traditional AR projects may tell a story, the narrative is generally subordinate to the technology. This project reverses those priorities and subverts traditional uses of AR to tell the story of <u>Woyzeck</u>, a piece with anti-military themes. AR was chosen as a storytelling method for creating <u>Woyzeck</u> as it enhances major aspects of the piece, such as the role of bodies and gesture in the narrative. AR also provides a way to invite the audience to enter the storyworld of <u>Woyzeck</u> and experience the piece with a heightened level of awareness achieved through interactivity. This installation includes not only a unique use of AR technology, but also an original English language translation and adaptation of <u>Woyzeck</u>, along with original music, lyrics, and choreography. Throughout this paper I will discuss major topics relating to the project, including dramaturgical background, theoretical interpretations, technology, process, and possibilities for the future.

Dramaturgy

<u>Woyzeck</u> was written in 1835-36 by 23-year-old German playwright, medical student, and social revolutionary, Georg Büchner. Only weeks after he began writing, Büchner died of typhus, leaving behind the fragmented, unordered text that has become the classic <u>Woyzeck</u>. It is remarkable to note that nearly two centuries after its creation, Büchner's story has not lost its

edge. Based on a true-life controversial murder trial, Woyzeck continues to be recreated by avant-garde artists throughout the years.

Büchner based his play on the true and widely publicized story of Johann Christian Woyzeck, an impoverished soldier and jack-of-all trades drifter who murdered his female companion in a fit of jealousy in Leipzig in 1821. The real-life Woyzeck was the subject of controversial medical evaluations that unfairly pronounced him sane enough for execution. Woyzeck was publicly beheaded in a Leipzig square in 1824, sparking heated debates about capital punishment. Robert Scanlon, Literary Director of the American Repertory Theater, has connected the Woyzeck trial to controversial and highly publicized cases of our time, describing the Woyzeck trial as "the O.J. Simpson case of the 1820s, a sensational jealousy-murder case that opened […] a serious debate about public and institutional treatment of the insane" ("Coiled," 2).

Stimulated by the then-liberal Enlightenment conception of individual rights and freedoms, Büchner started an underground revolutionary group called the Society for the Rights of Man. Through his work with this group, he wrote an inflammatory pamphlet, "The Hessian Courier," which has been called a precursor to the Communist Manifesto (3). At the time Büchner was writing Woyzeck, he was under constant threat of arrest for his revolutionary activities. One of his closest friends and fellow revolutionaries was arrested and tortured to death in prison (2). Scanlon notes that during this period of time, "Büchner confessed in his letters that he feared he was losing his sanity" (2). It is important to remember the mental state of paranoia in which Büchner was writing Woyzeck for the discussion of form later in this project paper.

Although Büchner's primary training was in zoology and comparative anatomy, he is remembered for writing Woyzeck, a piece which never seems to lose its edge and resonance

(Patterson vii). Scanlon writes, "There is a curious irony in calling <u>Woyzeck</u> a perennially avant-garde play, for the term is an obvious oxymoron, but this single short play has fed generation after generation of avant-garde, cutting edge, and next wave movements in the theater" ("Woyzeck" 3). In 1921 the composer Alban Berg recreated the play as the atonal opera, <u>Wozzeck,</u> and in 1979 <u>Woyzeck</u> was produced in a realist style as a film by director Werner Herzog. <u>Woyzeck</u> continues to endure revival after revival on stage as well and was seen on major London and New York stages as recently as 2006.

  <u>Woyzeck</u> premiered on stage in 1913 at the Munich Residenz Theater. Critics responded favorably to the production. Theater critic Colin Ross wrote "These many short, almost unconnected scenes, some of which consist of only one sentence, create in their totality an effect of moving tragedy. They are harshly naturalistic, but of a reality which lurks behind substance" (130). Reviewer Edgar Steiger also praised the production and wrote that "it stirred the audience deeply" (131). Max Reinhardt directed a Berlin production of <u>Woyzeck</u> in 1921 that was also favorably reviewed. Critic Alfred Kerr wrote of the powerful dramatic effects of Woyzeck's helplessness and oppression, interpreting Woyzeck as a true dramatic hero despite his apparent passivity. Kerr wrote "In all this the truth remains--Woyzeck defends himself by not defending himself; that he makes terrible demands by his powerlessness; that he attacks most deeply because he cannot attack" (134).

  Walter Kerr reviewed the 1966 Bavarian State Theater of Munich production of <u>Woyzeck</u> performed at City Center in New York City. Kerr described the surrealist style production created by the set designer Jurgen Rose and director Hans Lietzau. Brick walls were suspended in mid-air, decaying into an inky blackness leaving them without a base. The action was played in this black void beneath the destroyed walls. Kerr wrote, "The play's fragmentary and

disturbing images seem actual photographs taken of an hallucination […] Sound booms off into space and finds nothing to intercept it or to make it reverberate. It simply never comes back…" (135-136).

Both Yale Repertory Theater and The Actor's Group in New York City performed Woyzeck in 1971. Mel Gussow reviewed both productions for the New York Times. Both productions gave Woyzeck a naturalistic, realist treatment. Gussow found both productions to be severely disappointing and misguided in their pursuit of realism. Of the Actor's Group production, Gussow wrote, "[…] the staging is literal and unimaginative. Woyzeck soaps up the captain's face and shaves him. A flimsy structure is pushed onstage, repeatedly, to represent a wall of the mistress's house. Almost everything is too representational--and dispassionate" (Gussow, "Buecher's"). Of the Yale Repertory Theater production, Gussow laments:

> […] one hopes for fever and hallucinating […] Instead, the production accents the naturalistic side of the work. For instance, Michael Yeargan's set, a wood-frame interior, handsome and sturdy, and ultimately confining. One wearies of the actors' taking one bench and turning it into a sawhorse or a bed. […] As staged, the scenes are too ordered, too sequential. (Gussow, "Yale")

Classic Stage Company's 1975 Woyzeck was reviewed favorably by Clive Barnes in the New York Times. Comparing the production to Alban Berg's opera Wozzeck, Barnes wrote, "The play moves more quickly, and with the use of what are, in effect, virtually cinematic techniques, there is a swirling sense of some deadly phantasmagoria, some nightmare of blood, that even Berg missed" (Barnes). Barnes was pleased with the production's use of both "sullen realism" and an Expressionist acting approach. Barnes described the look of the production as "a drab circus […] the stage often seems wrapped in a kind of oily mist" (Barnes).

In 1990, Richard Foreman's minimalist production of Woyzeck, Light Blotted Out-Woyzeck, at Hartford Stage received a rave review from Mel Gussow. Unlike the dizzying

complexity of the staging of his original works, Foreman left <u>Woyzeck</u> practically untouched.

Gussow found the bare-bones production incredibly effective, and wrote, "Mr. Foreman has

unlocked a masterwork through the seemingly simple process of allowing the play to speak for

itself" (Gussow, "Madness"). Gussow praised the stark set pieces, which consisted of a wood

track and padded platform, as well as Foreman's restraint in resisting the urge to visualize the

symbolism and imagery in the script in favor of bleak and even blank stage pictures. Mel

Gussow had yet another chance to review a New York production of <u>Woyzeck</u> in 1992 at The

Public Theater. This incarnation, directed by JoAnne Akalaitis, emphasized the love relationship

between Woyzeck and Marie, used music by Philip Glass, and a set design inspired by German

Expressionist painting. Gussow was pleased with Akalaitis's use of cinematic freeze-frame

techniques to create affective stage pictures and praised the production for its "painterly" and

"searing" interpretation (Gussow, "Woyzeck").

More recent notable productions of <u>Woyzeck</u> have taken advantage of the director's

prerogative for creativity with the fragmentary nature of the piece with resulting productions

moving far afield from the original and yet capturing the essential spirit of Büchner's script. The

Handspring Puppet Company of South Africa's <u>Woyzeck on the Highveld</u> played at the Public

Theater in 1994 and was reviewed by Lawrence Van Gelder. In this puppet theater adaptation,

Woyzeck is a black South African servant enduring injustice during Apartheid. Van Gelder felt

the adaptation was a successful use of <u>Woyzeck</u> and praised the skill of the puppeteers as well as

the use of projected animations as backdrops. Regarding the portrayal of Woyzeck, Van Gelder

wrote, "He [Woyzeck], like the others, is notable for his body language. While characters speak

or listen, subtle shifts of posture--the motion of a shoulder, the nod of a head, the angle of a

back--carry the full eloquence of life" (Van Gelder).

The Worth Street Theater Company presented an adaptation of <u>Woyzeck</u> called <u>Woah-Jack!</u> in 1999. The adaptation was written and directed by Jeff Cohen, and re-imagined Woyzeck as a black American soldier at an army base in the 1960s. D. J. R. Bruckner, who reviewed the production for the <u>New York Times</u> felt a major strength of the adaptation was its ability to "conjure up the infamous Tuskegee syphilis experiments on unsuspecting black men" (Bruckner). Overall, however, Bruckner felt the adaptation was a failure as it took too many liberties, including a major revision of the ending. Cohen chose to rewrite Marie's murder as a suicide and Woyzeck's suicide as a lynch-mob murder, thus drastically undercutting some major strengths of these characters. In the original play, Woyzeck is rendered as one of the theater's most compelling anti-heroes, but by muting the climactic actions of the piece to serve his historical agenda external to the original script, Cohen takes all agency away from Woyzeck and turns him into the pathetic figure of a simple victim. Cohen even deprives Woyzeck of the possible redemption of his own suicide in favor of the racially charged symbol of a lynching.

Robert Wilson, Tom Waits, and Kathleen Brennan created a production of <u>Woyzeck</u> in Denmark in 2000 that traveled to New York in 2002. In his review, Jonathan Kalb noted that Wilson chose to emphasize the love relationship between Woyzeck and Marie, as well as the "musings on pseudo-science" (Kalb). Kalb described the production as follows:

> At two hours, *Woyzeck* is shorter than many other Wilson productions. Its stage pictures are mostly the standard, simply drawn Wilsonian tableaus, and its general tone is grating and harsh, with lots of clangs, bangs, and blasts in its 14 scenes and musical numbers. But it also has a deliberate pace and forward propulsion rare in the director's work, and a fluid and organic sense of humor tied closely to Mr. Waits's and Ms. Brennan's songs […] Played by a skinny, Gumby-jointed actor […] Woyzeck runs in place like a computer-animated marathon man in an invisible cage. He seems to disappear again and again into an inner world from which no rescue or respite is possible, his personal time-space both slowed down, as in an aquarium, and comically speeded up, as in a silent film, his exterior and interior worlds indistinguishable. (Kalb)

The punch-line to Kalb's alluring description of the production is, however, a pointed criticism. Kalb ends his review by asking, "How can an audience hope to empathize with such an insular and formally conceived figure?" (Kalb).

I also saw the Wilson production of Woyzeck at the Brooklyn Academy of Music in 2002. Kalb displays a fundamental misunderstanding of Wilson's and Büchner's project when he complains that they have created a Woyzeck who is too "formally conceived" to be sympathetic. Both Wilson and Büchner are working closer to the tradition of Gordon Craig's *Übermarionette* (a concept that will be discussed in more detail later in this paper) or German *Tanztheater* than realist, method-acted sitting-room dramas and have, therefore, of course created characters developed through formal design techniques and writing techniques intended not to produce a one-dimensional feeling of sympathy in an audience but rather designed to create a portrayal of general universal emotion. Understanding the traditions in which Wilson and Büchner are working allows an audience member or reviewer to fully appreciate their mastery, or offer an informed and relevant critique. A review of this same production by Jon Pareles for the New York Times comes closer to my interpretation. Pareles found Woyzeck to be one of the most sympathetic characters ever created by Wilson and credits the lucky collaboration with Waits and Brennen. Pareles wrote,

> […] as always in a Wilson production, there are moments of eerie perfection, among them a dance hall scene that has the performers slanting and twitching to a subliminal beat. Yet there's more to this Woyzeck than eye candy. Between the warped yet homey songs and Mr. Spottag's [the actor playing Woyzeck] troubled deadpan, Woyzeck becomes more than a cipher. In a perverse world, he's still oddly human. (Pareles)

In 2006 the Gate Theater of London brought Woyzeck to St. Ann's Warehouse in New York. Ben Brantley reviewed the production which was adapted and directed by Daniel Kramer. The production used music by Elvis Presley, Dolly Parton, and Beethoven throughout as

background music but was staged as a period piece set in the 1800s. Brantley praised the

director's use of staging to create "painterly images that are chilling to the point of frostbite" and

felt the adaptation did a good job of capturing the essence of the original (Brantley). However,

Brantley felt the production lacked punch, partly due to the motley collection of different acting

styles used by the performers and also due to the labored style of the adaptation. Brantley wrote,

"It's like reading a great poem that has been annotated with brightly underlined passages and

enthusiastic marginal notes […] The sting of the open wound of the play's agonized nihilism is

partly anesthetized by its being so painstakingly explained to us" (Brantley).

This collection of reviews illustrates the myriad of interpretations to which Woyzeck has

been subjected over the past century. The wide range of versions is likely due to the fragmentary

and unfinished nature of the piece, which attracts many directors. However, Woyzeck continues

to command attention because of the strength of Büchner's writing. Ahead of its time, Woyzeck

speaks to the modern sensibility of an increasingly fragmented life. This AR Woyzeck project

does not attempt to present itself as the definitive version of Büchner's original, rather I hope this

project will contribute yet another piece to the collage that is Woyzeck that has been growing

over the past century.

Storyworld

This Woyzeck project is an art experiment that uses a fusion of techniques and

technologies, old and new, to create an interactive storyworld performance experience. Telling

Woyzeck in the form of a storyworld brings audience members into the material in a way that is

different from traditional theater or cinema. George Landow gives a useful definition of

storyworlds in his book, Hypertext 3.0: Critical Theory and New Media in an Era of

Globalization. Landow writes, "Storyworlds, which contain multiple narratives, demand active

readers because they only disclose their stories in response to a reader's actions" (245). In a

traditional theater or cinema version of Woyzeck, the story unfolds dramatically for even the

most passive of audience members. While environmental theater requires an active audience,

there are still limitations for the audience member in this form that Woyzeck is able to reduce by

using AR.

In his book Performance Theory, Richard Schechner describes the role of the audience in

The Performance Group's 1969 environmental production of Makbeth, "The audience became

the soldier, the guests, the witnesses, the crowds--the powerless but present and compliant

public" (64). Similar to what Schechner describes, the audience member in Woyzeck is allowed

to shift with fluidity between multiple roles in the narrative. As in Makbeth, this is accomplished

in Woyzeck without much difficulty by simply removing the physical barriers between audience

and performer. While the Woyzeck audience member is costumed in a white lab coat, this

costume piece does not restrict the audience member to the role of the doctor. On a practical

note, the lab coat provides pockets for necessary elements of the audience member's AR

hardware. Conceptually, the use of a costume for the audience member helps to delineate the

installation experience as separate from their everyday life by covering their everyday clothes.

The lab coat on the audience member also suggests connections between ideas of spectatorship

and themes of medicalization in the play.

Woyzeck differs from Makbeth and other environmental theater productions in that the

audience member in Woyzeck is neither powerless nor necessarily compliant. Through the use of

AR technology, the audience is given both power and the opportunity to be noncompliant. Each

audience member experiences the installation alone, removing elements of social coercion

present in environmental theater. This <u>Woyzeck</u> project contains multiple paths through the narrative and demands an active and powerful audience member. In order to experience the events in the story, the audience member must move through the AR landscape and touch or interact with the AR objects. Otherwise, there will be no story.

As an audience member visiting the <u>Woyzeck</u> project, you enter a dim room hung on all four walls with black curtains. The starched fabric of your white lab coat glows in the semi-darkness. You feel the unfamiliar weight of AR headset rest on the bridge of your nose. The room you are in appears empty except for a handful of objects suspended in space; six dolls with their heads separated a few inches above their bodies and hanging in midair; a dollhouse, a shirt, a book, a document, and a life-sized mannequin. Music plays. Piano notes linger high and haunting. You step further into the mysterious room, the strange music drawing you onward. A figure emerges as the music changes. The sounds of a trilling harp beguiles you to move closer. The figure is a beautiful young girl, but there is ambiguity in her movements. At times she moves with the awkwardness of an old woman or a mechanical doll and at times she moves with the fluidity of a dancer. She looks up, points to you, and sings:

> *Your dream begins*
> *Dream or story*
> *Pale light of morning*
> *Just before waking*
> *A man runs, and runs, and runs…*

You have entered the storyworld. You have entered <u>Woyzeck</u>. As you continue to explore the storyworld, you have entered the life of Franz Josef Woyzeck through music, dance, and AR objects. It is the life of a poor soldier driven to insanity and violence. As you encounter the characters and objects in the storyworld, you may feel you are an observer, watching from a critical distance as evidence of a crime is assembled before you. Or, you may feel like a digital-

savvy *flâneur* enjoying your stroll through a game, a form of embodied hypertext. Perhaps you feel yourself inexplicably drawn into the story, pulled by the music, images, and the strange wizardry of your AR glasses.

Interpretation

Woyzeck is a deceptively simple story of brutal violence. The characters within this play are not understood through psychology. They are not written as realistic people beyond the depth of emotion they experience. Similarly, the characters are not personifications of ideas. For example, they do not function as embodied representations of a social issue. Questions about how the tragic violence in Woyzeck could have been prevented, or exactly why the characters behave the way they do, are not easily answered. This ambiguity contributes to the chilling and fatalistic tone of the piece. Woyzeck is primarily a story about bodies and the many kinds of violence we do to them--be it officially sanctioned military violence or more intimate forms of abuse. Büchner presents us with this image of humankind more as a lament or requiem than as a problem-play meant to drive audiences toward a logical or proactive solution or even a moralistic judgment. Robert Scanlon accurately captures the emotional strength of the play:

> We see, through the accumulating mosaic of these scenes, a world frighteningly like our own, where human dignity is fighting a desperate battle with innumerable forms of abuse, most of them official and authoritarian in some way, some of them openly malicious, many of them--and these are the most unsettling--awesomely impersonal and deeply imbedded in primordial layers of human nature. ("Coiled" 4)

It is a matter of course in Woyzeck that bodies are under siege. As Scanlon notes above, the violence seems to stem from something deep, inexplicable and unavoidable in human nature. The characters in the play defy psychological analysis.

It may be tempting to reduce Woyzeck to a paranoid schizophrenic, for example, when so little character development is offered, but such labeling misses the strength of Büchner's writing, which lies in the portrayal of pure emotions, such as betrayal, love, lust, humiliation, and despair. These emotions strike a universal human dilemma beyond individual or particular situations in life. Medicalizing the characters in <u>Woyzeck</u> neutralizes the brutality of the piece with theoretical explanation. In the following sections I will focus on the ways in which emotion is rendered in this production through language and gesture, enticing the audience, automatons, and interactivity.

Language and Gesture

The language in <u>Woyzeck</u> is terse and confined, with characters speaking past one another, often unable to reach out of their own existential isolation to grasp mutual understanding. This does not mean the characters are unintelligent or inarticulate. When they speak in gesture or movement they communicate with clarity. In other words, whereas many plays are language-based, <u>Woyzeck</u> is gesture-based. It is not what the characters in <u>Woyzeck</u> say so much as what they do.

Richard Schechner has highlighted the significance of gesture in <u>Woyzeck</u>, which is an important foundation for my AR approach to the piece. Schechner writes, "It is wrong to think that Woyzeck is inarticulate. […]when he speaks with gestures, he speaks with authority" (17). The action is the mode of communication itself. There is no rationalization. Perhaps Woyzeck's lack of words may be interpreted as inarticulate; however his actions speak louder than any words could. Büchner put such strong actions at Woyzeck's disposal to allow him to speak louder than any words could capture. Based on the strength of the actions Büchner wrote for

Woyzeck I have chosen to use AR, dance, and music to tell this story. I chose AR because it is a technology that allows the audience member's body particular intimacy with the story, and dance and music because they are forms that give expression to that which cannot be understood through words alone.

The killing gesture is an obvious instance of gesture in Woyzeck, but there are also many significant gestures in the piece that relate to humiliation. For example, the ritual humiliations of eating peas and urinating for the doctor's Nazi-like experiments, the pain of connecting love to a transaction in the gesture of handing over his money to Marie as she cuckolds him, as well as the submission to unquestionable authority by running to roll call and the gestures associated with military drills and exercises. Even shaving the captain becomes a humiliation. When this intimate gesture of the personal toilet is accompanied by the captain's attitude of bourgeois derision toward Woyzeck, it implies the sort of thoughtless intimacy allowed a dog, moments later to be just as carelessly kicked away by its master's boot.

Enticing the Audience

In deference to the richness and complexity of Woyzeck and the intelligence of audiences, my design has been aimed toward enhancing ambiguities found in the play. I agree with Suzan Lori Parks that there is a troubling trend that must be resisted in current theater that encourages simplistic or didactic writing and emphasizes a message or the evocation of feeling without thought in the audience. Parks notes:

> […] in no other form of writing these days is the writing so awful--so intended to produce some reaction of sorts, to discuss some issue: the play-as-wrapping-paper-version-of-hot-newspaper-headline, trying so hard to be hip […] Theater seems mired in the interest of stating some point, or tugging some heartstring, or landing a laugh, or making a splash, or wagging a finger. In no other artform are the intentions so slim! (6)

Unlike contemporary adaptations such as Jeff Cohen's 1999 <u>Woah-Jack!</u>, which reduces the story of <u>Woyzeck</u> to a social issue, my aim is has been to write an adaptation that preserves the richness of Büchner's original script. I have worked to create a story space within which the audience has a great degree of freedom of choice regarding actions and meanings. This gives the audience member an experience that is rich and layered and requires complex thought to interpret. Although it is an interactive experience and therefore incomplete without the audience member's input, that does not mean the experience is a blank slate--it is within the constraints of Woyzeck's story and confined to the world of <u>Woyzeck</u>.

As I have explained, <u>Woyzeck</u> is very much about the body and the control of Woyzeck's body in particular, and therefore is a ripe storyworld in which to involve the spectator's body. Involving the audience member's body through interaction is also advantageous as it can allow for a heightened awareness which may deepen and enrich the audience member's experience. In his book <u>Space and Place: The Perspective of Experience</u>, Yi-Fu Tuan discusses the relationship of interactivity and awareness. Tuan connects a better understanding of space in more traditional societies to a higher level of interaction with construction. Tuan writes, " […] a person is most aware when he has to pause and decide. […] One cause of such greater awareness is active participation. Since nonliterate and peasant societies do not have architects, everyone makes his own house and helps to build public places" (103-104). Similar to the society without an architect, <u>Woyzeck</u> is a storyworld of scenes without an order. Audience members must make decisions and interact with tangible interfaces to construct their own narrative sequences. The aim of including this decision making process in the story experience is to aid the audience member in achieving a different kind of awareness than is experienced in more traditional media.

My design seeks to diminish as much as possible the feeling of distance created by a

page in a book, a proscenium arch or raised stage in a theater, or a screen and removed audience seating in a cinema. By placing the screen as close to the eye as current technology will allow (AR goggles) and using various tangible interfaces to tell the story, the hope is to create the illusion that the spectator's body is in the same space as the characters in the story. By tangible interfaces I mean physical objects in the installation space that the audience member must interact with, using his or her body, in order to discover part of the narrative. The tangible interface is a physical, graspable object that allows the user access to digital information. In this installation, the objects include decapitated dolls accompanied by their severed heads, a life-sized mannequin, and a windowless dollhouse. These tangible interfaces and AR goggles are used to create a way for the spectator to physically inhabit the world of Woyzeck. This placement along with a lack of set pieces or props also allows the dancer's body to be highlighted. Audience members can see the dancer perform exactly the same movement again and again, never tiring, at a range closer than ever before.

This brings to mind Edward Gordon Craig's *Übermarionette*, or super puppet, theory of acting as well as the general fascination with mimetic automata in pre-industrial ages. Craig was an influential, eccentric, and avant-garde theater artist at the beginning of the twentieth century. He created very few works, due in part to the complex nature of his projects, but fortunately wrote a great deal about his ideas on theater. He is perhaps best known for his theory of acting, the *Übermarionette*. Craig felt that precisely choreographed stage pictures, including precisely choreographed and stylized actors, best communicated emotion to an audience. Craig wrote in praise of the puppet's ability to keep its own personality out of its performance and his preference for general, symbolic emotion over affectation on stage (Innes 123-126). Craig's aim was not to do away with the human actor's body but to control it with great precision, something

that can also be achieved in film editing post-production processes.

Automatons

This fascination with the precisely controlled human form can be seen earlier in culture in the eighteenth century craze for automata, many of which had a human form. In Devices of Wonder, Frances Terpak writes "Automata reached the height of their popularity in the eighteenth century largely due to the lifelike flute player, drummer, and duck built by Jacques de Vaucanson between 1733 and 1739" (268). While many eighteenth century automatons were built as toys or popular entertainment, many also served an educational purpose. Barbara Maria Stafford writes in Devices of Wonder, "His [Vaucanson's] subtly blowing and fingering flute player (1738; whereabouts unknown) demonstrated the basic Cartesian principle that the body was a machine and that its multitude of bones, muscles, nerves, arteries, and veins operated just like the wheels and weights running a clock" (43-44). Here we can see some similarities between Vaucanson's automaton and Craig's *Übermarionette*. Neither are intended to replace the human body, and both illustrate the theory that the human body can behave with the precision of a machine, either invoking the delicate movements of a trained musician in Vaucanson's case or the choreographed gestures of a puppet in Craig's case.

These ideas may sound a bit threatening even today, so many years after automata have much less power in popular culture. Anxieties about people becoming machine-like or machines becoming people-like still fuel many a Hollywood blockbuster, such as Steven Spielberg's Artificial Intelligence: A. I. (2001), to cite only one recent example. Stafford notes that the mimetic anxieties of today may be more biological in nature:

> By now our anxieties have been flattened by the siren call of wireless products that make all operational functions compact, tinier, invisible. […] Then there is the worrisome

reality of genetic engineering, all too ready to manufacture uncontrollable substances out of recombinant DNA. […] Such seductive innovations invoke the mimetic goals of eighteenth-century "philosophical" puppets running not off of high-power microcomputers but on hundreds of diminutive interlocking cogs and springs. (43)

Similar to the fear and criticism directed toward cloning research today, eighteenth century automaton makers were also subject to such anxieties, which made their trade at times dangerous. In <u>Mimesis and Alterity: A Particular History of the Senses</u>, Michael Taussig connects this fear with a larger fear of mimesis in general. Taussig writes:

> Jacquet Droz, *pêre* (1721-1790), was invited to Madrid by the King of Spain where his automatons nearly cost him his life. The Inquisition accused him of sorcery, reminding us of Horkheimer and Adorno's major thesis that civilization (meaning Western civilization--the civilization of Capital) has replaced "mimetic behavior proper by organized control of mimesis." (Taussig 215)

Taussig goes on to connect the fear of mimetic automatons to fears of images, actors, and all those considered other by Colonialist standards.

Despite the anxiety it produces, there remains a general fascination with creations that mimic the human form and its abilities with precision. This fascination with the control of the human form, with bodies moving in precision, is also a theme in the script of <u>Woyzeck</u>, so it makes sense to use stylized movement choreography and mimetic technology, such as AR, to tell the story of <u>Woyzeck</u>. Perhaps AR is for twenty-first century audiences what mechanical automata were for eighteenth century audiences. The experience of automata has something in particular in common with the digital cinema "automatons" of AR--a feeling of the uncanny.

This concept of the uncanny was first written about formally by Ernst Jentsch in his 1906 essay, <u>On The Psychology of the Uncanny</u>. His ideas were later more famously expanded upon by Sigmund Freud. Jenstch's essay proves useful in understanding the concept as it relates to automata and also AR. Jentsch writes that we experience the uncanny "in relation to processes that for the time being elude explanation or whose conditions of origin are unknown. It is not

always just the children who watch the skilled conjurer--or however he calls himself now--with a

certain nervous feeling" (10). The figure of the conjurer can easily be replaced in this illustration

by any new technology or technical wizardry. Especially to the layman, new technologies seem

to possess almost magical powers since their mechanism may not be easily understood at first

glance. This quality can produce not only a feeling of awe, but also one of the uncanny,

especially in certain circumstances. Jentsch goes on to specify:

> Among all the psychical uncertainties that can become an original cause of the uncanny
> feeling, there is one in particular that is able to develop a fairly regular, powerful and very
> general effect: namely, *doubt as to whether an apparently living being is animate and,
> conversely, doubt as to whether a lifeless object may not in fact be animate* […] This
> peculiar effect makes its appearance even more clearly when imitations of the human
> form not only reach one's perception, but when on top of everything they appear to be
> united with certain bodily or mental functions […] the life-size automata that perform
> complicated tasks, blow trumpets, dance, and so forth, very easily give one a feeling of
> unease. The finer the mechanism and the truer to nature the formal reproduction, the more
> strongly will the special effect also make its appearance. (11-12)

It is easy to see how the AR digital figure can replace the automaton in Jentsch's theory.

Cinematic reproduction of the human form allows for the "finer mechanism" and "truer to nature

formal reproduction" Jentsch discusses. Jentsch is also quick to point out that this feeling of

uncannyness is not necessarily unpleasant: "Horror is a thrill that with care and specialist

knowledge can be used well to increase emotional effects in general" (13). Jentsch goes on to

reference E. T. A. Hoffmann's short story, Der Sandmann, as a good example of the artist

exploiting the uncanny to great success. Der Sandmann is an apt comparison for this Woyzeck

project. The audience member visiting the Woyzeck installation is pulled into the storyworld by

the magic of the AR goggles. Through these futuristic screens, the nature of the physical objects

in the installation are made to hover on the limen between lifelessness and animation. These

tangible interfaces have their own aura of the uncanny; dolls, mannequins, and miniatures are

often thought of in popular culture as possessing the ability both to horrify and delight us. The

combination of AR footage with the tangible interfaces augments the uncanny elements these objects already possess. In this respect the audience member is not so different from Nathanael wearing the enchanted glasses made by the infamous Coppelius in Hoffman's story. I aspire, like Hoffmann, to produce for the audience member a sense of the uncanny that aids in creating a meaningful immersive storyworld experience.

What meanings will Woyzeck audience members find, or rather, feel from this vantage point? I hope my adaptation of the text as well as my use of AR goggles and tangible interfaces will bring the audience closer to the material. Adolph Appia discusses the removal of barriers between audience and performers and writes that a new arrangement such as this could be "the beginning of fraternal collaboration; we wish that we were ourselves the body that we observe: the social instinct awakens within us, though in the past we coldly suppressed it […]" (30). Woyzeck offers the opportunity to pursue this sort of actor/audience empathy described by Appia.

Bodies in Woyzeck's world create politicized meanings through their gestures and physical relationships in space. Richard Schechner notes: "*Woyzeck* is a politicized play, not a political play. Politics, the struggle for power among masses and elites worked out through statecraft and revolution--these shimmer deep in *Woyzeck*, never rising to its surface" (21). The play is about bodies and how they are arranged in a military culture to act on, or be acted on, by one another. The play deals with sexuality, violence, rape, and specifically military violence with its use of sublimated sexual energy. There is a historical tradition within the military of the use of intentional sexual repression to accomplish violent goals. For example, the repressive discipline of courtly love was used in Arthurian legends to harness the violent sexual energies of knights

and redirect them toward organized military conquest. Schechner elaborates on this idea as it

relates to <u>Woyzeck</u> as follows:

> There is a sexual counterpart to the doctor's experiments and Woyzeck's submission. The connection between them is dark and unmistakable. There isn't much difference between political and sexual manipulation. […] The doctor watches Woyzeck piss against the wall, out in the open, and then rebukes him for it. To the actor playing the doctor: What are you thinking while watching Woyzeck piss? (21)

In this AR production, I take Schechner's provocative question to the actor playing the

doctor and redirect it toward audience members by using tangible interfaces to draw audience

members into action. Acts of power, oppression, lust, and violence are created through the bodies

in <u>Woyzeck</u>. How will the body of the spectator fit in (or not fit in) to these themes? How does a

new communication technology, AR, that mimics humans as so many communication

technologies do, create new forms of expression and experience, allowing audience members to

create culturally relevant and self-reflexive meanings? How will <u>Woyzeck</u> change us, with its

eerily life-like digital actors imitating ourselves to ourselves?

Interactivity

It is important to state that in this AR installation of <u>Woyzeck,</u> the audience member will

be the only live element of the performance. Audience members will be free to move about the

storyworld and will build narrative by encountering scenes located spatially. In this way, the

audience member can choose the order in which to view the scenes or repeat them and thus

construct unique experiences. This brings up questions Lev Manovich wrestles with in his piece,

<u>Database as a Symbolic Form</u>. Manovich points out that, "As a cultural form, database represents

the world as a list of items and it refuses to order this list. In contrast, a narrative creates a cause-

and-effect trajectory of seemingly unordered items (events)" (5).

In <u>Woyzeck</u>, the audience is presented with a series or database of episodes that are not ordered. It is for the audience member to perform the creative task of ordering. Composer Stephen Sondheim has pointed out that, "Art, in itself, is an attempt to bring order out of chaos" (3). But beyond art making, the act of creating order out of random events is an essentially human one, an act of sense-making that we do every day. Making narrative from events is a way of life. Michael Chaouli brings up a very important cautionary point in <u>How Interactive Can Fiction Be?</u> that the blanket use of this sort of interactivity may nevertheless result in meaningless experiences. Chaouli notes, "I have thus far failed to find a coherent account of interactivity […] What is instead communicated in nearly every instance is what a good thing interactivity is. It is a moral category packaged as a technical feature, applicable to an improbably large number of actions" (604). Chaouli is right to note that interactivity can't possibly always be a good idea. Surely we wouldn't want every experience in life to be interactive. Nor would audience members enjoy an experience in which every element is completely undecided. Meaningful experiences can be created with the thoughtful inclusion of interactive elements within supporting structures. Jacquelyn F. Morie discusses these supporting structures in her paper, <u>Coercive Narratives, Motivation and Role Playing in Virtual Worlds</u>. Moire writes:

> All VEs [virtual environments] are environments of experience, they give you real control and choices. Coercive elements can help direct these choices to provide the best possible, and most predictable to the author, experience for the user. All coercive elements should flow effortlessly in the story, the experience or the world view. What we want to do is constrain *in context* the user's action through the environment. (4)

The development of coercive elements used to "constrain in context" audience members' choices can be traced to long before the creation of digital worlds to the amusement or theme park. In <u>Designing Disney's Theme Parks: The Architecture of Reassurance</u>, Karal Ann Marling explains

Walt Disney's understanding of coercive elements as follows:

> Walt wanted strong vertical elements to articulate each section of the park. He used the term 'wienie,' borrowed from the silent-era comedy, to describe tall visual markers that promised to reward the visitor who walked toward them. Wienies were tasty visual treats for pedestrians […] Walt's theory was that if the promised goody were good enough, if what was going to be there was clear enough from the environmental cues embedded in the design, then Disneyland's guests would go anywhere and relish the trip. (66)

Wienies in <u>Woyzeck</u> are often sound-based and take into account the scale of the installation space. Zones of instrumental sound highlight recognizable character leitmotifs and draw the audience member through the space to scene locations with corresponding characters. Other wienies include tangible interfaces. These are physical items intended for hands-on audience interaction, such as a collection of Woyzeck's personal items, six decapitated dolls with their corresponding severed heads, a miniature house, and a life-sized mannequin. AR can be understood as a future screen and the experience of encountering scenes located spatially can be termed an embodied form of interactive or hyperlinked fiction.

<u>Woyzeck</u> can be considered the first plebian tragedy. George Steiner writes in T<u>he Death of Tragedy</u>:

> *Woyzeck* is the first real tragedy of low life. It repudiates an assumption implicit in Greek, Elizabethan, and neo-classic drama: the assumption that tragic suffering is the somber privilege of those who are in high places. […] Büchner was the first who brought to bear on the lowest order of men the solemnity and compassion of tragedy. (274-275)

The innovative use of a socially disenfranchised anti-hero as a subject matter for tragedy combined with the perhaps unintentional but nevertheless innovative lack of order for scenes makes <u>Woyzeck</u> revolutionary in tone. This project reflects the structure and themes of Büchner's original script by allowing a subversion of form that requires audiences to create their own form or path through the narrative. Although Büchner was an anatomist, which would imply he was accustomed to fixed order and rigid procedure, he was also a radical social activist. While

Büchner may have intended a traditionally linear order for the play, his intentions appear irrelevant in the work. The play's theme of anti-establishment social justice is fitting to the unstructured form of the plot. As Augusto Boal writes in "The Theater as Discourse, " less predictable forms may allow for a more socially equitable conversation between the audience and the theater piece. Boal writes:

> The bourgeoisie already knows what the world is like, *their* world, and is able to present images of this complete, finished world. The bourgeoisie presents the spectacle. On the other hand, the proletariat and the oppressed classes do not know yet what their world will be like; consequently their theater will be the rehearsal, not the finished spectacle. (80)

Since Woyzeck is a piece about the down-trodden, it seems natural to tell the story using a form that challenges the traditional authority of the author as well as the coterie of literary experts devoted to the preservation of the author's status. I must be careful to note here that this production of Woyzeck is by no means strictly revolutionary. Far from it. This Woyzeck was created within the academic sphere, in a million dollar AR lab. This is not a public art piece. But the form of the piece is very important. As Suzan-Lori Parks writes, "[…] form is not merely a docile passive vessel, but an active participant in the sort of play which ultimately inhabits it" (7). Perhaps Büchner, a young social revolutionary living under the threat of arrest and torture, knew this about the power of form when he failed to order his scenes.

Technology

This project uses a sophisticated technology, AR, to assist the audience member's creative process in making order out of chaos and involve the audience member's body in a gesture-based artwork. This use of AR technology is unusual. Currently the bulk of AR and VR creative projects are developed primarily to highlight technology's capabilities while the story or

artistic expression is only a means to achieve that end. In this study, I am reversing those priorities. I have a story I want to tell, and I have found appropriate AR technology to enhance the telling of the story.

In traditional AR creations, the technology often plays the starring role, and any live actors involved cannot help but be mercilessly overshadowed. Also, technology usually plays a central role in the story, which then inevitably falls into a science fiction or fantasy genre. In these works the story cannot hope to compete with the marvel of the new technology. The story is reduced to a gadget, or worse, a futuristic parlor trick. The emotional core of the story has been stifled by putting the technology first. In their recent IEEE Spectrum article, Jay David Bolter and Blair MacIntyre elaborate on possible future applications for AR, imagining only educational, gaming, cultural history, industry, and scientific uses for the technology. My study shows this does not have to be the case. While it isn't often done, there is no real reason why AR can't be used in the service of artistic and expressive storytelling. Jacqueline Moire notes:

> There is of course no reason a VE [virtual environment] can't simply tell a story. […] Most importantly, it is impossible to say that all concepts of virtual worlds have been explored already. The majority of VEs currently in existence concentrate on training, virtual tourism, or healing. (2)

While there is a significant amount work on AR technologies and mixed reality experiences, a great deal remains uncharted territory yet to be explored. Woyzeck will build on existing work in the areas of performance, media studies, and AR theory and practice while seeking to innovate beyond existing conventions.

Another element that sets this project apart is that in the field of AR and VR a large portion of projects are funded by the Department of Defense for training or recruitment software applications. To date there have been no publicly documented drama-based AR or VR projects funded by the military. Woyzeck marks a significant departure. In this project an anti-military

theme is explored using AR technology funded by universities. The sobering portrayal of the

military in <u>Woyzeck</u> could make it the anti-<u>America's Army</u>.

   Nevertheless, a critical commentary on military culture is relevant today, considering that

the story of <u>Woyzeck</u> is tragically played out as a familiar aftermath of war. As the <u>New York</u>

<u>Times</u> reported in the summer of 2002, "Three veterans of the war in Afghanistan and a fourth

soldier have killed their wives in the Fort Bragg area in the last six weeks. Two Fort Bragg

soldiers killed their wives in murder-suicides, and two others have been charged with murdering

their wives" ("Rash"). It is painfully clear that Woyzeck is still with us today. Büchner himself

based the original play on a contemporary newspaper story covering the account of an

impoverished soldier executed for stabbing his girlfriend to death.

   A major objective is to maintain the integrity of Büchner's story in the face of such high

technology. As in traditional theater, I don't want the costume to wear the actor. In other words, I

don't want the technology to overwhelm the expression of the piece, but only to serve it as

transparently as possible. Bran Ferren addresses this need for balance between technology and

content in his paper, <u>The Medium is Only Half the Message</u>. Ferren writes:

> Engineers describe the performance of new media […] in terms of technical resolution.
> […] But if you're a writer or film director, you need another axis--'emotional resolution'--
> to describe how well you are using the technology to convey a message to your audience.
> […] Most of us don't watch test patterns for fun, and moviegoers shouldn't be thinking
> about the theater's projection or sound systems. The engineer should design these systems
> so well that they are transparent to the viewer. And paradoxically, increasing the
> technical resolution of an imaging system can sometimes diminish the quality of the
> viewer's experience. (5)

Ferren's points are well made. Every element of an experience should contribute to telling the

story to the audience, and sometimes, the best tool for telling a particular story may not be the

most technically advanced. In <u>Woyzeck</u>, the main character struggles with insanity and

hallucinations, which can be particularly well evoked through AR at this stage in the

technology's development. At this point in time, AR often appears ghostly or hallucinatory; for example, a building may appear to float a few feet off the ground or the edges of a person may appear to shift and blur. The resolution of images played through AR goggles does not achieve a glossy cinematic verisimilitude. Current kinks in the technology are, in this case, not a hindrance to the project, but will instead assist in the telling of the story and creating Woyzeck's mental state as an inhabitable space for the audience.

The AR system used to create this project consists of a inertial and ultrasonic fusion tracking grid and sensors from Intersense and head mounted displays by Nvisor. This technology works by sending out ultrasonic and inertial pulses from a grid of rails mounted in the ceiling of the installation space to sensors worn on the head and hands of the audience member. These sensors are connected by wire cables to a computer that contains the music and video clips for the piece. By communicating with the sensors worn by the audience member, the grid determines the location of the audience member's head and hands and uses this information to determine when the computer should display the appropriate media. In this way, the installation can be designed to have certain pieces of video and music located at specific coordinates in the space.

A particular advantage of AR and the see-through head mounted displays or goggles is that the final product is a combination of the real world and digital materials. The powerful relationship between human bodies and physical spaces is described well by Tuan, who notes, "Architecture continues to exert a direct impact on the senses and feeling. The body responds, as it has always done, to such basic features of design as enclosure and exposure, verticality and horizontality, mass, volume, interior spaciousness and light" (116). The use of actual physical spaces and physical objects enhances the audience member's feeling of really being in a place; the storyworld of Woyzeck in particular; as opposed to VR or total digital immersion which can

feel like being no place. This combination of the real and digital in AR also creates the conditions for ambiguity and doubt as discussed earlier by Jentsch, which can result in a feeling of the uncanny.

While the AR technology is the only technology the audience members come into contact with, many other technologies were used in the process of creating Woyzeck. Of course, I used word processing software to write the translation and adaptation. To communicate effectively with New York City-based composer Brendan Padgett and choreographer Kyle Shepard, we used Apple's video conferencing software iChat. Padgett used Finale music composition software and a midi-enabled digital piano to create the score. We used GoogleDocs, an online file sharing site, to share and collaboratively edit documents, such as our complex shooting and recording schedules. To build our chromakey studio, we used electric drills and a Genie, or compressed air lift, to hang backdrops and high voltage film lights. We filmed dance using a mini DV camera and recorded sound using a USB microphone and laptop computer. Sound editing was done with GarageBand and Finale software, and video editing was done in FinalCut and AfterEffects.

Process

Translation

What exactly is the storyworld of Woyzeck? As any translator of Woyzeck knows, this is a maddening and ultimately unanswerable question. We can never know exactly what Büchner intended with Woyzeck, as he left the piece an unfinished fragment and took such secrets to the grave. Scholarly debate rages on to this day concerning the validity of various fragmentary manuscripts, copies, and translations. This production is not concerned with these issues,

important as they may be. I have made no attempt to create the definitive version of <u>Woyzeck</u>.

My approach to translation is well expressed by Octavio Paz in his essay "Translation: Literature

and Letters." Paz describes the relationship of the translation to the original as parts of a grand

"symphony" of literary interrelationships. Paz writes,

> And each version is an original and distinct poem. True, the synchronization is not
> perfect, but if we take a step backward, we can understand that we are hearing a concert,
> and that the musicians, playing different instruments, following neither conductor nor
> score, are in the process of collectively composing a symphony in which improvisation is
> indistinguishable from imitation. (160-161)

This script of <u>Woyzeck</u> is an adaptation, a posthumous collaboration of sorts between Büchner

and myself. Many things have been changed or left out altogether, but none of this was done

without deliberation and reason. My process was first to create a direct German to English

translation and then an original adaptation. Over the course of my first semester as an MA

student I completed an original direct translation from German to English of Büchner's entire

text. I used a copy of Büchner's original German <u>Woyzeck</u> script available through Project

Gutenberg at Gutenberg.org. Because <u>Woyzeck</u> is now in the public domain and free of

copyright, I was able to translate and adapt it without obtaining permissions or paying for rights

to do so. I was also able to claim copyright for myself on both my direct translation and

adaptation.

Adaptation

During the second semester of my MA degree I worked on my original adaptation,

distilling the play from 24 scenes to 13 key scenes and updating the period language of the play.

I wanted to create an adaptation that tells the story as efficiently as possible, in such a way that

emphasized Woyzeck over other characters in the piece. I strove to craft the language so that it

would not have the stilted quality evident in many direct translations. I wanted an efficient

telling, in other words the same story told in fewer scenes, due to the nature of AR technology.

Creating work for AR is currently incredibly time and labor intensive and still in the "enthusiast

stage" of user adoption as described by Gillian Crampton Smith. Smith explains that in this

initial stage of a technology's development it is very cumbersome to implement, but that

enthusiasts persevere because they are so excited by the technology's capabilities (xii).

I knew I needed a briefer version of <u>Woyzeck</u> to work with to have a chance of finishing

the project in a timely fashion while creating a polished work of high quality. I chose to set the

piece in no specific time period, to allow ease of drawing parallels to our time, or any other,

without forcing such connections on the audience. The story has important resonance to its

original time period that makes it well served by faithful period productions. However, those

aspects of the story were not of primary interest to me and on a practical note I knew a period

production was beyond my resources. The story of <u>Woyzeck</u> has a timeless quality to it and

therefore translates well to a non-period-specific production.

To accomplish my goals, there were many scenes and characters I chose to cut from the

original for my adaptation. The fairground scenes have been cut. Thematically these are the

man/animal scenes which highlight the role of nature in Woyzeck's fate and the manner in which

people get treated as animals in Woyzeck's world. These scenes also necessitate more actors than

I could afford to cast. I could have of course given actors double roles, but I felt this was not

appropriate to my telling of the story. The feel of the fairground, its freakishness and reversal of

roles still exists in my adaptation of the doctor's scene, which is accompanied by a tangible

interface that allows the audience member to contribute to Woyzeck's torture by forcing him to

perform various humiliations.

I took out most references to Christianity as well as all anti-Semitism. I feel these aspects could be dealt with well in a period production but would alienate modern audiences in a non-period specific setting. I cut the bar scene with the pseudo-sermon and its anti-Semitic punch line as well as the pawn-shop scene, which has a particularly offensive portrayal of a Jewish shop owner. The most valuable line in the shop scene refers to Woyzeck's "economical death." This line has an obvious anti-Semitic meaning, but also a useful double meaning referring modern audiences to the "economical" death chambers of the Holocaust. This reference is maintained by keeping intact the doctor's scene, which also refers us to Nazi concentration camps and the unethical medical experiments performed there.

I cut many supporting characters to tighten the story, including the child. I feel the child exists as a device to create sympathy for Marie and Woyzeck and is not an absolute necessity. On a practical note, I did not have the resources to work with a child actor and was not interested in having the part played by an adult. I have added to the character of the grandmother by expanding on her anti-fairy tale and creating her in the style of a Greek chorus that comments on the action of the play.

Music

The final adaptation includes music, both sung and instrumental, developed with my long-time musical theater writing collaborator, composer Brendan Padgett at Columbia University in New York City. The music takes its inspiration from impressionistic, classical works, such as Satie's <u>Trois Gymnopedies</u>, as well as classical-meets-jazz styles of musical theater, such as works by Marc Blizstein and Kurt Weil. In the style of Wagner, a contemporary of Büchner, each character has a recognizable leitmotif. The aim was not to create a traditional

musical theater or opera version of <u>Woyzeck</u>. Instead, the aim was to use music to enhance the emotion of the piece and help communicate the story to the audience. The majority of the music is instrumental accompaniment to spoken scenes, with specific lines of text sung with the music to heighten their impact and encourage associations. Some sections of the piece are entirely sung-through.

Another element cut from the original play is the folk music. A major impetus to cut the folk music was that I have never heard it done well. There is of course Tom Waits' experimental rock music version and Alban Berg's atonal opera, so I do not mean to say that compelling musical versions of <u>Woyzeck</u> do not exist. I wanted to use music to draw the audience into the characters and make their stark, harsh personalities accessible. The music also helps to connect the audience to the abstract modern dance choreography. Instrumental reductions of the sung music is used in sound zones surrounding scenes that have no tangible interface or physical wienie to help draw audience members through the space. This method of enticing audience members to move through the space avoids creating any preferred pathways through the narrative. Musical theater is above all else a popular art form and remains today one of the most accessible. Alec Wilder writes in his book on the history of American popular song: "[Musical] theater songs are undoubtedly the finest examples of popular song writing" (451).

While some scholars find Woyzeck's inability to articulate a prime element of the play that must not be tainted, I feel that attitude, while conducive to literary criticism of the original script is not helpful for production. George Steiner is among this group of theorists regarding <u>Woyzeck</u>. Commenting on Alban Berg's opera <u>*Wozzek*</u> and the effect of making Woyzeck sing, Steiner writes:

> Woyzeck's powers of speech fall drastically short of the depth of his anguish. That is the crux of the play. […] Alban Berg's operatic version of *Woyzeck* is superb, both as music

> and drama. But it distorts Büchner's principal device. The music makes Woyzeck
> eloquent; a cunning orchestration gives speech to his soul. In the play, that soul is nearly
> mute and it is the lameness of Woyzeck's words which conveys his suffering. (275-276)

However, I must point out that Woyzeck is, after all, a play. One point of Büchner's intention

upon which all scholars can surely agree is that his choice of form, a script of dialog, clearly

signals he meant his work to be experienced as performance, not literature. A musical theater,

rock, or pop melody, may well be the equivalent folk music of today.

While the world of Woyzeck is hard and unemotional and characters fail to communicate

their feelings in dialog, talking past one another in short clipped phrases, the audience must not

feel alienated to the point of losing access to the story. The music acts as a kind of emotional

release for the characters which serves also to help invite the audience into the Woyzeck

storyworld. It is a strange world, often not easily understood, despite its many similarities to our

own. The melody of a musical theater song is however quite easily understood. As the audience

experiments with narrative form the music should act as a thematic glue helping to hold the

experience together.

Lyrics

I sought to write lyrics consistent with the style of the dialog in the adaptation, while

allowing characters a higher degree of eloquence still within the bounds of their fundamental

natures. Songs that are diagetic seek to fit consistently with the reality of each character's

expressive abilities and the constraints of the scene. Non-diagetic songs allow for a window into

the character's innermost self. Musical underscoring throughout combined with occasional sung

lines are meant to integrate the experiences of dialog and music smoothly for the audience. Sung

lines in dialog scenes always refer to larger pieces of sung music, inviting the audience to draw

connections between the more intimate sung-through character information they have been privy to and the external action of the dialog scenes.

The process of lyric writing came after completing the direct translation and adaptation. This order was significant because it meant that by the time I came to creating lyrics I was fully immersed in the language and characters of the play. A detailed understanding of each character is necessary for the lyricist to select words for each character that sound natural and believable. Sondheim has compared this process to improvisatory acting, noting, "Writing the song is acting it. […] I take off from what the book writer has written, sometimes using a line of his as a springboard, and ad lib, and improvise as that character" (12). My process was similar. Sometimes I used a specific word or line from the adaptation script to begin to create a lyric. Other times I knew I wanted a song for a character in a certain situation in the story and started to write by improvising the character's words based on the particular circumstances required.

The process of writing lyrics was highly collaborative with the process of music composition. Because the words must fit correctly in the musical phrases, in terms of stress, emphasis, and syllable elongation, there was a great deal of collaborative revision between Padgett and myself, working over video iChat, telephone, and in person. Sometimes we would begin a song for which I had written a complete first draft of lyrics, and some songs were begun with musical phrases alone. The collaboration between Padgett and myself is very hard to untangle, as we both worked with each other to fit music and lyrics together in what is ultimately very like a complex puzzle.

Dance

I felt it was important to enlist the help of the body to tell the story of <u>Woyzeck</u>. There is much that goes unexpressed in words in the piece as language consistently fails the characters. Using dance also helped the job of translation from German into English. Where nuanced meanings may have been sacrificed in the language of the script, I hope that using the poetry of lyrics, music, and in particular movement, has communicated the story well. Celebrated German *Tanztheater* creator Pina Bausch said of the role of dance: "Basically one wants to say something which cannot be said, so what one has done is to make a poem where one can feel what is meant" (62-63). Bausch's wise assessment of the impulse to make dance is similar to Suzan-Lori Parks' words about writing a play, not a message. The play is many things, such as all the elements that create a full world, story, and character. If a story, such as <u>Woyzeck</u>, cannot be expressed in words alone, it then requires bodies, voices, and forms of expression beyond the printed word.

The movement and choreography was developed in collaboration with modern dance choreographer Kyle Shepard of New York City. Shepard and I have a history of working together and have developed a vocabulary of movement together combining Shepard's choreography and my physical theater work. Shepard and I share many influences, such as the work of contemporary choreographers Trisha Brown and Robert Wilson, German *Tanztheater,* and Japanese *Buto*. Movement for <u>Woyzeck</u> includes very little contact, emphasizing the impersonal and alienating nature of Woyzeck's world while creating dramatic tension through close proximity. Narrative tension is created and driven through movement without resorting to pantomime or linear development. Other influences for the movement in <u>Woyzeck</u> come from early German physical education movement and the exploration of the relationship between choreography and digital editing techniques. Post-production effects have allowed for

choreographic experimentation specifically relating to scale, repetition, doublings, and tempo.

Just as the music in <u>Woyzeck</u> allows the characters a form of self-expression and level of eloquence denied them in their diagetic world while giving audience members an accessible point of entry into the story, using modern dance fits similarly well with the play's themes. Susan Leigh Foster points out in "Choreographing History":

> To approach the body as capable of generating ideas, as a bodily writing, is to approach it as a choreographer might. Dance, perhaps more than any other body-centered endeavor, cultivates a body that initiates as well as responds. […] Here, bodies are cast into a discursive framework where they can respond in kind to the moved queries initiated in the process of formulating a dance. […] The possibility of a body that is written upon but also writes moves critical studies of the body in new directions. It asks scholars to approach the body's involvement in any activity with an assumption of potential agency to participate in or resist whatever forms of cultural production are underway. […] Dancemaking, for example, becomes a form of theorizing […] The theoretical, rather than a contemplative stance achieved afterwards and at a distance, becomes embedded (embodied) within the practical decisions that build up, through the active engagement of bodies, any specific endeavor. (205-206)

Bodies in <u>Woyzeck</u> are often written upon or acted upon. Examples include Woyzeck's peeing for the Doctor, the rape of Marie by the Drum Major, and of course Woyzeck's murder of Marie. It is important to consider the agency of the performers' bodies in the creation of these representations of extreme oppression. As anyone who creates movement knows, dancemaking is a highly collaborative process. Even if the choreographer has set detailed movements beforehand, the choreographer must eventually work with bodies other than his own, unless he is creating a solo piece. At this point in the collaborative process the performers become choreographers as well. Kyle Shepard and I have developed a collaborative process that involves the performers quite explicitly in the choreographic process. Often, movements that appear in a finished phrase originated from a performer's improvisation and then was refined and polished in collaboration with Shepard and myself. This method allows, as Foster discusses, to explicitly give performers agency over their own representations in a piece.

Shepard and I have also found this method advantageous as it allows us to create movement specific to each performer's physical abilities and ideas. Once you are working with the performer in rehearsal, you have more restrictions at your disposal. Before you have cast a piece, you are working within almost infinite possibilities. The restriction of the actual dancer being present is very helpful in the creative process. As discussed by Sondheim, creating within restrictions during rehearsal is often much easier than facing the proverbial blank page (11). Also, because movement is visual, it is easy to see exactly what is needed in terms of stage picture when you are able to work in rehearsal with the performers on stage. Much of the choreography for Woyzeck was created by bringing ideas about form, tempo, style or even short phrases to a rehearsal. Finished pieces were often generated very quickly during short rehearsals with performers, and then immediately filmed.

Interface Design

The design of the physical installation space and the designs for the scenes with tangible interfaces have evolved continuously throughout the development of the project. Initially, Woyzeck was conceived as an outdoor installation at Fort York, a historic site in Toronto from the same era as Büchner's script. The idea was to set Woyzeck at the fort, with scenes located in AR reconstructions of original buildings now missing from the site. Appendix F has a collection of the concept art I developed throughout the process of creating this project. Figure 1 shows concept art for this initial vision. For the tangible interfaces, I had planned to work with AR tracking using fiducials, a black and white pattern recognition system, as well as other technologies such as a traditional computer and mouse. None of these technologies are present in the final design. Figures 2 and 3 show concept art from this stage of the design process for the

tangible interface scenes. Through further development, it became clear that the AR technology

to which I would have access was not advanced enough to work well outdoors. Additionally,

there are many factors outside relating to lighting, moisture, and weather conditions that would

affect hardware and could be easily controlled by mounting the project indoors in a lab space.

At this point I revised the project for indoor installation in the York University Future

Cinemas Lab space. Figure 5 shows the concept art from this stage in the design. Next I created

an online HTML interactive demo for Woyzeck as a final project for Professors Caitlin Fisher's

and Janine Marchessault's course Future Cinemas. Figures 6 through 20 show the art developed

for this demo. As production neared, several difficulties became apparent in my designs. To

project a map image on the floor of the installation space it would be necessary to use multiple

projectors housed in the grid. The grid also had to house the delicate tracking sensors. It became

clear that the calibration of the projectors would be difficult and their presence in the grid could

cause problems for the tracking hardware. I therefore chose to redesign the map as part of the

paper program audience members would receive when entering the installation and cut the floor

projections entirely.

Another difficulty that came up as we approached production was the design of the

sensors in the tangible interfaces. These objects were originally designed to house small sensors

that would react to the audience member's actions. Upon further investigation it became clear

that wireless sensors were not available, and wired sensors would be difficult to integrate into the

system controlling the rest of the installation. For these reasons I redesigned the tangible

interfaces as objects with no technology embedded in them at all. Instead, I have used the

capabilities of the Intersense tracking grid and accompanying sensors worn by the audience

member. I took all the technology out of the objects and reduced the number of sensors needed to the two worn by the audience member; the head tracking sensor and a hand tracking sensor.

This decision not only simplified the programming and hardware demands of the installation, but also gave me more freedom when creating the physical objects for the tangible interfaces. The physical object design no longer needed to accommodate any hardware. This redesign was technically possible in the following manner: the hardware-free objects are placed in the installation space in static, calibrated locations. When the audience member's hand, wearing a hand tracker sensor, enters the calibrated locations, hot zones that tightly surround each object, the tracking system can sense the interaction and display the proper media in the audience member's head mounted display.

In creating and revising the design for this project, I have taken inspiration from several sources. Donald Norman's well-known book, The Design of Everyday Things, makes the excellent point that if an object needs instructions, it is an indication of poor design. Norman observes, "Well-designed objects are easy to interpret and understand. They contain visible clues to their operation" (2). As long as audience members are not confused, I believe they generally want to interact. In a piece I created with Kyle Shepard at Brown University's Production Workshop in 2004, The Magellan Project, audience members were presented with actors on pedestals. Each pedestal had a malleted standing bell on it of the same type commonly seen at hotel lobby front desks. The prominent positioning of the bell combined with the social conventions surrounding the object made it clear that audience members were intended to interact with the bells, and moments after the performance began each night, the bells were ringing.

Hiroshi Ishii's work as discussed by Bill Moggridge in <u>Designing Interfaces</u> highlights the role of simplicity and elegance in creating visually compelling interfaces that audience members will want to touch and interact with (522). I have created a simple and striking design for the installation, using black curtains to line the walls of the lab, minimal lighting, and suspending the uniformly painted white tangible interface objects in midair using wire. It is my hope the design embodies sound principles of interactivity and creates a feeling of the uncanny.

The AR tangible interfaces were also designed to involve audience members through physical interaction with key themes in <u>Woyzeck</u>. For example, the life-sized mannequin for audience members to stab embodies a pseudo-surgical or voodoo doll interface for the scene at the doctor's lab. This interface seeks to involve the audience member directly in Woyzeck's torture. By imposing the acts of humiliation on Woyzeck the audience member should feel Woyzeck's humiliation more acutely. Many characters in the piece seem to derive endless delight from torturing Woyzeck, and so this interface was also designed with fun in mind. And yet, as the audience member isn't a character in the piece, he or she has a distance from the material that allows for critical thought as well. The tangible interfaces also serve as a way to integrate the gestures of the audience member into a gesture-based piece. The most powerful interactions for the audience member at <u>Woyzeck</u> are fittingly designed to be created through gesture.

Building the Chromakey Studio

To capture the digital footage of the performers to use in the installation it was necessary to film them in front of a green screen. This is needed so that during the editing process, the green background can be erased, or keyed out. Final footage is of dancers against a transparent

background. This allows the dancers to appear in the head mounted display and look to the audience member as though they are inhabiting the same physical space at the installation.

While this video effect has been around for many years and is commonly used by the TV weather man, it takes a considerable amount of effort and know-how to create. If the green screen footage is shot improperly, post-production editing will be adversely affected. The optimal conditions for chromakey filming include the largest area of green possible, such that the performer can be placed as far from the green background as possible. This technique allows the performer to be lit separately from the background, and allows the camera to perceive the background as slightly out of focus. These measures all contribute to better results in post-production editing. Since we were filming dancers, it was necessary to have not only a green backdrop but also a green floor so that we would be able to film their feet and legs.

To get the highest quality footage we were able to obtain within our means, we built a chromakey or green screen studio in a theater space generously donated by Columbia University. This space was a great resource for us since it had a grid we could use to hang both lights and our green backdrop. Unfortunately, it was not permissible to paint the floor in this space. This meant we needed to build a stage that we could paint in chromakey green. The stage also needed to be safe and rugged enough to endure several days of modern dance. Additionally, it was not possible to find a space in New York City where we could build and paint the stage. This is no surprise since space is a scarce resource in many large cities. We were lucky to have a garage space available to us in a nearby town in Connecticut. Brendan Padgett and I designed the stage and went to Connecticut to construct it. We created a modular design that would allow us to fit the pieces of the stage into a rented cargo truck for transport back to the theater space in New York.

I purchased the appropriately pre-cut pieces wood from a lumber supplier in Connecticut. Padgett and I built and painted the stage components by hand in the garage space in Connecticut and completed the final assembly together at the theater space in New York City. I also rented a package of lights from a New York City film lighting house since theater lights have only half the amount of wattage necessary. It is important to remember that opposed to theater lighting, film lighting must be created for the camera, not the human eye. Therefore, different equipment and materials are required. Joseph Pauls, the lighting designer and cinematographer, created the lighting design we used for the three-and-a-half day shoot. Due to resource constraints, while we were able to conduct additional audio recording at later dates, no further video shoots could be conducted. This added an additional constraint to the video shoot.

Recording Voices and Filming Bodies

Two casts of performers were used to create this piece; a cast of dancers and a cast of singers. The recordings of their performances were combined in post-production. The singing cast was recorded as audio-only and was responsible for the speaking and singing in the piece. The dancing cast was filmed without sound and was responsible for the movement in the piece. The cast of dancers does not lip-synch the dialog or lyrics, but performs each character's physicality, while the cast of singers performs each character's vocals.

To achieve the best quality possible given the equipment we used for sound recording, performers were recorded separately for any songs with more than one character. The multiple voices were combined during the post-production process. Performers were recorded together for dialog scenes, since separate recording could have lead to a stilted quality in this case.

Because proper lighting was such a concern for the filming, we filmed dancers separately

whenever possible. Performers in scenes that include multiple characters but no contact choreography were filmed separately and layered into the same shot during post-production editing. Performers in scenes with multiple characters that did have contact choreography were filmed together. The time available to us to complete the sound recording and dance filming was extremely limited, and some of the performers had schedules with limited availability as well. Stage manager Michelle Moon Lee created a detailed recording and shooting schedule for us. The schedule was created with modular components, to anticipate unforeseen complications that might require on-the-spot rescheduling. This schedule proved an invaluable tool during the shoot, as we were allowed flexibility at key points but still able to accomplish all the recording and filming in the limited amount of time available.

I did not use any set pieces, furniture, or props. This greatly simplified the shooting process and was in keeping with my interpretation of the piece. Costumes were simple items selected to reflect the story and characters of Woyzeck, as well as the practical needs of the performers to move freely and chromakey filming restrictions, which required costumes that were not green, see-through, sheer, cut-out, or reflective.

Post-Production Editing and Effects

A combination of several digital editing programs were used to edit the footage and sound for Woyzeck. Since the footage and sound were recorded separately, they were edited separately and then combined. New York City-based Brendan Padgett and collaborator Kirk Quinsland worked together to edit the sound, using Apple's GarageBand software and Finale's music composition software to create the soundtracks. GarageBand was used to combine performers into one track when they had been recorded separately but were singing, for example,

individual parts of a trio. GarageBand was also used to modify pauses, reduce feedback, layer music under singing and speaking, change volume levels, and add repetitions. Finale's digital musical instruments were used to supply the instrumental music for <u>Woyzeck</u>, with the notable exception of the organ music, which was performed and recorded live by Quinsland. The church bells were also recorded live. Finale was a great help to <u>Woyzeck</u> not only in aiding Padgett's composition process, allowing him to avoid painstaking hand drawn notation, but also in providing <u>Woyzeck</u> with a full range of orchestral instruments that would have been well beyond the reach of our budget had we attempted to use live musicians.

The footage for <u>Woyzeck</u> was edited using Apple's FinalCut, Apple's iMovie, Apple's QuickTimePro, Adobe's AfterEffects and The Foundry's Keylight plug-in for AfterEffects. These software applications were used to log and capture footage; crop scenes; create the chromakey effect of dancers on a transparent background; modify hue and saturation in the footage to achieve a grayscale effect; adjust transparency, scale, and position of footage in a layered format with animation thus allowing the combination of performers filmed separately into one scene; add masks; and create doubling and tripling of performers in a scene.

It was important to be able to use a chromakey effect to show performers on a transparent background so that during the installation, the performers appear in the audience member's AR goggles in such a way that it creates the illusion of the performer standing next to the audience member in the installation space. I chose a grayscale effect for the footage for both aesthetic and practical reasons. Due to budget restrictions, <u>Woyzeck</u> was filmed on MiniDV tape, which does not allow for as clean a chromakey effect as can be achieved when using film stock. A grayscale effect is more forgiving than color in terms of the limitations of the DV format and the result is

footage that looks more polished. Additionally, a grayscale color theme was central to my design

of the installation space, intended to reflect the stark nature of Woyzeck's world.

The ability to layer and animate footage was vital to Woyzeck, since we had filmed

performers separately whenever possible, even in cases when characters appear in the same

scene. As I have explained, it was advantageous to film performers individually since that

allowed us to achieve better lighting conditions and therefore a better chromakey effect.

Layering footage during the editing process created the illusion, for example, that two

performers standing next to each other had actually occupied the same space when, in reality,

they had not. The ability to copy and then layer footage, thus creating doubles, was important for

creating uncanny effects for both the grandmother and Woyzeck characters. The grandmother

was conceived as a chorus, and was voiced by three performers, but danced by only one

performer. Editing effects meant the one dancer could be copied and appear as three identical

dancers. Doubling and layering effects were used with the Woyzeck character to create a sense

of his existential fragmentation, despair, and panic.

Throughout the editing process, Padgett, Quinsland, and I posted sound and video files on

an internet server to facilitate the timely sharing of large files. Many collaborative revisions were

necessary to precisely synch specific movements in the choreography with moments in the music

and dialog.

AR Programming and building the Tangible Interfaces

To program the AR parts of the installation, DART (The Designer's Augmented Reality

Toolkit) was used. DART is a software plug-in for Macromedia's Director, and was developed at

the Graphics, Visualization, and Usability (GVU) Center at the Georgia Institute of Technology

by Blair MacIntyre, Jay David Bolter, Maribeth Gandy, and Steven Dow. DART was used to communicate with the Intersense hardware (the inertial ultrasonic grid and the audience member's tracking sensors). DART, in combination with the Intersense hardware, triggers an audio or video clip in the audience member's AR goggles when the audience member enters a specific spatial location. An extensive process of testing and revision of DART programming code and hardware calibration was necessary to create the AR elements in the installation.

The tangible interfaces were constructed by hand using traditional materials including wood, nails, glue, and acrylic latex paint. Some were created using purchased items that were then modified to suit the project's needs. The tangible interface objects were suspended overhead from a grid in the ceiling and secured to the floor throughout the installation space with transparent fishing line and tied onto hooks.

Supplementary Versions

Goals for the immediate future of <u>Woyzeck</u> include the development of both a Flash version and downloadable video iPod version for the <u>Woyzeck</u> official website at woyzeck.rebeccarouse.com. Web developer and graphic designer Michelle Moon Lee created an original font for the <u>Woyzeck</u> site inspired by Weimar-era poster lettering. Lee and I collaborated to design the logo and the look of the website. Figures 21 through 23 show images of the <u>Woyzeck</u> font and web pages. Figure 24 shows the map used for the Flash version and also in the printed programs at the installation. Padgett composed instrumental music for the website designed to loop seamlessly and introduce online audience members to the major musical themes of the piece.

The impetus to create the website and supplementary versions arose out of a major limitation of the AR technology used to create Woyzeck; its lack of accessibility. The hardware is costly to obtain, difficult to master, and therefore not widespread and certainly not available to the average consumer. We plan to create these supplementary versions of Woyzeck to allow wider distribution of the project and also to explore questions of interactivity, narrative form, and media. How will the audience interaction with the Flash version and video iPod version of Woyzeck differ from the audience interaction in the AR installation space? These supplementary versions present tantalizing opportunities for further research relating to Woyzeck and new media in performance.

Possibilities

In Understanding Media: The Extensions of Man, Marshall McLuhan discusses various media as hot or cold. McLuhan writes "[…]hot media do not leave so much to be filled in or completed by the audience. Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience" (39). This Woyzeck project is a fusion of several hot and cold media. Film is a media full of information that saturates primarily one sense, the visual, and can be called a hot media especially when compared to a cooler medium such as live performance. Abstract dance, for example, seems a cooler media. While also primarily visual, there is more participation or completion required of the audience. McLuhan suggests that hot media generally create a state of hypnosis in the audience, while cool media tend to inspire hallucinations (50). How will audiences pay attention to Woyzeck? Will they feel hypnotized, or as though they are hallucinating? It is difficult to know in advance if audience members behave

as they would playing a video game, watching a movie, attending a live performance, or reading a choose-your-own-adventure book.

A possibility for further research related to this project is the study of how audience members interact with the piece and how audience members' levels of connoisseurship with other media, such as video games or movies, may or may not determine the manner of their interaction. An installation of Woyzeck is planned for Spring 2008 at the Georgia Institute of Technology's Graphics, Visualization, and Usability (GVU) Center. This facility is equipped to conduct human computer interaction studies, quantitatively analyzing how an audience member makes decisions in an AR experience. It would be of great interest to study audience interaction in the AR installation in detail and compare this with a study of audience interaction with the other two forms of this Woyzeck project; the online Flash version and the downloadable Apple video iPod version.

Another aspect of the project worthy of further development is the investigation of ways to create Woyzeck as it was originally conceived, as an outdoor, public art installation. Sensory elements that can contribute to storytelling are readily available outdoors but would require vast amounts of work to simulate digitally, such as the feel of sunlight and wind and the smell and texture of grass. An outdoor setting would require a major redesign of the hardware involved in the project. Current hardware is not rugged enough to face weather elements outdoors and cost prohibits making it available to the general public.

However, there is much to be gained by setting this Woyzeck project outdoors. Creating art that is publicly accessible is itself a worthy goal, but the experience of Woyzeck could also be enhanced by mounting it in a historically significant setting. There are many possible approaches to this design. Based on a true story, it could be compelling to set the piece at actual locations in

Leipzig where the historical events occurred. It would also be compelling to set the piece in a fort of the same time period. Sites like this are often well-preserved, such as Fort York, and therefore already exist as a kind of immersive world, albeit entirely independent of digital technologies. The structure of a fort is particularly compelling for mounting an immersive experience, as forts are commonly surrounded by either a high wall or an earthen mound called a berm. The berm works practically to defend the fort, but has the added effect of blocking the view of the outside, and in this case, modernized world, from those inside. In fact, Walt Disney built a berm around Disneyland in California for precisely this immersive quality.

This Woyzeck project pushes many boundaries, challenging commonly accepted definitions of audience and performance. The unique combination of forms and practices, along with the unusual use of AR technology in the service of storytelling, fosters a performance experience radically different from traditional film and theater. Bringing an individual audience member's body into the storyworld of Woyzeck through tangible interfaces, music, and dance denies the spectator his or her usual privileged retreat to a distance of moral judgment. This exciting exploration of technology and performance raises far more questions than answers. Through opportunities available at the Georgia Institute of Technology and elsewhere, I look forward to pursuing experiments in technology and performance in further study.

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Appendix A: Direct Translation

<u>Scene A</u>
<u>In the Captain's quarters, Woyzeck gives the Captain a shave</u>

Captain: Slowly, Woyzeck, slowly; one after the other! He makes me positively dizzy! What can I do with the 10 minutes of time left over when he finishes up early today? Woyzeck, remember, you've still got 30 long years to go—30 years! That's 360 months! And Days! Hours! Minutes! How will he fill that enormous amount of time? Pace yourself, Woyzeck!

Woyzeck: Yes, sir, Captain.

Captain: I worry for the world when I think of eternity. Busyness, Woyzeck, busyness. Eternal—that's eternal, it means eternal—that's easy to understand—and then there's what's not eternal, and that's the blink of an eye, yes, and instant—Woyzeck, I shudder to think that the world turns all the way around in one day. What a waste of time! Where does it get us? Woyzeck, I can't even look at a mill wheel anymore without getting melancholy!

Woyzeck: Yes, sir, Captain.

Captain: Woyzeck, he always looks so keyed up! A good man isn't like that—a good man with a good conscience. Say something, Woyzeck. How's the weather today.

Woyzeck: Bad, Captain, bad—windy!

Captain: I can sense it. It's so windy out it makes me feel like a little mouse. I think we've got something out of the South-North?

Woyzeck: Yes, sir, Captain.

Captain: Ha ha ha! South-North! Ha ha ha! Oh he is dumb, really disgustingly dumb! Woyzeck, he is a good man—but—Woyzeck, he has no morality! Morality—that word means, when a person is moral, understand. It's a good word. He's got a kid without the blessing of the church, as our Reverend says—'without the blessing of the church,' it's not my words.

Woyzeck: Captain, sir, the loving God won't look down on the poor worm if it didn't have Amen said over it before it was made. God said: Let the little ones come to me.

Captain: What is he talking about? What kind of a curious answer is that? He makes me totally confused with his answer. When I say 'he,' I mean you, *you*!

Woyzeck: Us poor people—look here, Captain, sir, money, money! Who doesn't have any money—for once hold one of your own kind to morality! We're also made of flesh

and blood. We're damned in this world and the next. If we ever got into Heaven, we'd have to help make the thunder.

Captain: Woyzeck, he has no virtue! He's not a virtuous man! Flesh and blood? When I'm lying by the window, when it's been raining, and I see those white stockings, when they spring across the street—damn it, Woyzeck, I fall in love! I also have flesh and blood. But Woyzeck, the virtue! Virtue! How then should I pass the time? I always say to myself: you are a virtuous man—a good man, a good man.

Woyzeck: Yes sir, Captain. Virtue. I don't have it. Look here: us common people, who have no virtue, we give into nature, but if I was a gentleman with a hat and a coat and a watch and could speak elegant, I'm sure I'd be virtuous. It must be something nice to be virtuous, Captain, sir. But I can't afford it!

Captain: Good Woyzeck, you are a good man, a good man. But you think too much—it's draining. You always look so keyed up. This conversation has exhausted me. Go now, and don't run so much—slowly, take it nice and slowly as you go down the street!

Scene B
Open field behind the barracks; Woyzeck and fellow soldier Andreas

Woyzeck: Oh yes, Andreas, this place is haunted. See the streak of light over the grass there, where the mushrooms are growing again? That's where the head rolls at night. Once, someone picked it up, they thought it was a hedgehog. Three days and three nights, he laid in a coffin. Andreas, it was the freemasons! Sure, the freemasons. Quiet! Hear it, Andreas? Hear it? Something's going on! It's behind me—under me! (*stamps on the ground*) Hollow, hear it? It's all hollow down there. The freemasons!

Andreas: I'm scared.

Woyzeck: It's so strangely still. Makes you want to hold your breath. –Andreas!

Andreas: What?!

Woyzeck: Say something! Andreas, how bright! Over the city it's blazing! A fire streaks across the sky with a roar like trombones! It's closing in! C'mon, don't look behind you!

Andreas: Woyzeck, do you still hear it?

Woyzeck: Quiet—everything quiet. Like the world was dead.

Andreas: Hear it? The drums. We've got to go!

Scene C
Marie's house. Open window to the street. Marie and kid are inside. Margaret, their neighbor, is outside the window, and the Drum Major is passing in the street.

Marie: Boy—hear it? He's coming.

Margaret: (*from the street*) What a man—like a tree!

Marie: He stands like a lion! (*Drum Major tips hat to Marie as he goes by*.)

Margaret: Say, what friendly eyes, Miss Neighbor! We're not used to that from you. You're eyes are still shining.

Marie: So what. Take 'em to pawn for two buttons.

Margaret: What?! Young lady, I'm a dignified person. But you, everyone knows, you can see through seven pairs of leather pants! (*exits*)

Marie: Liar! C'mon, boy. Whatever. You're just a poor whore's kid and make your mother happy with your bastard face. Who's there? Is that you, Franz? Come in!

Woyzeck: Can't. Have to go to roll call.

Marie: Did you give the Captain his shave?

Woyzeck: Yes, Marie.

Marie: What's with you, Franz? You look so disturbed.

Woyzeck: (*as if telling a secret*) Marie, it happened again—so much—isn't it written, 'There was a stink over the land, like the stink from an oven?' It came behind me into the city. Something we can't catch, touch, that robs our senses. What will become of this?

Marie: Franz!

Woyzeck: I've got to go—roll call.

Marie: That man! So haunted. He didn't even look at his boy. He's going round the bend and crack up with that thinking. Why you so quiet, boy? Afraid? It's so dark you'd think you were blind. At lease there's a light on in here. I won't turn it off. It makes me shiver!

<u>Scene D</u>
<u>Carnival booths. Lights. People</u>.

Old Man: (*Sings with hurdy gurdy as little kid dances*) In the world there's no survival. We all must die. And we all know it.

Woyzeck: Hey, oops-a-daisy! Poor man, old man! Poor kid, young kid! Sorrow and joy!

Marie: People, they're all just fools of reason. That makes me a fool, too. Funny world! Beautiful world!

Carnival Barker: (*with costumed monkey*) Gentlemen, gentlemen! You see the creature, as it was made by God: nothing, absolutely nothing. Now see the art: walks on two legs, has shirt and pants, has a rifle! The monkey's a soldier! It's really not much, the lowest species of the human race. (*to monkey*) Ho! Take a bow! Now you're a baron! Give 'em a kiss! *(the monkey farts and exits. Enter horse and parrot)* The creature is musical! Gentlemen, here you see the astronomical Horse and the dirty little bird. Favorites of all the crowns of Europe, they tell the people everything: how old you are, how many kids you've got, what's your ailment. The show's beginning! The commencement is about to commence!

Woyzeck: Do you want to?

Marie: I don't care. It might be nice. The tassels that guy is wearing! And that woman's pants! (*They go into the tent*.)

Drum Major: (*looking after Marie.*) Hey, will you look at that! What a woman!

Cavalry officer: I'll be devilled! Fertile enough to breed a whole cavalry!

Drum Major: But she only breeds drum majors.

Cavalry officer: How she holds her head! You'd think, that raven hair must pull on her neck like a weight! And eyes—

Drum Major: Like you're looking down a well or into a smoke stack. C'mon, go in! (*they go into the tent.*)

<u>**Scene E**</u>
<u>**Inside the Carnival Tent**</u>

Ring Master: *(on stage with horse)* Show your talent! Show your animal intelligence! Humiliate human society! Gentlemen, this animal, that you see here, tail at the back, four hooves on the ground, is a respected member of all the learned societies, is a Professor at our university, where the students learn from it riding and dueling. That's easy to understand. Now think with double reason! What do you make of it, when you think with double reason? Is there an ass among the present company? *(horse shakes its head)* Do you see the double reason? That's Assiognomy. Yes, this is no dumbass individual, this is a person, a human, an animal man—an ass, a beast. *(The horse shits onstage)* That's right! Humiliate society! So you see, the Ass is natural, imperfect nature. Learn from him! Ask a doctor, it's highly dangerous! It is said, be natural! You're made of dust, sand, dirt. Do you want to be more than dust, sand,dirt? Look here, what rationality! The horse can count and it doesn't have any fingers! Why? It can't express itself, it can't

explicate, it's another kind of human. *(to the horse)* Tell the people, what time it is! Who among you gentlemen and ladies has a watch?

Cavalry Officer: A watch? *(pulls a watch out of his pocket)* Here you are!

Marie: This I've gotta see. *(she climbs over to the front row)*

Drum Major: What a woman!

Scene F
Marie's Room, with boy

Marie: *(looking at her earrings in a piece of broken mirror)* They are so shiny! What are they? What did he say?—Sleep, boy! Shut your eyes tight! *(Kid hides eyes behind hands)* Tighter! Stay like that—stay still, or Sandman will get you! It's got to be real gold. I wonder how it will look on me when I'm dancing. I've just got a corner in the world and a piece of mirror, but I've got lips as red as the fancy ladies with their floor to ceiling mirror and beautiful men, who kiss their hands. I'm just a poor hussy. *(Kid wakes up)* Quiet, boy, shut your eyes! Sandman's knocking at the window! Shut your eyes, or else he'll see you, put sand in your eyes and make you blind!

(Woyzeck enters. Marie tries to hide earrings in her hands.)

Woyzeck: What's that?

Marie: Nothing.

Woyzeck: Under your fingers. Something shiny.

Marie: An earring. I found it.

Woyzeck: I've never found two at once.

Marie: So I'm human.

Woyzeck: That's good Marie. Look at the boy sleeping! Lift his arm—the chair is pressing on him. Beads of sweat on his forehead—everyone under the sun works, even sweating in their sleep. Us poor people! Here's the money, Marie, my wages from the Captain.

Marie: Bless you, Franz.

Woyzeck: I've got to go. Till tonight, Marie! Bye.

Marie: *(after a pause)* I'm such a bad person! I could stab myself. What a world! It's all going to the devil, man and woman!

Scene G
At the Doctor's lab

Doctor: What do I see, Woyzeck? A man of his word?

Woyzeck: What's that, sir?

Doctor: I saw you, Woyzeck; you pissed in the street, on the wall, like a dog. And at the cost of three dollars per day! Woyzeck, this is bad, the world's getting bad, very bad.

Woyzeck: But sir, when nature calls.

Doctor: When nature calls, when nature calls! Nature! Didn't I prove that the *Musculus Constrictor Vesicle* is subject to the will? Nature! Woyzeck, man is free, in men individuality translates into freedom! Can't hold your urine! (*Shakes his head, holds his hands behind his back and paces*) Did you eat your peas, Woyzeck? Nothing but peas, nothing but legumes? I'll start a revolution in science! I'll blow it all sky high! (*examining test tubes*) Urea, ten percent, ammonium, hyperoxide—Woyzeck, don't you need to piss again? Go on and give it a try!

Woyzeck: I can't, sir.

Doctor: But pissing on the wall! I've got it in writing, your contract! I saw it, I saw it with these eyes; I poked my nose out the window, under the rays of the sun, to observe myself in the act of sneezing. No, Woyzeck, I'm not angry; anger is unhealthy, anger is unscientific. I'm calm, quite calm. My pulse is a comfortable sixty, and I'm speaking with you in complete cold bloodedness. Heaven forbid, getting angry over a person, a mere human! But, Woyzeck, you really shouldn't have pissed on the wall…

Woyzeck: Look here, sir, sometimes someone's got a kind of character, a kind of structure. But it's different with Nature, look here, with Nature (*Woyzeck cracks his knuckles)* It's something like, how should I say it, for example…

Doctor: Woyzeck, you're philosophizing again.

Woyzeck: Sir, have you ever seen something with a double nature? When the sun hangs in the sky in the middle of the day, and it's like the whole world is going up in flames, and terrible voice speaks to me?

Doctor: Woyzeck, you've developed an aberration.

Woyzeck: The toadstools, Sir! Yes, that's it. Have you see it, the patterns the toadstools grow in? If only you could read them!

Doctor: Woyzeck, you've got a lovely aberration mentalis partialis, of the second type, very nicely developed. Woyzeck, you're getting a raise! Second type: Idee fixee with across the board irrationality. You're doing everything as usual? Shaving the Captain?

Woyzeck: Yes sir.

Doctor: Eating your peas?

Woyzeck: Everything in order, Sir. I give the money for the lot to my girl.

Doctor: Doing your duty?

Woyzeck: Yes sir.

Doctor: An interesting case. Subject Woyzeck, you'll get a raise. Stick with the routine. Let me take your pulse. Yes.

Scene H
Marie's Room

Drum Major: Marie!

Marie: March for me! A chest like an ox and a beard like a lion. Like nobody else! I'm prouder than any woman.

Drum Major: And on Sunday when I've got the big feather in my hat and white gloves—man alive! The Prince always says to me: Man, he's got glamour!

Marie: Oh yeah?

Drum Major: And you're a vixen. Oh hell, let's make a whole brood of little drum majors!

Marie: Let go!

Drum Major: Wild animal!

Marie: Let go of me!

Drum Major: Is that the devil in your eyes?

Marie: Whatever. It's all the same to me.

Scene I
Street; Captain and Doctor

Captain: Sir, don't run like that! Don't paddle in the air with your stick like that! You're baiting death, you know. A good man, who's got a good conscience, doesn't walk so fast. A good man—Doctor, will you permit me, to save a man's life?

Doctor: In a hurry, Captain, I'm in a hurry.

Captain: Doctor, I'm so melancholy, I've got something emotional; I always cry when I see my coat hanging on the wall…

Doctor: Hm! Bloated, fat, thick neck; apoplectic constitution. Yes, Captain, you could develop an Appoplexia cerebi; it might come with paralysis on just one side, or in the best case it will come with total paralysis and you'll be a vegetable. You can expect this in the next four weeks. But I can assure you, you will be a very interesting case, and god willing, if you're tongue is only partially paralyzed, we will perform the most immortal experiments!

Captain: Doctor, don't scare me like that! People have died from fright, from shock, plain and simple. I can already see the people with their hats in their hands, saying "he was a good man, a good man…" damn you, Doctor coffin-nail!

Doctor: (examining the Captain's hat) What is this, Captain? This is a hollow head, my dear old Captain drill-cock!

Captain: (*folds Doctor's hat in half*) What's this, Doctor? It's a half-brain, Doctor Coffin-Nail! Hahaha! But no hard feelings—I'm a good man, but I can tease when I want to, Doctor, when I want to…(*Woyzeck comes rushing by*) Hey, Woyzeck, what's he rushing for? Stay a while, Woyzeck! He runs like an open razor through the world, you could cut yourself on him! He runs like he's got a whole regiment to shave and he'd be hanged unless the last hair disappears! Anyway, about long beards, what did I want to say? Woyzeck, the long beards…

Doctor: A long beard under the chin, even Pliny spoke about that, you've got to break the soldiers of that habit…

Captain: Yes, the long beards! Woyzeck, have you never found a hair from a beard in your soup bowl? A hair from a man, from the beard of an engineer, a sergeant, a—Drum Major? Hey Woyzeck? But Woyzeck's got a good woman. Not like the others.

Woyzeck: That's right! What are you trying to say, Captain?

Captain: What a face the knave makes! Perhaps not in your soup bowl, but if you hurry and go down to the corner, maybe you'll find that hair on a pair of lips! A pair of lips, Woyzeck! Knave, he's white as chalk.

Woyzeck: Captain Sir, I'm a poor devil—and got nothing in the world. Captain, Sir, if you're joking…

Captain: Joking! The joke's on you, knave!

Doctor: Your pulse, Woyzeck, your pulse! Short, hard, thumping, irregular.

Woyzeck: Captain Sir, the earth is burning hot, but I'm cold as ice. Cold as ice. I bet Hell is ice cold. Impossible! Impossible!

Captain: Hey buddy, want a couple bullets in the head? You stab me with your eyes. And I only want what's best for you, because you're a good man, Woyzeck, a good man.

Doctor: Facial muscles taut, rigid, a bit jerky. Stance erect, rigid.

Woyzeck: I'm going. Anything is possible. That man! Anything is possible. We're having beautiful weather, Captain Sir. Look, such a beautiful, firm, grey sky; you get the urge to set up the block and hang yourself, just because of the dashes between yes and yes again—and no. Captain Sir, yes and no? Is no and yes or yes and no to blame? I'll think about it. (*runs off, the doctor follows him*)

Captain: They make me so dizzy! So fast! The tall one runs like a spider and the little one scampers. The tall one is the lightning and the little one the thunder. Grotesque! Grotesque!

Scene J
Marie's Room

Woyzeck: (*Shaking his head*) I don't see anything. Nothing. You've got to be able to see it, got to be able to grab it with your fists!

Marie: What's wrong, Franz? You've hurt your head?

Woyzeck: A sin, so big and fat, it stinks, so much that it stinks the angels out of the heavens! You've got a pretty mouth, Marie. But there's no blister on it. Marie. You're beautiful as sin. How can a mortal sin look so pretty?

Marie: Franz! You're talking like you've got a fever!

Woyzeck: Devil! Did he stand here? Here?

Marie: The day is long and the world is old, and lots of people can stand in a place, one after another.

Woyzeck: I saw him!

Marie: You can see a lot, when you're not blind and the sun is shining .

Woyzeck: Bitch!

Marie: Let go of me, Franz! I'd rather get knifed than have you touch me! Even my own father wouldn't lay a hand on me, when I was ten years old, and looked him in the eye!

Woyzeck: Bitch! There's got to be a mark on you! Every person is an abyss—it makes you dizzy to look inside. She's the picture of inoccence. Well now inocence has a mark on it. Don't I know it? Don't I? Who knows.

<u>Scene K</u>
<u>Barracks</u>

Woyzeck: Andreas!

Andreas: Yeah?

Woyzeck: Beautiful weather.

Andreas: Sunday weather. Music downtown. The women are out, the men are steaming, here we go again.

Woyzeck: They're dancing, Andreas, they're dancing.

Andreas: At the bar.

Woyzeck: Dance, dance! I can't keep quiet, Andreas!

Andreas: Idiot.

Woyzeck: I've got to get out. It's spinning in front of my eyes. Dance! Dance! Will her hands be hot? Damn it, Andreas!

Andreas: What are you doing?

Woyzeck: I've got to go—got to see it.

Andreas: You want to fight that guy?

Woyzeck: I've got to get out—it's so hot in here.

<u>Scene L</u>
<u>Bar</u>

Marie and Drum Major are dancing together
First drunk: My shirt stinks of beer—and it's not even mine!

Second drunk: Brother, out of friendship, you want me to punch a hole in nature? I'll punch a hole in nature! I'm a jerk, you know—I want to kill all the fleas on your body!

First drunk: My soul, my soul stinks—of beer! Let your gold rot! Forgetmenots, how beautiful this world is! Brother, I could fill up a rain barrel full of whining and melancholy! I wish our noses were beer bottles; we could pour ourselves down each others' throat!

Woyzeck: Him! Her! Devil!

Marie: (*in time with the music*) Get it on, get it on.

Woyzeck: Get it on! Get it on! Get it on! Get it on! Turn around, waltz together! Why won't god blot the sun out, so that everything can wallow together in smut, man, woman, animals! Woman! That dame is hot, hot! Get it on! Get it on! That jerk, how he grabs her all over, all over her body! He's got her, he's got her—like I had her in the beginning.

First drunk: (*preaching, standing on the bar*) Yea verily, when a wanderer, standing bent by the stream of time and / or answering the godly wisdom asks himself: Why is man? Why is man? But verily, I say unto you: How should the farmer, the mason, the cobbler, the doctor, make their living if god hadn't made men? How then should the tailor make his living, if god hadn't invented shame within men; how then the soldier, if god hadn't equipped them with the urge to kill each other? Therefore, doubt not—yea, yea, it is lovely and good, but everything earthly is evil—even money rots away. In conclusion, my beloved listeners, let us piss on the cross, and kill a Jew!

Scene M
Open Field behind barracks

Woyzeck: Get it on! Get it on! Like the music! Get it on! Get it on! Quiet! What do you say? Right here against the ground? Hey, what do you say? Louder, louder! Stab, stab the whore bitch dead? Stab, stab the slut dead! Should I? Got to. Did I hear you right? Does the wind say it too? I hear it—get it on, get it on: stab dead! Dead!

Scene N
Barracks

Woyzeck: Andreas!

Woyeck: Hey, Andreas! Wake up!

Andreas: What is it?

Woyzeck: I can't sleep! When I close my eyes, everything starts spinning, and I hear that music, get it on, get it on. And then the voices from the walls. Don't you hear it?

Andreas: Yeah—let them dance! I'm tired. For christ's sake! Amen.

Woyzeck: It's always saying: stab! Stab! And it presses me between the eyes like a knife!

Andreas: Idiot! Sleep!!

Woyzeck: Get it on…get it on…

Scene O
The Doctor's courtyard
 Doctor on the roof, students below

Doctor: Gentlemen, I'm on the roof like David when he saw Bathsheba; but I don't see anything except underwear drying on the line in the garden of the girls' school! Gentlemen, we've come to the important question about the relationship of the subject to the object. If we take just one of the things in which the organic self-affirmation of the godly, from the high point of view, manifests itself, and it's relationship to space, to the earth, to the planetary realm, Gentlemen, if I throw this cat out the window, how will this being relate to centrum gravitationis through its instincts? Hey Woyzeck, Woyzeck!!

Woyzeck: Here she is Doctor, sir—she bites.

Doctor: Idiot. Holding the animal as delicately as if she were his own grandmother!

Woyzeck: Doctor, Sir, I've got the shakes.

Doctor: Hey, hey, wonderful, Woyzeck! Rub your hands together. (*takes the cat*) What do I see here, gentlemen, a new species of lice! A lovely species. ..(*pulls out some cat hairs, the cat runs away*) Gentlemen, the animal has no scientific instinct…you can see something else instead. Gentlemen, look here: this man, for four months has eaten nothing but peas; note the effects, feel for yourselves—what an irregular pulse! And the eyes!

Woyzeck: Doctor, sir, everything is going black!

Doctor: Courage, Woyzeck, just a few more days, and the experiment is finished. Feel for yourselves, gentlemen, feel for yourselves. Woyzeck, wiggle your ears for the gentlemen! I want to show you all, he uses only two muscles!

Woyzeck: I can't do it, Doctor Sir.

Doctor: Brute! Shall I move your ears for you? Do you want to run away like the cat? So, gentlemen, this is the transformation into an ass, frequently the result of a feminine upbringing and the mother tongue. How many hairs did your mother pull out as a memento? You'll be bald in a couple days. Yes, the peas, gentlemen!

Scene P
Barracks

Woyzeck: Didn't you hear anything?

Andreas: He's there, with a buddy.

Woyzeck: He said something.

Andreas: How do you know that? What should I say. No, he laughed, and then he said, A delicious woman! Her thighs are hot!

Woyzeck: So, that's what he said? And what have I been dreaming about at night? Wasn't it about a knife? Dreams are idiotic, aren't they?

Andreas: Where are you going?

Woyzeck: Get some wine for my officer. But Andreas, she was the only girl for me.

Andreas: Who was?

Woyzeck: Nobody. Bye!

Scene Q
Bar

Drum Major: I'm a real man! A man, I'm telling you! Who wants it? Who ever isn't drunk, c'mon! I'll pound your nose into your asshole! I'm telling you! (*to Woyzeck*) You, jerk, drink! I wish the whole world was beer, beer, get that man a drink! (*Woyzeck gives the D.M the finger*) Jerk, should I rip your tongue out of your throat and turn your body inside out? (*They fight—Woyzeck loses*) Should I leave you with enough wind left in you for a little old lady fart? Beer is life! Beer is courage!!

Andreas: You're bleeding.

Woyzeck: One after the other.

Scene R
Pawn Shop

Woyzeck: The gun's too expensive.

Shopkeeper: So buy it or don't buy it. What's it going to be?

Woyzeck: How much for the knife?

Shopkeeper: It's a good knife. What, you want to cut your own throat with it? What's it going to be? I'll give it to you as cheap as to anyone. You'll get a cheap death, but not for free. What's it going to be? You'll have a nice economical death.

Woyzeck: It can cut more than bread.

Shopkeeper: Two bucks.

Woyzeck: There. (*drops the money and goes*)

Shopkeeper: There! Like it was nothing! And it's good money—dog!

Scene S
Barracks: Woyzeck is going through the objects in his trunk

Woyzeck: This shirt, Andreas, you can have it.

Andreas: Thanks.

Woyzeck: And this cross that was my sister's and this ring.

Andreas: Thanks.

Woyzeck: I've got a couple more things. A holy picture of two gold hearts in my mother's bible. My mother can't feel anything anymore except the sun shining on her hands. It doesn't matter.

Andreas: Thanks.

Woyzeck: (*reading paper*) Frederick Johann Franz Woyzeck, soldier, infantryman in the second regiment, second battalion, fourth company, born on Annunciation Day, the 20th of July. I'm thirty years, seven months, and twelve days old today.

Andreas: Franz, you got to go to the infirmary. Buddy, drink some beer with a powder in it—that' kills the fever.

Woyzeck: Yeah, Andreas. When the carpenter builds the coffin, nobody knows whose head's going to lie in it.

Scene T
Street

First Child: That's not nice.

Second Child: What do you want?

First Child: Marie, sing for us!

Marie: I can't.

First Child: Why not?

Marie: Because.

Second Child: But why because?

Third Child: Grandma, tell a story!

Grandmother: Come here, little crabs! Once upon a time there was a poor kid who had no mother and no father and everything was dead and there was nothing left in the world. Everything was dead, so the kid went to look for everything and searched day and night. And since there was nobody left on earth, the poor kid wanted to go to heaven. And the moon looked down so friendly. And when the kid finally got to the moon, it was just a piece of rotton wood. So the kid went to the sun, and when the kid finally got there, the sun was wilted sunflower. And when the kid got to the stars, they were mosquitoes, that had been stuck up in the sky like bugs on a windshield. And when the kid wanted to go back to earth, the earth was a broken pot. And the kid was completely alone. And so the kid sat down to cry, and the kid's still sitting there and crying, completely alone, to this very day.

Woyzeck: Marie!

Marie: What is it?

Woyzeck: Marie, let's go. It's time.

Marie: Where?

Woyzeck: How do I know?

Scene U
Pond

Marie: The town is so far away. It's all dark now.

Woyzeck: You should stay here. Come on, sit down.

Marie: I have to go.

Woyzeck: You won't run away. You'd hurt your feet.

Marie: What's wrong with you?

Woyzeck: Do you know, how long it is, Marie?

Marie: On next Sunday, two years.

Woyzeck: Do you know, how much longer it will be?

Marie: I have to go, get dinner ready.

Woyzeck: Are you cold, Marie? You're warm. Hot lips. Hot, hot whore's mouth! And I'd still give you the stars, just for a kiss. Are you cold, Marie? If you're cold, you won't be cold anymore. The morning won't feel cold to you.

Marie: What are you saying?

Woyzeck: Nothing.

Marie: The moon is red!

Woyzeck: Like a bloody knife.

Marie: What's wrong with you, Franz? You're so pale. (*He stabs her with the knife*) Franz stop! For god's sake, help! Help!

Woyzeck: Take that and that! Why can't you die? Take that ! That! Ha. Sill breathing? Still? Still? Still? Now you're dead! Dead! Dead!

<u>Scene V</u>
<u>Bar</u>

Woyzeck: Everybody dance! Sweat and stink! He'll get you all in the end! Hey Katie, sit down. I feel hot, hot. (*takes off jacket)* That's life, the devil takes one person and lets another get away. Katie, are you hot? But one day you'll be cold too. Take care. You can't take your shoes with you when you go to Hell.

Katie: What's on your hand?

Woyzeck: Me?

Katie: Red! Blood!

Woyzeck: Blood? Blood?

Barman: Hey—blood!

Woyzeck: I think I must have cut myself, on my right hand.

Barman: Then why is your elbow bloody?

Woyzeck: I got it on myself.

Barman: What, you wiped your right hand on your right elbow?

Woyzeck: Devil, what do you want? What are you up to? All of you, get away from me, or the first one who makes a move—whatever. Devil! What do you think, I murdered somebody? Am I a murderer? Is that what you think? Look at yourselves! Get away from me!

Scene W
Pond

Woyzeck: The knife. Where is the knife! I left it here. It's calling to me! Closer, still closer! What kind of place is this? What did I hear? Something is moving. Nearby. Marie? Hey, Marie? Everything quiet. Why are you so pale Marie? Why do you have a red rope around your neck? You did you earn that necklace with your sins? You were black with sin, black! Did I make you so pale? Why does your hair look so wild? Did you forget to braid it today? The knife. The knife. Did I get it? Yeah. (*throws knife far into the pond*) It sinks like a stone. No, it's too far out even for swimming. But in the summer when they go fishing…but it will get rusty, no one will recognize it…if only I had broken it! Am I still bloody? I've got to wash myself. There's a spot, and another…(*walks out into the lake and drowns himself*)

Scene X
Near the Pond

First person: Wait!

Second person: Did you here that? Be quiet. It's over there.

First person: Oh no. What a sound!

Second person: It's the water, calling out. It's been a long time since anyone drowned. It's not a good sign, hear that.

First person: Oh no, I hear it again. Like a person dying!

Second person: It's eerie. So murky, with fog all over—and the buzzing of beetles like cracked bells. Let's get out of here!

First person: No, it's too clear, too loud. It's over there—come on!

Appendix B: Adaptation

Woyzeck

Translation, Adaptation and Lyrics by Rebecca Rouse
Music by Brendan Padgett
Original play "Woyzeck" by Georg Büchner

Lines in **bold and highlight** are sung

Grandmother's Story

Grandmother *(patter):*
I'll tell you the story
Of a kid innocent and pure
Who reached for the stars
And got a handful of manure

Little Bobby Buttonhole
Said life wasn't fair
Little Bobby Buttonhole
Cried and pulled his hair

Bobby Button, Bobby Button
Said the wise house cat
Bobby Button, Bobby Boy
Don't fuss and whine like that!

Little Bobby Buttonhole
That whimpering tot
Looked and looked and looked and looked
And fell into despair

Bobby Button, Bobby Button
Said the puppy dog
No use looking, no use kid
The world's all smut and smog
Bob was so so so sad to find
Life's all stink and rot

*(slow and creepy)***Bobby Button, Bobby Button**
No place to call home
Bobby Button, Bobby Button

Forever all alone

Bobby Button, Bobby Button
Don't we hear a peep?
Bobby Button, Bobby Button
Has cried himself to sleep
Forever more, more more!

Exhibit 1: Introduction
Miniature AR set with removable doll heads

Grandmother:
Your dream begins
Dream or story
Pale light of morning
Just before waking
A man runs, and runs, and runs…

Marie:
I played a game
I played a game
With love
And lost
I can't remember his face
Anymore
His face
Looks just like
Any other
I can't see my face
Anymore
My cheek
My breast
Looks just like
Any other

So what?
I played a game

Woyzeck:
The sun hangs in the sky
In the middle of the night
Every person is an abyss
Look inside and you will drown, you'll drown

Hurry, Woyzeck
Slowly, Woyzeck
Do your duty
Always duty
Why am I
So much in debt?
I try to pay, and pay, and pay
Damned in this world and the next
Marie, my Marie
She's ev'rything to me
You can pay forever
And pay, and pay, and pay…

Andreas:
C'mon brothers
Chin up
Back straight
Serve God and country
Then go have a beer
Wake up tomorrow
Here we go again!

Doctor:
To find the measure of a man
His essence, his primal speck
Measure the man
His limbs, his joints
His instincts
To find the measure of a man
One must experiment
Take him by surprise
Find it somehow any way you can
Always just out of reach
So find it somehow any way you can
See it somehow
You must look and look and look…

Drum Major:
A grin for every girl
Flourish and wink
Crisp uniform
Tall hat, brocade and gloves
Bayonet long and sharp

Like she always loves
The thrill of combat
Ignites me like a rocket!

Captain:
Easy now, wait
Take a breath take a rest
Take a moment

Easy now, wait
Father Time comes creeping
Slowly, slowly
What is there to rush for?
So many hours in a single afternoon

Easy now, wait
When the days stretch on forever
But, how can you fill them?
How can you fill the minutes fill the moments?
Lasting on and on and on…

Exhibit 2: In the Captain's quarters
Woyzeck gives the Captain a shave

Captain: (*desperately, aggitated*) **Slowly, slowly**, Woyzeck; one after the other! You make me positively dizzy! (*to himself, aloud*) What can I do with the 10 minutes of time left over when he finishes up early today? How many days, weeks, months, years have I got left? **How can anyone fill the minutes fill the moments?** (*to Woyzeck*) Pace yourself, Woyzeck!

Woyzeck: Yes, sir, Captain.

Captain: Eternity. Forever. Unending. **So many hours in a single afternoon!**— Woyzeck, it scares me. The world turns all the way around in one day. What a waste of time! What busyness! And where does it get us? Nowhere--right back where we started. Woyzeck, I can't even look at the hands on a clock without getting melancholy!

Woyzeck: Yes, sir, Captain.

Captain: Woyzeck, you always look so tense! A good man isn't like that—a good man with a good conscience. Say something, Woyzeck.

Woyzeck: Yes, sir, Captain.

Captain: Ha ha ha! (*to himself, aloud*) Oh he is dumb, really disgustingly dumb! (*to Woyzeck*) Woyzeck, you are a good man—but—Woyzeck, you've got no morality! Morality—that word means, when a person is moral, understand? It's a good word. But you've got that woman, Marie, without the blessing of the church, as our Reverend says—'without the blessing of the church,' that's his phrase, not mine, you know. Must be hard to keep a woman like that, ==a perfect picture of a woman==, must be hard to keep a woman like that faithful!

Woyzeck: Us poor people—look here, Captain, sir, money, money! Who doesn't have any money—for once hold one of your own kind to morality! We're just flesh and blood. ==We're damned in this world and the next.==

Captain: Woyzeck, don't talk to me about virtue! Flesh and blood? I also have flesh and blood. But Woyzeck, the virtue! Virtue! When I'm lying by the window, when it's been raining, and I see those girls, girls like your Marie in her white stockings— when ==I see those white stockings dripping wet in the rain==--damn it, Woyzeck, I fall in love!

Woyzeck: Yes sir, Captain sir. Virtue. I don't have it. My Marie doesn't have it either. But we have each other. Look here: us common people, who have no virtue, we give into nature, but if I was a gentleman with a hat and a coat and a watch and could speak elegant, I'm sure I'd be virtuous. It must be something nice to be virtuous, Captain, sir. But I can't afford it!

Captain: Good Woyzeck, you are a good man, a good man. But you think too much—it's draining. You always look so tense. This conversation has exhausted me. I'm in a cold sweat. The time! The eternal seconds, minutes, hours! Go now, Woyzeck, and don't run so much—slowly, take it nice and slowly as you go down the street!

Exhibit 3: At the Doctor's lab
(This exhibit is audio-only dialogue paired with the hands-on "Make Woyzeck Do It".)

Doctor: What do I see, Woyzeck? A man of his word?

Woyzeck: What's that, sir?

Doctor: I saw you, Woyzeck; you pissed in the street, on the wall, like a dog. And at the cost of three dollars per day! Woyzeck, this is bad, the world's getting bad, very bad.

Woyzeck: But sir, when nature calls.

Doctor: When nature calls, when nature calls! Nature! Didn't I prove that the Musculus Constrictor Vesicle is subject to the will? Nature! Woyzeck, can't hold your urine!? Did you eat your peas, Woyzeck? Nothing but peas? I'll start a revolution in science! **I'll find the measure of a man! His essence, his primal speck!** Feed him on peas, nothing but peas, and three months into the experiement what do we find? Urea, ten percent, ammonium, hyperoxide—Only a fresh sample will do. Woyzeck, don't you need to piss again? Go on and give it a try!

Woyzeck: I can't, sir.

Doctor: But pissing on the wall! I saw it, I saw it with these eyes; out the window. I've got it in writing, in your contract! That piss is my property! No, Woyzeck, I'm not angry; anger is unscientific, anger is unhealthy. I'm calm, quite calm. My pulse is a comfortable sixty, and I'm speaking with you in complete cold-bloodedness. Heaven forbid, getting angry over a person, a mere human! But, Woyzeck, you really shouldn't have pissed on the wall…

Woyzeck: Sir, have you ever seen something with a double nature?

Doctor: Woyzeck, you're philosophizing again.

Woyzeck: **When the sun hangs in the sky in the middle of the night**, and it's like the whole world is going up in flames, and terrible voice speaks to me?

Doctor: Woyzeck, you've developed an aberration. You've got a lovely aberration mentalis partialis, of the second type, very nicely developed. Woyzeck, you're getting a raise! Second type: Idee fixee with across the board irrationality. You're doing your duty? Shaving the Captain?

Woyzeck: Yes sir.

Doctor: Eating your peas?

Woyzeck: Everything in order, Sir. I give the money to my girl, Marie.

Doctor: She's a good woman. **A perfect picture of a woman.** But I'd keep my eye on that one!

Woyzeck: Yes sir.

Doctor: An interesting case. Subject Woyzeck, you'll get a raise. Stick with the routine. Let me take your pulse. Yes.

Exhibit 4: The Street.
Marie sits outside her house.

Doctor, Captain, and Drum Major:
What a perfect
Picture of a woman
Fixed, unmoving, still, still a perfect
Picture of a woman, woman
Wanting, waiting
She'd give me what I long to have
Oh help me! Damn
Oh What a mess I am
Her stockings dripping wet with rain
Oh help me! Damn
Oh What a wreck I am
That perfect
Picture of a woman
Fixed, unmoving still, still a perfect picture of a woman
*(Drum Major only)*woman
(All) Wanting, waiting
I see she sees me watching her
Me so virile, she so fair
Dark eyes begging
Take her take her
She's wise to lusts less innocent
My deepest desires
She protests then she weakens
Her skin, pure like glass, sharp yet fragile

What a perfect
Picture of a woman
Oh help me! Damn
Oh What a fool for love I am
Her stockings dripping wet with rain
I see she sees me watching her
If I only had the chance

Well, one is just like every other, but still
What a perfect
Perfect picture

Perfect picture
Oh help me damn
Damn
Damn

Exhibit 5: Marie's Room

Drum Major: Marie!

Marie: March for me! What a body!

Drum Major: And on Sunday when I've got the **tall hat, brocade and gloves**—the General always says to me: here's a soldier with style!

Marie: Oh yeah?

Drum Major: Vixen! Oh hell, let's make a whole brood of little drum majors!

Marie: Let me go!

Drum Major: Wild animal!

Marie: Let go of me!

Drum Major: Is that the devil in your eyes?

Marie: Whatever. **It's all the same to me.**
(Marie gives into the Drum Major.)

Exhibit 6: Marie's Room

Marie: (*looking at her earrings in a piece of broken mirror*) They are so shiny! Under all those fancy clothes he's a slob but at least he pays well. What are they? What did he say?— It's got to be real gold. I wonder how it will look on me when I'm singing. So what if he says I'm nothing but a cheap whore. I know I'm prettier than all those fine ladies in town.

(Woyzeck enters. Marie tries to hide earrings in her hands.)

Woyzeck: What's that?

Marie: Nothing.

Woyzeck: Under your fingers. Something shiny.

Marie: An earring. I found it.

Woyzeck: I've never found two at once.

Marie: So I'm lucky.

Woyzeck: That's good, Marie. Here's the money--my wages from the Captain and the Doctor.
You're better than a dream
Marie
The day is long
The day is long
But I have you
To come home to
You're better than a dream
Marie

Marie: Oh, Franz. You're sweet.

Woyzeck: Roll call. I've got to go.

Marie: (*after he exits*) I'm such a bad person! I could stab myself. What a world! So what. We're all going to hell anyway.

Exhibit 7: Open field by the barracks
Woyzeck and fellow soldier Andreas

Woyzeck: Andreas!

Andreas: Yeah?

Woyzeck: Beautiful weather.

Andreas: Sunday weather. Music downtown. The women are out, the men are steaming, here we go again.

Woyzeck: Marie's singing, Andreas, at the bar.

Andreas: At the bar. With that guy?

Woyzeck: What?

Andreas: It's all over town. Your girl is hot for the Drum Major. I thought you knew.

Woyzeck: Damn it, Andreas!

Andreas: What are you doing?

Woyzeck: I've got to go—got to see it.

Andreas: Idiot. What are you going to do? Fight him?

Woyzeck: I don't know. Damn it! **She's ev'rything to me**.

Exhibit 8: Bar
Marie sings in the Bar, flirting with the Drum Major as he watches her perform. Woyzeck watches from outside.

Woyzeck: Him! Her!

Marie:
You know our pretty Susie
So does everyone in town
And it's all the same to her
One beau he brings her violets
While another gives her fur
It's all the same to her

The sun comes up
The sun goes down
The moon comes out
The earth spins around
The longer you live
The older you get
It's all the same to her

Susie's wrinkles don't show
And her pale eyes, they shine bright
If he's tall, if he's short
If he's fat, if he's slight
It's all the same to our Sue
It's all the same to her

It's not that our Susie doesn't have taste
It's just that the poor girl can't bear to see waste!
So, send him along to our Sue
It's all the same to her
It's all the same!
It's all the same!
It's all the same!
As the song finishes, Marie and the Drum Major dance together.

Woyzeck: Why won't god blot the sun out, so that everything can wallow together in smut, man, woman, animals! That bitch! He's got her, he's got her—like I had her in the beginning.

Exhibit 9: Outside Bar

Woyzeck: (*Shaking his head*) I don't see anything. Nothing. You've got to be able to see it, got to be able to grab it with your fists!

Marie: What's wrong, Franz? You've hurt your head?

Woyzeck: A sin, so big and fat, it stinks, so much that it stinks the angels out of the heavens! You've got a pretty mouth, Marie. There isn't a mark on it. You're beautiful as sin. How can a mortal sin look so pretty?

Marie: Franz! You're talking like you're crazy!

Woyzeck: Bitch!

Marie: Let go of me, Franz! I'd rather get knifed than have you touch me! Oh who cares anyway. We're damned in this world and the next.

Woyzeck: Bitch! There's got to be a mark on you! Every person is an abyss— look inside and you'll drown. But she's the picture of innocence. Well now innocence has a mark on it.

Exhibit 10: Open Field behind barracks

Woyzeck: Quiet! What do you say? Right here against the ground? Here where the ground is hollow and the heads roll when the sun hangs in the sky in the middle of the night. (*Woyzeck puts his ear to the ground*) Hey, what do you say? Louder, louder! Knife, knife, knife the bitch! Stab the slut dead! Should I? Got to. That's right. Got to, got to. Did I hear you right? Does the wind say it too? Everyone says it all over town. I hear it—Knife her! Knife! Dead!

Exhibit 11: Barracks
Woyzeck is going through the objects in his trunk. Woyzeck's lines are audio only, the object are all there rigged with AR film clips for the user to handle. Andreas appears and speaks.

Woyzeck: This shirt, Andreas, you can have it.

Andreas: Thanks.

Woyzeck: And this cross that was my sister's.

Andreas: Thanks.

Woyzeck: I've got a couple more things. A holy picture of two gold hearts in my mother's bible. My mother can't feel anything anymore except the sun shining on her hands. It doesn't matter.

Andreas: Thanks.

Woyzeck: (*reading from paper*) Frederick Johann Franz Woyzeck, soldier, infantryman in the second regiment, second battalion, fourth company, born on Annunciation Day, the 20th of July. I'm thirty years, seven months, and twelve days old today.

Andreas: Franz, you got to go to the infirmary. <mark>Or have a beer.</mark> Relax.

Woyzeck: Yeah, Andreas. When the carpenter builds the coffin, nobody knows whose head's going to lie in it.

Exhibit 12: Pond

Marie: It's getting dark early now. I have to go.

Woyzeck: You won't run away. You'd hurt your feet in those pretty shoes.

Marie: What's wrong with you?

Woyzeck: Do you know, how long it is, Marie, that you've been my girl?

Marie: On next Sunday, two years.

Woyzeck: Do you know, how much longer it will be?

Marie: I have to go, get dinner ready.

Woyzeck: Are you cold, Marie? You're warm. And I'd still give you the stars, just for a kiss. **You were ev'rything to me**. Are you cold, Marie? If you're cold, you won't be cold anymore. The morning won't feel cold to you.

Marie: What are you saying?

Woyzeck: Nothing.

Marie: The moon is red!

Woyzeck: Like a bloody knife.

Marie: What's wrong with you, Franz? You're so pale. (*He stabs her with the knife*) Franz stop! For god's sake, help! Help!

Woyzeck: Take that and that! Why can't you die? Take that ! That! Ha. Sill breathing? Still? Still? Still? Now you're dead! Dead! Dead!

Exhibit 13: Pond

Woyzeck: The knife. Where is the knife! Am I still bloody? I've got to wash myself. There's a spot, and another and another and another

**Knife knife knife
Singing blade sing to me
Where can you be?
Knife knife knife
Too bad you had her
(Had her had her couldn't keep her)
Where did she go in the end?
Knife knife knife
I've lost it
Knife knife knife**
(*as he picks up the knife*) **Wait, I've got it**

(*he sees Marie's body*)

**Marie, Marie
Say something, Marie
Marie Why so quiet**

Why so pale?
Marie, Marie
(She's ev'rything to me)
Your lips, your eyes
Your neck so red
Your cheek so pale
Your neck so red
Red betrayal, red, red, red
Do you think Marie is dead?

I'll throw the knife
Into the water, far away
But summer months
When kiddies play
Someone swimming, someone diving
Little minnows might find a rusty blade
A rusty blade
I'll bury this myself
Do your duty
But slowly, slowly, Woyzeck
The way she always loves
Into the water I go
Far away for ever more, more, more

(as he's drowning)

What happened to Marie?
My Marie!

Appendix C: Timeline

January - April 2006	Rouse writes direct translation script			
May - August 2006	Rouse writes adaptation and lyrics			Rouse creates early concept drawings
September - December 2006	Rouse revises adaptation	Rouse and Padgett collaborate on lyrics and music long-distance		
January 2007				
February 2007		Rouse travels to New York City to collaborate with Padgett on music and lyrics		
March 2007	Rouse writes project proposal; Project proposal approved by Communication and Culture program in April 2007		Rouse creates HTML demo for Future Cinemas course	Rouse begins production management of New York City shoot; **New York City:** Shepard begins choreography
April 2007				**New York City:** Padgett and Shepard cast singers and dancers
May 2007	Rouse researches project paper	Rouse and Padgett continue to collaborate on music and lyrics	Rouse collaborates with Lee to design <u>Woyzeck</u> font, logo, and website; Lee stage manages New York City production from Toronto	**New York City:** Dancers and singers rehearse with Padgett and Shepard May 11 - May 17; Rouse and Padgett record primary audio and construct chromakey studio May 19 - May 20; Rouse, Padgett, Shepard, and Pauls film dance May 21 - May 24
June 2007			Lee creates Ruby on Rails version of website; Rouse and Lee collaborate on program and postcard design; Rouse and Lee conceptualize iPod and Flash versions	
July 2007	Rouse writes project paper			
August 2007		Padgett writes orchestrations, underscoring, soundscapes	Rouse acquires and builds tangible interfaces; Lee programs DART augmented reality elements	Rouse edits video; Rouse, Padgett, and Quinsland collaboratively edit audio
September 2007	Committee approves project paper; Rouse defends at oral exam September 21			
October 2007	<u>Woyzeck</u> opens from September 17 - October 5			

Appendix D: Credits

Production Team
Rebecca Rouse: director, designer, New York producer, Toronto producer, translator,
                       playwright, lyricist, film editor
Brendan Padgett: composer, New York producer, sound editor
Kyle Shepard: choreographer
Joseph Pauls: lighting designer, cinematographer
Kirk Quinsland: New York producer, sound editor, organist, documentarian
Michelle Moon Lee: production manager, stage manager, lead programmer, web developer

Cast of Dancers
Woyzeck: Kyle Shepard
Marie: Tina West
Andreas: Joseph Lopez
Drum Major: Ted Caine
Captain: Christopher Shepard
Doctor: Justin Ternullo
Grandmother: Kate Thompson

Cast of Singers
Woyzeck: Brendan Padgett
Marie: Laura King
Andreas: Rob Sniffin
Drum Major: Ted Caine
Captain: Stephane Magloire
Doctor: Jared Eberlein
Grandmother: Nadia Sepsenswol, Serina Quinsland, Rebecca Rouse

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