

DEREK ELLER GALLERY PRESENTS

chase

A Production of
Bertolt Brecht's
Man equals Man

Performed
and videotaped
in June 2009

Directed by
Liz Magic Laser

With *Faceless Boxes*
that Spit out Money,
a text by Jordan Troeller
and Tom Williams

MAY 21–JUNE 26 2010
615 WEST 27TH STREET NYC 10001

DEREK ELLER GALLERY
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PRESENTS

chase

with

Annika Boras, Andra Eggleston
Gary Lai, Liz Micek, Justin Sayre,
Doug Walter, Michael Wiener,
Max Woertendyke
and Cat Yezbak

Costume Styling by
Felicia Garcia Rivera

Booklet Design by
Lauren Adolfsen

Sound editing by
Emma Albury
and Liz Magic Laser

Special thanks to
James Dacre
Balazs Nyari and Steven Rutt



Max Woertendyke as Uriah Shelley in *Man equals Man* at the Fifth Ave and 27th St Branch of Chase, NY, NY, June 21st, 2009. Uriah conspires to build an artificial elephant to trick Galy Gay in Scene 9.

“A man can be replaced at any time but a paybook is sacred if anything is.”

***Man equals Man* by Bertolt Brecht**

Originally set in colonial India, *Man equals Man* is a comedy and a disturbing social parable that recounts the dehumanizing metamorphosis of an ordinary man into an instrument of authoritarian and capitalist design. The play is about man being forced into the machine's condition, he is “de-assembled and re-assembled like a car.”

The main characters are British soldiers who wreak havoc along the countryside. In a slap-stick scene at the beginning, four soldiers drunkenly vandalize a temple. One soldier, Jeraiah Jip, is severely injured. His comrades decide they must find a temporary replacement for him in order to avoid being punished for their crime. They pick up a local simpleton, Galy Gay, on his way to buy a fish for his wife. The soldiers cajole him into pretending to be Jeraiah Jip, eventually manipulating Galy Gay into fully adopting the missing soldier's identity through the use of Jip's paybook.

Predating the concept of brainwashing, Brecht presents a man who relinquishes his individuality to become a war machine.



ANNIKA BORAS



ANDRA EGGLESTON



GARY LAI



LIZ MICEK



JUSTIN SAYRE



DOUG WALTER



MAX WOERTENDYKE



MICHAEL WIENER



CAT YEZBAK

CAST

Four Privates in a Machine Gun Section of The British Army:

Uriah Shelley
MAX WOERTENDYKE

Jesse Mahoney
JUSTIN SAYRE

Polly Baker
ANNIKA BORAS

Jeraiah Jip
MICHAEL WIENER

Charles Fairchild / the Sergeant Bloody Five
DOUG WALTER

Galy Gay / an Irish Porter
ANDRA EGGLESTON

Galy Gay's Wife
LIZ MICEK

Mr. Wang / bonze of a Tibetan pagoda
GARY LAI

Mah Sing / Wang's Sacristan
DOUG WALTER

The Widow Begbick / Canteen Proprietress
CAT YEZBAK

MAX WOERTENDYKE (Uriah) recently worked with Liz Magic Laser on her project *Flight*, presented as part of PS1, MoMA's Saturday Series. Stage credits include: *Beautiful* (The Public w/ LAByrinth), *Girl* (Cherry Lane), *Momma?* (P.S 122), *Blackouts* (Center Stage), *Romeo and Juliet* (Riverside Theater). Film and Television: *Sisterhood of the Travelling Pants 2*, *Marshall Winchester's Big Stand*, *Guiding Life*, *One Life to Live*. Max is also the founder of Backyard, a multi-disciplinary arts forum in Williamsburg (backyardbrooklyn.com).

JUSTIN SAYRE (Jesse) is honored to be part of this project. New York Credits: Andrey in *Three Sisters*, Madame Lucy in *Irene*, Tyrone T. Tattessall in *Shinbone Alley*, Tsyganov in *Gorky's The Barbarians and Bottom* in *A Midsummer Night's Dream*. Justin was honored by Musicals Tonight to sing at Symphony Space for their 10th Anniversary concert. Justin is a graduate of NYU. Thank you Liz for this wonderful adventure!

ANNIKA BORAS (Polly) is very happy to return to a Liz 'Magic' Laser project. Off-Broadway: Irish Repertory Theater *Ernest in Love*; CSC An Oresteia (Electra -2009 Drama League nomination); TFANA *Chair* (2009 Lucille Lortel nomination). Regional: Papermill Playhouse *The Importance of Being Earnest*, *The Miracle Worker*; ART *Romeo and Juliet*; North Shore Music Theater *A Christmas Carol*.

London: Arcola Theater *Carver* (dir. William Gaskill). TV Credits include *Northern Lights* (ITV- UK); *Law & Order* (NBC); *Exit 19* (pilot, CBS), *CSI:NY* (CBS) *Law & Order: SVU* (NBC); *Ugly Betty* (ABC); *Rescue Me* (FX). Other Liz Laser projects have included: being connected to four others with metal pipes through heads and other body parts; playing with and eating toys in children parks; Feeding others pasta at a dinner party in *SERVICE*; Feeding chocolate cake, over a grassy table; and being massaged with baby oil in *The ERROR Of THEIR WAYS*.

MICHAEL WIENER (Jeraiah / Galy Gay) is a film and theater actor, performer and writer based in New York City. Tonight marks Michael's second full scale collaboration with Laser, following the April performance of *Flight* at PS1. Recent films include the space western noir musical *Stingray Sam*, which premiered at Sundance, has had a prolific international festival run, and is currently in limited national release, in which Michael plays the Smarmy Scientist. Michael is vocalist and lyricist for The Children..., a "gothic blues ambient" act featuring members of Cop Shoot Cop and Swans, performing at such venues as St. Mark's Church, the Ohio Theater and Monkeytown, with a debut album out. An autobiographical essay will appear in an anthology on Lower East Side Jewish culture, forthcoming from Seven Stories Press. As an actor

and writer, Michael has developed a number of recent pieces with choreographers, including Shadow Songs, with Jennifer Muller dancer Pascal Rekoert and his company Flexicurve, shown at Ailey, Hatch at Muller, Merce Cunningham Studio, and the DUMBO Dance Festival, and Package Less, with Martha Williams/ The Movement Movement, presented at the Joyce Soho, and currently in development as a film.

DOUG WALTER (Fairchild / Mah) has been acting ever since he played Peter Pan when he was 8 years old. Doug feels fortunate as a native New Yorker to have attended Performing Arts High School. He has studied with Ernie Martin, Terry Schreiber, Joe Raiola, and Mary Boyer (to name a few). Doug has always loved doing theater. He has appeared in *Entanglement*, *Cross Talk*, *Rich Relations*, *The Price of Color*, and *The Madwoman of Chaillot*. He has also performed in films, television, industrials, music videos, commercials, and also does voice-overs. His most recent credits include the film *Walk My Elephant*, and a comedy pilot *The Apple*. This is his second project with Liz. He found working with her, (as well as, interacting with every man, every woman, and every machine they encountered in an improvisational manner) was the most unique situation he has ever experienced. He feels her guidance allowed him to explore unusual in depth character development. Doug would

like to thank Liz for bringing to life this survival struggle for personality transformation, which helps to remind us that one life is just as valuable as another one. He is grateful for the opportunity to be in this production.

ANDRA EGGLESTON (Galy Gay) was born in Nashville and raised in Memphis, Tennessee where her artistic genes run deep. Indie film credits include Joel Lee Kulp's *Loneliest Time of My Life* and William Eggleston's *Breaking It Down*, as well as recent film credit, Universal Pictures' *Baby Mama*. Both actor (film, theatre, commercial) and visual artist (textile design, graphic design), Andra is especially committed to the aesthetic of film where the two converge. It has been an absolute thrill to work with Liz Laser, whose emotional and visual curiosity gave birth to a naturally comedic and yet dramatic platform in *Man equals Man*.

LIZ MICEK (Galy Gay's Wife) studied at the William Espers studio in New York City. She is currently starring in the feature film *Freelander* which will premiere in fall of 2009. *chase* marks her fifth collaboration with Liz Magic Laser.

GARY LAI (Mr. Wang) was born and raised in the boogie-down Bronx. He has a varied background in gymnastics, martial arts, rock climbing, and dance. He was the owner and operator of Physical Arts Center, an incestuous breeding ground for

WHO'S WHO IN THE CAST

all forms of movement arts located in Williamsburg, Brooklyn. Gary's life experiences include getting live body piercings onstage, getting his ass kicked in really bad movies, pouting on a runway in Milano, and teaching funny little kids gymnastics. He has danced for Noemie Lafrance on the side of a Frank Gehry building, in a sling for airelise (Elise Knudson), and on the floor for Luis Lara Malvacias / Full Fat Dance, Wendy Osserman Dance Company, Digby Dance, and Doug Elkins for Arthur Aviles. Since March 2010, Gary has been performing in the Marina Abramovic retrospective at MoMA. Gary is attempting to work off of the corporate grid, teaching gymnastics and martial arts, and finding the oddest jobs from craigslist all so that he can support his dance habit. Contact him at: pacs-pace@gmail.com

CAT YEZBAK (Widow Begbick) graduated from Ithaca College with a BFA in Acting. After moving to New York City, she worked with Jim Simpson on various projects at the Flea Theater in Tribeca. These include: Mac Wellman's *Celephane*, A.R. Gurney's *O Jerusalem* and an original work by Polly Draper, *Getting Into Heaven*. Cat was a member of the BATS, The Flea Theater's resident acting company. She played the role of Vincent in Joe Leonard's short film version of *How I Got Lost* for which she received a Best Actress Nomination at the Trenton Film Festival. Cat loves

working on projects with Liz Magic Laser and is happy to be a part of her newest installation.

FELICIA GARCIA RIVERA (Costume Styling) is a fashion stylist and artist based in New York. She frequently collaborates with Liz Magic Laser in photo-based and video work.

LIZ MAGIC LASER (Producer and Director) Liz Magic Laser was born, lives and works in New York City where she is currently an LMCC artist-in-residence. She recently completed the Whitney Museum Independent Study Program and the Skowhegan School of Painting and Sculpture residency program. She earned an MFA from Columbia University and a BA from Wesleyan University. Laser teaches Photography at Columbia University and History of Photography at the School of Visual Art. Laser's works have involved collaborations with actors, dancers, singers, surgeons, and motorcycle gang members.

LAUREN ADOLFSSEN (Booklet Designer) was born and raised in New York City. She received a BA in Studio Art & English Literature from Skidmore College in 2003. She is currently working towards an MFA in Graphic Design at Yale University. For more info visit: <http://snackmountain.com>



Andra Eggleston as Galy Gay in *Man equals Man* at the Seventh and 37th St Branch of Washington Mutual, NY, NY, June 22nd, 2009. The soldiers blindfold Galy Gay and pretend to put him in front of the firing squad in Scene 9.

Ellen Florian, Doris Burke, and Jenny Mero, "The Money Machines," *Fortune Magazine*, July 26, 2004:

There's one on the South Rim of the Grand Canyon. There are some above the Arctic Circle. If Queen Elizabeth needs some pocket change to tip the royal ushers, there's an ATM at Buckingham Palace. There is even one, for some reason, at the McMurdo Station on Antarctica.

"It seems the only people using the machines were a small number of prostitutes and gamblers who didn't want to deal with tellers face to face," said Luther Simjian, one of the inventors of the machine.

Face-to-face business became face-to-interface, and it changed the way people consumed. Now that they had access to their cash whenever and wherever they wanted, they bought on impulse instead of planning every purchase ahead of time.

"A lot of ads were run saying 'Our tellers are smiling young ladies who remember your name. Why go to a soulless machine?' And the answer to that was at 7:30 at night when you're going to go to the movies and you don't have any money, you like the soulless machine," said Walter Wriston, Citibank.

In the decade before ATMs, bankers were just beginning to number their customers' accounts instead of listing them alphabetically by name.

Aileen Jacobson, "ATMs Moving Beyond Cash Dispensing," *Newsday*, August 16, 1987:

It's much cheaper for a bank if a customer uses its ATM rather than a human teller...pennies per transaction vs. about a dollar for each human teller transaction.

**Mike Lee, *The Future of Cash*, April 2008
<http://www.atmia.com/caseforfutureofcash>:**

[T]he cashless society is about as real a possibility as the paperless office. At this stage, it belongs in the realms of science fiction.

Joy Wanja and John Ngirachu, "Your face is all you'll need at an ATM," *The Daily Nation*, May 3, 2010:

You may soon withdraw money from an Automated Teller Machine without using your credit or debit card, thanks to a face recognition technology in the making.

www.atmmarketplace.com/products, April 30, 2010:

The simple and compact Nautilus Hyosung Monimax 5000CE creates endless value through its cost-competitiveness and enhanced SSL performance. This machine is designed to guarantee secure transactions with its built-in TCP/IP with SSL (Secure Socket Layer) feature for use while connected to the internet, eliminating the need for any additional boxes, adapters or converters, saving time and added costs for the customer.

Jay MacDonald, "ATMs as Voting Machines: An Idea Whose Time Hasn't Come," www.creditcards.com/credit-card-news/atm-voting-machines-1273.php, May 9, 2010:

At first blush, an ATM seemed a perfect fit as a voting device. ATM touch-screen or keyed displays could easily be adapted for balloting purposes. Special credit-card-like voting cards and PINs linked to Social Security numbers could be issued to identify voters. ATMs often had cameras and other security devices already installed. And the machines themselves were rugged, reliable and ubiquitous, which could potentially save billions in equipment costs.

Fritz Esker, "ATM Cash Withdrawals See Positive Growth," www.atmmarketplace.com, April 30, 2010:

"We saw a huge public loss of confidence in credit, per se, as the full extent of household and consumer debt levels became apparent, exposed by the financial crisis. As a result, masses of citizens turned to cash, and cash regained its leverage as a time-honored household budgeting tool," said Mike Lee, CEO of the ATM Industry Association..."People were afraid to leave money in the bank," said Gary Faulkner, Morphis

"Customers of Failed IndyMac Line Up To Grab Cash," *CBS News*, July 14, 2008:

"It's a question of how much we can get and how soon," one customer said while waiting in line [at IndyMac Bancorp Inc]... "What do you resort to now, putting money back in the mattress?" another asked.

“Who is the bigger criminal: he who robs a bank or he who founds one?”

Bertolt Brecht, *The Threepenny Opera* (1928)

The drive for a “friction-free capitalism” began long before the Automated Teller Machine. Twenty-four-hour banking is only the latest in the long-standing effort to eliminate impediments to buying and selling, an effort that is immanent to capitalism itself. The free exchange of goods has been central to the process of industrialization since it emerged in the eighteenth and nineteenth centuries, but these efforts have inevitably faced obstacles. Realizing the goal of uninhibited exchange involved the creation of a vast infrastructure devoted to the regulation and distribution of capital, which culminated in modern bureaucracies, Taylorist production, and distribution systems for consumer goods. The so-called information society, as it took shape after World War II, was only the latest in a long history of techniques for administering the “anarchy of the marketplace” and the disorder of social life. At this moment, economic and social control was accomplished through the coordinated activities of corporate interests and the state apparatus. These efforts were directed towards the centralized management of economic and social activities in an effort to realize the competing goals of social welfare, full employment, and continual economic growth.

Since the crisis of the 1970s, and the withdrawal of state regulation, these mechanisms of control have been directed towards the accumulation of capital instead of the realization of social goals. Private pursuits have occluded the public sphere. Competition has displaced social welfare. These changes have transformed the composition and character of everyday life, and they have yielded a situation in which human activities are regulated through the concentration of power instead of its dispersal. These developments have entailed an enormous system of data management and surveillance that has become nearly identical with the distribution of resources and power. As Gilles Deleuze wrote, “The numerical language of control is made of codes that mark access to information, or reject it.... Individuals have become ‘dividuals,’ and masses, samples, data, markets, or ‘banks.’” There is no better demonstration of this new constellation than the transition from the neoclassical bank facades to the fluorescent non-places of contemporary ATM vestibules. Here, “faceless boxes that spit out money” have replaced the “smiling young ladies” that populated the lobbies of mid-twentieth century banks.

To use these spaces as a backdrop for Brecht’s parable of authoritarian indoctrination is to suggest an unlikely continuity between two distinct historical moments with very different distributions of power. Through this juxtaposition, however, control becomes discernable as the preeminent form of capitalist sociability. At a moment defined by free market libertarianism, technological systems have offered subtler methods for coordinating our participation and administering our desires. Impulses are fostered and regulated rather than being repressed or delayed. As Andy Warhol famously commented on Brecht’s politics, the dissolution of the individual “is happening [in the United States] all by itself without being under strict government.... Everybody looks alike and acts alike, and we’re getting more and more that way.” “I think everyone should be a machine,” he added in a perversely contrarian account of consumer individualism. Staging Brecht’s critique of authoritarianism within the spaces of control suggests that this transformation is well underway.

JORDAN TROELLER and **TOM WILLIAMS** are New York based art historians.

THE CIVILIAN GALY GAY



THE SOLDIER JERIAH JIP



DEREK ELLER GALLERY PRESENTS

elephant calf

An interruption to
Man equals Man
Performed on
May 21ST, 2010 7pm

Directed by
Liz Magic Laser

With texts by
Carmen Dell'Orefice
Lucy Gallun
Alberto Pepe Gentile
and Spencer Wolff

DEREK ELLER GALLERY
615 WEST 27TH STREET NYC 10001
PRESENTS

elephant calf

or

The provability of any
and every contention
(an interruption)

with

Annika Boras, Justin Sayre
Doug Walter, Michael Wiener
Max Woertendyke
and Cat Yezbak

Set and Costumes by
Liz Magic Laser and
Felicia Garcia Rivera

Production Coordinator
Mia Tramz

Special thanks to
Julio Acevedo
Gilad Ratman and Havo Bosques

AN INTERRUPTION

The Elephant Calf is a farcical play performed within the play, *Man equals Man*. The scenario of *The Elephant Calf* unfolds as follows: four main characters from *Man equals Man*, who are colonial British soldiers stationed in India, decide to put on a play for the rest of the troops in order to make some easy cash to buy alcohol.

In the original 1926 version of *Man equals Man*, *The Elephant Calf* served as the play's climax, but in his 1933 revision, Brecht extracted it and envisioned it as an addendum play to be performed in the theater's foyer during intermission. He never carried out this plan.

Laser has taken up Brecht's project, positioning it as an interruption to the *chase* exhibition opening. The actors who performed isolated from one another in separate bank vestibules for her production of *Man equals Man*, will occupy the gallery space together and perform *The Elephant Calf*. The performance will activate a set produced by Laser and Garcia-Rivera that references the visual identity systems of the bank and the military.

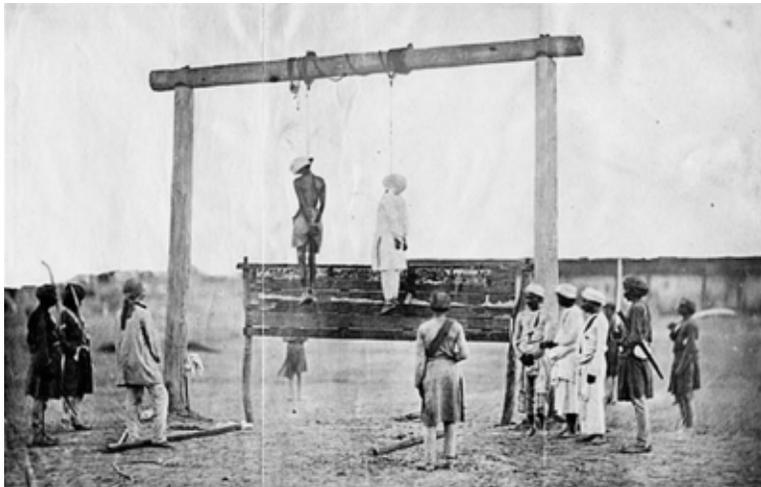


Elephant Calf costume designed by Liz Magic Laser and Felicia Garcia-Rivera, 2010.

CAST



The first production of Bertolt Brecht's *Man equals Man*. Darmstadt, Germany, September 25, 1926. The first appearance of Brecht's *half-height curtain*.



Hanging of Two Rebels, photo by Felice Beato, 1858. Mutineers executed in retribution for India's First War of Independence (a.k.a. the Indian Rebellion of 1857).

Galy Gay / Jeraiah Jip
as
The Elephant Calf Jackie Pall
MICHAEL WIENER

Jesse Mahoney
as
the Elephant Calf's Mother
JUSTIN SAYRE

Polly Baker
as
the Banana Tree
ANNIKA BORAS

Uriah Shelley
as
The Moon
MAX WOERTENDYKE

Charles Fairchild
as
the Audience Member
DOUG WALTER

The Widow Begbick / Canteen Proprietress
as
The Heckler
CAT YEZBAK

A SKYPE DISCUSSION BETWEEN ALBERTO PEPE GENTILE OF UCLA, DEPARTMENT OF INFORMATION SCIENCE, AND SPENCER WOLFF OF YALE UNIVERSITY, DEPARTMENT OF COMPARATIVE LITERATURE:

WOLFF: Hi? It's Spencer, can you hear me?

DR. GENTILE: Yes?

WOLFF: Is your camera working? I can't see you.

DR. GENTILE: I can see you.

WOLFF: That's weird. There's no video on my screen. Hold on....hmmm....it's not working. Ok, let's just get started with the interview.

DR. GENTILE: Fine with me.

WOLFF: So I have a few questions about your work on Non-places. Can you define a Non-place? What is it?

DR. GENTILE: Non-place is a term originally coined by the French Anthropologist Marc Augé. Non-places are un-lived transient arenas that resist any sort of subjective, emotional attachment: motorways, airports, bank vestibules, elevators...etc.

WOLFF: What's so special about them?

DR. GENTILE: Well, many things. For one, they do not incite any sense of belonging. They are places of dual spectatorship and spectacle, and, as result, Non-places disrupt our traditional assumptions about comportment, posture, proxemics...

WOLFF: Proxemics?

DR. GENTILE: Proxemics are culturally determined relations of space, what you could call the body-space that people maintain between themselves while they interact. For instance individuals from Nordic cultures prefer greater interpersonal distances than those from Latin cultures.

WOLFF: So it's about how much space we give each other in the street?

DR. GENTILE: Well, proxemics are applicable to all sorts of spaces. In the U.S., Edward Hall conducted a wonderful study in men's bathrooms where he showed that if there are five urinals men will evenly space themselves at urinals 1,3 5, in order to maintain a socially acceptable distance. If there are men at urinals 1 and 3 and a tester comes in and situates himself at urinal number 2, the other two men get visibly upset and sometimes become aggressive.

WOLFF: That's happened to me before.

DR. GENTILE: Or in an elevator, if you notice, no matter how many people are inside, they will space themselves out according to predictable, iterative patterns using verbal and bodily cues: an unspoken elevator etiquette. Or there's another experiment that I've always been fond of. I think it was done at Stanford, but they placed an experimenter in an elevator facing the back wall and videotaped the results. So the door opens and there's an empty elevator with this guy in there whose face you cannot see.

WOLFF: What happened?

DR. GENTILE: No one would get into the elevator.

WOLFF: Honestly, it sounds kind of spooky.

DR. GENTILE: Well that's the nature of Non-places. Haunted houses were once "places" that became Non-places. Lived places come with a grammar, a script, if you will, of how to act. But when you enter an abandoned house you're not quite sure how to behave and that's frightening. Have you noticed how all haunted houses look alike to some degree?

WOLFF: Sure.

DR. GENTILE: This is characteristic of Non-places, flatness, sameness, aseptic uniformity. Most Non-places are supermodern. They are devoted to the anonymous processing of goods, people, services, money, and this emphasis on continual fluidity, attained by oppressive control and mechanization, has created what I've called, "new ordeals of solitude." This is heightened, in airports or ATM vestibules, by the sense of being surveyed and managed by video cameras. For this reason, in Non-places we rely particularly heavily on verbal or visual cues from others, what you might call embodied instruction. We're a little out to sea, unsure what play to perform, so in that sense Non-places are ideal sites for revolutionary action.

WOLFF: How so?

DR. GENTILE: The Sociologist Pierre Bourdieu said that all societies wanting to make a 'new man' should approach this task through processes of deculturation and reculturation focused on bodily practices. That's why revolutionaries place such a heavy emphasis on the seemingly most insignificant details of dress, bearing, physical and verbal manners. If I remember correctly, Bourdieu said something along the lines of, "revolutionaries entrust to the body in abbreviated and mnemonic form, the arbitrary content of the culture." If you want to give birth to a "new man" the best thing to do is to destabilize a person's given identity, and then endow that person with a new performative one.

WOLFF: Maybe you should define “performative” for the reader.

DR. GENTILE: Performatives, in J.L. Austin’s and especially Judith Butler’s work, are these pre-scripted identities or roles that I’ve been talking about. Think of Sartre’s waiter in *Being and Nothingness* who plays at being a waiter instead of just being one. He’s enacting a performative. His waiter is a role tied to a particular theatrical staging, a “place”: the French café. Places, lived arenas, like a café, as opposed to an elevator, are already outfitted with embodied and discursive grammars. That’s why it’s hard to reprogram someone in a “place.” Imagine walking into a posh restaurant. First you look at all the props and staging, the mise en scene, and then you look at how people are posturing or holding themselves and you try to “act on your best behavior.” If you walk into a café there is a different staging and you know you can behave differently. Perhaps when you were a child and you walked into a nice restaurant for the first time, you were unsure how to act, but by the time you’ve become an adult you’ve already memorized your lines.

WOLFF: So the whole world’s a stage?

DR. GENTILE: No. Only parts of it. Though we are gradually developing formulaic props and bodily grammars for some Non-places, like airports—for instance taking off your shoes when you go through the metal detectors—elevators, bathrooms, vestibules, etc. aren’t similarly equipped. Once again, let’s imagine walking into a fancy restaurant but this time there is a man standing with his nose pressed against a pillar at the center of the restaurant. That would not be spooky like in the elevator; it would be ridiculous. The man would be confronted immediately and forced to leave. But in the elevator you don’t know how to act, you don’t know your lines, so not a single person confronted the experimenter with his back to the door. People were just frightened and refused to go in. This is why Al Qaeda situates its training camps in remote and unfamiliar locations, and by the same token, when a government wants to reprogram someone, say using torture and brainwashing, they do the same, Guantanamo for example. In Non-places we are vulnerable because our scripts, our habitual performatives, are unreliable if not useless.

WOLFF: So if you get someone into a Non-place it’s easier to tell them what to do?

DR. GENTILE: Not, tell them, but show them. When you want to reprogram someone you rely on positive content, which can only be conveyed through bodily staging. Take a soldier for instance, or a child, the verbal instruction they receive tends to be injunctive: “You’re doing it wrong!” But to teach a soldier how to goose-step, you can’t explain it. We do not even have the vocabulary for that. You have to show it, you have to say watch me do this and imitate me. Get someone into a Non-place

and then get them to act like you, and you can mold your ‘new man’ after your heart’s desires.

WOLFF: So I should really get this Skype camera working so I can see how you’re positioning yourself.

DR. GENTILE: Be my guest.

WOLFF: Hold on, maybe if I fiddle with this wire....shoot. Can you still see me?

WOLFF: Hello?

WOLFF: Hey are you there? Hello? Dr. Gentile? Are you there?

ALBERTO PEPE GENTILE, a researcher at UCLA’s Center for Embedded Networked Sensing and Department of Information Science is the author of *Reinventing Airspace: Spectatorship, Fluidity, Intimacy at PEK T3*, and *Twitflick: visualizing the rhythm and narrative of micro-blogging activity*. He is interested in studying complex socio-technical systems: networks of people, artifacts, data and ideas. In particular, his work focuses on scientific circles, the making of scientific knowledge, information flows and collaboration.

SPENCER WOLFF is an occasional writer, actor and filmmaker, and a Ph.D. Candidate in the Department of Comparative Literature of Yale University. A holder of law degrees from Columbia Law School and La Sorbonne, his work focuses on representations of justice, legal narratives and theatricality.



Carmen Dell'Orefice, Rolex advertisement, 2007.

CARMEN DELL'OREFICE, A WORLD RENOWNED MODEL WHO APPEARED IN BANK OF AMERICA'S NATION-WIDE AD CAMPAIGN LAST YEAR PICTURED AS AN AUDIENCE MEMBER PEERING THROUGH A PAIR OF OPERA GLASSES.

WHEN ASKED ABOUT HER ROLE IN THIS BANK ADVERTISEMENT, ON JUNE 27TH, 2009 CARMEN RESPONDED:

Yes, I have been in a BANK of AMERICA ad, irony of all ironies as I have NEVER used an ATM machine and never intend to. I plan my life more carefully and thoughtfully. Easy cash, means easy spend, for most of the population. It is hard not to be seduced by banking and government marketing unless one lived through the first depression.

NO, I DO NOT trust the systems in place. As I see it our government is a role model for the banks and is thus complicit with them. The "trickle-down effect" idea acts to draw in the lazy un-thinking population to pay hard earned money: FEES for every atm transaction! ANOTHER BOOBY TRAP!

CREDIT CARDS: Don't get me started... in my mind it's criminal complicity from the top down! If the parent does it, then why shouldn't the child? If the government does it, then why shouldn't the population do as the government does?! They over-extend and leverage out our national and personal debt to the point that it can NEVER be paid back. Since the end of the Second World War Americans have fallen asleep on the job of their responsibility to their own existence. They let the BOOGY MAN in: GREED, AVARICE, NARCISSISM!!!

Where has that led us?? LOOK around, THINK, COUNT, WAKE UP!!!! ABOVE ALL, DO THE RIGHT THING, EVEN WHEN YOU THINK NO ONE IS LOOKING.

Question: Does our government and our banking system protect us or have they been leading us down the GARDEN PATH for decades? Wake up kids! THINK, it's almost too late.

ON MAY 13TH, 2010, CARMEN ADDED:

And isn't Laser's show just right-on timing, and a valid way of thinking? Look what is happening to America's banks as I speak. In the news today Manny Hanny/ Chase is also under investigation for manipulation & fraud, so the so-called best of the best & the biggest may be exposed? Alas, too late to help the little guy, which makes up most of America. No I don't trust any bank; as far as I can see our government idea of "by the people for the people" has grossly FAILED it's people, and blatenly continues to do that. Soooo put that in your pipe and smoke it!!!



THANK YOU
COME AGAIN

TERMINAL # = CS27950
 SEQUENCE # = 8466
 AUTH # = 00000000
 DATE & TIME = 05/09/2010 18:16:04
 BUSINESS DATE = 05/09/2010
 CARD NUMBER = *****
 TRANSACTION = WITHDRAWAL
 ACCOUNT = FROM CHECKING

.....
 DISPENSED AMOUNT = \$100.00
 REQUESTED AMOUNT = \$100.00
 SURCHARGE AMOUNT = \$1.75
 TOTAL AMOUNT = \$101.75
 LEDGER BALANCE = \$3,199.69
 AVAILABLE BALANCE = \$3,199.69
 SURCHARGE PAID TO THE ATM EXCHANGE

SEQ.#: 8466 JNL.#: 8915

Hello, Ma'am. What you want. What you need. Going Green.
 Look what we're doing! Things just got a whole lot easier.
 Free of hassles and worries. We'll help you enjoy the free-
 dom you've earned. You are now entering privately owned pub-
 lic space.

TRANSACTION RECORD Customer Copy Thank You For Using Us !!!
 THANK YOU COME AGAIN TERMINAL # = CS27950 SEQUENCE # = 7306
 AUTH # = 00000000 DATE & TIME 04/17/2010 19:28:39 BUSINESS
 DATE 04/18/2010 CARD NUMBER = ***** TRANSACTION
 = BALANCE INQUIRY ACCOUNT = FROM CHECKING LEDGER BALANCE =
 \$2,832.68 AVAILABLE BALANCE = \$2,832.68 SEQ. #: 7306 JNL. #: 7706

A broader meaning of public space includes places where everybody can come if they pay.

05/07/10 09:01 TW040F51 XXXXXXXXXXXXX2864-000 3735 WALNUT
 STREET PHILADELPHIA, PA RECORD NO. 3868 DEPOSIT \$500.00
 TO CHECKING XXXXXXXXXXXX CK CURRENT BAL \$3399.05 AVAIL BAL
 \$2999.05

Is that all for today? Regis and Kelly endorse this experi-
 ence. Have a red lollipop – sorry, I mean a green lollipop.
 Would you like your receipt? *Have a nice day!*