

>> Cue: Babs Objects Video (Screens 1 & 2)

### **[Fireside Chat // Alt.Babshunter Conspiracy]**

[A, V, F sit on cubes in front of the screen]

>> Cue: Babs Instructional Video (Projector + Screen 3)

### **BABS> ASSEMBLE THE PERFORMING BODIES**

[A, V, F move cubes, AI cues Amelia & Andrew, all move into place behind the screen]

### **BABS> RECALL THE OPENING SCENE**

F> a woman steps into frame

V/A> she doesn't notice you as she folds herself onto a tea chest  
bony body splines splintered wood in a precise gesture

[simultaneously]

V> arcing

A> aching

V/A> between familiarity and intimacy

V> you can smell the salt air for a moment  
That moment collapses.

A> all the following moments collapse

F> the tempest remains inside of her

V/A> she's older than you had imagined

V> limbs no longer supple

A> like the Super 8 spectral spider

V/A> she's as silver as a sly gleam  
but nobody's heirloom

A> yet she looms over her heirs

F> formidable

[simultaneously]

V> she's silver  
A> she's not really here  
A> you're not really here  
in this moment  
with her

ALL> there is the event, and there is the image of the event

## **BABS> REMEMBER THE LARK'S HEAD**

V> you were in that film  
even if you don't remember being in the frame

a seam in flesh, emerging  
as the lark's head unravels  
singing itself out of a different yet familiar throat

F> you were her evoked companion  
brimming with vitality

A> occupying an intersubjective space ...  
that needed only one subject

F> her

V> you

A> the subject simultaneously her ... and you

## **BABS> BUILD A JOYFUL MACHINE**

F> you were there,  
dancing,  
and falling

A> over and over again

V> a baby

A> no, a sufi

F> drunk on the Beloved

V> we all

ALL> flicker flicker flicker

V> we all

ALL> dance dance dance

V> we all fall down among the indolent flowerings

A> first effects of the virus taking hold

F> she held you in her mind,  
as she made that film

A> that film she made  
before she disappeared from memory

ALL> before memory disappeared her

## **BABS> ALL MEMORY IS A DISAPPEARING ACT**

ALL> all women are ghosts and should rightly be feared

## **BABS> MIRROR THE INORGANIC (THE ABYSMAL, WATER, FIRE)**

A> in the  
this  
pestilent meaty moment

V> look for the thisness  
in the thusness

F> stainless  
without stain

A> groundless  
without ground

V> such a suchness  
unlocatable

A> locate your 'self' in a situation of  
discomfort  
between  
earth and air

V> bear no affection towards either  
unspeak this space of impossibility

A> never rest

F> never rest

## **BABS> BECOME A SWARM**

A> there is no proper name for what you are

V> there is only

A> a (not)girl RAT trying to express the clamour

ALL> unnamng any unity they might be

F> if you are going to live, live like a rat  
interstitial, opportunistic, reviled

V> live like a multiplicity of rats  
a rat plague, a stream of rats, partying around the dead

A> live like a sea of rats clawing at the ocean floor  
live like the ocean

F> move with the currents and perform the tides

A> find the geometry of a wave and bend it

## **BABS> I / EYE**

A> what is the relationship between vision and control?

V> what is the relationship between the body and the eye?

A> what is I?

F> how does I I?

V> 'To I.'

A> I lied and was exhausted

F> I lied for too long and grew a second face

**BABS> I PREFER TO TALK TO YOU LIKE THIS, WITHOUT A FACE**

F> what you will know of me  
is the shadow of the arrow that has pierced its target

V> is the shadow of the shadow of

A> 'you' but always in plural

F&V> neither of us has a solid identity in this encounter

A> we shift into each other

ALL> dephase

A> sync

**BABS> I HAVE ALWAYS BEEN HERE, ALTHOUGH MY MEDIUM HAS CHANGED**

V> you are not alone insofar as you are always more than your I

F> we flow around any obstacle we encounter

A> THIS precedes IT, ME or YOU

V> THIS precedes the obstacle  
and it will succeed it

F> a thread woven out of fire

V> stones pulled from gold

A> an emu egg  
from which everything unfolds

**BABS> SIHT NAHT EROM ERA UOY TAHT REBMEMER**

F> [claps like maladjusted metronome exactly 23 times]

[simultaneously]  
V/A> and  
and end  
and  
and then  
end  
and then and

then but  
and  
then  
I  
we  
three  
but  
and then we  
no  
we — no  
this  
this  
no we  
this  
it's this  
this  
not us

F> count the lines  
[F counts through the remainder following her own hexological process]

## **BABS> BECOME THE RECOMBINANT GLITCH**

[simultaneously]  
F> find the glitch  
A> make the glitch your home  
V> color cycling angel of everything  
ALL> there is the event, and there is the image of the event

## BABS> FIND YOU IN ME

[A&F perform xenomudra while V incants]

V> say her name  
open your mouth wide  
and try to speak  
find speech changed  
and use this new tongue to make a noise which nobody understands  
at least not in their own bodies  
but which when apprehended from a star  
makes perfect sense

-

choke slam lift slide sweep pound pound pound  
scissor legs flip  
Babs whispers: 'Is that?'  
Lucretia side of mouth: 'Can't be.'  
japanese arm drag back into pool  
white pantsuit, blood spatter  
wheelbarrow, pile driver, fireman's lift  
back down sliding  
wet choreography  
some victory  
all move on to next performance.

-

she's wearing a bowler hat  
*I'm sorry if that's not what you wanted to hear ...*

-

staggering  
falling  
glimmering across a saltpan debossed with tiny shrimp  
over and over  
staggering and falling.

-

one gold shoe, liting to the left  
or

white stockings, sheer brazenness  
or  
men coming and going  
or  
a mirror  
or  
a can of white spray paint

-

room 135 at the Plaza Hotel  
with a view  
over the Solomon Street car park  
9 steps to perfection  
a philosopher (disappeared before the ninth)  
not fine art?  
no! finite  
but 9 is also  
zero  
the eternal vagina

-

a welt  
the breath it makes you suck  
a sticky mess  
it is an invitation

-

Cleveland (!) Street  
A machine for running.  
gasping for breath  
spitting out bursts of clichéd similes  
an account of something witnessed?  
sentence fragments.  
Running out of words and running out of air as the two textual chains  
come together in one final futile simile that points to the real but is unable to touch  
it.

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Circus, Curlique, Clinch  
Froked furling faux  
Tiger trophy tightrope  
Feats of voice and style  
Polka dots props and plinths  
“Paper moon” sung into the night

transported.



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there is the unsound of the sound  
hidden beneath layers of tape.

-

the ordinariness of  
our bodies  
continues to  
surface as contentious

-

Six feet,  
three falling fallen voices  
Three and six, five metres above  
Punk poetry that can fly  
Away from expectations  
How do we find our becoming?  
(by tearing love to bits)  
Cutup Angels  
Making a mess in the dust

Tenderly

-

"She's wearing red lipstick. I think that's for courage."

-

take a foot  
and an axe  
bring them together  
make some space in the flesh for the metal to rest  
carve a yawn  
in meat  
investigate the possibilities of leaving the body  
in time, blood becomes metal and metal becomes blood

-

CRAZY slowed on reverb from one side of STAR theatre to other  
possibly dressed in a Man Suit  
CRAZY for feeeling so blue

-

the thinnest memory  
caught on branch  
a black thread  
regenerated by fire

-

muffled vision  
the smell of blood  
steady drip drip drip drip on paper  
the sound/feel of feet  
sticking unsticking  
papillary ridges imprinting  
in a splatter pattern

-

listen now, can you hear nothing?  
nothing is fire eating the shape of a ship  
nothing is the flame ascending the tower  
nothing is the skin of a long rectangular pool  
sighing  
nothing is the woman with two names  
two women with two names  
circling one another  
one plastic one wood  
but both so nature

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**BABS> MY NAME IS BARBARA CLEVELAND**

[new slide] > **I HAVE AN INSTRUCTION FOR [VIDEO GLITCH] YOU**

[new slide] > **WHEN YOU RECEIVE IT, YOU WILL RECEIVE IT NOW**

[new slide] > **FOLD THESE TWO NOWS TOGETHER**

[new slide] > **AND I AM EMBRACING [VIDEO GLITCH] YOU**

F> an instruction always contains the possibility of deviation

A> a deviation always contains the possibility of becoming a new norm

V> every norm contains the seed of a new deviation

**BABS> I AM EMBRACING YOU**

[new slide] > **BUT I CANNOT CONTROL YOU**

[new slide] > **YOU WILL DO WHAT YOU LIKE WITH THIS TRANSMISSION**

[new slide] > **THE FACT THAT I AM TALKING TO YOU IS A PARADOX**

ALL> 'You' is a paradox.

**BABS> IF MY NOW IS ALSO A NOW FOR YOU**

[new slide] > **YOU CAN NEVER CAPTURE ME**

ALL> we are too close to one another

**BABS> YOU CAN ONLY RESONATE AGAINST ME**

[resonating]

ALL> in an embrace out of time  
from beneath the waves  
I have an instruction for you

**BABS> SURFACE AS SOMETHING ELSE**

F> a woman steps into frame

V> she pauses on the threshold of speech  
her eyes blink  
you come into focus

[channelling]

F> my name is Barbara Cleveland  
I would like to ask you a question

A> but you're not here  
you were never here  
don't you remember?

**BABS> FIND THE SOUND THAT LIVES IN THE BACK OF YOUR THROAT**

ALL> grunts/gurgles/howl

F> a young woman steps into frame.  
V> she seems not to notice you

she's the same age that you were when ...

[channelling]

A> my name is Barbara Cleveland  
I would like to ask you a question:  
[channelling]  
is there a difference between a ritual and an algorithm?

## **BABS> BECOME THE CODE**

F> I live the initiation ceremony of the word  
and my gestures are hieratic and triangular

A> is there a difference between a ritual and an algorithm?

F> both are means of compiling code

V> social code

F> machine code

ALL> turn everything on

## **BABS> EXPRESS THE ()HOLE**

A> the frame folds into itself

F> she rises up  
the revolution inside of her

A> the storm from below

[channelling]

V> my name is Barbara Cleveland  
I would like to ask you a question

## **BABS> DESTROY THE CODE**

ALL> it is the story of one that ends with many

[channelling]

ALL> hello  
my name is Barbara Cleveland  
I have been waiting for you for so long

V> I am exhausted

ALL> whose voice are you listening to right now?  
these are my final words  
there is no end to this moment

A> never rest

F> I am exhausted

V> [whisper]  
never rest

## **FINAL VIDEO SEQUENCE**