

Performance Schedule

to begin will be shown twice on each of the following evenings during the *pixilerations* festival to an audience of two for each of the performances.

Pre-Booking is essential.

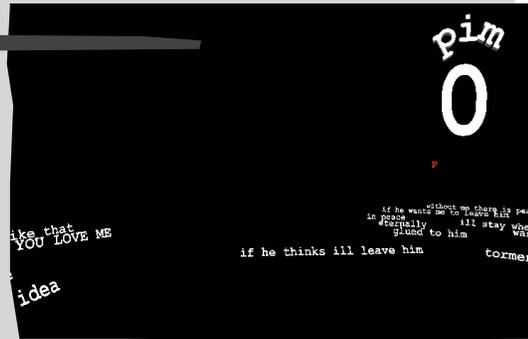
You may book individually but we may ask you to change sessions in order to be paired with another audience member.

Wednesday Sept 23	• 7pm • 8pm
Sunday Sept 27	• 7pm • 8pm
Wednesday Sept 30	• 7pm • 8pm
Sunday Oct 4	• 7pm • 8pm
Wednesday Oct 7	• 7pm • 8pm
Saturday Oct 10	• 7pm • 8pm
Sunday Oct 11	• 7pm • 8pm

In addition, *to begin* will be shown twice at • 7pm and • 8pm on the following Wednesday evenings throughout the Fall semester :

• Oct 21 • Nov 4 • Nov 18 • Dec 2

To book your place at a performance (or if you have questions), email: tobeginpim@gmail.com giving at least two preferred performance times.



to begin

a part of the *pixilerations* festival



by BEN NICHOLSON

based on Samuel Beckett's *How It Is*

a unique dramatic presentation in the CAVE

at Brown University's Center for Computation and Visualization
Sept 23 thru Oct 11, 2009 and fortnightly until early December.

The CAVE is an immersive 3D artificial environment with stereo graphics and positional sound.

Showings must be booked in advance.

Please refer to the 'Performance Schedule' on the final page.

Please read 'experiencing *to begin*' before you book.

The CAVE is located at :

180 George Street (at Brook St), Providence, RI 02906

Please show up ten minutes before your pre-booked showing and wait in the lobby of the building for admittance.

pixilerations • <http://www.pixilerations.org>
Literary Arts Program • http://www.brown.edu/Departments/Literary_Arts
writing digital media • <http://writingdigitalmedia.org>
CCV (Center for Computation & Visualization) • <http://www.ccv.brown.edu>

about to begin

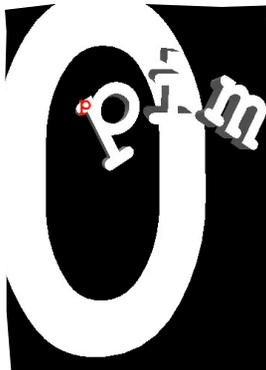
to begin, by Ben Nicholson, is an adaptation and literary response to Samuel Beckett's *How It Is*. Nicholson has understood that the CAVE is a new medium with its own unique characteristics. He has adapted the novella in manner that is reminiscent of Beckett's well-known theatrical work and shares its power. But Nicholson explores the media and gives us more. He has incorporated his own well-considered and responsive writing along with original visual and auditory compositions which, currently, can only be experienced in this immersive artificial environment with its 3D stereo graphics and positional sound. *to begin* also includes an interactive movement that has the effect of making the viewer complicit in Beckett's and Nicholson's intense, minimalist, and shockingly familiar drama of endless mutual torment and — possibly — unending solitude.

The work is presented in three parts corresponding with those in *How It Is*: before, with, and after Pim. In all three there are breaks in the immersive illusion. A real table provides a surface for Nicholson's responses that are 'out of place' in the world of the CAVE. *to begin* is further distinguished by its demand that it be offered to a lone viewer-interactor, who is accompanied by one 'onlooker.'

concepts, scripting, text-in-response : Ben Nicholson
voice of *How It Is* : John Cayley
voice of text-in-response : Robert Coover

Ben Nicholson is currently a junior at Brown University concentrating in MEME & Literary Arts.

to begin was devised and developed during the CAVE Writing course offered by Brown University's Literary Arts Program.



experiencing to begin in Brown University's CAVE

to begin runs for approximately 45 minutes and is presented to two audience members. One assumes the primary point of view, standing inside the CAVE and controlling the simple interactive elements. The other 'onlooker' stands just outside the CAVE as witness to all that occurs. (Audience members who have booked as a pair should come with some idea of which roles they will assume.) It is unlikely in this piece but anyone particularly susceptible to motion sickness may experience symptoms in the CAVE. Viewers also are advised that:

- Audience members will have to stand for the entire performance.
- No shoes in the CAVE. It is necessary to wear stockinged feet in the CAVE (recommended), although over-slippers can also be provided.
- Some simple interaction is required to progress through the work using a mouse-like 'wand' to click on the images of words.

You will encounter texts that include the words 'no,' 'more,' 'less,' and 'pim.' These words can be clicked using the wand. Sometimes these words appear alone, while at other times there will be a choice of word. When a single word or small number of words are present and there is nothing else visible in the CAVE, a word should be clicked.

But please note, for most of the performance interaction is unnecessary. The work unfolds before and around you.

- A significant proportion of the piece, especially during the concluding part, takes place in complete darkness.

