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52002

CHARACTERS AND PERFORMERS

The Architect - Giorgi Goderdzishvili (Bass)

Cactus - Clarinet

Christopher Manning

(Additionally plays bass clarinet)

COMPOSER

Tiko Ghoghoberidze

LIBRETTIST

Mindia Arabuli

DESIGN / VIDEO PROJECTION

Mariam Songhulashvili

COSTUME DESIGNER

Uta Bekaia

DIRECTOR

Ilia Korkashvili

SOUND DIRECTOR

Lasha Natenadze

LIGHTING

Achi Arghanashvili

PROJECT CURATOR

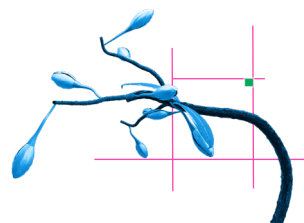
Tiko Ghoghoberidze

Cactus: opera

CHARACTERS

The Architect: A modern being who lives in the world of objective time, or control. An unexpected attack forces him to pass through inner chaos to ultimately find a new, organic harmony with his own primordial self and the world.

Cactus: Cactus



Overture:

A TREATISE ON TIME

(The Architect emerges from the audience rows. He is not yet a character, but an ordinary person. He begins a ritualistic transformation on stage: he removes his everyday clothes and puts on a stark, black suit. This is his "uniform," his persona, which he adopts. He becomes "The Architect" - the embodiment of control and order.)

RECITATIVE:

Despite all efforts
Man is not a fish.
Fish lie on the conveyor
A knife awaits them at the end
Fish lie on the conveyor
Non-fish stand in elevators
I will repeat the thesis stated above:
Man cannot be a fish
Man knows the time
Man knows not - which way
And they glide as one body
Gliding just like fish
Man burns in time
Man begins in time
Man ends when
He receives an invitation from work
Time is a living creature
You can have time in your lap
You can let time run wild in the field
You can stand as a shepherd to time
Man is hungry
Cannot handle the hunger signal
And with the sharpened hand of a clock
Guts time on a wooden board like a fish.

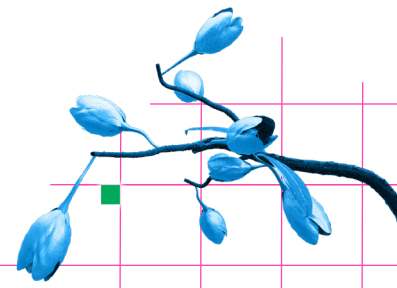
Act One

SCENE 1: INTRO - RITUAL AND ASCENT

(Scene: The Architect enters the Cube, which is the isolated space of an elevator. The door closes. He is in his sterile, controlled world. The ascent begins.)

THE ARCHITECT:

I put on my body,
Like a protective
Uniform.
I put on my body.
I leave behind
The last words,
Words I leave behind: "Whoever finds
this letter, let them rejoice,
Let them rejoice when they find it,
Just like an archaeologist,
That finds a cave painting."
There were mammoths
There are moments
Everything began
With the rising of the sun's rays...
Cities, Caesars, Frogs, Rockets, Generations, Swamps,
Agricultural plots
Great pterodactyls,
Viruses, bacilli Taj Mahal,
Notre Dame, Blue Lego pieces ,
A pumpkin seed waiting in the soil,
A line of lightning
in the night sky,
Ball lightning,
Elvis Presley,
Six nations,
seven sins,



Eight thousand years eight times
They all freeze in that instant

SCENE 2: THE JAM AND CHAOS

(Action: The Architect finishes his catalog and presses the elevator button to complete the ascent.)

THE ARCHITECT:

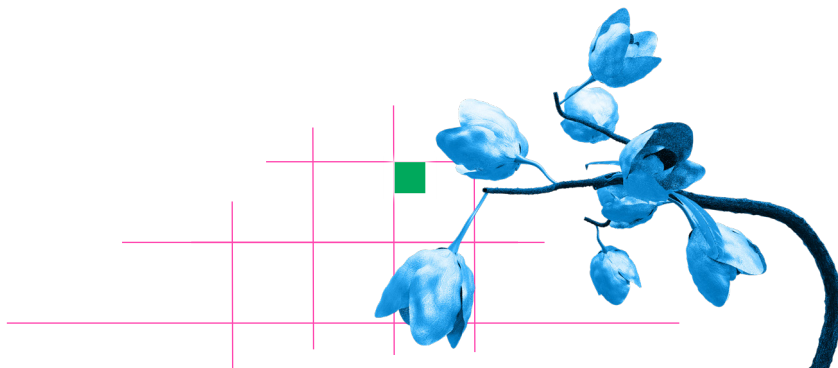
...When I press the elevator button.

(The Architect experiences the first wave of crisis. Control is lost.)

THE ARCHITECT:

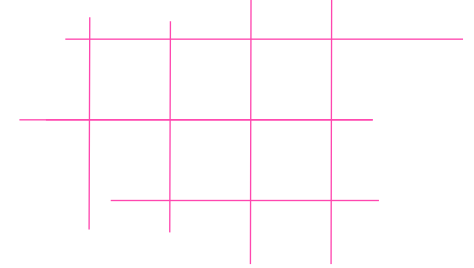
When I press the elevator button...
When I press the elevator button!
When I press the elevator button!!
When I press the elevator button!!!

(Action: After the last strike, he collapses. Complete darkness and silence. Control is finally lost. The first persona appears before him.)



Act Two:

DISSONANCE AND RESONANCE



SCENE 1: FIRST ATTACK - ASPHYXIA

(Scene: The Architect is on the floor. He puts on the first mask.)

(Motivation: This mask is his first reaction to the attack - the Architect has moved from objective, measured time into subjective time - with the fragments of his own rejected inner world.)

THE ARCHITECT:

Tick
Tock
Tocks
As
Gulp
Gulp
Gulps
The whole
World
Is
Per
ish
ing
In the lung
lung
lungs
Mold
pulsates...
Whole world
vomits its
heart out
vomits its
heart out
vomits its
heart out

(Action: At this moment, the Cactus appears in the depth of the stage for the first time - a faint green light and a clean, minimalist sound wave. This is the resonance of nature, of life existing beyond time. The Architect's inner chaos is so strong that he drowns out the Cactus's frequency. As soon as the Architect begins to "sing," the Cactus's sound becomes distorted. The Architect is exhausted and falls. As soon as he falls silent, the Cactus's "song" becomes clear again.)

(The second persona appears before the Architect.)

SCENE 2: SECOND ATTACK - MANIA

(Scene: The Architect puts on the second mask.)

THE ARCHITECT:

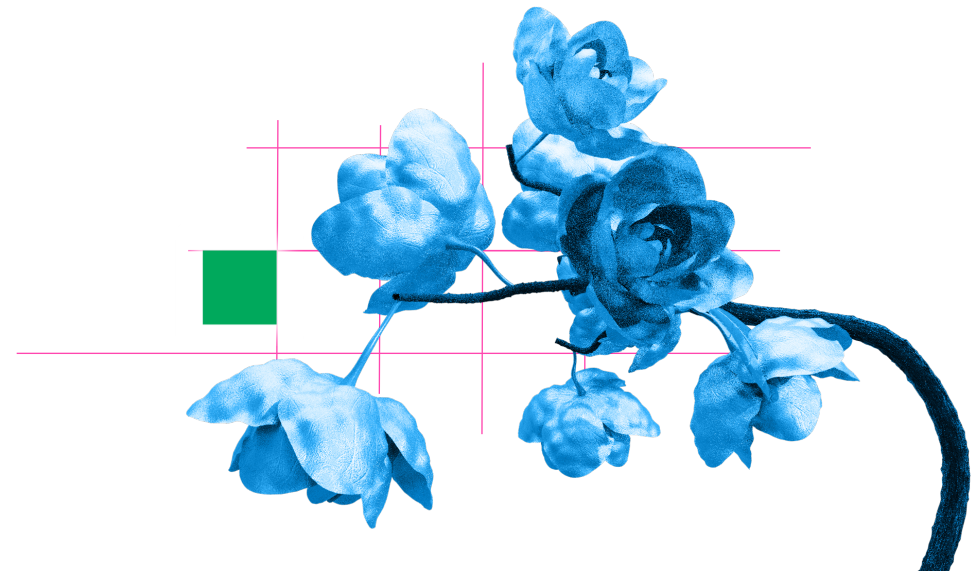
I feel salt on my skin
And with my gills
The salt of time petrifies me, melts me
If I sink,
If my tiny
Skeleton merges
With the ores beneath the earth
And I erupt
Nine hundred million
And one years later
As liquid oil...
...I think someone is at the door
I think I am elsewhere
I think I am not home
I think I am elsewhere
I think I am not home
I think I am elsewhere
I think I am not home
I think I am elsewhere
I think I am not home

SCENE 3: THIRD ATTACK - PROVOCATION

(Action: After the Architect's aria, everything suddenly stops. The Cactus also falls silent and its light fades. For the Architect, this silence and lack of reaction is the most unbearable. His chaos is in a vacuum. He moves to provocation - intentionally starting to make noise, screaming, a cacophony, to somehow elicit a reaction from the Cactus. But the Cactus remains silent.)

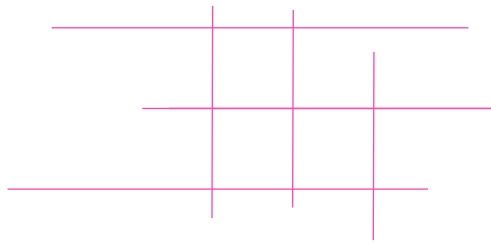
SCENE 4: RESONANCE

(Action: The Architect is completely exhausted by the struggle and falls to the floor. He is defeated. The persona existing outside of time appears before him. Only when the Architect completely surrenders and no longer fights, the Cactus carefully begins to "sing" again. The Architect just lies and listens. He no longer drowns out this frequency. The Cactus's music and calm, organic projections fill the entire space. This is the moment of acceptance, of resonance.)



Act Three:

THE LEAK



SCENE 1: EXIT AND ISOLATION

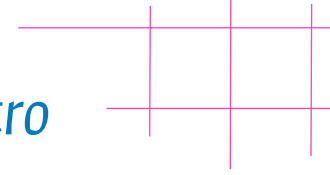
(Scene: The Architect exits the Cube. He is wearing only a white shirt.)

(Motivation: He has emerged from his sterile world. After the resonance of Act II, his inner world “leaks” out. Living projections appear on his body - fractals of the cactus, silhouettes of animals. That which was previously inside (or what he fought against) is now a part of him.)

SCENE 2: VOCALIZATION AND THE BEGINNING OF THE LEAK

(Action: The Architect observes his own body and begins to vocalize - a low, vibrating sound. He is no longer screaming or choking. He finds his own voice, which echoes the “song” of the Cactus. He learns to “speak” this new language. At the culmination of his vocalization, the projection begins to “leak” from his body onto the floor. The inner world takes over the environment. The Architect is no longer isolated. He has become the epicenter, radiating his inner, organic world outward, covering the sterile walls. He has turned his chaos into harmony and transformed the environment.)

Outro



(Scene: Complete calm on stage. The Architect stands alone.)

(Action: With a slow, ritualistic movement, he goes and puts on the Cactus mask.)

(Motivation: This is complete integration. He no longer fights the Cactus - the eternal time existing beyond subjective and objective time. He turns his back to the audience and faces the back wall, where the projection of the primordial landscape turns on again. He looks at the origin.)

VOICE:

“Despite all efforts, man is not a fish.”

(Curtain)

