

# Celebration, Florida

a performance by Greg Wohead



## About the Performance

***Celebration, Florida* is a performance about presence and absence.** It attempts to explore in the live space what happens when we miss a person, place or time and how we might reach for stand-ins or surrogates when we feel that sense of missing.

Two performers—who are unrehearsed and have never met before the performance—are onstage wearing headphones. They hear the artist's (Greg Wohead's) pre-recorded voice through the headphones giving them actions to perform, words to mimic or open-ended challenges to complete. A new pair of performers enact the piece each time, which allows the piece to reach for a sense of freshness and liveness and speak to interchangeability in the performers; they're only stand-ins, after all.

**The show begins with the performers taking turns speaking in Greg's voice.** It is revealed that Greg is using the performers' voices and bodies to communicate with the audience from a time in a recent past (as the track is pre-recorded) from a nondescript hotel room. He is alone. As the performers and audience settle into the form, what unravels is a meditation on loneliness, imagination and connections between people (those that are made and those that are missed) that vacillates between playful and dark, surreal and literal. Through the show, the performers act as surrogates for the artist who attempts to connect with the audience through them as they are guided to speak intimate confessions, perform dances, sing karaoke and reenact real-life happenings. As a result of this, the performers—who have never met before the show—begin to form a bond with one another as they play off each other and build a trust throughout the performance. In amongst the artifice of a show about human connection, we also witness two real people forming a real connection. The show ends in a gentle invitation for audience members to connect with the performers that in work-in-progress performances has nearly always resulted in audience members coming onstage to hug them.

**This piece explores the power and potency of the event as simulation or stand-in for 'real' experience,** the performers as stand-ins for 'real' people. It will combine written and spoken text, tasks taken by the performers in the moment and cover songs (as stand-ins for the originals) in a playful communication between myself and the audience using the voices, bodies and presence of the unrehearsed performers as surrogates.

***Celebration, Florida* is a town located right next to Disney World** and was originally developed by Disney as a sort of idealistic, controlled, manicured, shiny version of what the perfect town should be. It is an actual town, but at the same time a simulation of a town. With a wonderful name.

Developed with support from The Yard

## Basic Technical Requirements

### PERSONNEL

- 1 artist
- 2 performers, locally recruited for each show
- 1 technician for get in/get out and to run the show

### SPACE

- End-on or thrust studio space with conventional audience set up.

GET IN: 1 day

GET OUT: 1 hour

RUNNING TIME: 70 minutes

### **A note on the performers:**

The performers are unrehearsed and new for each performance. The only requirements for the performers are that they should reflect some diversity.



**Greg Wohead is a UK-based writer, performer and live artist originally from Texas.** He makes theatre performances, one-to-one pieces and audio work. He has shown and developed new work in the UK and internationally at places like Battersea Arts Centre, Bristol Old Vic Ferment, MC (Amsterdam), Orchard Project (New York), MAKE (Ireland), Bios (Athens), Ovalhouse, Mayfest, Wales Millennium Centre, Forest Fringe and The Yard, where he is an Artistic Associate. His most recent solo performance, *The Ted Bundy Project*, has toured nationally and internationally.

For more information on Greg and his work, visit [gregwohead.com](http://gregwohead.com).

*"This difficult, slippery show makes us face up to our morbid fascination... not to be missed."*

★★★★ Lyn Gardner, The Guardian on *The Ted Bundy Project*

*"After the small but exquisite experience of Greg Wohead's headphone piece, I walked the streets of Edinburgh with heart thumping and eyes stinging."*

Catherine Love, Exeunt on *Hurtling*