



**TWITTER PLAYS: THE  
POSITIVITY OF SIMULACRUM**

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This present study attempts to introduce Jeremy Gable's (b. 1982) two full-length Twitter plays: *140: A Twitter Performance* (2009) and *The 15th Line* (2010) which revolutionize the dramatic art and offer both playwrights and users/viewers a new experience. Gable's artistic vision is "To create an eclectic, honest and unique theatrical voice. To write works that are funny, intelligent, tense, full of emotion and speaking to the human condition..." ("Jeremy Gable") Twitter plays represent a new form of art that caters for the need of a technologically-oriented world. Gable believes in the ample potentials of Twitter as he points out: "99 percent of Twitter is insignificant. But there's that rare moment when it becomes profound." ("Jeremy Gable")

The research employs the views of Jean Baudrillard and Gilles Deleuze on simulation and the concept of simulacrum. Gable invites Twitter users/followers to reevaluate the boundaries between art and reality. His plays lend itself to the French theorist Jean Baudrillard's simulation theory. Devin Sandoz points out that Baudrillard

has been intensely concerned with the concept of the simulation in lieu of its interaction with our notion of the real and the original, revealing in this preoccupation media's identity not as a means of communication, but as a means of representation ... When media reach a certain advanced state, they integrate themselves into daily "real" experience to such an extent that the unmediated sensation is indistinguishable from the mediated, and the simulation becomes confused with its source. ("simulation, simulacrum")

## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

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Similar to Baudrillard who believes that a work of art is a reflection of what is basically real, Gable creates a simulation of reality by incorporating social, cultural and socio-political thematic elements through the medium of Twitter.

Not only is Twitter a mere social networking service that might be entertaining or might be usefully employed, but also it has been incorporating literature and moving towards a paradigm shift in the field of humanities. As a big number of people are more attached to their cell phones, it is inevitable to find new forms of art emerging out of the digital world whose crescent of popularity and success is continuously growing. In spite of the fact that there seems to be a line of demarcation between Twitter and literature, Twitter creative users have made of it an experimenting arena for new literary practices. There has been a number of innovative practices, for example Twitterature, Twitter parodies, and Twit plays.

Twitter appeals to a substantial number of users and its fame continues to soar. Its burgeoning popularity throughout the world could be discerned via the fact that there have been over 500 million registered users by 2012 although it was created by Jack Dorsey in 2006. The San Francisco-based social networking and micro-blogging service which allows its users to send 140-character messages called “tweets” has become “the second-biggest social networking site” as Ingrid Lunden, TechCruch reporter points out. Twitter “...has now passed the half-billion account mark — specifically 517 million accounts as of July 1, 2012, with 141.8 million of those users in the U.S., still about half as many users as Facebook has...”(Lunden). It has thus become an important social networking site and one of the most visited Internet websites.



Twitter is hailed due to its multi-functionality by Tim O'Reilly and Sarah Milstein in *The Twitter Book*. They believe that Twitter is "like a Swiss army knife. It is a communication tool, a sharing tool, a conversation tool, networking tool, and more. It all depends on need, purpose and intention. Twitter can be full of synchronicity and surprises, a most interesting tool for bite-sized conversations. (Qtd. in *Twitter Workshop Guide*). They also think of it as a way to "read people's thoughts" and "to overhear conversations." (Qtd. in *Twitter Workshop Guide*)

In addition, it is currently employed in many fields, such as publicity and journalism which is pinned down as "old news" by John H. Muse in his seminal article "140 Characters in Search of a Theater: Twitter Plays." Muse presents Twitter's unconventional contribution to the field of humanities. He remarks that it surprisingly influences twenty-first century literature and theater saying "that it may have lasting repercussions for the composition and performance of twenty-first-century literature and theater is somewhat more surprising." (43)

In spite of the limited 140 characters per tweet, Twitter amounts in new art forms practices, and proves that limitation and creativity can walk hand in hand. Some writers hold the belief that it is a functional means of communication, saving aside its restricted number of characters.

...the 140-character limit is one of the most brilliant things Twitter has ever done — and might even explain why it is still around, let alone worth a reported \$8 billion or so. Not only did that limit feel comfortable to many users who were familiar with text messaging, but it restricted

## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

what people could post, so that Twitter didn't become a massive time-sink of 1,000-word missives and rambling nonsense, the way so many blogs are. (Ingram)

Speaking in the same vein, Muse hails the artistic potentials of Twitter. He points out that it has started off as a "free publicity engine" ("140 Characters" 43) for theater goers as its short tweets are written and sent out in seconds. He adds that through Twitter, viewers could tweet their play reviews even before the end of the play. He voices out the importance of Twitter as it "offers this century a decentralized and nearly instantaneous version of what *faits-divers* newspaper updates offered readers beginning in the late nineteenth-century: an up-to-date accumulation of miscellaneous current events from the banal to the cataclysmic." ("140 Characters" 43) He further elaborates on the ample potentials writers discern in Twitter through which they have produced different genres of art: "Twitter poems, Twitter microfiction, Twitter novels, Twitter film scripts, Twitter opera, and, thanks to a handful of media-savvy playwrights, a growing number of Twitter plays." ("140 Characters" 43)

An illustration of Twitter new art forms is Twitterature. It is defined by the online Urban Dictionary as "...a noun used to describe a "written work (or body of works) of a particularly humorous, clever, and/or poignant nature, and artfully stated in 140 characters or less", i.e. which can be tweeted on Twitter in the given maximum number of 140 characters." (Qtd. in Demontrond-Box) It is a word coined by Alexander Aciman and Emmett Rensin, former University of Chicago students, who define it as "an amalgamation of 'twitter' and 'literature'; the humorous reworkings of literary classics for the 21<sup>st</sup> century intellect, in



digestible portions of 20 tweets or fewer.” (Demontrond-Box) In their book *Twitterature: The World’s Greatest Books Retold through Twitter*, Aciman and Rensin have twitterized 76 classic texts. Demontrond-Box points out that Twitter “... is a new way of writing, with new constraints, new spellings, new codes. A twitter haiku movement is born. And anybody can enter the twitterature sphere.” An illustration of how they transformed some seminal works of classics is *Hamlet* in tweets. (See Appendix A)

Twitterature is hailed by Michael Rudin who believes in the myriad potentials of Twitterature:

Twitterature as a form has goals as varied as the billion individuals that compose its platform. As a marketing vehicle, twitterature can derive established authors to new heights; as a revealing platform, it can catapult undiscovered authors into relevance ... Ephemeral or not, tweets teach, informing authors new and old how to reach and entice readers who see art in character-counts as well as characters. (“From Hemingway to Twitterature”)

In addition to Twitterature, Twitter creative users have created Twitter Parodies. These parodies are creative fake Twitter accounts done by witty people as Elise Moreau remarks that “there have been some very witty and creative people who have taken on the personalities of some of the most well-known celebs and fictional characters, successfully turning them into hilarious parodies for everyone to enjoy. (“20 Very Funny Twitter Parody Accounts”) William Shakespeare, Harry Potter, Mark Zuckerberg, Bill Clinton and many others are among the fake Twitter parodies that are

## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

created as a demonstration of the experimental practices of this new art forms developed by Twitter fans. Similarly, Alasdair Duncan believes that “the fake celebrity Twitter has become an art form, and the creativity behind them is inspiring.” (“How I Got 10,000 Twitter Followers in a Week”). As a result, Twitter has become an experimenting arena out of which new art forms have been developed.

Twitter Drama, the most elaborate art form emerging out of Twitter, has two forms: single-tweet plays and plays performed as a series of messages. Muse explains that “the authors of single-tweet plays, the most radical of the two forms, push theater to its most lapidary extreme by attempting to compose a complete play in 140 typed character...” (“140 Characters” 43) This form of art is basically the outcome of the Neo-Futurism movement which is expounded by its founder, Greg Allen as

... a new approach to performance which advocates the complete awareness and inclusion of the actual world within the theater in order to achieve a goal: to bring people to a greater understanding of themselves and each other. Rather than upholding contemporary theatrical conventions of character, setting, plot, and the separation of audience and performer, Neo-Futurism aims to present actual life on stage by creating a world in the theater which has no pretense or illusion. (“Neo-Futurism in a Nutshell”)

It aims at performing real experiences to delve deep into people’s daily routine, and endeavors to find its deeper meaning. Allen encapsulates the guidelines by saying that



the bottom line is that Neo-Futurism does not buy into “the suspension of disbelief”- it does not attempt to take the audience anywhere else at any other time with any other people. The idea is to deal with what is going on right here and now. These guidelines are not set forth as “rules and regulations” but more as a jumping off point with which, it is hoped, people can find a greater meaning in their everyday lives. The aim is to empower and affirm not just the lives of the performers, but the lives of the audience members as well. (“Neo-Futurism in a Nutshell”)

Neo-Futurists 1988-born troupe are famous for their “Too Much Light Makes the Baby Go Blind: 30 Plays in 60 Minutes” show which started in 1988 and has been running in Chicago ever since (“About the Neos”). The performance comprises thirty plays in sixty minutes; i.e. each play spans two minutes only that are determined by an onstage timer. The show was published in a book entitled *100 Neo-Futurist Plays from Too Much Light Makes the Baby Go Blind* in 2002 by Greg Allen who wrote in its preface that “you can, in fact, write a two-minute play with just as much depth and humor and poignancy as something that takes five acts, twenty characters, fifteen set changes, and two hours and ten minutes to complete.” (3)

New York Neo-Futurism (NYNF) ensemble has been generated out of Neo-Futurism. The NYNF aesthetic was a concoction of a number of literary movements as they expound:

From our namesakes, the Italian Futurists, came the exultation of speed, brevity, compression, dynamism, and the explosion of preconceived



TWITTER PLAYS:  
THE POSITIVITY OF SIMULACRUM

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notions. From Dada and Surrealism came the joy of randomness and the thrill of the unconscious. From the theatrical experiments of the 1960's came audience interaction, breaking down all notions of distance, character, setting, and illusion. ("About the Neos")

The NYNF group voice out their statement of purpose: "strengthening the human bond between performer and audience. We feel that the more sincere and genuine we can be on stage, the greater the audiences identification with the unadorned people and issues before them." When Chie C. Morita, New York Neo-Futurists Managing Director was asked by the researcher: "How does a single-tweet conform to the notions of a play? She responded: "Anything can be a play! As you know, NYNF specializes in short form plays seeing as our main show, *Too Much Light*, features 30 plays in 60 minutes." (E-mail to Chie Morita). Muse points out that Neo-Futurists "have a reputation for insisting that a brief collection of moments can constitute a play." ("140 Characters" 49) He adds that in 2012, the NYNF group posted 4150 single-tweet plays on their website which were single tweets posted by their fans in response to a weekly question posed by them. ("140 Characters" 44) These single-tweet plays follow the trail blazed by NYNF ensemble.

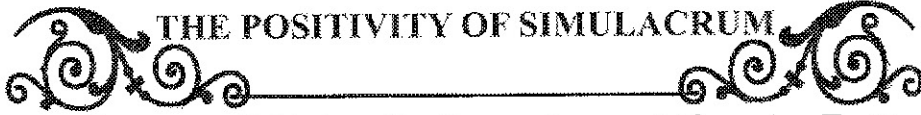
The second form of Twitter drama consists of a series of tweets by one or a number of characters. It spans over several weeks or months building up a performance in a virtual world. Inspired by the micro-blogging website Twitter, Jeremy Gable wrote two full-length Twitter plays: *140: A Twitter Performance* (2009) and the *15<sup>th</sup> Line* (2010). Multitalented Gable also wrote one-act plays, musicals and adaptations. (Beers)



Moreover, Twitter drama could be considered a new form of postmodern drama. To point out the points of convergence between Twitter drama and postmodern drama, it is worth mentioning that they are both antithetical to universal definite truth. They encourage the audience to come up with their own interpretation rather than to be author-directed. In addition, they reject the theories of modern drama that delineate preconceived ideas through the artistic representation of reality. They rather question the relation between art and reality and encourage the audience to be part of the art making process. They disagree with writers who believe that the theatre is a representation of life as a play's performance can incessantly change according to the audience's reception.

In addition, plays written on Twitter invite readers or rather followers to perceive a work of art in a different way and offer them a venue to dissolve and disappear as Baudrillard forshadowed in 1996:

...it is the system of representation that is at issue. The image that he has of himself is virtualized. One is no longer in front of the mirror; one is in the screen, which is entirely different. One finds himself in a problematic universe, one hides in the network, that is, one is no longer anywhere. What is fascinating and exercises such an attraction is perhaps less the search for information or the thirst for knowledge than the desire to disappear, the possibility of dissolving and disappearing into the network. ("Baudrillard on the New Technologies" )



Jeremy Gable's Twitter plays *140: A Twitter Performance* (2009) and *The 15<sup>th</sup> Line* (2010) are an illustration of this new art form. To read these plays on Twitter, one has to have a Twitter account and to follow the tweets for two months when they are being tweeted and could interact with the characters. Nevertheless, users can read the whole script now on #twit-play. In *140: A Twitter Performance*, the user/follower will be directly introduced to Twitter style through a note written by Gable. (See Appendix B) He first quotes a definition of Twitter from its website and explains it to its users/followers. He then moves on to specify the time of the play which has started June 10, 2009 and ended August 9, 2009. In *140: A Twitter Performance*, Gable writes that "The Following takes place in the town of Hayden lake, Idaho in the present day." (twit\_play 2) It comprises 300 tweets as he elaborates that "through these 300+ Twitter updates, a story is told and the performance unfolds." (twit\_play 2) Hence the time in both *140: A Twitter performance* and *The 15<sup>th</sup> Line* is the present day.

Likewise, in *The 15th Line*, a user/follower signs in his/her Twitter account and hashtags Twit plays to find the title of the play followed by the time, setting and the writer's name in two successive lines: "The 15th Line: A Twitter Play. A performance told entirely through Twitter updates. January 25 through March 25, 2010. Written by @Jeremy\_Gable." (see Appendix C) The writer announces that the time is the present day and the setting is "The City." The play is followed on Twitter through updates posted by the writer for two months. It comprises 943 tweets, 5 following (4 characters and the writer himself) and 181 followers. (twit-play)

*140: A Twitter Performance* consists of three acts entitled, 'The Transformers', 'The Transporter' and 'The



Transvector.’ Similarly, *The 15th Line* comprises three acts: ‘Citizens’, ‘Heroes’ and ‘Villains.’ Each act moves on chronologically; tweets are posted every day. Twitter followers/users can find four characters only in each play to follow. In the first play, the story is told by Dane Leopard, a 16-year old male whose Twitter account is (@daneleopard); Nik Celper, an 18-year old male (@nikopolis); Leslie Leopard, a 26-year female (@lesleopard) and Courtney Mcallia, a 17-year old female (@ccmcallis). Whereas in “the 15th Line,” the four characters are Patrick Hearson, a 28 year-old male (@pattycitypress); Dustin Kinder, a 35-year-old male (@dustykinder); Seth Turnbull; a 20-year-old male (@turnbullseth) and Angela Giannini, a 19-year-old female (@angiannini89). Thus, Gable employs four characters in his plays to unfold the narrative.

In *140: A Twitter performance*, Gable has been experimenting a new artistic arena through Twitter. He remarks that writing for the stage is different than that for Twitter as the audience willingly dedicate two hours of their time to watch a play whose story will unfold throughout. On the contrary, writing for Twitter requires a different setup where the audience or rather users/followers have to follow up a story for a couple of months. Gable explains that “when writing for the stage, the audience makes the conscious choice to surrender a few hours of their time, and so they’re more patient with the story. With Twitter, the play is happening in the midst of the audience’s lives, so each day needs to be memorable.” (*140: A Twitter performance*) He admits that he “wasn’t mindful of how much time [He] was asking the audience to invest in the story. This time [in the second play], [he’s] learned to spread the action out more evenly...it needs to be a compelling two months.” (Qtd. In Robb) As a result,

## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

the *140: A Twitter Performance* is not as fully developed as *The 15<sup>th</sup> Line*.

Realizing that the story has to be more compelling in *The 15<sup>th</sup> Line*, Gable had the characters tweet their reaction to a subway accident at the 15<sup>th</sup> St. Station. Muse points out that

the characters use Twitter as one means among others to learn more about the incident, to mourn, and to find human connection. As the updates accumulate over days and weeks, the audience pieces together a story ... about the way catastrophe reshuffles priorities, brings strangers into contact, and has repercussions beyond its site of impact. ("140 Characters" 55)

Gable, in his introduction to the play, writes that "through these 300+ Twitter updates, a story is told and the performance unfolds." (*The 15<sup>th</sup> Line*) Thus, it is through the tweets of a small cast of characters that Gable puts together a Twitterized performance. Similar to *140: A Twitter performance*, Gable employs only four characters in *The 15<sup>th</sup> Line*, namely, Patrick, Angela Giannini, Seth Turnbull, and Dustin Kinder.

Patrick is deftly sketched by Gable as a representation of reality. The first act opens with Patrick breaking news of a subway accident at the 15<sup>th</sup> St. Station around which the four characters revolve. He tweets updates of the accident death toll, the mayor's press conference, investigations, interviews with witnesses and survivors on a daily basis. He encourages people to read City Press, the newspaper he works for, through his tweets:



**PATRICK:** Read today's City Press for an interview with Angela Giannini, miracle survivor of first car in 15<sup>th</sup> Line subway accident. (*The 15<sup>th</sup> Line* Jan 29<sup>th</sup>)

**PATRICK:** Check today's City Press for stories from witnesses of the derailment... (*The 15<sup>th</sup> Line* Jan 29<sup>th</sup>)

**PATRICK:** Read our analysis in today's City Press."(*The 15<sup>th</sup> Line* Feb. 2<sup>nd</sup>)

He also tweets weather updates, Valentine's Day, transit workers union strike, angry commuters, police interference to protect transit workers and then back to the accident to announce the train driver's suicide. He also tries to pick on Angela who refuses all his offers.

Furthermore, Seth Turnbull is another character delineated by Gable through Twitter as an accurate imitation of reality which Baudrillard calls simulacrum. Scared to witness the subway accident, Seth ran away and did not take an initiative to give a hand to either accident survivors or victims. He feels guilty and declares that

**SETH:** I need to do something heroic. To make up for my [his] cowardice. Any damsels in distress out there?" (*The 15<sup>th</sup> Line* Jan 30<sup>th</sup>)

Consequently, he decides to get over his fears and donate blood for the accident survivors then retreats. He is also afraid to take the train and takes a taxi instead. He is conscious-stricken; therefore, he is continuously trying to become a hero but with no avail. He tweets:

**SETH:** Today saved an old lady from drowning! I'm a hero!" (*The 15<sup>th</sup> Line* Feb 6<sup>th</sup>)

Nevertheless, in the following tweet he oscillates:

## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

**SETH:** That is, if you replace ‘an old lady’ with ‘my popcorn’, ‘drowning’ with ‘burning’ and ‘hero’ with ‘loser. (*The 15<sup>th</sup> Line* Feb 6<sup>th</sup>)

He is an example of modern man who wishes to change his reality but could not, as a result, he tweets:

**SETH:** Maybe I’m just like everyone else. Just too scared to interact with everyone else. Hooray for the modern age, huh?”(*The 15<sup>th</sup> Line* Feb 12<sup>th</sup>)

He tries to become a hero by all means; nevertheless, he fails. Therefore, he finally decides that

**SETH:** maybe I don’t need to be a hero right now. Maybe I can just try to be a human being, and that will be enough.”(*The 15<sup>th</sup> Line* March 22<sup>nd</sup>)

Seth is a simulacrum; an attempt to reflect reality. Simulacrum is “almost impossible to distinguish from a representation... [simulacrum] supercedes representation in terms of the accuracy and power of its imitation. It is only when the viewer of the simulacrum penetrates the surface that he can tell that it differs from the thing it imitates.” (Qtd in Sandoz) Gable has represented his four characters as real characters that one can identify with. He made them tackle events that took place during the two-month online performance, such as the Super Bowl, Valentine’s Day and St. Patrick’s Day to convince Twitter followers that these characters were real. Gable’s play lends itself to what Baudrillard writes on simulation: “to simulate is not simply to feign...feigning or dissimulation leaves the reality intact...whereas simulation threatens the difference between ‘true’ and ‘false,’ between ‘real’ and ‘imaginary’.” (Qtd in Sandoz) He thus believes that simulation replaces reality and simulacrum is the outcome.

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ustin Kinder, in Gable's *The 15<sup>th</sup> Line*, is another manifestation of Baudrillard's simulacrum. He is a thirty five year old doctor who loses his wife in the accident. He tweets his feelings after his wife Erica's death:

**DUSTIN:** I don't want to go to work, but I want to do SOMETHING. How would Therapist Me help Mourning Me deal with this?" (*The 15<sup>th</sup> Line* Jan 31<sup>st</sup>)

He also tweets that he sold his deceased wife jewelry. Ironically enough, he tweets that he is getting ready for his wife's funeral and declares that

**DUSTIN:** None of this is feels real (*The 15<sup>th</sup> Line* Feb 6<sup>th</sup>)

This summons Baudrillard's view on virtuality when interviewed by Claude Thibaut in which he declares that "virtuality retranscribes everything in its space; in a way, human ends vanish into thin air in virtuality. It is not a doom-laden danger in the sense of an explosion, but rather a passage through an indefinable space. A kind of radical uncertainty. ("Baudrillard on the New Technologies") Dustin thus oscillates between uncertainty and acceptance. However, he tweets that

**DUSTIN:** This must be the final stage of grief. Acceptance. Now if only it felt more accepting. (*The 15<sup>th</sup> Line* March 25<sup>th</sup>) Dustin is neither an original nor a copy, yet a simulacrum.

Believing in the importance of simulation, Gilles Deleuze and Rosalind Krauss in "Plato and Simulacrum," writes that "the simulacrum is not a degraded copy, rather it contains a positive power which negates both original and copy, both model and reproduction." (53) Speaking in the same vein, the *Encyclopedia of Aesthetics* expounds: "The artwork, then, is neither an original nor a copy nor a representation. It is a



## TWITTER PLAYS:

### THE POSITIVITY OF SIMULACRUM

simulacrum, a work that forms part of a series that cannot be referred to as original beginning." (Kelly ed., 517) As a result, a work of art can "reveal new possibilities of interpretation in a critical realm where sensation is the focus instead of meaning" as Sandoz points out. The positivity of simulation thus brings a work of art to another level where experience rather than meaning is of pivotal importance.

New possibilities of interpretation have thus been introduced through Gables' characters. Angela Giannini is a nineteen-year-old female who survived the 15<sup>th</sup> Line subway accident. She tweets her accident survival experience saying that

**ANGELA:** At the hospital. No major injuries. The doctors are calling me a miracle. (*The 15<sup>th</sup> Line* Jan 25<sup>th</sup>)

She also tweets that she has been interviewed by the newspaper and was called a "miracle." She tweets going to a party to take her mind off the accident; however, she cannot get over it:

**ANGELA:** I just heard the subway from the sidewalk and I started crying." (*The 15<sup>th</sup> Line* Feb 3<sup>rd</sup>)

She is so overwhelmed by the accident although she barely remembers it. She considers therapy because she cries a lot and dreams of the accident. She feels that she will fail at school and as a result drops out. *The 15<sup>th</sup> Line* ends on an acceptance tone.

**ANGELA:** It feels like everything's gone off the rails in the past two months. But now I feel ready for the next part of my life. (*The 15<sup>th</sup> Line* March 25<sup>th</sup>)

Yet, she does not know what will happen. She can be perceived as an accident survivor or a derailed person.

In effect, Twitter Drama offers the readers/users an array of options: to identify with the characters, dissolve into

cyberspace, or disappear and live in the cyber world. It is a new way of reading using a tangible real gadget. Twitter plays are neither a copy nor a representation; a simulacrum that unravels myriad levels of interpretation where experience is of optimum importance. In fact everything is bound to change. Likewise, dramatic art has been metamorphosed through ages, and has taken different forms and structures. In spite of the fact that Twitter plays make use of a new tool which alters the way in which we read and fathom a work of art, they can be perceived as a promising frontier for both playwrights and users/ followers to explore new art forms. These plays have been experimentally approached. Therefore, not only is twitter a mere social networking service that might be entertaining or might be usefully employed, but also it has been incorporating literature and offering readers/users a new experience through the positivity of simulacrum.

TWITTER PLAYS:  
THE POSITIVITY OF SIMULACRUM

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Appendix A

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*Hamlet* by William Shakespeare

@OedipusGothplex

My royal father gone and nobody seems to care.

Mom says to stop wearing black.

STOP TRYING TO CONTROL ME. I won't conform! I wish my skin would just ... melt.

I'm too sad to notice that Ophelia's so sexy and fine. And mother also looks rather fair despite all her struggles.

AN APPARITION! This shit just got HEAVY. Apparently people don't accidentally fall on bottles of poison.

Why is Claudius telling me what to do again? YOU'RE NOT MY REAL DAD! In fact you killed my real dad. :(

2bornt2b? Can one tweet beyond the mortal coil?

I wrote a play. I hope everyone comes tonight! 7pm! Tickets are free w/ great sense of irony.

Uncle just confessed to Dad's murder.

I had a knife to that fat asshole but bitched out. Now he's alive and still taking to bed with that beautiful wo— ... er, my mother.

Gonna try to talk some sense into Mom because boyfriend totally killed Dad. I sense this is the moment of truth, the moment of candour and –

WTF IS POLONIUS DOING BEHIND THE CURTAIN?

I just killed my girlfriend's dad. Does this mean I can't hit that?

Rosencrantz and Guildenstern are here, up to their shenanigans. YAWN.

Rosencrantz and Guildenstern are dead. Anyone miss them? Didn't think so.

The gravedigger's comic speech isn't funny at all. It's heavy and meaningful. Just send me YouTube vids instead, pls. I am so borreddddd.

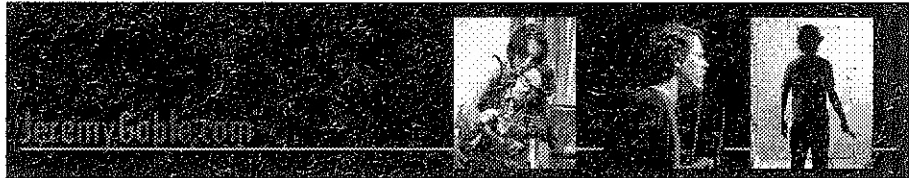
Ophelia just pulled a Virginia Woolf. Funeral is on the morrow.

Laertes is unhappy that I killed his father and sister. What a drama queen! Oh well, fight this evening.

Anybody want a drink? Uh-oh. That went poorly.

@PeopleofDenmark: Don't worry. Fortinbras will take care of thee. Pea

## Appendix B



### 140: A TWITTER PERFORMANCE A Play Of Brief Communication by Jeremy Gable

#### A NOTE ON TWITTER STYLE

According to its website, Twitter is “a real-time short messaging service that works over multiple networks and devices. In countries all around the world, people follow the sources most relevant to them and access information via Twitter as it happens, from breaking world news to updates from friends.”

A popular form of online communication, Twitter requires that the user communicate with friends and followers through messages sent from their cell phone and/or computer. These messages cannot exceed 140 characters at a time.

## TWITTER PLAYS: THE POSITIVITY OF SIMULACRUM

When one user responds to another user on Twitter, it is marked with an “@”, followed by the person’s user name. For example..

**DANE:** @lesleopard Do you want to meet for lunch?

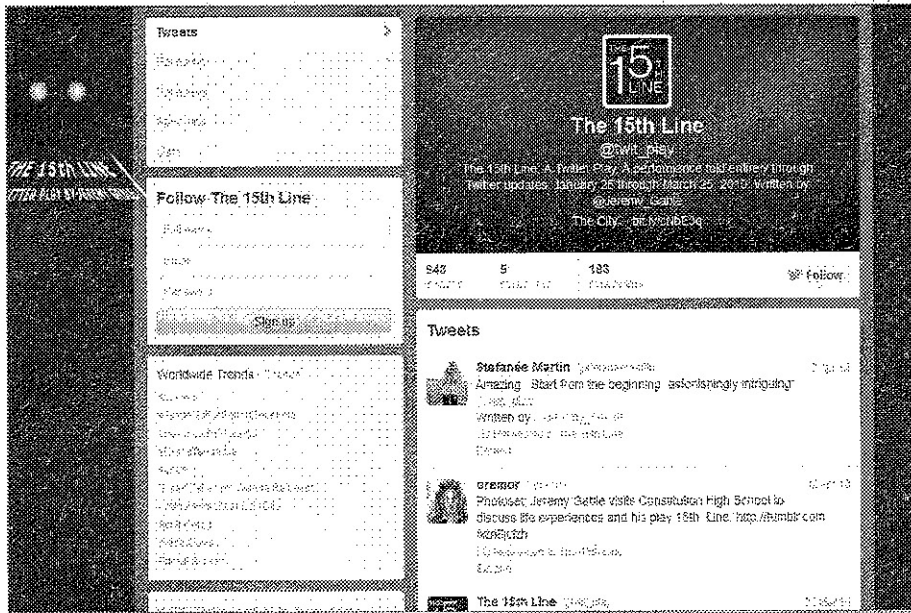
**LESLIE:** @Danemainman Only if you’re paying.

**DANE:** @lesleopard Deal. Can I bring @nikolopolis along?

**LESLIE:** @Danemainman Sure. Is he still dating @ccmcallis?

The following performance premiered on Twitter starting June 10, 2009 and ending August 9, 2009. The following are all of the posts that were posted onto this performance’s Twitter account (which can be viewed at [www.twitter.com/twit\\_play](http://www.twitter.com/twit_play)). Through these 300+ Twitter updates, a story is told and the performance unfolds.

### Appendix C





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