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The Magazine for Drama, Dance & Theatre
at York St John University

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UNIVERSITY

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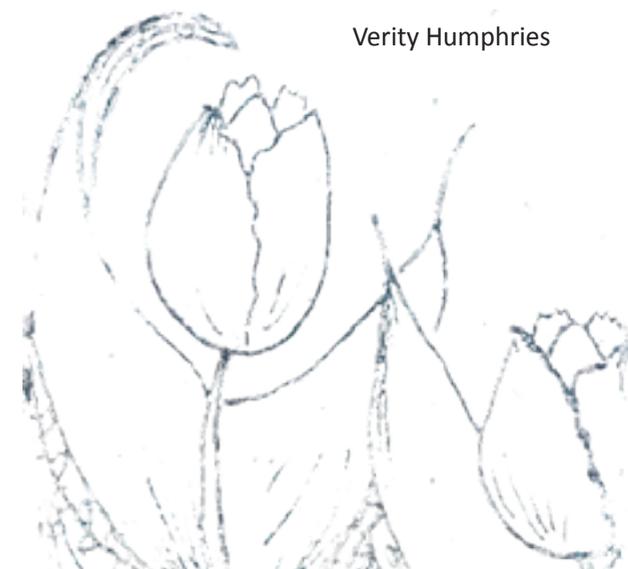
her

story

SCORES
FOR PERFORMANCE

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Introduction

As part of the drama, dance and theatre courses at York St John University, we often encourage our students to creatively interpret textual and visual material for performance. They engage in exciting and sophisticated workshops to stage texts, scripts and scores and uniquely, compose on the page for others to interpret and perform. This edition of *Theatre Pages* shares the scripted and scored imagination of our students alongside the creative work of world-renowned guest artists who have an association with us, through our international research collaborations or, through specialist talks.

A score for performance is a creative composition marked for a page, constructed and designed for actors, performers or audiences to follow as a guide to interpret, experience or perform. There are many different types of performance scores - music scores, dramatic scores, sound scores, Fluxus-Event scores, Wander Scores, spoken word scores - and they are designed for solo, small group work, or large ensemble experiences. Their visual appearance can take many forms - typeface, musical notation, mathematical sequences, movement sequences, graphics and symbols, and recycled material for spoken word. Some are composed as direct instruction, whereas others are open to multiple interpretation, giving the artist freedom to play at decoding the author's ideas.

A performance score's appeal is the visual or textual appearance on the page, encouraging the reader to find meaning in the process of translation and to embody a specific quality for delivery. To experience an author's idea from a page to a space requires time, attention and reflection. Working out how to perform the score, is part of its appeal, because of the experiential connection made between author, performer and audience. New ideas are invented within the process of physical, visual and vocal translation.

The author composing the score is asked to work within the restrictions and limitations of a page and realise their imagination for performance in print. An author may compose a score that expects, from the actor, meticulous precision of movement, exact timing, and strict choreographed gesture, to enact the work's intended sculptural appearance. For example, from drama's history; Beckett's *Quad* (1984). Others leave room for multiple interpretation where the reader's experience of doing the score activates the idea. For example, from the Fluxus movement; Alison Knowles' *Street Piece* (1962).w

The Vignette, (a small play) has been known to take the form of a score; look to the seven sections of over fifty scenes in Carol Churchill's play *Love and Information* (2012) where the contemporary playwright invites actors to interpret a 60-second play. Vocal scores call upon the repetition of

words to be spoken through the voices A, B, C, D, rather than named characters. For example, the score of contemporary artist Emma Bennett's *Dog* (2010) is about the quality of speech and not dramatic plot. A Wander Score, developed from within the recent international interest in walking arts practice, offers a creative experience of wandering and considers walking as a political or playful intervention with site or space. See Hind and Qualmann's *Ways to Wander* (2015). Experimental music composer John Cage famously known for *Water Music* (1952), and multimedia artist Yoko Ono's *Fly Piece* (1963) tested the possibilities of task-based performance through their conceptual scores within the Fluxus era. What might have seemed meaningless has developed into a meaningful culture.

Today, artists who have submitted their works to this magazine, are working across the live and the documented, the scripted and the mediated. There is no doubt, the simplicity of Fluxus movement's DIY spirit still prevails, only within a more playful, contemporary and generative context. The scores by our contributors are provocations, challenges, invitations, and proposals to play, or reflect. Autonomous in expression, our actors, contemporary theatre makers dancers, choreographers and facilitators, therefore, are also poets, sound artists, musicians, walking artists, cartographers, interdisciplinary artists, and writers. Our students and guests have composed deeply meaningful inventions

here because they have captured an idea, a sound quality or a story, using diverse and inspiring forms of communication. Workshops within our suite of modules, including Spoken Word Performance, Writing After Beckett, The MA module Theatre Making, and many more, are transformative learning experiences that make a direct connection between the page and a space, and offer a rich experience in collaborative and reflective possibilities.

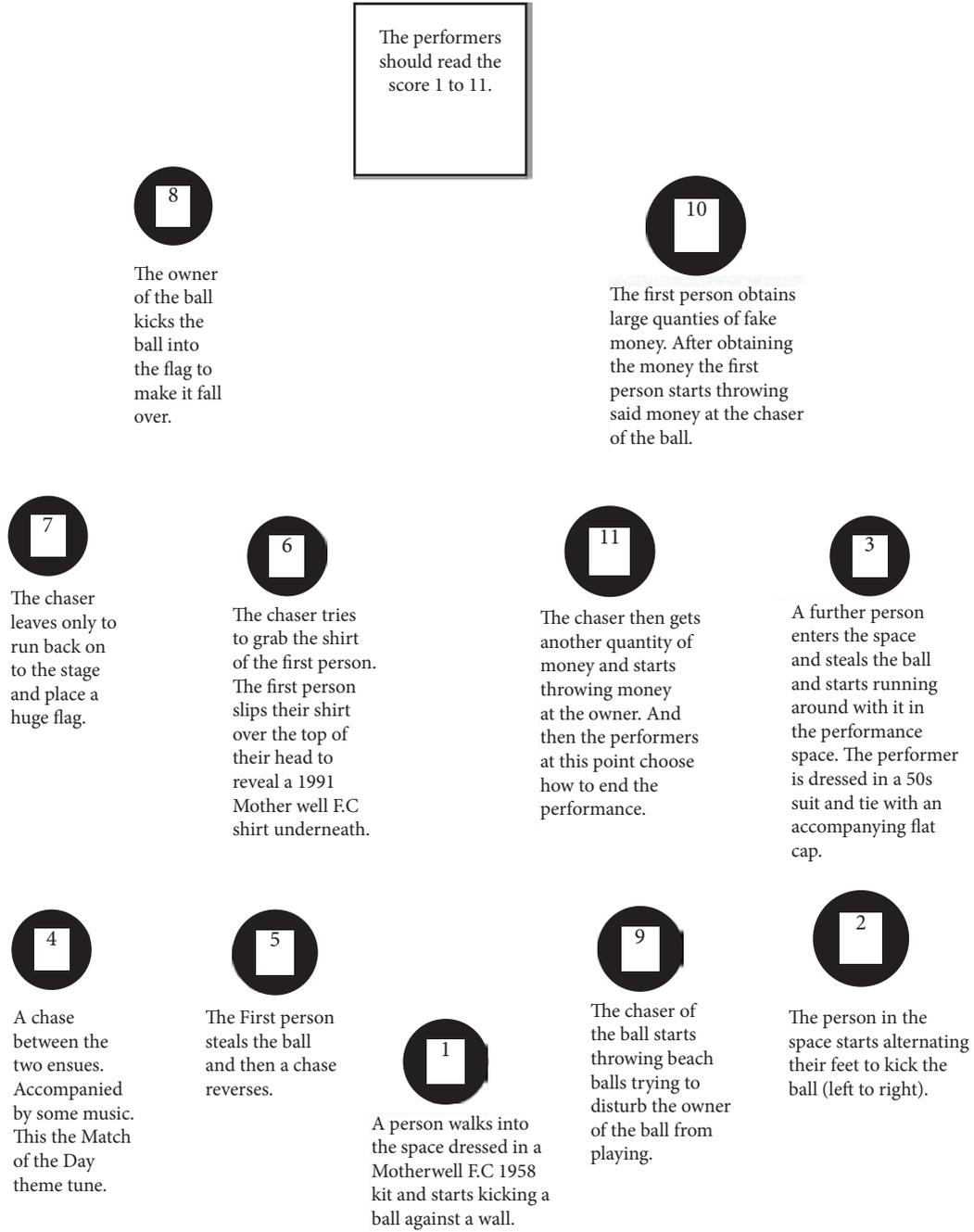
We are moving into an exciting new era within the School of the Arts with the launch of our new Creative Centre this autumn, providing students with a publicly engaged creative environment and much more. Therefore, it is with a celebratory tone, we invite you to engage with these venturesome pages and bring them to life.

Issue editor Claire Hind

Step 4: Select one stand out word from each page

WORK HERE

Step 5: Write new headline using new words Step 6: Read headline like a news anchor



In/out

Note:

Enter the Stage.

Where do you enter?

How do you enter?

How do you leave?

Perdita de Tempo

A performer walks on stage, bows in front of the audience, snaps fingers. A piano is wheeled on stage, they sit in front of the piano, cracks knuckles, plays a single note, stands up and bows, exits.

Stagger

Performer staggers on stage, places a box on prop table. Sits on bench, looks to the audience, lights glaring in his eyes. Realises the mistake, staggers off with box.

House

Darling i'm home!

Unerving Silence

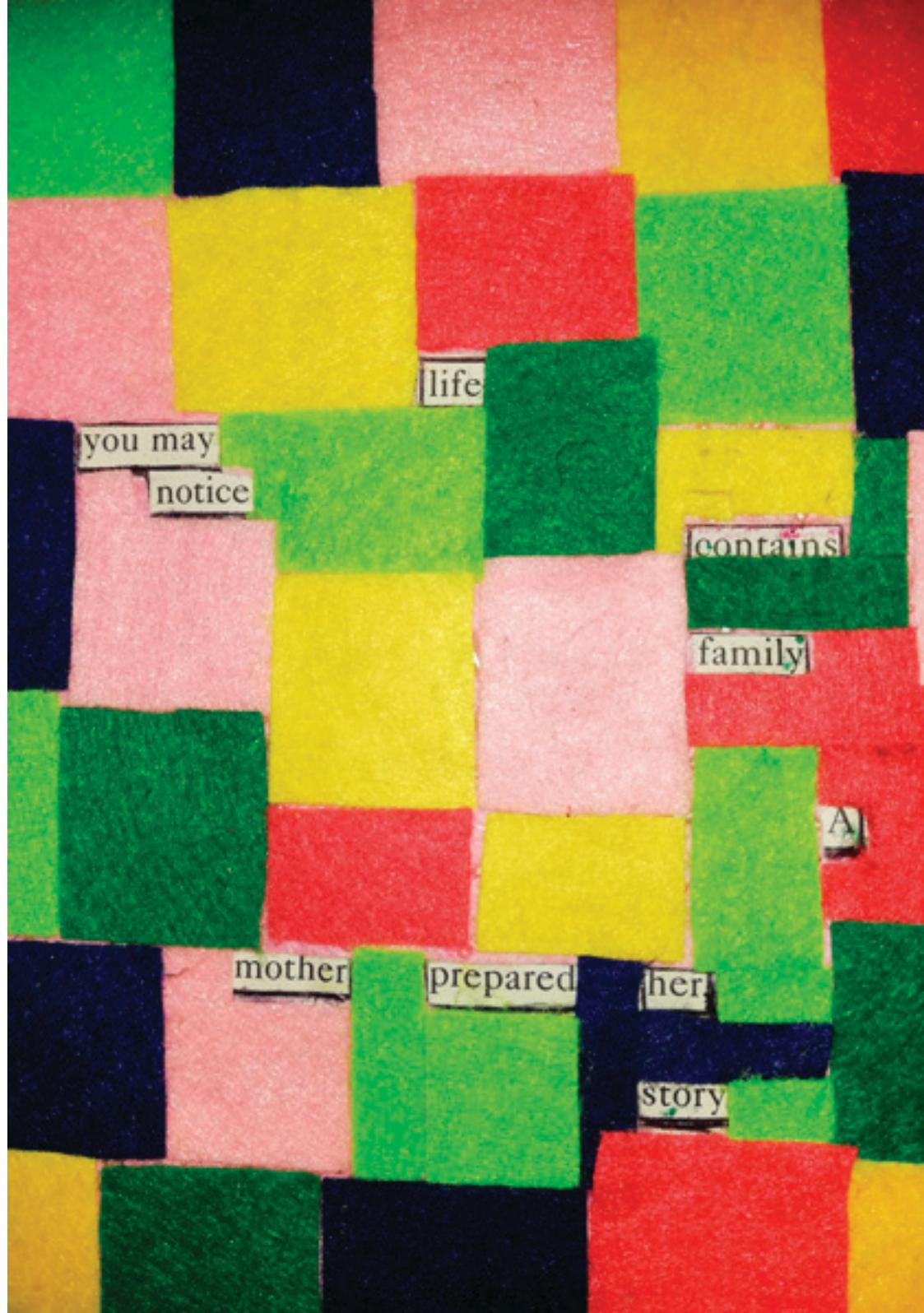
Oh, I forgot, I live alone.

Exit

The fourth wall

A man enters the stage with a toolkit. There are 4 walls on the stage, he hits the first with a hammer, stillness. He gives a nod of confirmation and then moves onto the second, hits it with a hammer, stillness. He nods and moves onto the third. He hits it with a hammer, stillness. Nods and moves onto the fourth wall*, hits it with a hammer, the wall crumbles to pieces. He slowly turns his head to face the audience. Look of pure horror on his face. Screams, exits.

Repeat all four scores as a game, adding subtle changes and more actors on each return. ***Note 1**; What is in the box? **Note 2**; the material for the walls can vary according to budget, or imagination.



Walking from the heart of the city to its fingertips

Contemplate the neighbourhood and district you live in.

Ponder

Where are its borders?

Where does it begin and end?

Invite others

Ask a neighbour / proprietor / passer by / friend / who lives in the same neighbourhood to draw on the map where they think their neighbourhood ends.

Walk the borders inviting others. Set up a project where you walk, talk and draw together, sharing differences.

Now together, walk to all the places that have a connection to significant women. Map all the women by drawing circles. Talk about the lack of visibility of significant women in the landscape.

Repeat with difference

Where is the heart of your city? Walk there.

When you arrive, meet someone else and ask them the same question. Walk to their heart with them.

Repeat until you find multiple hearts of the city. Together, aim to gather a crowd. Repeat.

Map all hearts on a map, together. Repeat together, now mapping all of the broken hearts.

Where is your heart?

Where does this city end? Walk outside of your house and walk towards the edge of the city.

Their hearts. Broken hearts.

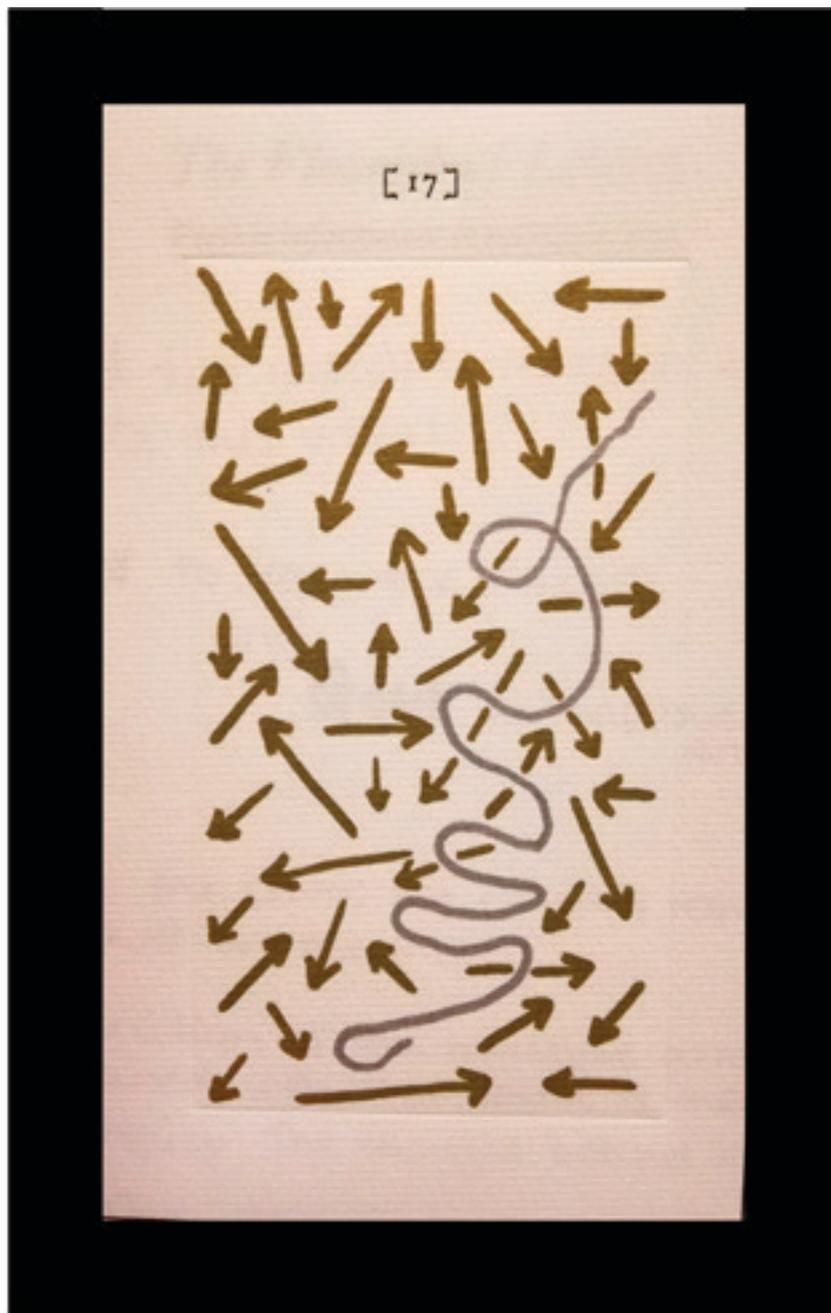
When you reach the edge, stand for a while facing out of the city looking into the distance. Turn back and look towards the city.

Take one photo facing out and one photo facing in. What are the obstacles? Find an object from the edge of the city and take this back home in your hand.

Place the object on the window ledge on your return. The following day hold the object as you look out of the window, towards the edge of the city.

If your view from the window is interrupted, sketch the city on tracing paper, including borders, hearts, broken hearts, circles, borders, edges and place it in your window.

```
***** C ***** I ***** T ***** Y
***** C ***** I ***** T *****
***** Y *****
***** E ***** N ***** D
***** D *****
***** E ***** N ***** D *****
***** ***** ***** *****
```



Thinking about freedom, follow the arrows on this page to map a journey in a space. Whenever an arrow meets the silver Flourish Of Liberty, PAUSE for 10 seconds – and move on. Adapt to any space as a walking performance for multiple experiences.

Contribution

A score for 3 performers.

Characters: H, M and S.

H: Physical or psychological?

M: Psychological.

S: Psycho...Logical?

M: Ha. Nah.

(PAUSE)

H: Laughter.

H/M/S tell(s) jokes.

H/S/M: At least you make yourself laugh...

(PAUSE)

S: Discussion?

H and S discuss a topic with opposing viewpoints.

M: Discussion reveals difference. Difference originates conflict. Conflict originates...originates...perpetuates.

H/S: Gives laughter purpose.

H/M/S Choose new word for playful exploration...

There are no stupid questions.

Is it safe to look at a picture of the sun?

What year was the battle of 1066?

What was Walt Disney's first name?

Where is Wally?

If I freeze hot water, can I use it later?

How can I be sure I'm the real mum of my kid?

If Batman's parents died, then how was he born?

Does it take 18th months for twins to be born?

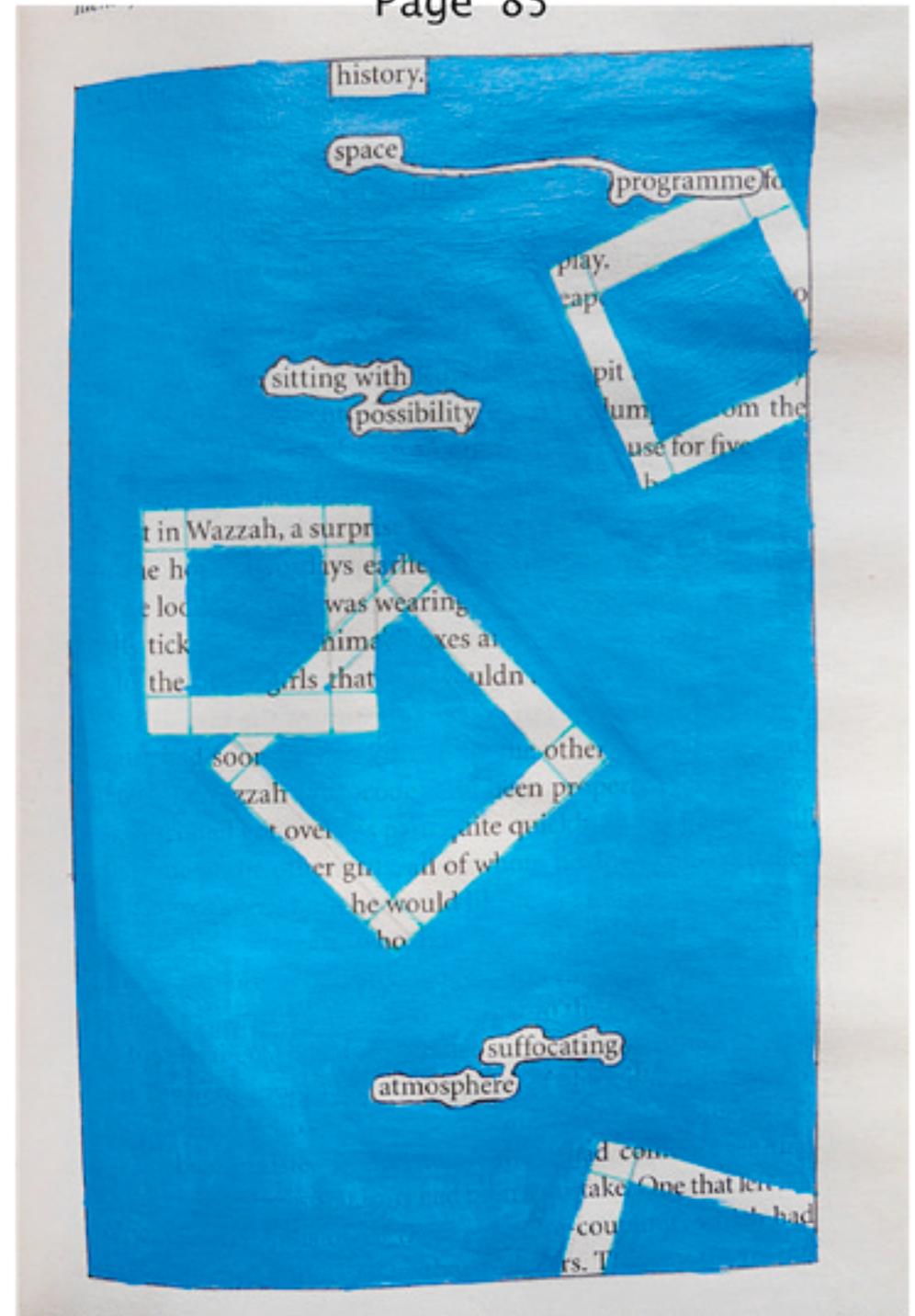
Who was the first guy to milk a cow?

Is he okay?

Seriously what possessed him?

What animal is Sonic the hedgehog?

Did Leonardo Da Vinci play Jack in the titanic?



INTONE

Laura Cannell *and*
Ella Finer

This score was first performed at Tate Liverpool,
November 2018.

Link to extract of INTONE:

<https://soundcloud.com/user-495311803/intone-with-laura-cannell-extract>

INSTRUCTIONS:

- 1 Ask eight people to record a translation of the score into a different language.
- 2 Interpret these eight records using your instrument, your voice or any other sonic method/means.
- 3 Choose one instrument to duet, improvise and interact with each interpretation, creating a thread which comes and goes throughout the piece.
- 4 Play the voice records to compositionally underscore the duet.

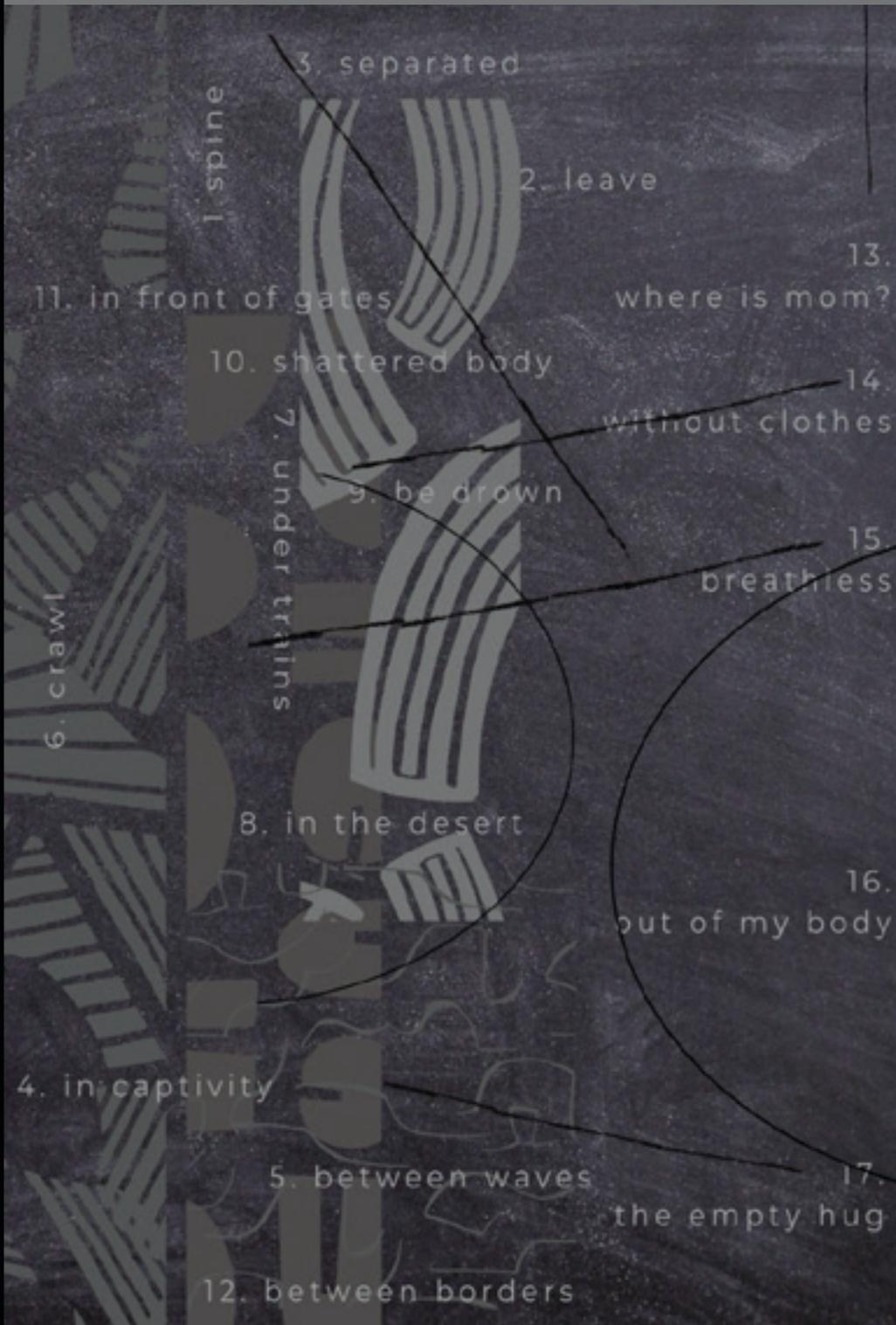
An experiment in successive acts of composition, the music you are listening to has been translated from this text – to speech – to music.

Scored three times over. Allowing for all the translator's drifts in speech and thought while being recorded.

This text has been translated into eight languages and the musicality, the sonic textures: the tone, rhythm and beat has been transposed into a music score in eight movements.

One
Two
Three
Four
Five
Six
Seven
Eight.

You are listening to one of these eight. As yet the order is unknown.



Bad Dream

62065

92231

77012

43138

67137

55008

55004

45043

NP182 (Pick up the pace,)

60501

60085

60517

60009 (Breathing becomes shallow)

60895

60847

60103 **Flying Scotsman he shouts he screams.**

Behind his façade he's not what he seems.

He's dark, he's brutal, cruel and mean.

He comes at night in each bad dream.

62387

68246

61929

61112 (Breathing begins to regulate)

60145

61456

Handwritten musical notation on a staff with treble and bass clefs. The notation includes various rhythmic patterns and notes, some with red and orange highlights. A double bar line with dots is at the top left. The text "-skip-" is written above the staff, and "(1-3)" is written below it. A yellow arrow points from the first system to the second. The third system features green highlights. The fourth system shows four measures with red highlights and numbers 1, 2, 3, and 4 above them, with upward-pointing arrows below.

Handwritten musical notation on a staff with treble and bass clefs. The notation is highly stylized with yellow and red highlights. A large red vertical bar is drawn across the middle of the staff. The text "Fis." is written at the bottom. Various rhythmic patterns and notes are present, with some measures containing numbers in parentheses: (1-7), (1-10), (1-7), (1-12), (1-7), and (1-15). A treble clef is visible at the bottom right.

Magnum Opus MMXX

Vol. I: Heroides — Anchoring female subjects to their male lovers to challenge the patriarchy.

A text. These words may be embodied in person or on a canvas, and will assemble an ensemble unprompted.

Vol. II: Amores — Creating room for the self in affairs of the heart.

A text. Allow this image to draw forth your own words, spoken aloud or written in kind. Strive for some degree of authenticity, though it will not be held against you.

Vol. III: Medicamina Capilli Femineae — Changing the physical form.

A text. Speak as if avoiding any sort of meaning or intention. Undercut this neutrality with the final words. Whisper them, shout them, a change of colour.

Vol. IV: Metamorphoses — Changing the spiritual self, by will of the divine.

A text. Form a group, distribute the text evenly. Follow the arrangement of the words as one would a map to find one's place on the stage. Stand 6ft apart from each other. Stand alone.

Vol. V: Fasti — Celebrating, always celebrating.

A text. Recite as if you have complete and utter confidence in what you are saying. Look to those who carry misplaced confidence as a source of inspiration.

Vol. VI: Ibis — Cursing in an ugly tongue that cuts throats and blisters mouths.

A text. Take my anger and my ache. Understand them. Unleash them, unbound. Stand somewhere important, amplify your voice. Give them hell.

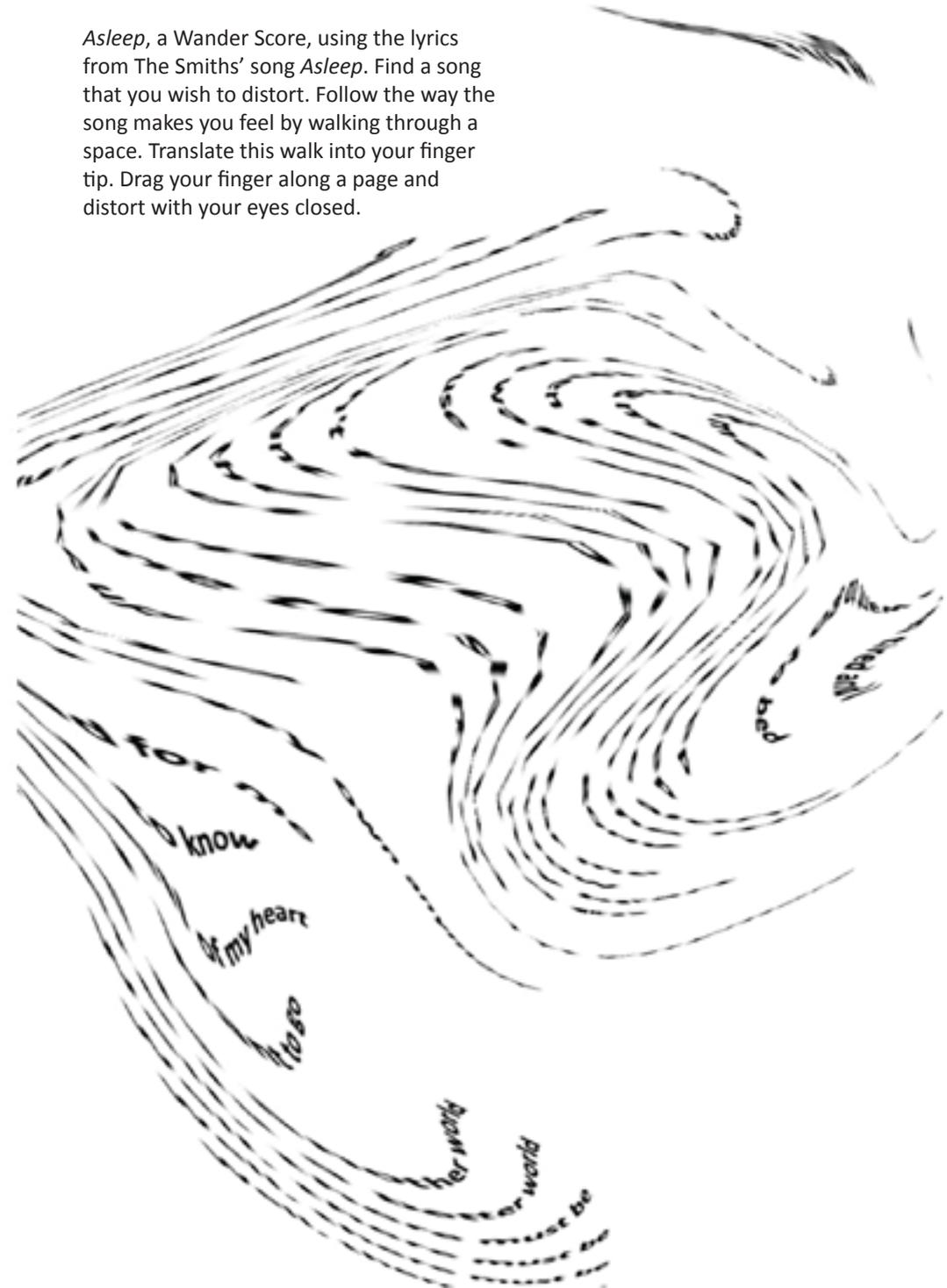
Vol. VII: Tristia — Mourning lost time, a door that will not open from inside.

A text. The pattern can be woven into itself in a round. Press the words together, build a heavy cloud, let it wash over the audience.

Vol. VIII: Espistulae ex Ponto — Declaring exile.

A text. Recite in a pair, or spar alone. Establish significant distance between yourselves. Allow the air between you to do the work.

Asleep, a Wander Score, using the lyrics from The Smiths' song Asleep. Find a song that you wish to distort. Follow the way the song makes you feel by walking through a space. Translate this walk into your finger tip. Drag your finger along a page and distort with your eyes closed.

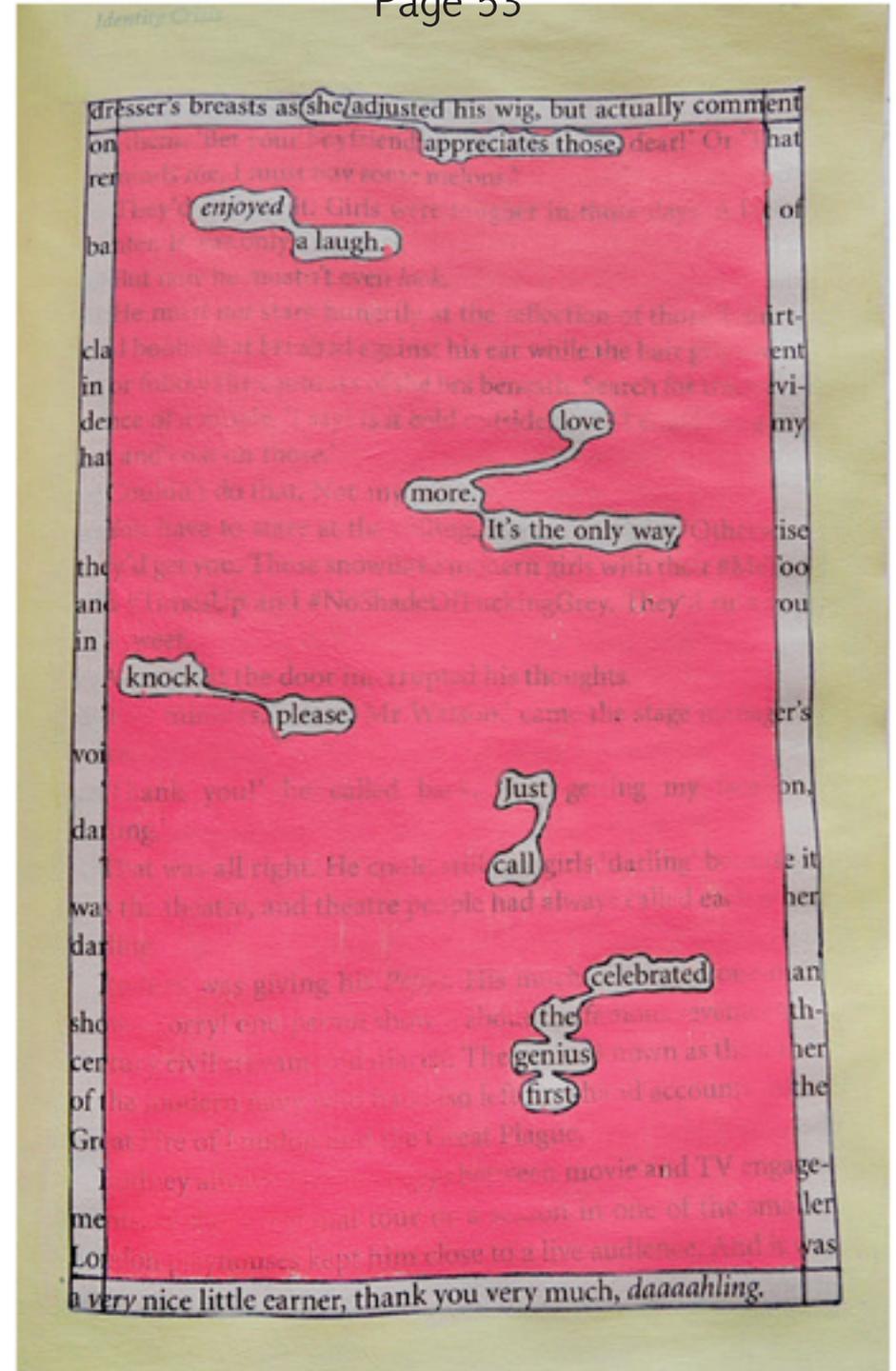


Outer ego / Inner soul. A physical performance for 3 - 40 artists

This is a map for you to physically embody.



This is a map for you to physically embody.



The Chair, No-thing is a Thing
A score for two voices and object manipulation
A single dilapidated, wooden chair sits centre-stage.
There is a white, soft-edge spot-light on The chair.
(Voice 1: spoken hastily) (Voice 2: whisper)

Phase 1

(Silence... a single, loud crisp clap)

(V1) I am space and lack of...

(A loud, crisp click of the fingers)- It is my lack that is the offer

(V2) The call that beckons to be answered- (V1) ...

(V1) The vacancy that is lulling you, like a soft lullaby, to occupy. I have a presence...

(Pause for five seconds) ...A stronger presence brought of being incomplete

When you accept my offer... (Sound of fingers wrapping along wood twice)

We belong to one another / (V2) a sssssymbiotic.

Phase 2

(The Chair slowly begins to separate, each piece of wood floating ever so slightly outwards with each passing second)

(V2) The emptiness surrounding speaks of consumption

Purposed firm for support/ (Fingers of hand patting against wood four times)

(V1) S, su supp/ (V2) Purposed firm for support

Release, softly, leaning back into submission

(V1) My bones are hard, connected, intent/ (Fingers of hand patting against wood four times consecutively)

I will console your fatigue, take in my soft touch leaning back into submission

(V2): Peg legs!

Don't ask/ (Crisp Clap of the hands)

No need to ask, my silence is confirmation. Silence always...

(5 seconds of silence)

Phase 3

(V1; satisfied and relished) Groannnn... creak, squeeek creek, click, clack / (V2)

Grooooooaaaaannnnnnnnnnnnnnnnnn

(The expanding of the chair stops, the pieces of wood hanging in the air)

(V1 & V2) I am space and lack of...In truth, I am nothing but the voice of absence...

(The pieces of The Chair ever so slowly begin to de-expand, in silence, until The Chair is reconstructed center-stage)

Phase 4

(Repeat the expansion of The Chair in silence/ (As The Chair begins to expand, repeat the vocal score from 'Phase 1', whilst the space very slowly fades to a black-out)

(Repeat the vocal score from 'Phase 2' in the blackness)

'Die Accordingly'

Walk around the
space until you feel
like you're about to
drop down dead

When the moment is
right, you'll know

Die accordingly.



1/ Walk as if submarines could pass through concrete. **2/** Walk as if the city were a cemetery. **3/** Walk in a group. All the walkers keep at least one hand on one person in the group. At various times the group carries one of its own. If a passerby offers themselves, carry them. **4/** What if the streets had been written? Can you find the author? If the streets are accidental, can you find Chance?

5/ Walk until you lose interest. Search for it.

6/ Walk with the dizziness of freedom; examine what still remains in focus.

7/ Take insect form (as god did in Moby Dick). **8/** Walk half the distance.

Now imagine evolving a new sense organ you will need for the second half of your journey. Walk with it – what surplus do you feel? (if it helps, model the new organ in clay and carry it.) **9/** Assume the most complex explanations for everything you see; and seek the understanding that they will only be simplifications for real causes. **10/** Walk in the knowledge that everything you experience will not be shared; its secrecy is both a case of personal discretion and of national security. **11/** Walk on the sky and look up to the sidewalk. **12/** Walk in the persona (do not act it out, but see through its eyes) of an insurance claim investigator, a drunken fly, a hybrid, a warrior, an escapee... **13/** Walk in someone else's clothes.

14/ Deliver gifts.

15/ Walk as if your body were an empty flag, or a transparent sheet. **16/**

Take a walk avoiding efficient accidents; dodge the predations of those who organise the misfortunes of the weak in the interests of the powerful.

17/ Ignore the sun, romance the dark. **18/** Can you walk a collage of the street? Not a sequential walk, but a walk of juxtapositions and leaps. Not only of additions, but of the missing whole, the disrupted texture. **19/** Choose a manual for your walk: a cookery book, a book of carpet samples, a guide to types of clouds – and walk according to it. **20/** Walk, eavesdropping: change your walk each time you overhear another person (or persons) speak. **21/** Take a day. Everything you see record behind your eyes, or in notes and sketches, or on a digital camera. At the end of the walk, sit down in a cafe, library, bar or other comfortable public place, and sketch the structure of a novel or a pitch for a movie based on your findings. **22/** Walk, recording different kinds of light.

23/ Walk hungry.

24/ The city is dream; but you are waking up; be careful. Walk quietly, carefully, do not disturb the city. **25/** Where can you find fire? Share the warmth with others. **26/** A walk of names: collect names – from signs, from passersby, from... anywhere – at the end of the walk, change your name. **27/** In the daylight: walk with a lit candle; in the dark: walk with it extinguished.

28/ Walk music.

29/ Make a map of buildings you have never been inside, public or private; see how many you can gain entry to on a single walk. **30/** A walk with many others when no one speaks. **31/** Make a walk with a cover story, walk a walk you are not taking, walk a walk that will not be walked, was never walked, you were not there, we are not here, it never happened. **32/** On a day when temperatures are at least above freezing point, walk with a piece of ice, until it has all turned to water. **33/** Find the hidden centre. **34/** Walk until you find a magician; walk until you find a nurse. **35/** What if someone else already walked your walk? Who was that? Can you keep walking until you find them?

Kabul
★
AFGHANISTAN

NORTHWEST
FRONTIER

INDIAN
CLAIM

Diasporic Keema Aloo

I've always identified as mixed race... My mum is British Irish (*grab yourself 2 spuds, peel, chop and boil*) and my Dad Pakistani, or so I had always thought.

My dad's role in my childhood was inconsistent, it was mum who taught us about our heritage and my dad's faith, she's the one who cooks a bazillion curries for Eid (*Chop 3 onions and fry em int' oil till see through*) and did our Mendi, taught us about the rituals and celebrations. My dad, wasn't around enough to get involved.

I do recall overhearing him say to my mum; 'We're not Pakistani. We're Kashmiri' And she'd reply... 'Same thing'.

Recently I went on a fact-finding mission and discovered some interesting history.

(*Add a teaspoon of each*) From The Huns, (*Salt, Danya*), to the Brahman Dynasty of Sindh (*Haldi*), to the The Sureya Wench, Hindu Warrior's (*Ground Quin, Ginger, Garlic*) who eventually converted to Islam (*a teaspoon Garam Masala*). For centuries My dad's family had lived in and around Jammu Kashmir. Their cast, 'The Rajput' is known to be one of Royalty, Religion and Wealth. My dad's grandfathers for generations back, all became village elders, mullers and leaders, representing the Muslim community in what became The Princely State of Jammu Kashmir or British occupied Kashmir. (*Add a tin of chopped Tomatoes an' stir*).

In 'Partition' my dad's family were displaced, to Pakistan, the Punjab region. All Muslims from British occupied Kashmir, which had been claimed as Hindu territory, packed up their life, hundred's of years of family history and became refugees. My Grandmother and Grandfather with their first born; Mumtaz, made the journey.

In Punjab they were given a flourmill in exchange for the land and wealth they had left in Kashmir but they didn't know how to make a business like that work. They were not men of the soil, working class get your hands mucky types. They were educated, religious, upper class decision makers. They sold the flourmill, bought a bus and started a taxi company. Life was different here, hard, the weather was brutal, they weren't comfortable in Punjab. They didn't have the comfort of familiar family and friends from generations past, surrounding them, they missed home.

In 1958, when my dad was four, they packed up life again, (this time more children in tow) and moved to Azad Kashmir, the self-governed part of Kashmir that belonged to Pakistan. Back to a town where the weather was cooler, the pace of life more familiar and family friends of generations past had settled there too.

(*add 500g of Halal minced Mutton an' stir, let it simmer for at least an hour, adding half a cup a' water if the meat soaks in all t'gravy*).

In Azad Kashmir my grandfather set up a shop, first selling papers, then added a bakery, then a convenience area, he made it their home. It felt more like home to my grandparents, people knew them, knew the family's history and social status, their business didn't need to be explained.

When my dad turned 13 he moved to England... alone. His journey into the country was dubious. A man came to his school, told all the boys England promised a better, freer, more fruitful life, all he had to do was get on a plane with a couple and tell customs they were his parents. It was some sort of tax scam. At first his parents had said he couldn't come but my dad's friends were all making the trip and were organising to live with friends of friends of family once they'd arrived. He did not want to miss out, so he acted out and eventually his parents relented.

I cannot imagine how my grandparents must have felt. I don't sleep when my kids stay at their friends house's. To their dismay, I text and call a dozen times but there was no email, zoom calls or mobile phones back in the 1960's. Across the world contact was limited. My dad's brother Mumtaz, had run away in the early 1960's, Mumtaz had been missing for years with no contact. My dad leaving, must have felt like they were losing another child. My dad regrets the way he behaved now and the decision he forced them to make.

His parent's felt uncomfortable in Punjab, it was temporary. A small time in their lives. Punjab, Pakistan was never home, but Azad Kashmir was home from home, for my grandparents. It was more familiar; they had connections there. (*Chuck your boiled spuds int' pot n stir 'em in*) I'm not sure my dad felt that same connection, but he didn't feel it in Punjab either.

My dad went to school in England but was forced to leave at 14 and began work in factories. He worked across Europe in the 1970's and 1980's. I think he was searching for a place that felt like home. (*You can add peas if you like... I don't*) My home is with my two children and my husband, place is irrelevant for me, when I am with them, even when they are driving me nuts (*don't put nut's in, urgh!*) my soul rests, I am home.

(*Eat wi' rice, wi'out rice wi' Roti, using a spoon, fork or your hands, it doesn't matter*).

Maybe if my dad had stopped searching for a place, he would have found his home with us.

Siara Illing-Ahmed

S W I T C H

A SCORE FOR ONE VOICE

Staging: A chair, centre stage, single overhead light illuminating a figure

Voice: (When the stage is lit it is to be spoken at a normal volume. When the stage is in darkness it is to be spoken in a lower register - almost as a whisper)

It's on...the light is on...but it's too bright...to blinding...that's all light is...all it is for...light the way...to guide...to shine...illuminate...but it's too bright...it's too bright...too bright...bright...bright...too blinding to see...would it be easier to see in the dark? **PAUSE** ... off **THE OVERHEAD LIGHT TURNS OFF LEAVING THE STAGE IN DARKNESS**

The darkness is...kinder...it doesn't hurt...eyes don't hurt...in the dark... yet it's too dark to see...too black...in the dark...there's nothing...emptiness...there's an emptiness in the dark...hollowness...sight...eyes...they adjust to the dark...but there's a little light... **PAUSE** ...just a little...a little light...without it...it's just black...dark...nothing to...sight...see...where do we find the little light to see...adjust **PAUSE** ... on

LIGHT TURNS ON Warmth...the light has warmth...heat...hot...too hot...clammy...sweaty...unbearable heat...breathe...hard to breathe...in the heat...light...too bright...too hot...need shade **PAUSE** ...off **LIGHT TURNS OFF** Cold... It's cold in the dark...it's the emptiness...it brings a shiver...a tickle...hairs prick up...the dark...cooler than the light...breathable...fresh **PAUSE** ...but too cold... **PAUSE** ...on **URNS ON** The light...it glitters...shimmers...gleams...and glows...it's pretty...prettier than the dark...off **URNS OFF** The dark...it's dim...dull...but...there's a strange...ominous comfort in the dark...more than the light...on **ON**

In the light...we are transparent...seen...off **OFF**

In the dark...we are obscured...invisible...on. **ON**

SILENCE...off **OFF**

SILENCE...on **ON**

PAUSE...off **OFF**

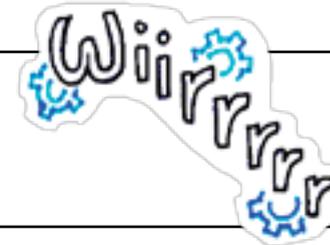
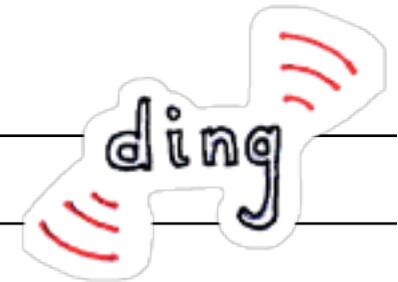
Electronic Fault Diagnosis

Interpret for Performance



No Fix, No Fee

Local Collection and Delivery



Auto Levellers,

Air Con Units.



Opening Times: 7.30 - 5



cochlea music

continuous non-silence whilst instructions are given and performer-audience are prepared in pairs

two people sit side by side facing in opposite directions, the left ear of one placed against the left ear of the other, or the right ear of one is placed against the right ear of the other

an earplug is placed in each of the outer ears, a single blindfold is wrapped around both heads

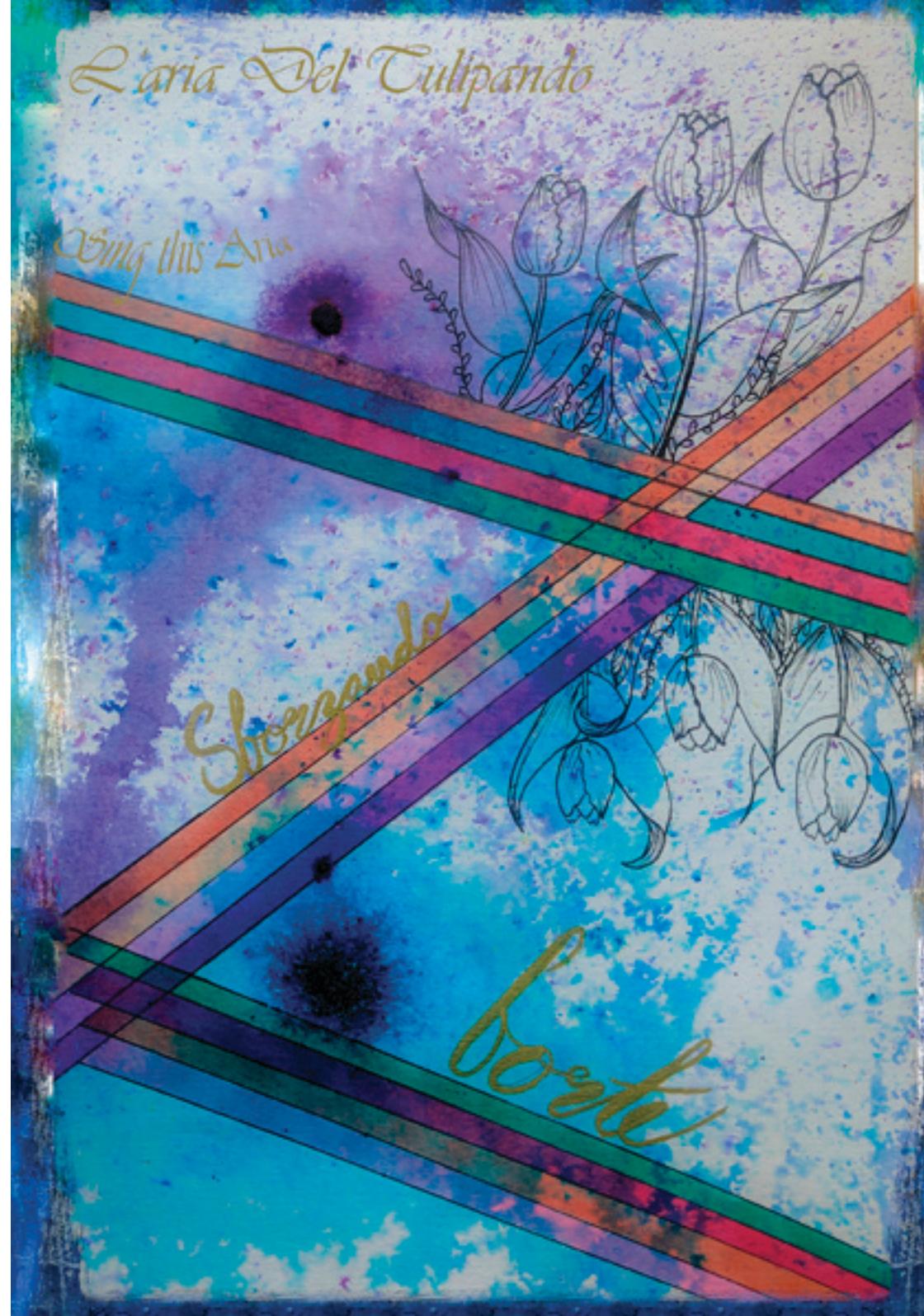
when ready, continuous external silence

listening

external non-silence resumes and instructions given to remove blindfold and earplugs

Robert Wilshire

A Flux event
for Art's Birthday
18 Jan 2010
ESA, Leeds



Acknowledgements

Thank you to the York St John University community who contributed performance scores to this edition of *Theatre Pages*. We received contributions from students studying the BA Acting, BA Drama Education and Community, BA Drama and Dance and BA Drama and Theatre. Our postgraduate students have also been involved; contributions include creative work from students on the MA Theatre and Performance degree. Also included in this magazine is a performance score from our Head of School, Dr Robert Willmore and, from PhD researcher Siara Illing-Ahmed.

Thank you to Professor Matthew Reason and Dr Sarah O'Brien as critical friends and a really big thank you to Penny Whitworth, Digital Technical Demonstrator who supported throughout the editorial process.

A special thank you to our international guest artists who have submitted a score for performance, including;

INTONE

Ella Finer is a feminist writer whose work moves through composition and sonic practice to attend to the politics of listening and acoustic commoning. Laura Cannell is a composer and improvising recorder player and violinist. Her work is known for combining the influences of early music, folk and experimental music.

ellafiner.com

lauracannell.co.uk

Walking From the Heart of The City to its Fingertips.

Alisa Oleva is an artist working in the spaces of the city, explores urban choreography and urban archaeology, traces and surfaces, borders and inventories, intervals and silences, passages and cracks.

olevaalisa.com

Low (2021)

Nathan Walker is an artist exploring the vocal-body as an emergent space of enquiry into language, sound and writing.

nathan-walker.co.uk

Tactics for Walks

Phil Smith is a performance-maker, writer and academic researcher, specialising in work around walking, site-specificity and mythogeographies. With visual artist Helen Billingham, he is one half of Crab & Bee.

triarchypress.net/smithereens.html

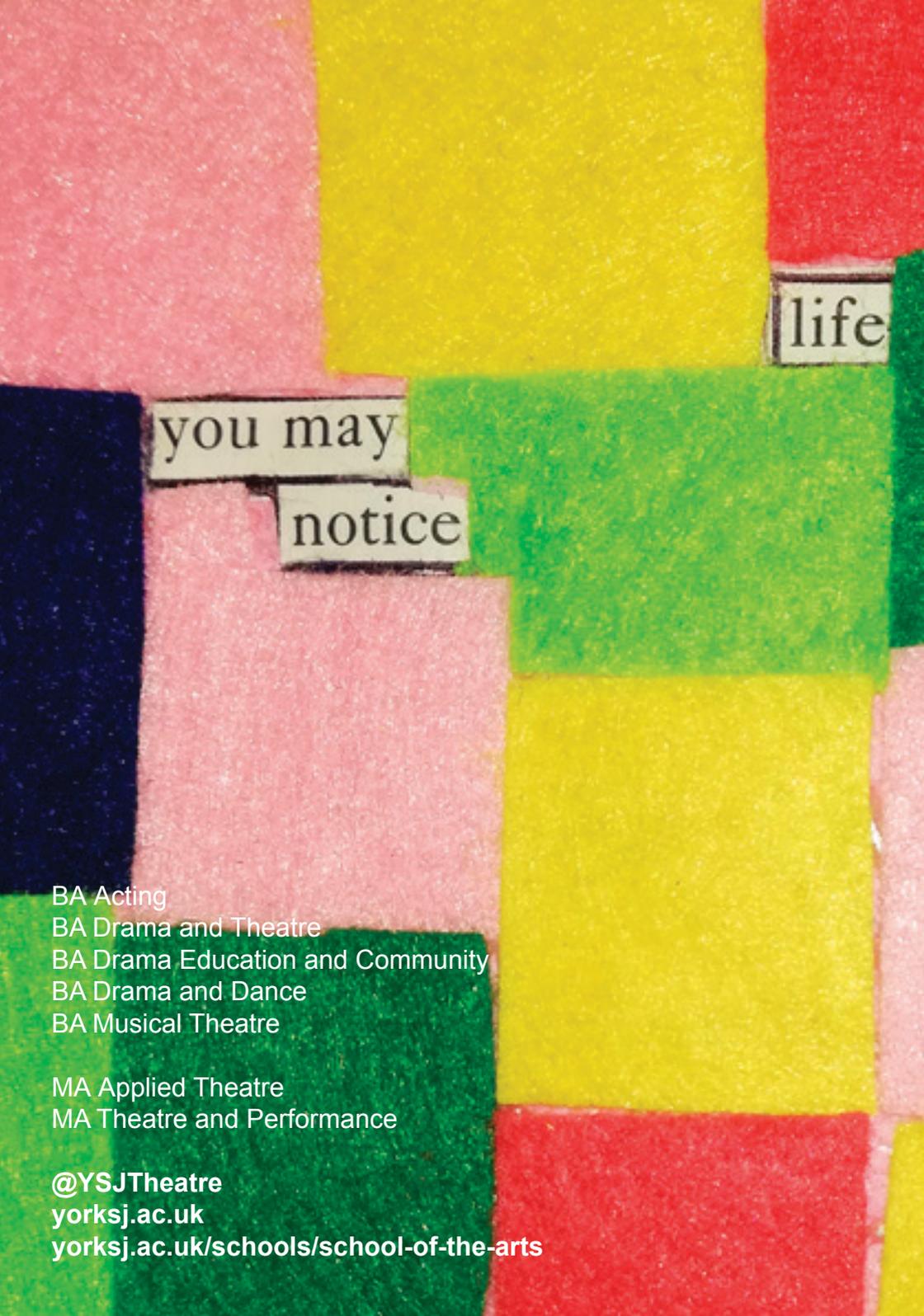
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New York City composer Sxip Shirey and choreographer Coco Karol are a husband and wife artistic team and co-creators of The Gauntlet, an immersive choral form that has been performed at The Sydney Opera House, Rockefeller Center in New York City and in 3-D audio for NYU Abu Dhabi.

findingcoco.com

sxipshirey.com





you may

notice

life

BA Acting
BA Drama and Theatre
BA Drama Education and Community
BA Drama and Dance
BA Musical Theatre

MA Applied Theatre
MA Theatre and Performance

@YSJTheatre
yorks.ac.uk
yorks.ac.uk/schools/school-of-the-arts