

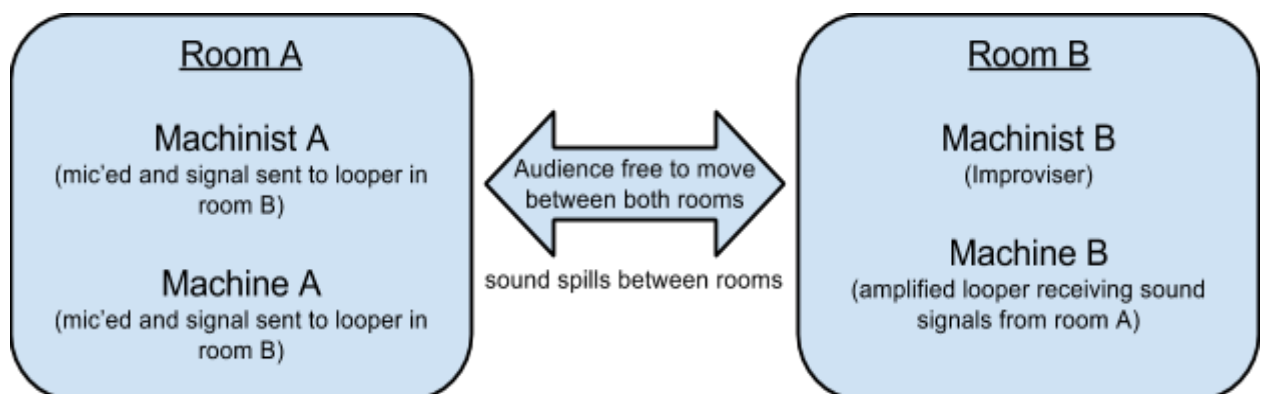
For machines and machinists

(for Gavin McClaferty)

A piece for two specialist machinists and their machines, one of these (Machinist A) being any machine that makes noises when operated (a silent machine is not appropriate), and the other a loop machine or looping system and improvising musician (Machinist B).

Each machinist and their machine should be placed in adjacent rooms. The audience is free to move from one room to the other at any point. The audience should be able to hear the sounds from the adjacent room. At full volume the sound pressure levels in both rooms should be more or less the same, perhaps Room B louder than Room A. If Machinist A's machine is very loud, Machinist B's looping improvisation should be well amplified.

Machinist's A voice and the sounds of Machine A in operation are picked up by microphones and relayed to machinist's B looping system. The number of microphones is variable and dependant on the sonic specificity of A's machine. Try to collect sounds of varied topologies. Both A's voice and Machine A's *voice* are independently injected into B's loop machines. Machinist B loops and manipulates Machinist A's sounds, aiming at an increasingly complex and loud soundscape. Machinist B's voice is not amplified.



Both machinists start their performance simultaneously and follow the same general instructions outlined below. Machinist B finishes after Machinist A, continuing to manipulate and develop a soundscape after Machinist A has finished his performance and turned off his Machine.

General instructions for Machinist A and for Machinist B:

Welcome the audience to each of your spaces. Take your time to acknowledge everyone's presence: make eye contact with all, perhaps shake their hands or other culturally appropriate salutation, maybe by hugging each person. Explain that they are free to move between rooms.

Explain your machine: what it does; how it does what it does; why it does what it does; why you use it; why you do what you; how your machine helps and hinders you in your daily tasks; why and when you love your machine; when you succeed in obtaining satisfaction from using your machine; why and when you hate your machine; how and when using it fulfils you and makes you profoundly happy (there may be very few situations, if any, when this happens. If there are none, imagine one); how using it frustrates you. Maintain eye contact with the audience while you demonstrate these things on your machine.

Be technical in your explanations, if you feel like it, but keep in mind that what we want to hear and see is how YOU are emotionally attached to your machine, upon which you depend. Don't be too clever: if you say things you don't honestly feel, the audience can tell you are not being truthful and they will not empathise with you. Equally, don't refrain from being personal, intimate, sentimental even, in your speech. You can sidetrack if it is relevant to you in any way. Don't hide anything from sight. Be giving.

Specific instructions for Machinist A:

You should **make** something with your machine. It may not be a finished object but you should produce something, like you do when you are working: a piece or several pieces of evidence. When you feel you have explained all you can about your relationship with your machine spend some time just

using it, like you do normally or maybe do different things that are not what you usually do, in order to make different and special noises to feed Machinist B's loops. Be generous and inventive with sounds.

When you feel you have made enough pieces of evidence maybe give them to the audience, if they are safe, or display them in Room B. This marks the end of your performance. You are now free to leave, or stay in Room B and become an audience member for the rest of the performance.

Specific instructions for Machinist B:

It is preferable that your looping system does not use laptops, tablets or computer screens. These tend to *conceal* your actions and your gaze from the audience. Better to have a simpler hardware based looping system than an elaborate screen based one. Computers with midi controllers are acceptable but hide the screens from your sight so you are not distracted by them. Make an effort to maintain eye contact with the audience while you are operating your looping system.

Build a soundscape using the sounds captured from Machinist A's performance. Aim to build a loud and complex soundscape that grows and expands slowly but inexorably. Very loud is acceptable, perhaps even desirable. You can use other sound sources to add to your mix, acoustic or electronic, but avoid pre-recorded loops. It is preferable to use sound sources that the audience can see you use rather than hidden computer files or other actions that cannot be clearly registered by the audience. Explain what you are doing while you are doing it. You should eventually struggle to make your voice heard over the soundscape you are generating but keep trying. End musically.