

NB This shows events, by location. It does NOT show the routes or timetables the audience will take (we have to wait till end of sign-up period for that.)

COMPOSER	No.	TITLE	NOTES	PEOPLE
			<p><b>GENERAL</b></p> <p>-All locations feature composers with signs (or Deps) saying "I am ....(name)" .</p> <p>-All locations have 1 x Location steward with STANDY BY /PLAY sign .</p> <p>All audience groups have a guide steward. Some contexts have more.</p> <p>-Many locations have enacted activity - in this instance featuring the composers, and volunteer performers, but not trained actors.</p> <p>-Generally, the mode of theatre invites audience to think of their role as performers as well - or instruments in what is in effect a score, played over a given time frame. This idea will be accented in the way the instructions are put to them - they are part of the 'company.'</p> <p>This sometimes has an individual dimension to it - e.g. some locations require aud to occupy specific numbered positions.</p> <p>-All locations are visited more than once - some have multiple visits - depending on distance from Serpentine.</p> <p>-Each treatment needs to be possible on minimal rehearsal, or none. Each intends to alight on the inspiration for the composition or related themes in some way, often in a rather direct or naive way.</p> <p>-IN ADDITION TO LOCATION EVENTS, 2 separate cohorts of about 20 people each will roam across the area. One group will have signs with MUSHROOMS on them, the other will have images of CAGE'S FACE, (a bit like he is looking for the mushrooms.) The idea is that as audience groups move between locations, or while they are at them, the movement of these Mushroom or Cage mobs will make apparently purposeful but unexplained/random interventions across the field of view, in foreground or background</p> <p>-ALL COMPOSERS LEAVE THEIR LOCATIONS WITH THE LAST GROUPS TO VISIT THEM, and make their way to the Serpentine, carrying their sign, for the final episode.</p>	
Alwynne Pritchard	1	Glorvina	<p>Each selected audience member allocated location 1 is given a number and position in galleries 22/24.TH makes PDF A4 sheet showing</p> <p>1) diagram of galleries, showing TFL style numbers, 1-75, which identify individual spots.</p> <p>2) a proforma letter (in the project 'handwriting' style) on same document to be completed and brought by audience (cf the epistolary novel written by authoress portrayed in the sculpture) E.G. "My Darling [ ], it has been [...] since last we met, yet [...] fills with fierce [...] that will not abate" etc etc.</p> <p>3) Instructions: Look for the Standby sign or a steward: Prepare to press play to start the track. When sign or steward says PLAY, start the track. As you start to listen to music close your eyes, raise your hand above your head. Slowly lower after about 10 secs, then open your eyes. Look at a face on a statue or bust nearby. What do they see? Look at others. Or not. When music ends, give your letter to a neighbour silently, and leave, following your stewards.</p>	ALWYNNE, Guide , Loc steward, 4+ others to relay instructions across the whole gallery.

Ian Dearden and David Sheppard	2	Scraffiti	No diagram necc - stewards manage audience vantage point [ie Look East across Exhibition Road towards the Henry Cole Wing and the Telephone Box] 1 Road Sweeper looks on as a performer tears a large pre-organised newspaper - like a paper-tearer act, revealing the phrase 'HELP ME' in the holes s/he tears. Roadsweeper rushes into phone box, and then apparently emerges a second later on the balcony at the top of the building, as if s/he is teleported there. Then this reverses. Roadsweeper 1 comes out of phone box, sweeps up a bit of torn paper and puts into street cleaning trolley. Then sequence loops. Instructions to audience re Standby and Play are as 1, adjusted to suit.	Guide, Loc steward, 1 x paper tearer, 2 x 'twin' roadsweepers
Dai Fujikura	3	I Dreamed On Singing Flowers	As 1, audience members are given a number and location in Prince's Gardens. TH makes PDF A4 sheet showing this and Instructions. Aim: to create an image of a large dispersed group across the whole square - like a <i>tai chi</i> group waiting to practice. Instructions: as 1, adjusted as useful. EG Wave slowly once during the composition at another person, then walk slowly across the square, giving way to each other if your paths cross. If you see a mushroom, stop, until the end of the piece. Dai is seated at a bench with his sign, or standing in central flower bed, or whatever feels right on the night. (NB this location will have 2 groups simultaneously - TH should split the numbering?)	DAI, Guide, Loc steward,
John Woolrich	4	The Devil in the Clock	Basic diagram showing where to stand and look (on stairs and balcony looking down on clock) [NB TH diagram to show route of access.] Performance = A sinister ritual. John stands near clock with his sign. Performers each bring a clock of some kind. They standby outside external door. Each enters, goes around the back of clock, puts on devil horns, emerges, takes clock to John Woolrich's ear, then departs. Clocks gather in front of big clock.	JOHN, Guide, Loc steward, 3 or 4 performers?
David Sawyer	5	CAGEMOBILE	Basic diagram showing where to stand and look - Stand on the sloping path. Look to the left of the MUSIC WALK sign. Imagine events within the Mechanical Engineering Workshop. Performance = Another sinister ritual. David S waits outside with his sign. After a while he enters the Mech Eng room through the door. We see 3 white coated performers within. Halogen Lights illuminate worrying details. After 2 mins they emerge with bags containing body parts and David's sign - as if D is the casualty.	DAVID, Guide, Loc steward, 3 performers
Tansy Davies and Rolf Wallin	6	Caged Pegasus	Basic diagram. Performance = fantasy bike maintenance and journeys. [Instruction: Observe the bicycles in their Park. Where would they go?] TH makes painted artwork of different landscapes to go in 16 windows. (Eg Railtracks, Woodland, Mountains] 4 bikes, 4 performers (including Tansy and Rolf.) Mix of bike and equestrian care routines: they stroke their bikes, give them sugar, (nose bag??) pump tyres etc as if bikes were horses. Performers guide bikes around the centre bike cluster at diff speeds. Sometimes they mount bikes in front of landscapes - let the image 'print' in audience mind, then dismount and move on. These activities on loops, loosely regulated.	TANSY, ROLF, Guide, Loc steward, 4 bikes, 2 performers (total 4 performers inc comps)

Claudia Molitor	7	Promming (with listening stick)	No diagram. [Instruction: find a safe place opposite the green hedge. Behold the slice of the Albert Hall beyond. ] Performance - 4 people with listening sticks gather with group, then travel to platform with the unbuilt shed outside sacristy. Then hold cups up towards the RAH, as if listening to it. (TH to make 'listening sticks'.)	CLAUDIA, Guide, Loc steward, 4 performers, 4 Listening Sticks
Alvin Curran	8	DJ Albert Spins Cage and Cardew	No Diagram. A semi-mobile procedure for the audience - a bit like going into Santa's Grotto (or Alvin's Grotto in this case.) RAH staff manage groups at mouth of Loading Bay ( NB need to click-count people in - but this quite interestingly bureaucratic in itself.) When they get in at the platform end, they see Alvin sitting in an armchair with his sign. Behind, an image of a domestic room painted on 5M paper strips in crude drybrush technique - 2 windows in it. There could be more for Alvin to do if/when the muse strikes and we see how long we have to get it together on the day.	ALVIN, Guide, Loc steward, RAH Staff
Joe Cutler	9	The Greatest Hits of Prince Consort Road	Basic diagram or No diagram if Stewards able to manage. Vantage point for audience is on opposite side of road from RCM, about 25metres east of it. A composer figure sits at window of 2nd floor o RCM, wearing a periwig (s/he is a composer,) writing on manuscript paper. [Harness?] S/he throws discarded work out of the window - some of it onto the street, some into the sub-street level behind ballustrade. Joe C sweeps up MS paper and puts it into his bin. After a while, from the substreet area, foam rubber notes float up attached to balloons.	JOE, Guide, Loc steward, 1 performers in window
Judith Weir	10	What's In the Lake?	All groups and composers gather round Ai Weiwei/Herzog De Meuron pavillion at Serpentine Gallery, with all their signs. A reflective ritual - detail dependent on Serpetine permissions - at present idea is as follows: Performers park signs (mushrooms, standby, 'I am...' etc) against gallery building wall, or give to neighbour to hold, in view, pick up mirror and take position around disc / among audience. Hold mirror aloft reflecting water surface. Judith appears on gallery balcony with her sign. After 2 mins, a 1:100 scale model of the Albert Hall is 'launched' by hand at the Gallery side fo the water surface (paper and polystyrene.) A possible applause point for all composers at end of track?TBC.	JUDITH + WHOLE COMPANY
			<b>AFTER THIS COLLECTIVE MOMENT , THE WHOLE COMPANY (INC AUDIENCE) MOVES WITH SIGNS (AND MODEL ALBERT HALL?) BACK TO THE BIG ALBERT HALL - A BENIGN PROTEST GROUP</b>	WHOLE COMPANY