

*Note emailed to Alaric Sumner*

**Performance of "The Complete Stone Head"** / Lawrence Upton

**NOTES for discussion...**

Tuesday, 19 October 1999

WHERE SHALL WE START?

There are 2 problems: (a) Stone Head is vast (b) It isn't all available yet

To deal with that I suggest that a start is made with *Booklet 1* from Call this poetry, which is available. That is, **Stone Head A**.

And I suggest that we start with the initial section, the original piece of this name, which is now pp 3 - 8; and of those pages we could start with the first sequence up to the first asterisk, four pages.

There's enough in four pages of this sort of text to get quite a lot out of it. By the time we have done those 4 pages, we'll either want to give up or might have a good idea what an asterisk might mean!

HOW SHALL WE START?

I suggest with the instructions I have written which have been published at the end of Booklet 0, instructions which include the expectation that they will be modified.

I have, often but not continually, a fairly clear idea of what this all sounds like. Contradictorily, that does not really tell me how to perform it... Tone is the problem. I am ok, in my mind's ear, with my own voice; but getting it to my mouth and using other people's voices complicates things.

I am inclined to say that it should be read deadpan, but that's not right. What I mean is that it should be read as if discursive in any way..

I think we'll just have to jump in.

WILL IT BE BEARABLE?

Good question, Lawrence. This chunk alone will be quite bearable and could even be enjoyable; but the question does need to be applied to an at least notional idea of the whole thing being read... That would be almost impossible for performers, regardless of its effect upon an audience.

So were we to consider doing it en masse, and maybe if we actually just proceed, one possibility is to prepare it on tape. That is attractive from the point of view of the implicit essential precision required...

I am thinking of one / two uses for such a tape...

**An installation / sound scape** based on an equilateral triangle rather than a square - to me an interesting idea in itself

All we **need** are three speakers and a space, once we've got the tape... But that then invites us into that space to do other things in the space, or to fill it with materials related to or derived from the text. It could get quite busy... It could perhaps be simulated...

Final thought... It might be too cluttered, but if we can't find a third, and I don't accept that, we could make the third voice the two of us reading together - that'd teach us precision