

SPEECH FACTORY

9 short movements

for 4 human speakers and a projector
based on Roland Barthes' *A Lover's Discourse*

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SPEECH FACTORY

Nine short movements based on love-inspired concepts drawn from Roland Barthes', *A Lover's Discourse*.

1. **To Be Acetic**
2. **Catastrophe**
3. **Domnei**
4. **"I am crazy"**
5. **Love's Obscenity**
6. **Why?**
7. **"No clergyman attended"**
8. **Thus**
9. **Truth**

When love becomes its own discourse, it abandons its loving identity for a more impersonal commodity. Nothing here resembles romance. Similarly, when the human voice becomes its own self-fulfilling mechanism, it loses its personage in favor of an unaffected product capable of being reproduced.

Each movement can be viewed as a product that clearly and distinctly explores a single sonic or linguistic constituent of speech. The notation from movement to movement is intended to be highly distinct in its visual representation of sonic/linguistic ideas.

STAGING:

Lights should be blacked out before and after each movement. When the lights return, the performers should already be in predetermined poses. The performers in each movement should do similar poses to one another. The poses should vary from movement to movement. No physical action should occur except for the oral action required for speech. The performers should feel free to experiment with distance and angles. Mold to the performance space.

Avoid dramatic or overtly absurd poses.

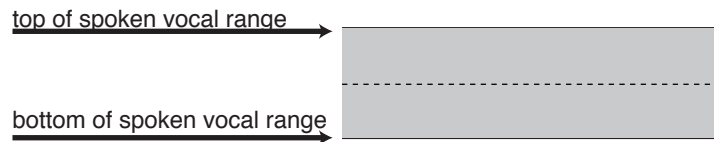
Each concept and their definition (no spoken text) should be projected during their respective movement.

1. To Be Ascetic *instructions*

askesis

Whether he feels guilty with regard to the loved being, or whether he seeks to impress that being by representing his unhappiness, the amorous subject outlines an ascetic behavior of self-punishment (in life style, dress, etc.).

ASKESIS IS ADRESSED TO THE OTHER. TURN BACK, LOOK AT ME, SEE WHAT YOU HAVE MADE OF ME. IT IS BLACKMAIL. I RAISE BEFORE THE OTHER THE FIGURE OF MY OWN DISAPPEARANCE AS IT WILL SURELY OCCUR. THE OTHER DOES NOT YIELD.



A verbal explanation...

The two speakers should to avoid the use of a sing-songy voice at all costs. In a normally spoken voice, one without any falsetto or superficial imposition of any kind, the speakers should follow the rhythmic contours of the lows and the highs of their natural spoken range.

The dotted lines are provided as an indicator for the entrances of a single voice in relationship to the other. Due to the lack of specificity of the entrances, the speaker should view the dotted entrances as guidelines, and thereby prioritize the fluidity of each passage.

The performer should also take special note of which syllables within a given word have a glissandi. The voice may ascend or descend in pitch register by means of skipping or glissandi. Be sure to take special caution in observing this fundamental difference.

1. To Be Ascetic *score*

askesis

Whether he feels guilty with regard to the loved being, or whether he seeks to impress that being by representing his unhappiness, the amorous subject outlines an ascetic behavior of self-punishment (in life style, dress, etc.).

Score for "1. To Be Ascetic" (askesis), featuring Kayleigh and Lia.

Kayleigh (K) and Lia (L) Section:

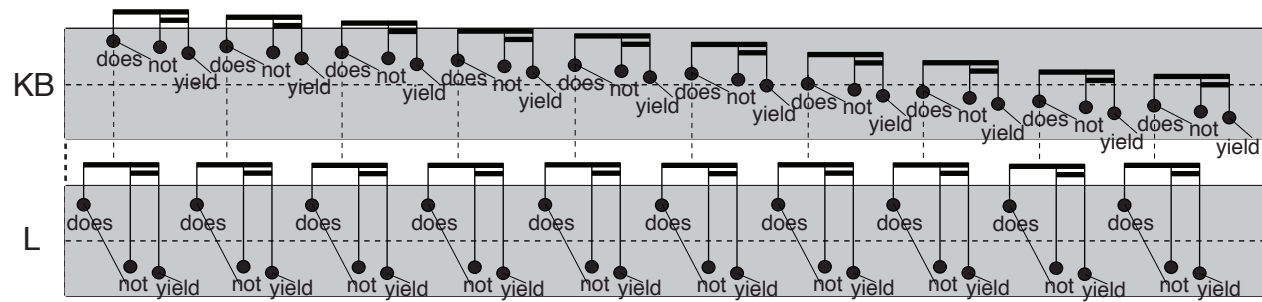
Kayleigh: as ke sis as ke sis as ke sis as ke sis as ke sis
 Lia: as ke sis as ke sis as ke sis as ke sis as ke sis
 Lia: is ad dressed to the ther ther ther ther turn back

KB (Keyboard) and L (Lyrics) Section:

KB: look at me look at me look at me look at me look at me look at me look at me look at me
 L: look at me look at me look at me look at me look at me look at me look at me
 KB: see what you have made of me
 L: look at me look at me look at me look at me look at me look at me look at me
 KB: it is black mail it is black mail it is black mail
 L: look at me look at me look at me look at me look at me look at me look at me
 KB: it is black mail it is black mail it is black mail
 L: look at me look at me look at me look at me look at me look at me look at me

KB (Keyboard) and L (Lyrics) Section:

KB: di sa ppear ance di sa ppear ance does not yield
 L: I raise be fore the o ther the fi gure of my own di sa ppear ance as it will sure ly o ccur the o ther does not yield



2. Catastrophe *instructions*

catastrophe / catastrophe

Violent crisis during which the subject, experiencing the amorous situation as a definitive impasse, a trap from which he can never escape, sees himself doomed to total destruction.

CAUSE? NEVER FORMAL BY A DECLARATION OF BREAKING OFF; THIS COMES WITHOUT WARNING, EITHER BY THE EFFECT OF AN UNENDURABLE IMAGE OR BY AN ABRUPT SEXUAL REJECTION: THE INFANTILE. SEEING ONESELF ABANDONED BY THE MOTHER - SHIFTS BRUTALLY TO THE GENITAL.

A verbal explanation...

The four speakers should agree on a stable and steady pace and follow the rhythmic content with precision. The accents should be dramatic and may even require a rise in pitch for further emphasis. Although this is not directly prescribed in the score, the performers should feel free to follow the natural contours of their voice (within reason) when producing accents. Voices II and IV should enter simultaneously, but should have no rhythmic relationship thereon. The timings of entrances should be proportional to space.


2. Catastrophe *score* catastrophe / catastrophe

Violent crisis during which the subject, experiencing the amorous situation as a definitive impasse, a trap from which he can never escape, sees himself doomed to total destruction.

Kayleigh: This comes without warning, either by the effect of an unendurable image or



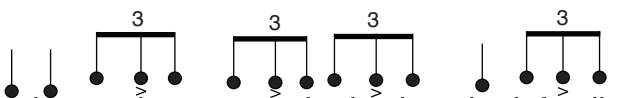
Kenn: Seeing oneself abandoned by the mother - shifts brutally to the genital.



Andrew: Cause? Never formal by a declaration of breaking off.



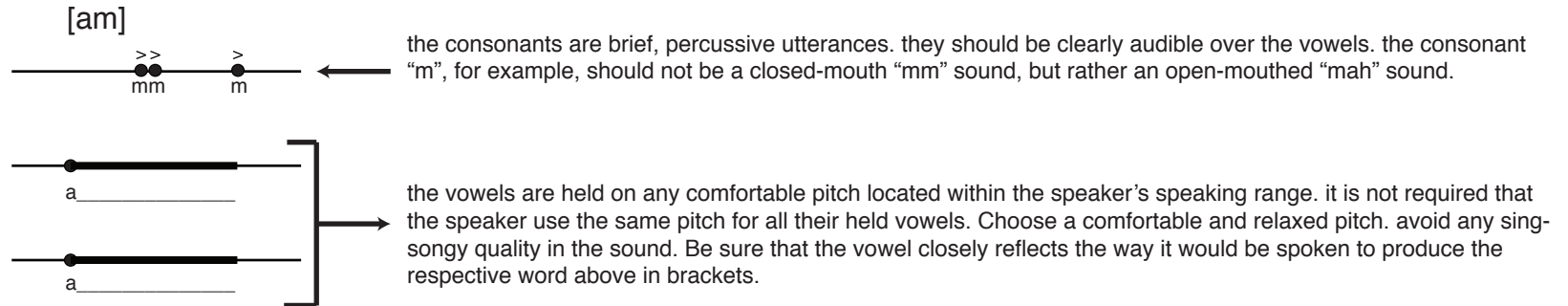
Lia: or by an abrupt sexual rejection: the infantile.



3. Domnei *instructions* dependence / dependency

A figure in which common opinion sees the very condition of the amorous subject, subjugated to the loved object.

I AM DISTRACTED BY DEPENDENCY. I AM HUMILIATED BY THIS DISCTRACTION.



A verbal explanation...

Each word is dissected and separated by their respective vowels and consonants. Transference from consonant to vowel should be smooth and unbroken if possible. As stated above, the vowels and consonants should not in any way resemble singing even if pitches are held. All held pitches should sound as if a speaker stopped speaking in the middle of a word while holding out whatever pitch was required in producing the spoken word.

While the overall timing is free, the speakers should not rush through this movement. The notation of each word is proportional to space. For example, be sure to make the first "am" longer than the second "am."

Feel free to experiment with the length of pauses between each word. They should be long enough so that it is clear that a new word has begun, but not so long that the over-arching phrase is lost.

If possible, avoiding breathing while in the middle of a held consonant.