

## ALASTAIR MacLENNAN



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### FAX TRANSMISSION

to: NIKKI MILICAN

fax number: +44 141 - 221 - 8880

date: 1<sup>st</sup> AUGUST '96

subject: NEW MOVES PROJECT

pages: 5 (INCLUDING THIS)

### MESSAGE

Dear Nikki

I've had 'a good long think' and here's the project. It's 'ambitious', but I think it should work very well. The technical aspect is important - the lights, the sound and the vehicles. - Bay 3 is the logical location, as it has the vehicle entrance. - Today I'll be mailing you an image for publicity purposes + a short 'statement'.

- From tomorrow (2<sup>nd</sup>) until 7<sup>th</sup> August I'll be away but based in Belfast on 7<sup>th</sup>. You can contact me either at work or at home.

Best wishes,  
Alastair.

FROM ALASTAIR MACLENNAN to NIKKI MILICAN  
JOHN McWALLY (2)

MAEL

69/96

Body in one's current performative work  
manifests through:

DISTRACTING ..... INFLAMING ..... CAPTURING ..... RUMMAGING .....  
PLOTTING ..... VANISHING ..... WITHSTANDING ..... TURNING ..... GRIEVING  
..... CONSOLING ..... ENCOUNTERING ..... ACCENTING ..... RENDERING .....  
IMITATING ..... PERFECTING ..... INVOLVING ..... COMPLICATING .....  
EMERGING ..... CONCEALING ..... MANIPULATING ..... TOYING .....  
ANTICIPATING ..... BORROWING ..... ANGLING ..... CHANGING ..... DEVOTING  
..... SHOOTING ..... TRANSFORMING ..... INVESTIGATING ..... RAVAGING .....  
ACCOSTING ..... SERVING ..... INVITING ..... SOLICITING ..... DEFERRING .....  
PROMPTING ..... CALLING ..... REVERSING ..... ACCENTING ..... TURNING .....  
ERASING ..... PROMISING ..... DEFERRING ..... LEADING ..... SOAKING .....  
WEEPING ..... PORTENDING ..... REDEFINING ..... FLOATING .....  
SWALLOWING ..... CLUTCHING ..... GLIMPING ..... EDGING ..... ARRESTING  
..... STEALING ..... FOLLOWING ..... FORESHADOWING ..... INCITING .....  
SUPPORTING ..... ENFOLDING ..... WEARING ..... RETURNING ..... CONNOTING  
..... PUTTING ..... CONCEIVING ..... PIVOTING ..... RESEMBLING .....  
ALLOWING ..... INSISTING ..... AFFIRMING ..... REVEALING ..... PROJECTING  
..... ASSURING ..... ALLOWING ..... ACCUSING ..... REPUDIATING .....  
SHARPENING ..... REPLICATING ..... APPROPRIATING ..... RENDERING .....  
AVERTING ..... UPHOLDING ..... EMPHASISING ..... INSISTING .....  
PREDICATING ..... SUSTAINING ..... INCLUDING ..... DEMANDING .....  
ELICITING ..... REFINDING ..... TAKING ..... CARRYING ..... ACCENTING .....  
VANISHING ..... DESTROYING ..... PROMPTING ..... DEFINING .....  
DIFFERENTIATING ..... OBSERVING ..... SOAKING ..... SEETHING .....  
HANGING ..... OBJECTIFYING ..... INVOLVING ..... VIOLATING .....  
ELIMINATING ..... STRESSING ..... IMPLYING ..... CARRYING ..... PROMPTING  
..... LENDING ..... STAKING ..... DISCUSSING ..... TRACING ..... COVERING .....  
VEILING ..... WAITING ..... ACCENTING ..... CRAWLING ..... CONNECTING .....

A. MacLennan

ALASTAIR MACLENNAN TO NIKKI MILICAN

new

moves

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**THE NATIONAL REVIEW OF LIVE ART**  
BRITAIN'S FESTIVAL OF PERFORMING AND TIME BASED ARTS

The NRLA will be held in Glasgow between October 24 & November 3, with the Platform on the final weekend i.e Saturday / Sunday November 2 & 3. Your actual performance/installation date/time (+ technical get in) and fee offered, will be posted to you once we have set the programme, probably at the beginning of September. Prompt return of this form will prevent any delay in the planning stages.

Please return the form to Nikki Milican, New Moves Ltd., 69 St Vincent Street, Glasgow G2 5TF (Tel : 0141 221 8898).

COMPANY :

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(PLEASE LET US KNOW OF ANY CHANGES IMMEDIATELY)

NAME OF TECHNICIAN (IF APPLICABLE) : I WILL CERTAINLY  
NEED A LIGHT/SOUND TECHNICIAN

TELEPHONE NUMBER : MAEL

NAME OF PIECE SELECTED : 69/96

FORM (i.e PERFORMANCE, INSTALLATION, VIDEO etc.) : (A) PERFORMANCE  
(B) INSTALLATION

DURATION : (A) ACTUATION - ELEVEN HOURS (NON STOP)  
(B) INSTALLATION - FROM WHEN THE ACTUATION STOPS  
UNTIL THE END OF THE NATIONAL REVIEW  
OF LIVE ART.

SETTING UP TIME : 2 FULL DAYS

DISMANTLING TIME : 1 1/2 DAYS

PLEASE BE REALISTIC WITH YOUR TECHNICAL REQUIREMENTS AND TIMES, THIS IS A FESTIVAL WHICH HAS TO CATER FOR MANY ARTISTS AND THEIR NEEDS. THE INFORMATION YOU GIVE US WILL DETERMINE HOW YOU ARE PROGRAMMED INTO THE FINAL SCHEDULE, SO ACCURACY IS CRUCIAL.

Glasgow  
St Vincent  
1996  
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ALASTAIR MACLENNAN to NIKKI MILICAN

NEW

moves

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**LIGHTING REQUIREMENTS :**

Please forward a lighting plan or give description below of what you require e.g general cover, colour washes, specials etc. Any colour gel required must be brought with you.

27 HANGING DOMESTIC LIGHT BULB SOCKETS.  
LIGHT BULBS ALL TO HANG APPROX 7.5' FROM THE GROUND,  
40-60 WATT BULBS.  
THESE TO BE ARRANGED WITH 12 ON EITHER SIDE OF THE BAY  
ONE AT THE FRONT AND 2 AT THE BACK OF THE BAY.  
EACH FITTING TO BE 3'-4' FROM THE NEAREST WALL.  
LIGHTS ARE TO SIMULTANEOUSLY PULSE SLOWLY ON AND OFF  
ON A 7-10 SEC CYCLE, CONTINUOUSLY REPEATING.  
BLACK CURTAINING TO COMPLETELY COVER THE OPEN END OF THE BAY  
SOUND REQUIREMENTS : THE 2 SMALL SIDE ENTRANCES.

AUDIO EQUIPMENT : 4 SMALL 'CONCEALED' SPEAKERS  
FOR PLAYING PRE RECORDED SOUND.  
(NOTE : I WILL BRING THE PRE RECORDED SOUND. IT CONSISTS OF THE  
NAMING OF ALL VICTIMS OF THE RECENT POLITICAL TROUBLES  
IN N. IRELAND, FROM '69/96. THE NAMES ARE READ OUT IN  
ALPHABETICAL ORDER, SEQUENTIALLY, ONE AT A TIME, ALTERNATELY  
BY AN APPROPRIATE MALE AND FEMALE VOICE, IN LOW KEY CALL AND RESPONSE  
FORMAT)

**SET :**

Please forward scale drawing with the set clearly marked. Give us sizes of the pieces and brief construction details. - THE LOCATION IS IN BAY 3 (SEE ATTACHED PLAN)  
SEVEN COMPLETELY BURNED OUT ROAD VEHICLES (INCLUDING  
PREVIOUSLY ONE SINGLE DECKER BURNED OUT BUS).  
THE REST TO BE COMPLETELY BURNED OUT CARS  
AND VANS.

NOTE : - AT THE LEFT SIDE OF BAY 3 IS A VEHICLE ENTRANCE.

**PROPS / STORAGE :**

Do you need a props table / storage? If so, what size / area do you require?

SMALL WOODEN TABLE WITH WHITE TABLECLOTH  
AND CHAIRS

**WARDROBE :**

Do you require a quick change area? ~~Yes~~ No

**SPECIAL EFFECTS :**

Do you have any special effects? Please give details

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Sharon  
1996  
K. Milican

