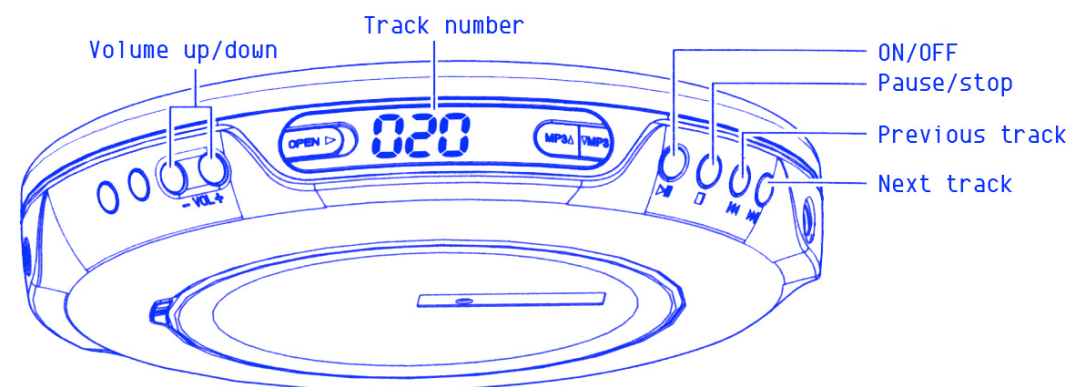


- Track 12 **Jem Noble** *The Blush Response* (2012, 41'42")
Georg Simmel's 1903 essay *The Metropolis and Mental Life* text-to-speeched over a soundtrack of Vangelis fragments extracted from aerial urban landscape shots in *Bladerunner*, drawing on past, present and futuristic registers and evoking questions of the city and the formation of the individual, this is a soundtrack to the possibility of the urban vista.
- Tracks 13-16 **Foreign Investment** *All the lonely people* (2006, 7'26"), *Brigitte* (2006, 3'53"), *Claudia* (2006, 9'01") and *Commons* (2006, 9'11")
Commissioned during *The Big Dig*, Foreign Investment collaborated with street musicians to perform for building site workers and read out manifestos on land ownership by half-finished buildings.
- Track 17 **Clara Walsh** *Untitled* (2012)
Suffering from Charles Bonnet Syndrome, the narrator's personal and private perception of reality comes into question.
- Tracks 18-28 **Scanner** *Voyager: Amongst others* (2011)
An eleven-track journey across the new Dutch High Speed Rail Line, collecting recordings from many of the localities that are passed.
- Track 29 **Spike Raquette** *Tuesday 3rd July 12:40-12:55 Albert Edward* (2012)
One can view the idiosyncratic characteristics of a typical pub as imitate, social, perverted, annoying, social or private. The individual viewer is a voyeuristic and obtrusive guest in this private conversation as Raquette exposes the uncanny conversations that happen in such spaces.
- Track 30 **John Baldessari** *Four Minutes of Trying to Tune Two Glasses (For the Phil Glass Sextet)* (1976)
With thanks to the artist.

PRIVATE

Alan Dunn & Michael Jenkins

Radio City Tower, Liverpool
Sunday 16th September 2012
6.30-8.30pm



DESIGN: Amy Leak

PRIVATE

Liverpool's Radio City Tower is the city's most public and private landmark, built in 1969 but closed to the public in 1983. We have developed PRIVATE as a one-off event for the tower to consider privacy, hospitality and the silent city beneath. How much privacy and creative thinking space do cities give us and how often are we given the time to reflect upon their inhabitants and codes? What roles for exclusivity and formality – reflected in this evening's dress code – in contemporary art? In this, the city's busiest contemporary art weekend, we are pleased to present this experimental and independently-funded programme for your enjoyment. If you are unable to experience the full event, video and photographic documentation from Tim Brunnsden, Leila Romaya and Paul McCann will be available afterwards at www.alandunn67.co.uk/private.html.

THE ZOO ROOM

A programme of live audio-visual readings and performances in response to the private, melancholic and futuristic nature of the Radio City Tower.

- 6.45pm **Jeff Young, Vidar Norheim & Martin Heslop** *Sputnik Jesus*, part 1
"The only place a boy can get some peace is halfway between Liverpool and the moon..."
- 7.10pm Young, Norheim & Heslop, part 2
- 7.30pm **Jayne Casey with Ambrose Reynolds, Danny Hunt and Ra Cole**
Don't let go (Pink Industry)
- 7.45pm Young, Norheim & Heslop, part 3
- 7.55pm **Roger Cliffe-Thompson** 'Above and Below' (2012)
Spoken word pieces on isolation and a ghost motorbike, from the Liverpool Arena Poet, Wirral Eco Schools Poet and DaDaFest Poet.
- 6.30-8.30pm **SCREENING: Michael Jenkins** *Sammy* (2012)
A passing glimpse from a family funeral, closed off from public view, intimate, raw, unapologetic, joyous, remorseful and celebratory.
- INSTALLATION: Ben Parry & Pavel Büchler** *Air Drop TONIGHT* (2012)
Airborne leaflet propaganda. 22,500 radio leaflets scatter Liverpool streets. Leaflets announce – *TONIGHT, 96.7FM 8.35PM* (Mk1: Prototype)
- PERFORMANCE: Claire Potter** *...nonetheless bears witness* (2012)
An exploration of possible links between the sense of self and the sense of sound, drawing on Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History*.
- READING MATERIAL: Peter Suchin** *Index, Scribble, Snapshot, Tract* (Kaleid Editions, 2009)
Boxed set of ten silkscreened index cards with accompanying booklet.
- PERFORMANCE: Michael Jenkins** *Police* (2012)
A demonstration of intimidation, through a uniform, to create unease and a self-awareness of one's private and exclusive surroundings.
- THE ZOO BAR: Foreign Investment** *Bols Blue Curacao*

THE SILENT ROOM

A performance, screening and playlist for the city beneath (and above).

- 6.30-8.30pm **PERFORMANCE: Foreign Investment** *1 square mile of sky* (2012)
A comprehensive account of the true value of the sky above L1, captured on paper and sold at estate value. Visitors can join the surveying between 7.00-7.45pm.
- 6.30-8.30pm **SCREENING: Brass Art** *Out of Thin Air* (DVD, colour, 60 mins)
A balloon shadow drifting over urban sprawl, casting its form on the landscape beneath. Brass Art are Chara Lewis, Kristin Mojsiewicz and Anneke Pettican.
- 6.30-8.30pm **PLAYLIST**
- Track 1 **Man Ray (Peter Hook and Phil Murphy)** *CP1919* (2012, 8'33")
A new work based on recordings given to Peter Hook by Alan Dunn of Pulsars, as used on the cover of *Unknown Pleasures*, and a deep space recording from 2004 considered the last one with 'patterns'.
- Track 2 **Haroon Mirza** "4" *33 RPM* (2011, 4'33")
Provided exclusively for this event, with thanks to the artist, Marie-Anne McQuay and Gabriella Cala-Lesina.
- Tracks 3, 4 **Chris Watson** *A Winter's Tale: park* (2005, 43'00") and *city* (43'00")
A two-part audio work developed with *tenantspin* and elderly high-rise tenants; soundscapes for the city that can be seen but not heard from the blocks, including an oak leaf falling by the Palm House at 2am.
- Track 5 **Dunn & Young** *36 compositions for a Woolton jukebox* (2005, 3'14")
A very reserved middle-class lady in Woolton suddenly revealed her private fantasy to us – to smash glass. We contacted The Pilkington Glass European Test Facility to arrange it.
- Track 6 **Stephen Vitiello** *World Trade Center Recordings* (1999, 5'43")
"In 1999 I had a WorldViews Residency on the 91st floor of the World Trade Center. I had 24-hour access to a private studio and wanted to bring the sound from outside into my studio. The windows were sealed shut. The only way to do it was to mount contact microphones on the window and use amplification to get clarity. On any day, the sound would be different. On this recording, you hear planes passing by, wind on the building and the creak and crack of glass and steel."
- Tracks 7,8 **Alan Dunn** *Recordings From A Dark City I* (2010, 2'01") and *II* (2'12")
From a sonic log kept since moving to Liverpool, mixing Chris Leete's ultrasonic recordings of data sent to printers with readings by Zak.
- Track 9 **Roxy Music** *The Bob (Medley)* (1972, 5'50")
Recorded live in St. George's Hall, down below.
- Track 10 **Jeff Young & Moongoose** *Don't Play! / Oujia* (2012, 16'29")
Live version created for Alan Dunn's *The sound of ideas forming*.
- Track 11 **Alan Dunn** *Ear worms in a dark city* (2008, 7'00")
Two men are at sea sitting by a slowed-down piano, recalling all the little melodies that started life on the shores of Liverpool.