

han-earl park
(edinburgh, may 1997)
(rev. den haag, december 1997)
(rev. southampton, april 2003)

“deferred title”



© 1997, 2003 buster & friends

buster & friends copyright agreement 0.0.3 (Southampton, February 2001)

As far as the apparent author (from here forth referred to as **aa**) of this artifact is concerned, this material is in the **public domain**, and can be used, freely, in anyway, in any form, in its entirety, or in part, with or without credit, permission or payment.

Exceptions to this agreement occur if the prospective user (from here forth referred to as **pu**) or the institution/organization for which the **pu** acts (from here forth referred to as **iPu**), makes or has made more money, and/or has or had access to more money than the **aa** currently does. In this case, permission will have to be sought from the **aa**.

If the **pu** or the **iPu**, on the other hand, makes **a lot** of money, and/or the **pu** or the **iPu** is **stinking rich**, normal inhumane copyright procedures will be enforced.

copyright copyrighted 2001 buster & friends' d'da

han-earl park
(edinburgh, may 1997)
(rev. den haag, december 1997)
(rev. southampton, april 2003)

“deferred title”



© 1997, 2003 buster & friends

“deferred title”

There are no *listeners* or *performers* in regards to this work. (At this point, the existence or otherwise of the *composer(s)* or *author(s)* is not my concern.) No directly audible or otherwise perceptible sensory information forms, at least on a basic plastic level, the mechanism of this work. The piece, as well as its title, has been deferred.

instructions for use

Imagine a performance/rendition/instance of the score.

You may imagine the witnessing the instance of the score from the point of view of, for example, the following:

- performer (if there are any)
- member of the audience (if there are any) of a “live” performance/rendition/instance
- consumer of a recording/document of a performance/instance
- promoter
- critic
- demonstrator
- box office clerk
- bar tender
- recording engineer/documentarist
- historical musicologist
- etc

If, for example, you imagine yourself as an audience member of a performance, visualize your environment: Is it being performed in a large hall, or in someone’s kitchen? Were you given a program? Did you have to pay for it? Was it too expensive? Is it full of adverts, misty photographs of the performers, or useful information? Are you hungry? What do you smell? Who, if anyone, is next to you? Are they awake? Are they sitting down? Are they dancing? Do you know them?

Turn (if that's what you have to do) to the performance: Is it theater? Music? Poetry? Is it concerned with visuals? Audio? Smells? Tastes? Is it political? Do you find yourself wanting to walk out? Do you need to leave early to get to your dental appointment?

And what is the title of the piece? If you got handed a program, you might find the title in your copy.

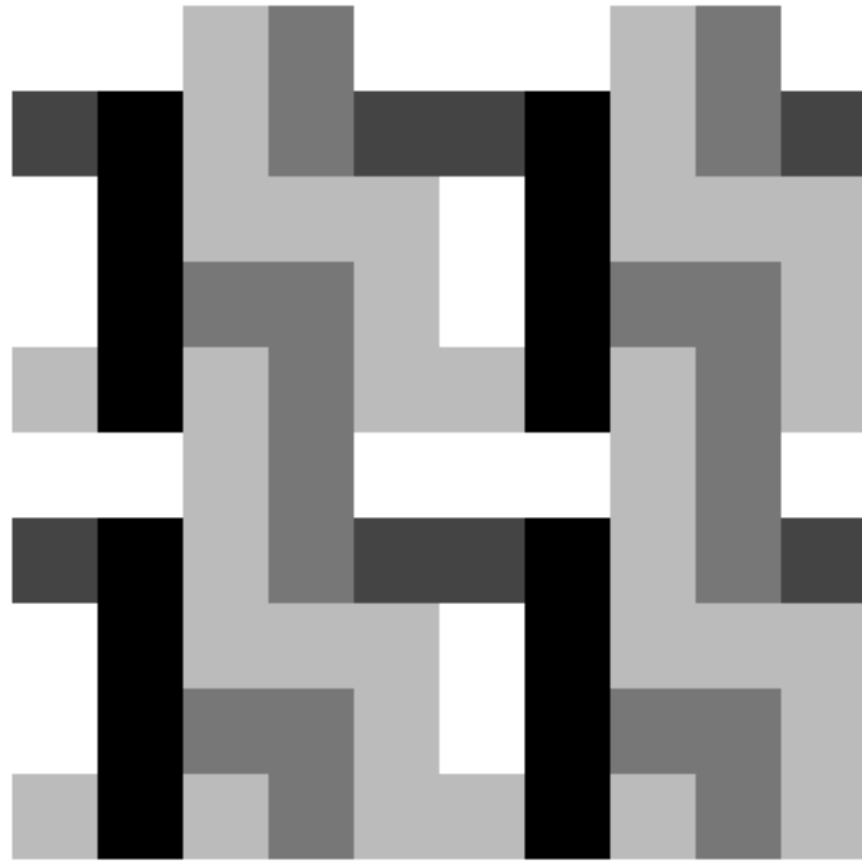
specific suggestions and a few questions

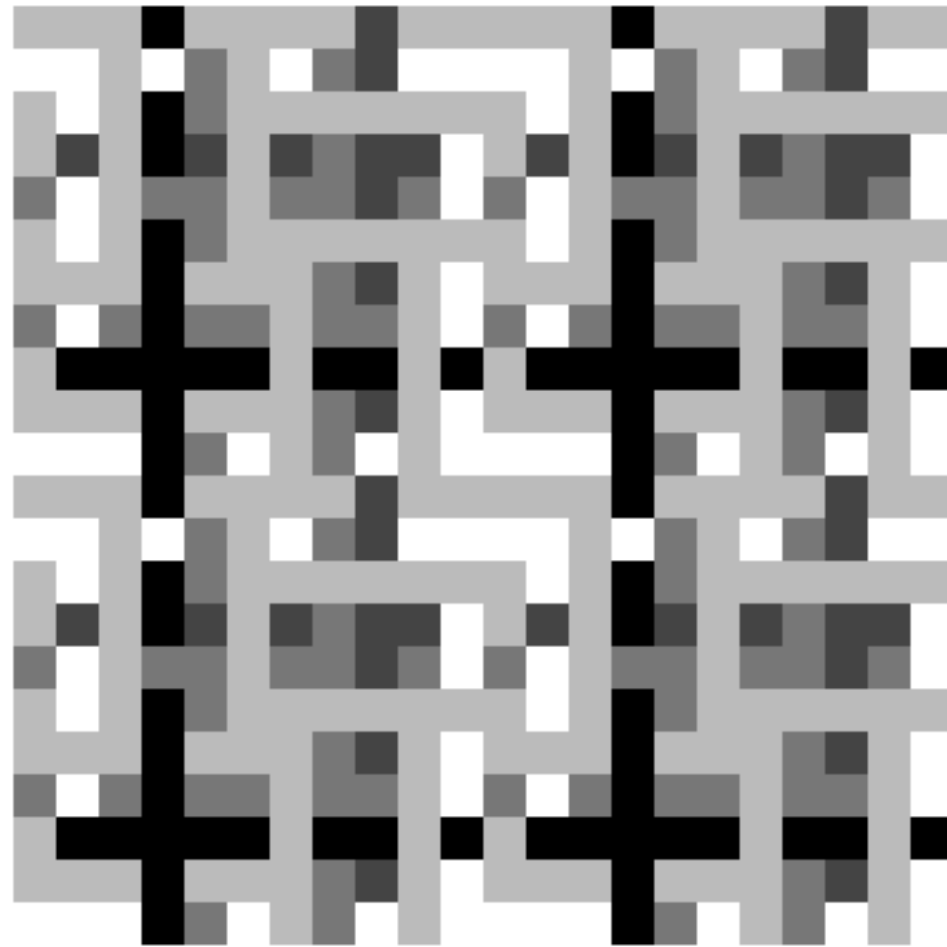
Invite your friends around. Sit down around a table with the score. Imagine an instance of the score from different perspectives, with each person playing the character of the performer or audience, etc. Share your experiences during the 'after-performance' drinks.

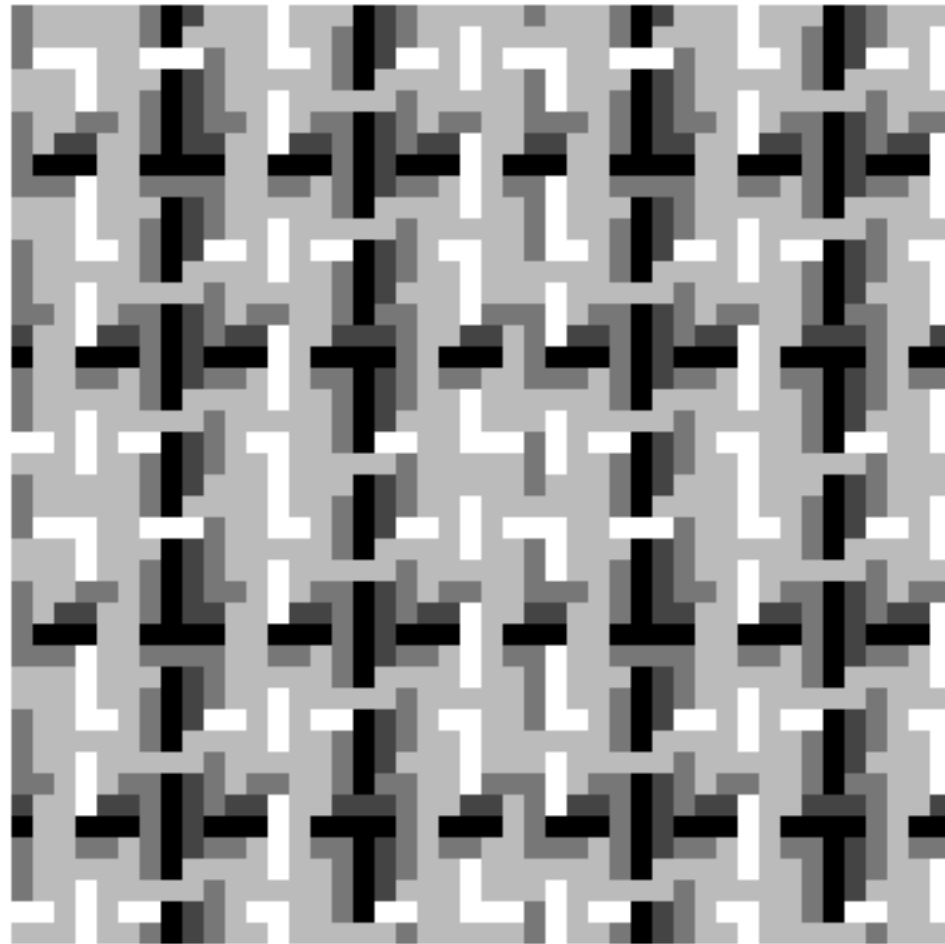
Who is the composer/director/writer of the work? Is it really someone with the name Han-earl Park? Is it someone else? Is it you?

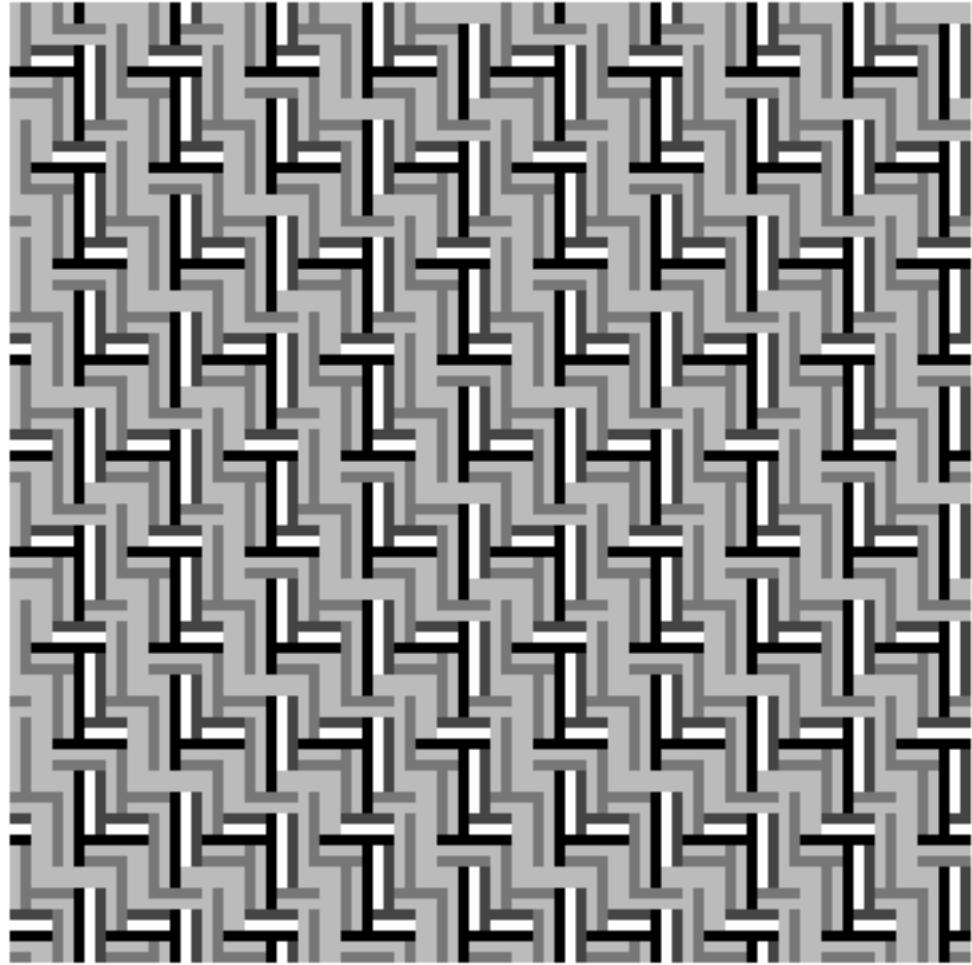


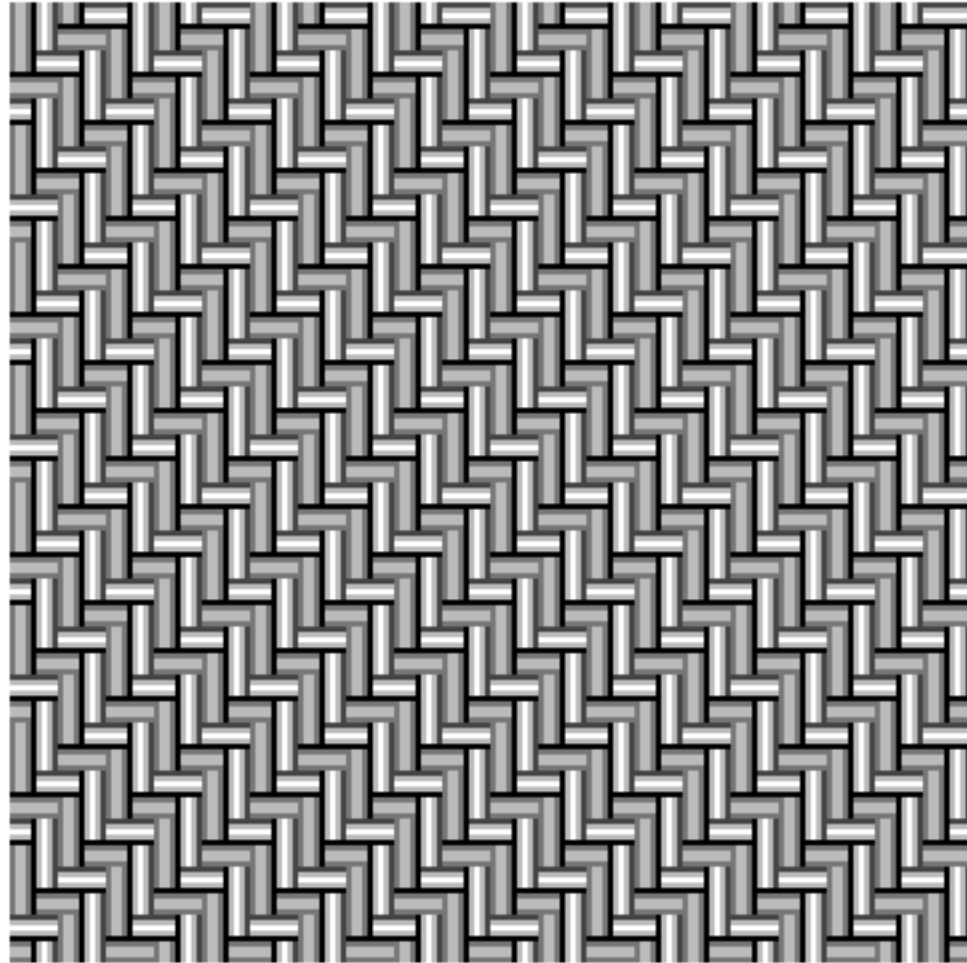


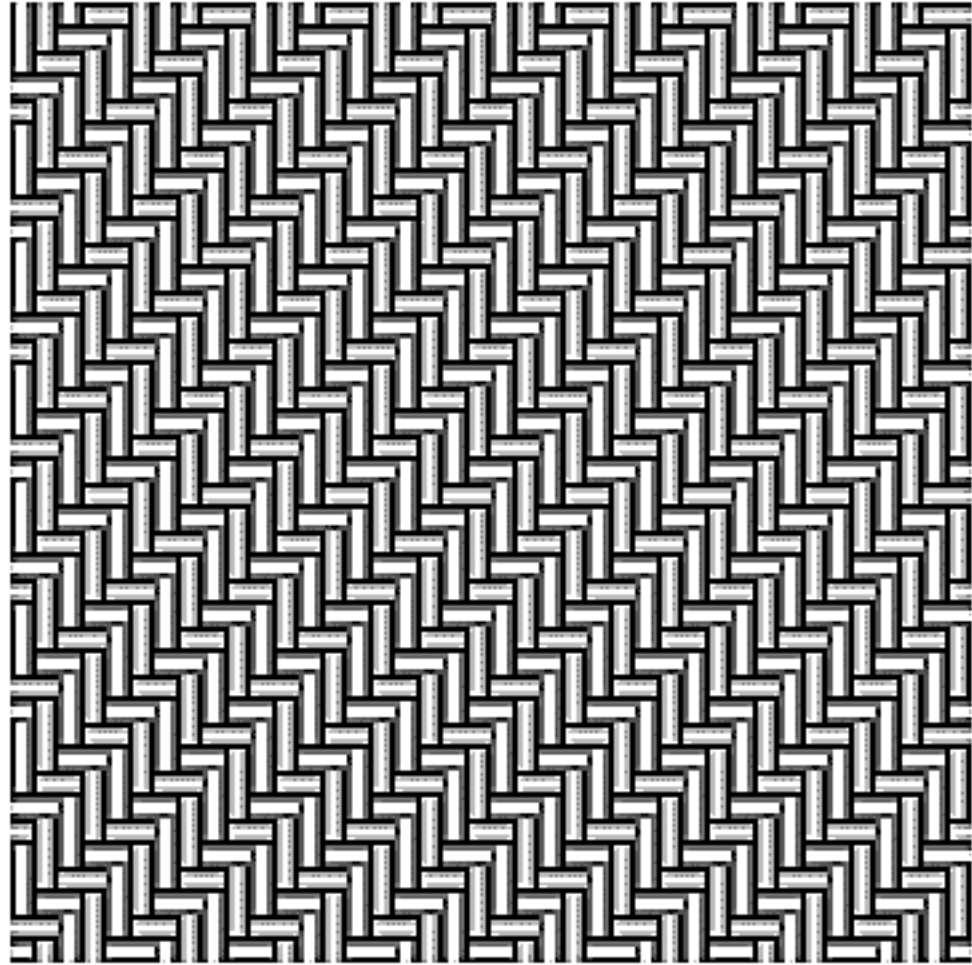


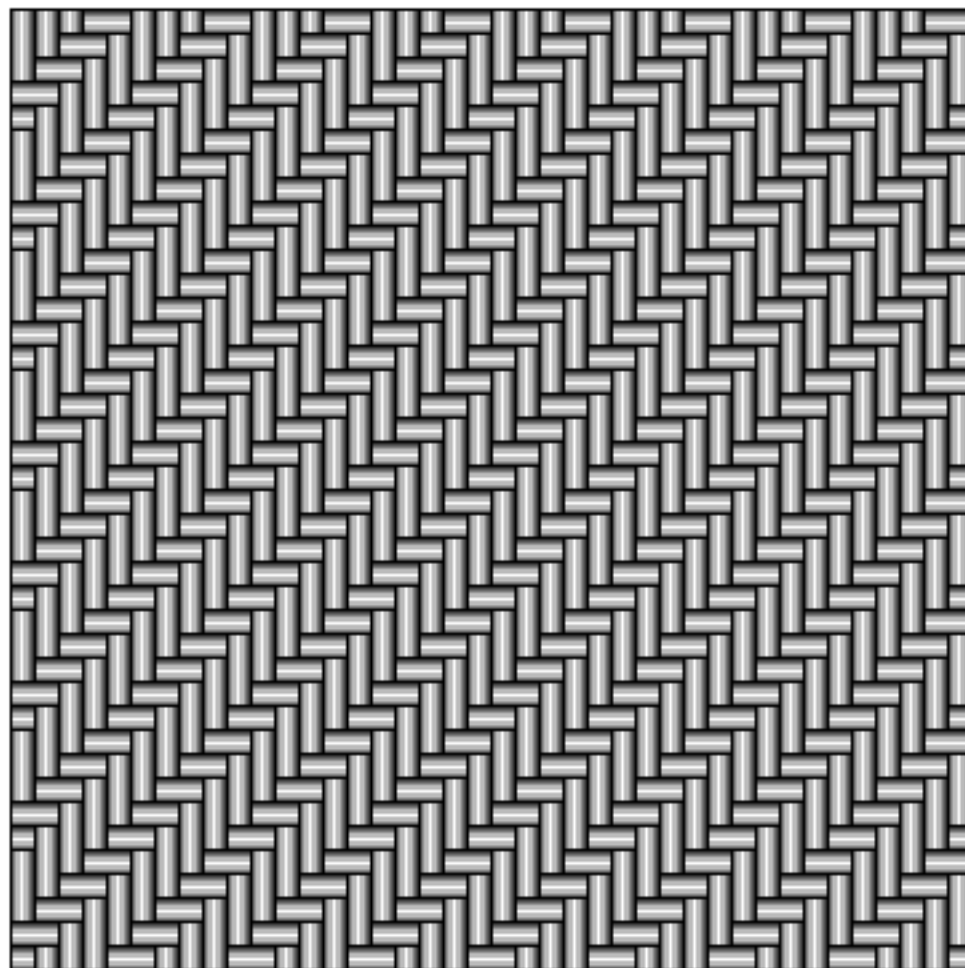












it
must
be
nearly
finished

