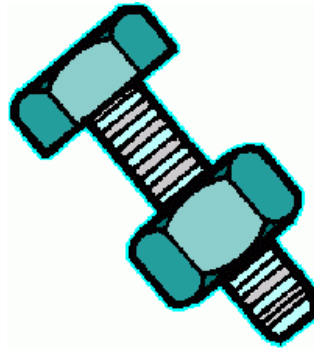


# ΑΝΑΜΝΗΣΙΣ



**ΜΕΡΟΣ Α**

**ΜΕΡΟΣ Β**

**Macrophages  
Microphages**

**ΜΕΡΟΣ Γ**

*Composition / Animation*  
Schematic scenic representation

by

**Dimitri Voudouris**  
*[1961-]*

2007- 2008

for

Birds  
3 Actors  
Audience  
24 Trumpets  
Paintball Guns  
8 Microphones  
3 Megaphones  
50 Piccolo flutes  
Sound Projection  
Triggered lights  
3 Inflatable balls with beads  
Computer assisted music processing  
3 Transparent screens with projectors  
16 Dancers some on roller-skates and stalls  
20 Children barring banners and remote control toys  
Mixed choir [split in 3 groups] with short-wave receivers

The procession takes place in an abandoned factory

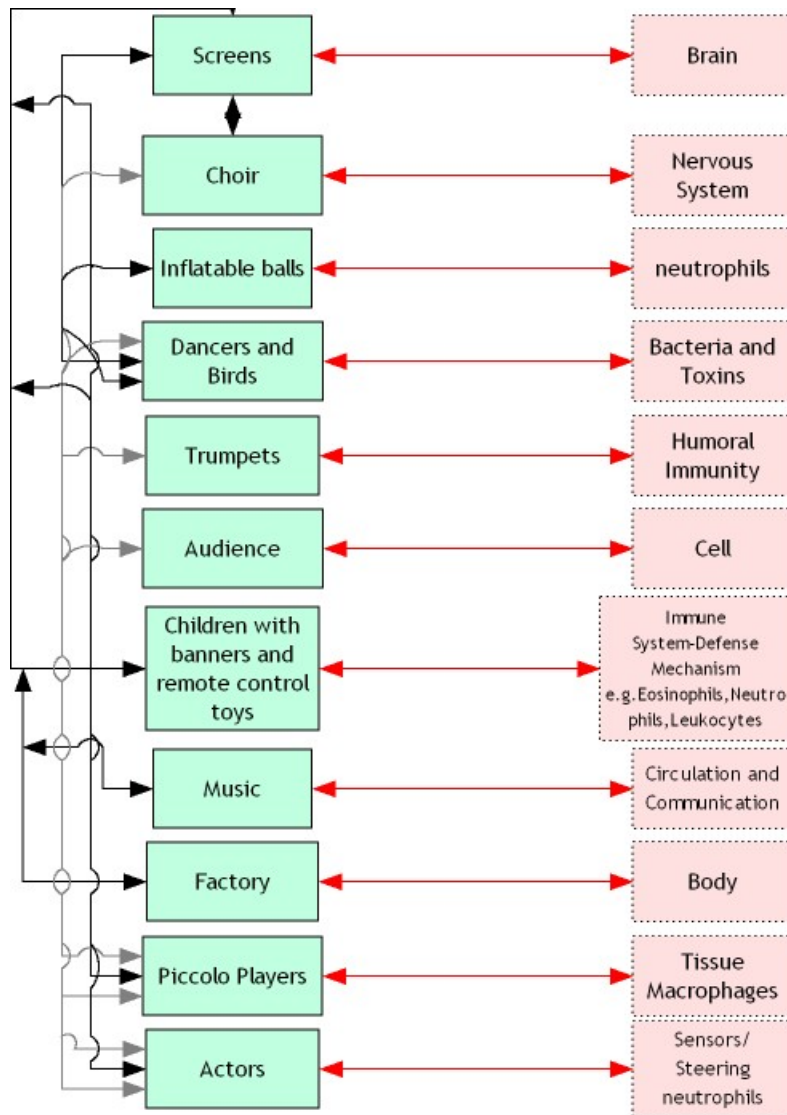
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## ΜΕΡΟΣ Β

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The sound projection is over 4-8 speakers.

After a small pause the scene opens.



Schematic representation showing pathways of communication between systems.  
**Diagram 2**

## Macrophages

More or less piccolo flute players and trumpeters can be used than the number 50 and 24 this is because in smaller or bigger spaces these adjustments maybe necessary to be made.

In this sub-scene the following happens:

### Dancers



*Worn by dancers*

The music from the tape starts to play over 4 speakers and the dancers plan their invasion showing their capabilities and moving by amoeboid motion, invading certain areas of the body the intensity of the lights show the speed of the invasion. They travel via roller-skates to give them momentum to attack. This causes an uneasy feeling that erupts amongst the remaining dancers this activates the humoral immune system that enables the trumpeters to dismantle themselves off the pipes and the walls of the factory. When the sound from the trumpets sound the dancers arrive, led by a convoy of dancers on stalls holding paintball guns, they get positioned at strategic positions facing the audience [*the cell*], they cannot enter into the area of the audience as the barricades and the human shields prevent them from doing so. They shout out slogans trying to scare the audience to make way. They are then attacked by inflatable balls [*release of chemotaxic factor causing chemotaxis of neutrophils as a first line of defence*] that are steered by actors and come from the direction of the children on the stage; some dancers get annihilated as they collide with the balls. The dancers with the aid of the paintball guns shoot at the inflatable balls that are pierced and burst. The burst inflatable balls release small beads [*neutrophils*] on the floor that causes the dancers on roller-skates to loose their balance and fall allowing for the audience to take action.



Dancer on stalls

## Trumpets



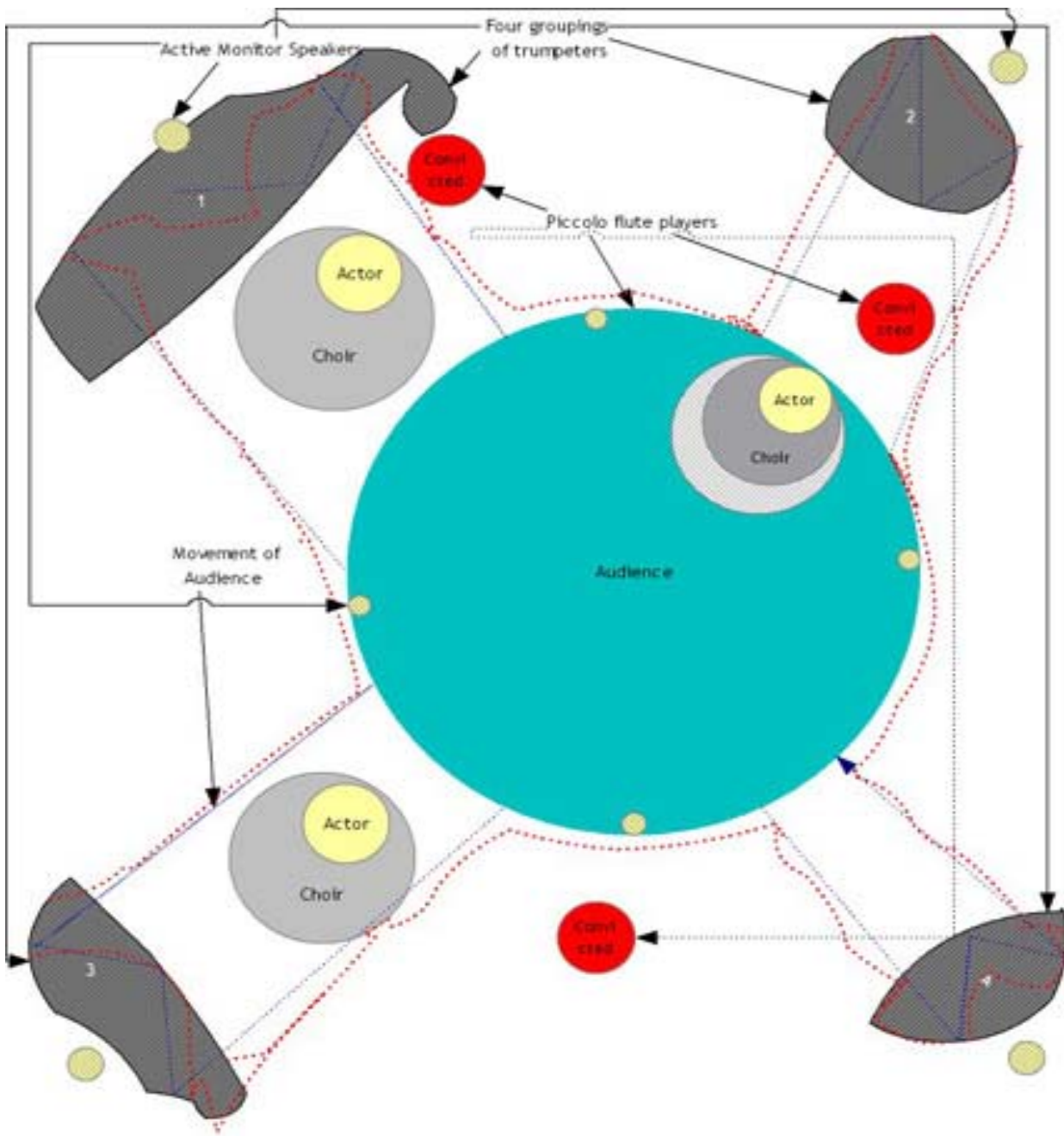
*Worn by trumpeters*

The trumpeters dismantle themselves off the pipes and walls of the factory on activation of the *[humoral immune system]* which is triggered by an uneasy feeling created by the dancers and they locate strategically into 4 satellite positions, each of the 4 satellite positions consists of 6 trumpet players giving a total of  $(4 \times 6) = 24$  players. Each one of the groups in the satellite positions is divided  $6/2=3$  at which 3 players are given a score and 3 a different score, but the scores given to each group is totally different. They play all at the same time; this is to promote the spatial dimension of the space and to call upon the piccolo flutes players *[tissue macrophages]*. Each of the trumpeter groups proceeds to the positions diagonally across them only through the pathways arranged by the audience all this moving around should be completed within the five-minute period allocated for playing. The audience inter-mingles with the trumpeters whilst building the barricades thus they experience the sound projection easier whilst moving around. As the scores come to an end the trumpeters walk off the strategic positions now improvising, they depart and reengage with the pipes and walls, within the internal parameters of the space via their instruments.

GROUP 1  
ANAMNHSIS-MACROPHAGE:Dimitri Voudeouris

A musical score for two trumpets, Trumpet 1 and Trumpet 2. The score is written in 4/4 time and consists of four measures. Trumpet 1 has a treble clef and a bass line. Trumpet 2 has a treble clef. The score includes dynamic markings such as *mf* and *rf*, and includes a triplet in the final measure of Trumpet 1. The score is presented on a grey background.

Memorized Score for Group 1- Trumpet players  
Diagram 2.01



Schematic representation of trumpeters with the 8 opposing scores

Diagram 2.1

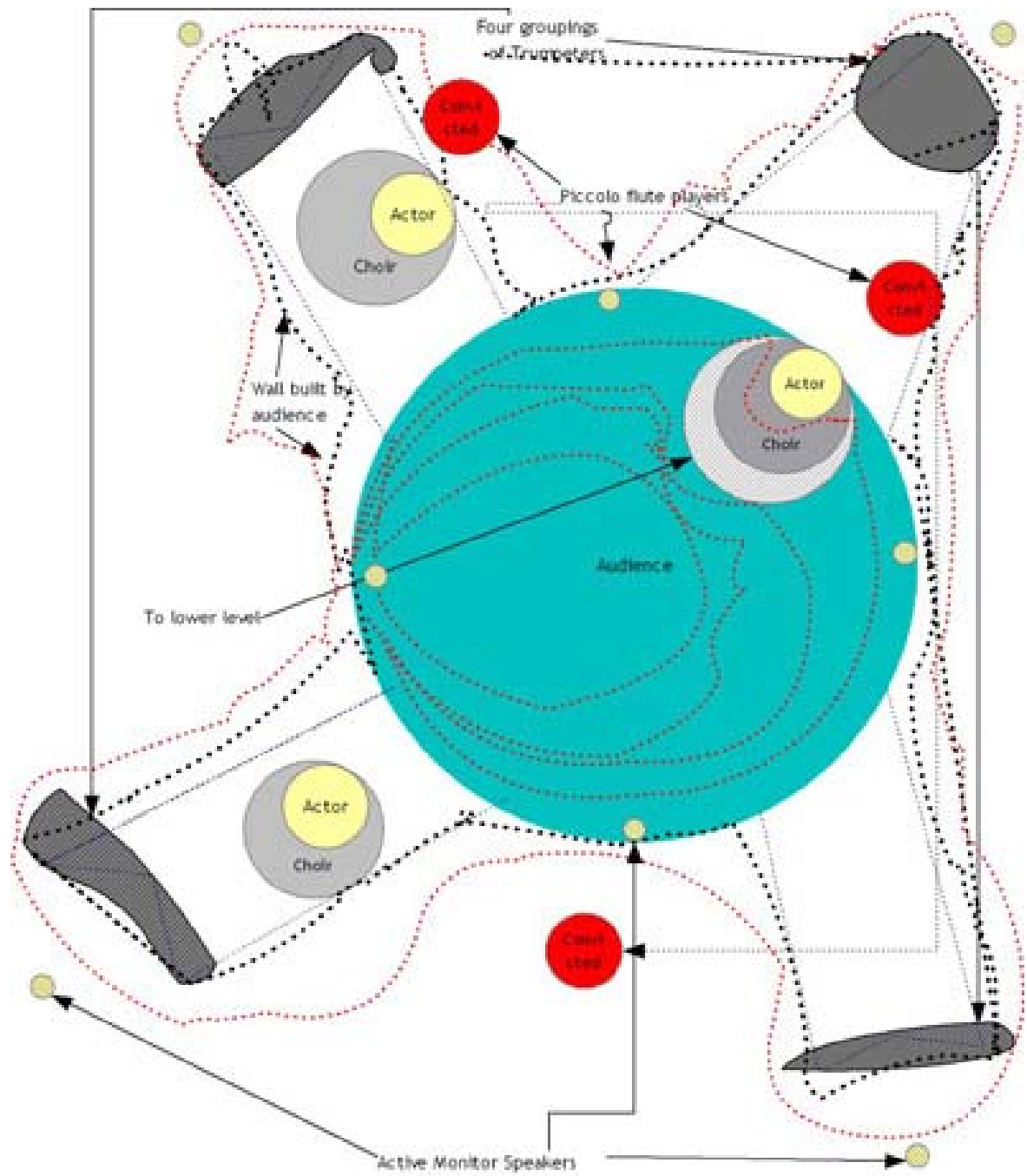


## Audience



*Worn by audience*

The audience represents the activities within tissue; when arriving at the space where they are going to sit they are in constant search for barricades, they are collecting bricks and other forms of barricades to seal the area they try to prevent the entrance of the dancers, when they run short of material to use they use themselves as shields (barriers), by just standing in the vacant position that would inhibit the entry of a dancer - *[the objects used as barricades are dragged on the floor to produce a sound field]*. Restrictions occur as there might or might not be enough audience, in that case the area cannot be protected and left open (unprotected). The audience is allowed to extend their movement in between the 4 satellite stations of the trumpeters whilst barricading themselves in. If an invading organism does succeed in entering the cell or space inhabited by the audience, *[there still remain other lines of defense by the reticuloendothelial system, especially by the reticuloendothelial cells of the spleen and bone marrow. In both these tissues, macrophages have become entrapped by the reticular meshworks of the two organs, and when foreign particles come in contact with them the particles are phagocytized]* the audience will act to destroy the invaders *[by surrounding the invader the walling off effect causes the invader to die]*. The audience collects the bodies of the dancers destroyed by the huge inflatable balls and positions them vertically or horizontally as barricades. If the audience needs to move beyond their borders to collect a body the barricades can be moved with caution always being careful not to expose too much and allow the invader to enter the cell.



Schematic representation  
of wall built by audience  
Diagram 2.2

## Actors



*Worn by actors*

The actors drive inflatable balls into the dancers demolishing some of the dancers in the process. [*These originate from the position of the children*] the inflatable balls eventually burst from the firing of the paintball guns only to spill beads [*extra neutrophils*] on the floor. The actors flee when this happens to their location amongst the three sections of the choir. [*When tissues are damaged, several effects occur to cause movement of neutrophils into the damaged area. First the neutrophils stick to the walls of the damaged capillary, causing the process known as margination. Gradually, the cells pass by diapedesis into the tissue space. The second effect is chemotaxis of the neutrophils toward the damaged area; this is caused by bacterial or cellular products that attract the neutrophils. Thus, within a few hours after tissue damage begins, the area becomes well supplied with neutrophils. The term neutrophilia means an increase above normal in the number of neutrophils in the blood, and the term leukocytes means an excess total number of white blood cells. A substance known as leukocytosis promoting factor is liberated by inflamed tissues This factor diffuses into the blood and finally to the bone marrow where it has two actions: First it causes large numbers of granulocytes, especially neutrophils, to be released within a few minutes to a few hours into the blood from the storage areas of the bone marrow, thus increasing the total number of neutrophils per cubic millimetre of blood sometimes to as high as 20,000 to 30,000. Second the rate of granulocyte production by the bone marrow increases either as a direct result of the factor or as an indirect result of the bone marrow release of the granulocytes. Within a day or two after onset of the inflammation, the bone marrow becomes hyperplastic and then continues to produce large numbers of granulocytes as long as leukocyte-promoting factor is formed in the inflamed tissues.*]

In Microphage scene: The dancers are captured by piccolo flute players, the actors leave the choir. [*When tissue injury occurs whether it be caused by bacteria, trauma, chemicals, heat, or any other phenomenon, the substance histamine, along with other humoral substances, is liberated by the damaged tissue into the surrounding fluids. This increases the local blood flow and also increases the permeability of the capillaries, allowing large quantities of fluid and protein to leak into the tissues. Local extracellular fluid results, and the extracellular fluid and lymphatic fluid both clot because of the coagulating effect of tissue exudates on one of the leaking proteins, fibrinogen. Thus, brawny edema develops in the spaces surrounding the injured cells.*]

The captured dancers create this inflammation, *histamine* released - is exemplified by the stop in playing by piccolo flute players which intern summons the arrival of the actor/s. The actors run towards the captured dancer with a sign on it imprinted convicted and this is placed around his/her neck. With the aid of the megaphone words are exchanged between the convicted and the actor/s.

## Piccolo Flute Players



*Worn by Piccolo Flutists*

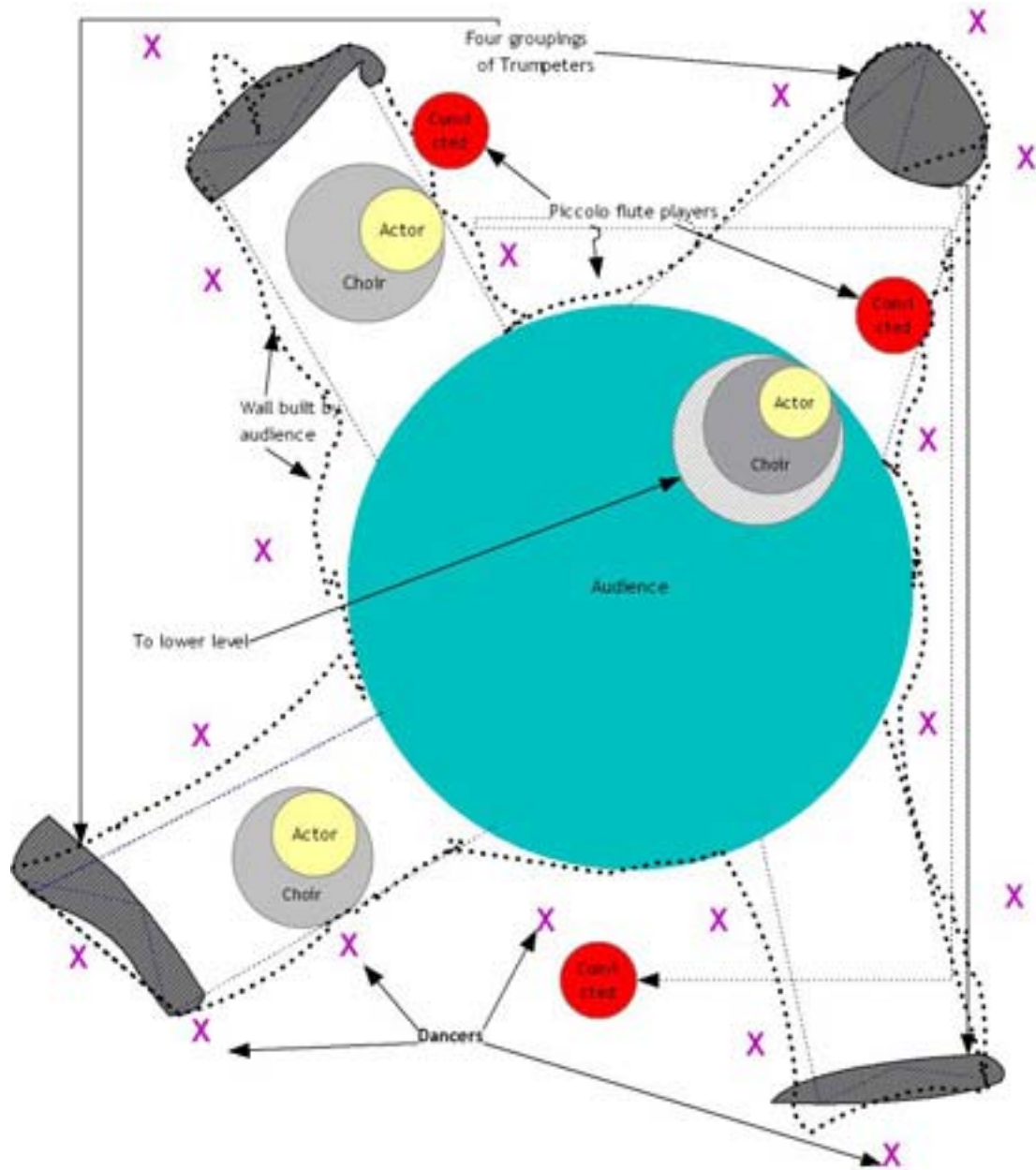
The piccolo flute players appear from rooms adjacent to the centre stage. They are activated by the *humoral immune system*. The macrophages or piccolo flute players appear whilst playing their instruments accompanied by sound produced on the computer [*this sound is the third factor the migration inhibition factor that stops the migration of the macrophages or piccolo flute players once they come into the vicinity of the activated lymphocyte to the scene of the invading substances*] and approach the centre stage showing signs of hostility. They play not louder than *fff*. Monocytes that wander into the tissues often become fixed in the tissues and then swell to become fixed as tissue Macrophages [*they proliferate and form giant cell capsules around foreign particles that cannot be digested, such as particles of silica dust, carbon, and so forth, thus effectively isolating these particles from the remaining tissue. This walling off process also occurs in response to certain chronic infections for instance-and therefore is an important mechanism for preventing spread of disease. A response of Macrophages in chronic inflammation -The monocytic cells-including the tissue macrophages and the blood monocytes-also play a major role in protecting the body against infection. First the tissue macrophages develop amoeboid motion and migrate chemotaxically toward the area of inflammation. These cells provide the first line of defence against infection within the first hour or so*]. They circulate and trap dancers isolating them from the rest of the environment.

Piccolo Flutes  
ANAMNESIS- MEPOS B [Macrophage] Dimitri Vassouris



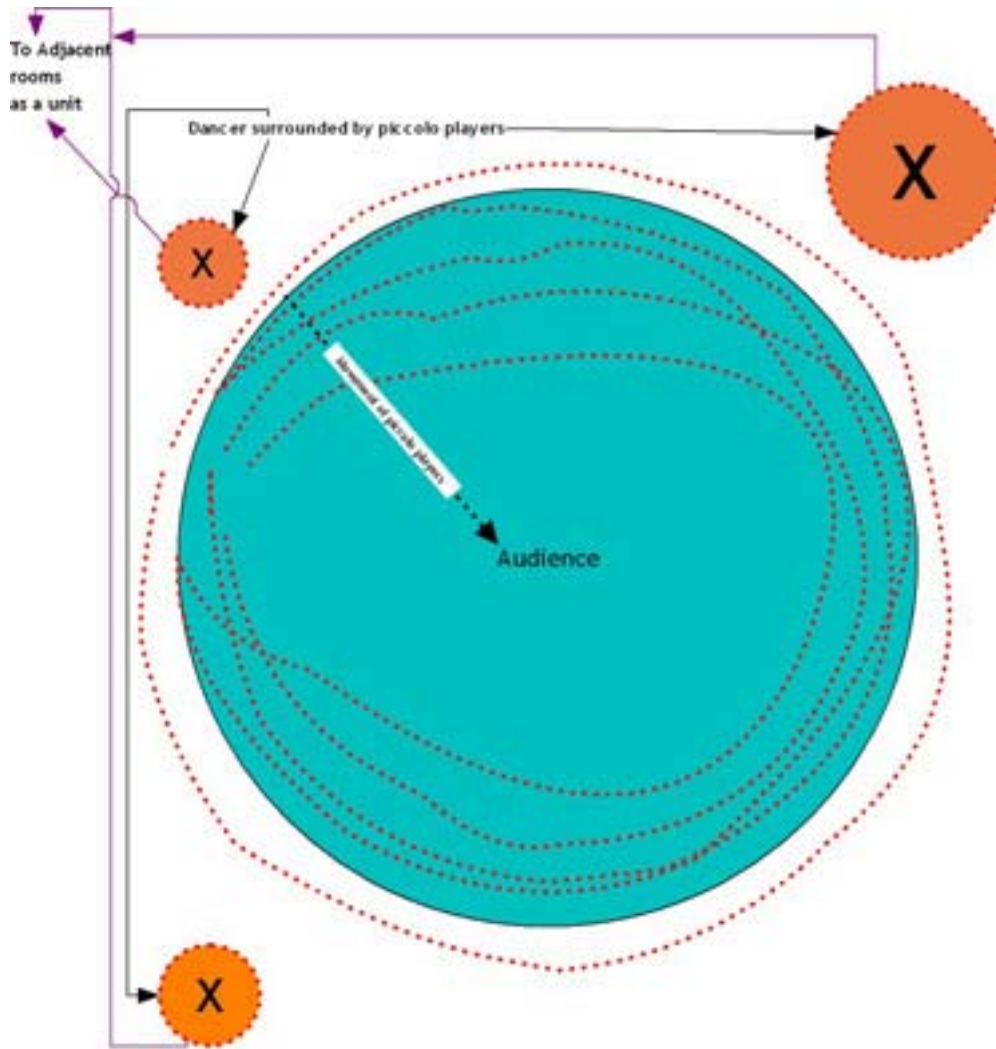
Memorized score for piccolo flutes1 for 25 players and piccolo flutes 2 for 25 players

Diagram 2.21



Schematic representation  
of dancer invasion  
Diagram 2.3

The piccolo flute players are constantly playing [*what is located to them on the two score sheets and are playing from memory-the scores need to be learned and practised*] as they encircle and trap a dancer the players stop playing and freeze whilst the players in the space surrounding the audience and within the audience are still playing [this is to show the spectral dimension of the space/factory],



Schematic of movement of piccolo players and attack as Macrophages.

Diagram 2.4

immediately an actor runs with a megaphone towards the entrapped dancer the players kneel down when that happens, words are exchanged via the megaphone which is then given to the entrapped dancer who has sign saying "convicted" around his neck, he proceeds by narrating text of his conviction, he is then lead into the adjacent rooms by the players. The players arrive and join players surrounding the audience they do not play but remain their frozen with piccolo flute in their hand, the same event gets repeated three fold and the piccolo flute players gather around the audience having stopped to play. The piccolo flute players who are playing have become less with every moment that a dancer gets captured. The piccolo flute players remaining play until the end of the score. [This section needs to be rehearsed by the choreographer.]

## Microphages

### Mixed choir



*Worn by Mixed choir*

The mixed choir who has been split into three sections [i.e. in the corners of a triangle] and are equipped with short-wave receivers.

The mixed choir can perform choosing one of the three parts:

- Person and short-wave receiver
- Choir and short-wave receiver
- Groups of five persons and short-wave receiver

This event is realized for short-wave receivers/sound environment and voice. Its duration, register, dynamic level and rhythmic segmentation are relatively free. The mixed choir sings the words revealed by the screens at the same frequency as the short-wave receivers. It is un-avoidable to say that with the plethora of writing on the screens certain writing will be missed by the choir that is similar to having a break in communication. The mixed choir acts as the nervous system of the body constantly on the alert constantly communicating with the defence mechanism of the body.

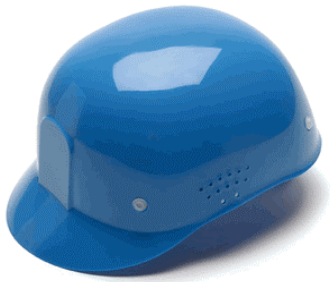
A short-wave event should be matched by the simultaneous sound environment/vocal event so completely that it fuses with it. All other characteristics - timbre, proportions of the intervals of entry of the rhythmic segments, melody, harmony, vertical layering, etc. which result from the *short-wave event*, should be imitated with voice/sound environment as precisely as possible; they are retained from one event to the next as exactly as possible, until they are renewed by a newly-selected short-wave event.

In searching for a short-wave event, the soloist should quietly change from station to station until something is found which corresponds to the relationships of the pitch registers. In addition, it is decisive for the choice that he/she tries to use as wide a scale as possible between concrete and abstract sound events in an interpretation, and that he/she is always aware of the next transformation that he/she has to carry out using this event. The soloist should pause at individual station settings for different lengths of time, always musically articulating the searching process itself.

Besides simple transpositions (such as higher-lower, longer-shorter, softer-louder, more segments- fewer segments), there are also special transformations: POLYphonic, Ornamentation articulation, Periodic segmentation, Echoing, "recollecting", "announcing",

PERMutation of segments, long BAND-like concentration of elements, AKK = chord-like concentrations, expansions, contractions.

## Actors



*Worn by Actors*

The actors are choir leaders at the same time try and steer the mixed choir clear of any misleading information that may lead to undesirable events occurring. They act like sensors that feed information and correct the choir when making mistakes.

## Children



*Worn by children*

The children on the stage arrive playfully with banners [each banner has these inscriptions on them -stop- or -danger -] they are placed on the stage in an upright position and are turned as danger approaches them. This can be determined by the threat of the dancers as they approach the children and attempt to get onto the stage were the screens are. The remote toys can have two actions to fly and to move on the ground there aim is to eliminate or obstruct the dancers from entering the stage and going past the children. The children act as guards clearly showing the defence mechanism of the body.

As they proceed to use the tactful means of securing the stage they tend to eliminate some dancers as the dancer falls to the ground four children surround him/her moving by amoeboid motion, they lift the dead dancer and by a similar motion take him/her backstage were they ingest the victim via phagocytosis.

The back of the stage is equipped with lights which can triggered by the actors, the children are given enough time to phagocytise there victim before a light goes on to tell the children that they are needed on stage. They then return to the stage whilst playfully as before take there positions on the stage.

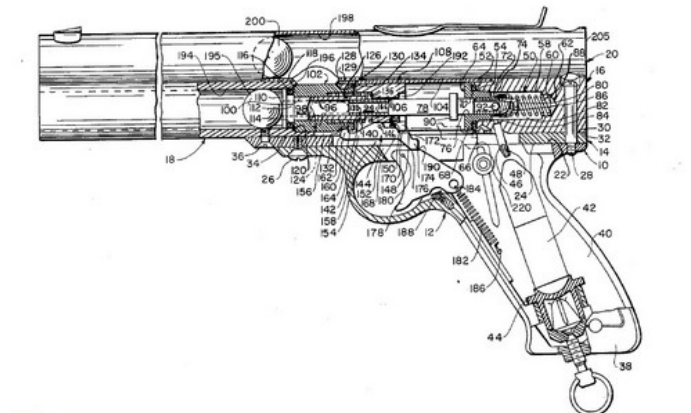


## Dancers



*Worn by dancers*

The dancers move towards the stage holding paintball guns constantly trying to trick the children in giving way, so that they can touch the screens; there movements are not determined by the sound, but by observing the events on screens. This determines their rhythm and the speed of engagement, which is completely independent.



Paintball gun used  
Diagram 2.5

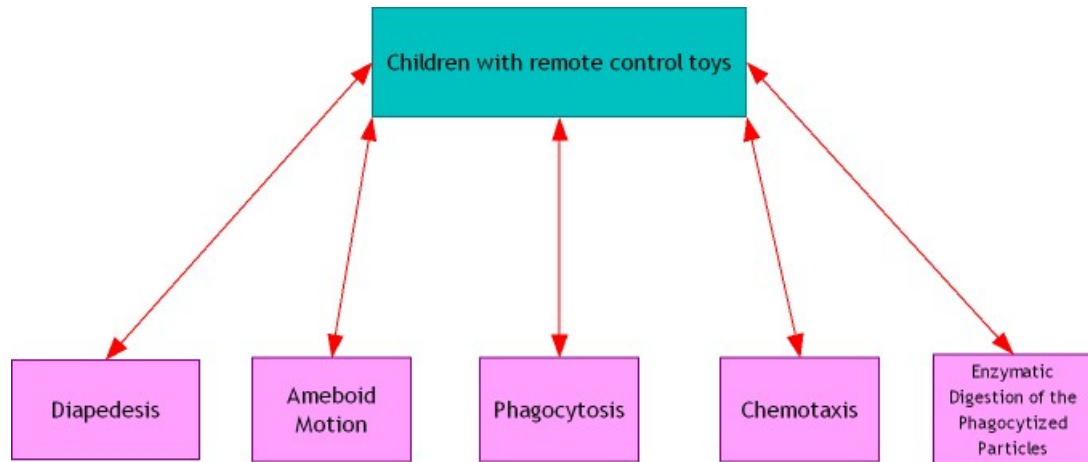
The dancers try aimlessly to enter the stage as they are constantly bombarded by the children's remote control toys and by the children.



Remote control toys used by children  
Diagram 2.6

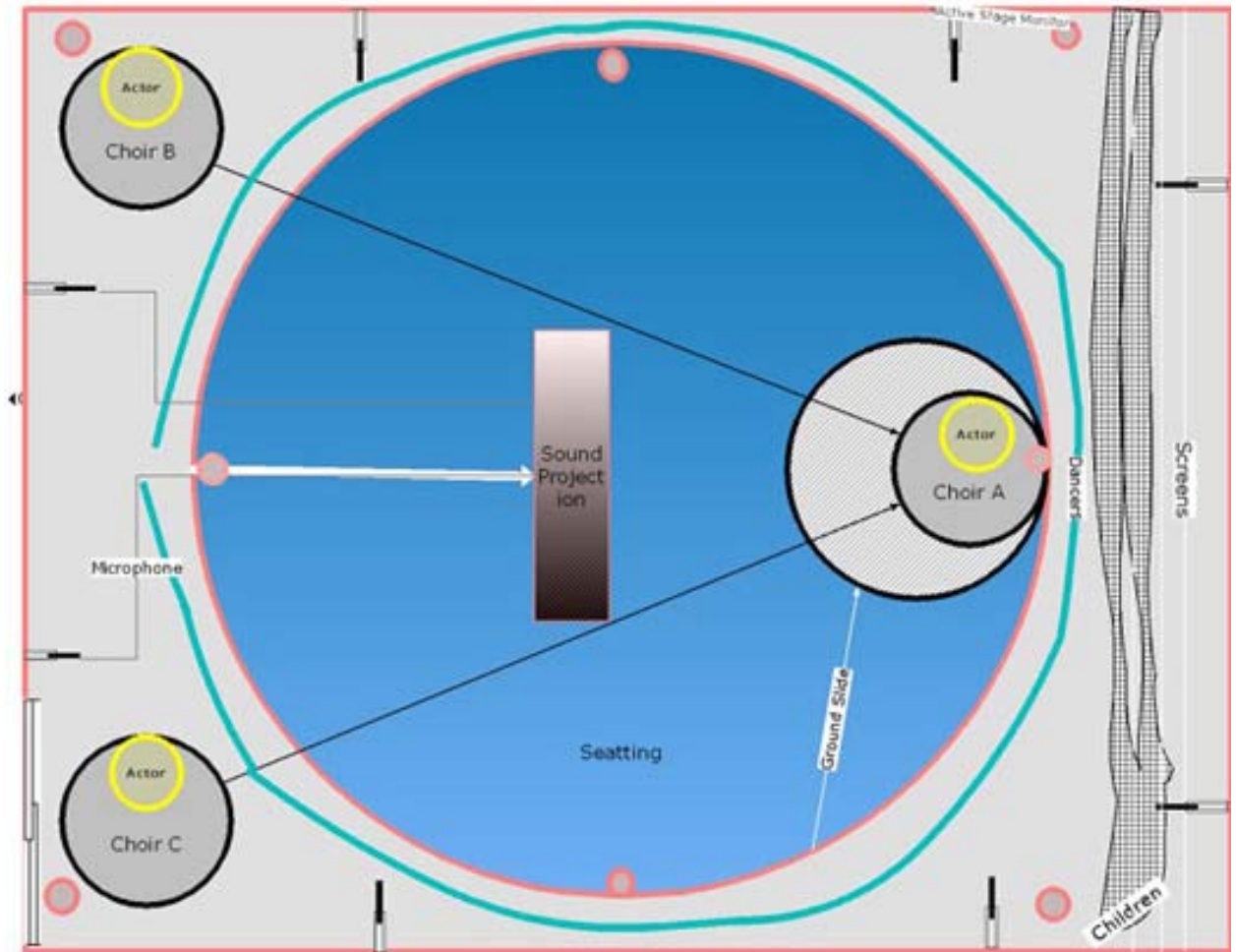
They fire shots from there guns killing a few of the children. They finally as a last resort release the birds, which fly past causing confusion amongst the children. This allows the dancers to storm the stage and touch the screens, this results in total darkness that sets the next stage of events in place.

## Mechanisms of Motion and killing of invading organisms

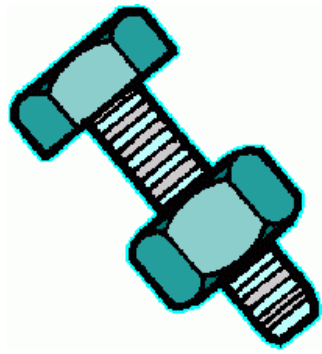


Strategies involved in the killing of invading organisms  
Diagram 2.6

In Diagram 2.6 we see that the white blood cells operate via 5 different pathways. Neutrophils and monocytes use several mechanisms to get to and kill invading organisms. They can squeeze through openings in blood vessels by a process called **diapedesis**. They move around using **ameboid motion**. They are attracted to certain chemicals produced by the immune system or by bacteria and migrate toward areas of higher concentrations of these chemicals. This is called **chemotaxis**. They kill bacteria by a process called **phagocytosis**, in which they completely surround the bacteria and digest them with digestive enzymes.



Schematic diagram of stage in MEPOΣ.B  
**Diagram 3**



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