



<3 love song

fragments of a speculative autobiography

presented by Sage J Harlow & Tone List in association
with The Blue Room Theatre

**The
Blue Room
Theatre**



The Blue Room Theatre is supported by the State Government through the Department of Local Government, Sport and Cultural Industries and the City of Perth. Summer Nights has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body.



<3 love song

is a collection of poems that I wrote some years ago.

They are presented here with music by the dream team of Lyndon Blue, Annika Moses and Josten Myburgh. Three musicians who's work I adore and three friends whom I love.

I wrote text scores alongside the poems, suggesting the kinds of sounds I thought would work. Lyndon, Annika and Josten have manifested a lush sound world that fills my heart with joy and my eyes

with the best kind of tears.

The poems explore the relationship of three characters: I, J and K. (I being the narrator.) They meet at the same moment and have a romance together, only ever seeing each other when all three are present.

The narrator—I—has a habit of veering away from recounting the intimate moments and getting a bit intellectual. They have some discomfort in what they are sharing. I hope that this discomfort invites another kind of intimacy and fragility—that of someone speaking outside of their comfort zone. Because they feel a desire to share their experience—however mediated by critical engagement and theorisations.

Writers are often told to 'show not tell'. These poems do a lot of telling. (One poem literally says: "I felt sad".) But the 'telling' is part of the deliberately skeletal nature of the poems. There is not much in the way of characterisation. Instead, these poems present scenes like the figures from Roland Barthes A Lover's Discourse. I hope that the skeletal nature of these scenes allows you to project your own experience onto the piece. And fill these gaps with your own desires and dreams.

Similarly, the characters don't have specified genders—referred to only as I, J and K. They are fluid, amorphous beings. The only hint at a setting for the piece is the use of the Australian second

person plural 'yous'. (Although there is a 24 hour cafe which makes it feel not like Perth!)

While <3 love song is about a relationship between three people, the poems speak to the challenges of loving in non-normative ways. And the effect of society, culture, friends and family on the relationships that we have. It is speculative fiction. A fantasy. It imagines other ways that we can relate to each other; other worlds we might inhabit. Other dreams we might dream together.

Sage J Harlow (writer, director, composer & performer)

I have a lot of love to give to a lot of people in Boorloo, but Sage is definitely one of my favourite people here. And in the world. In every way. She's a patient, critical yet compassionate ear in times of hardship. She knows so much about the world that if an open-ended question is asked in her presence we all instinctively look to her for the insightful or hilarious thing she is about to tell us. She wrote an entire PhD without using the word 'is' (or any being verbs). She only wore green for about ten years.

In her arts practice, she has delivered fiercely present solo vocal improvisations, conducted improvised shamanic black metal rituals, organised no-applause gigs, choreographed a disembodied choir, made video artworks in tandem with hypnotic electroacoustic music, explored ethical ways of summoning demons in front of audiences, been the lead in an opera in Perth Festival, performed a set of songs for bass guitar on stage that she hadn't looked at in over ten years, and has written this beautiful poem, and the music to it, which I'm so grateful you gave your time to come and witness. She's uncompromisingly committed to revealing new things in the world, working in the unknown unknown in the way that experimental musicians (arguably) oughtta. I am proud to have been working with Sage for over eight years now and to have supported her through so much of this. I hope you recognise the sensitive, cheeky and rigorously clever voice that I love and that makes me want everyone to hear what she does and can do.

Josten Myburgh (producer, performer, Tone List co-director)





Sage J Harlow (Sage Pbbbt) is an improviser, composer and poet living on Whadjuk Noongar country. She has releases on Edition Wandelweiser (Germany), Fair Play (France), Frustration Jazz (Melbourne), as well as numerous releases on Tone List (Perth). She is a regular contributor to the Perth improvised and exploratory music scene. She teaches extended vocal technique and runs improvised music workshops. She has played at Liveworks Festival, NOWnow (Sydney); Tilde~ New Music Festival, Make It Up Club, SuperSense Festival (Melbourne); Audible Edge Festival, Unhallowed Arts Festival, Inland, Perth International Poetry Festival,

Totally Huge New Music Festival (Perth). She has played with Senyawa, Robbie Avenaim and Carolyn Connors. She was one of the vocal leads in Cat Hope's opera *Speechless*, which premiered at the Perth Festival. She is a published academic and received her PhD from WAAPA in 2019 titled: 'Giving voice to the extra-normal self with the extra-normal voice: Improvised exploration through the realms of shamanic chaos magick, insight meditation and gender performance.'

Josten Myburgh is a composer, organiser & saxophonist based on Whadjuk Noongar boodja in Boorloo. He has performed and recorded with some of the most distinguished voices in experimental music internationally, including Michael Pisaro-Liu, Emilio Gordoa, Sabine Vogel, Aviva Endean and Jim Denley. He collaborates prolifically with countless local artists across disciplines. He has performed his own work across multiple tours in Australia, Aotearoa, South Africa, Mexico, Canada and throughout south-east Asia and Europe. His work has been released on Another Timbre, Tone List, Flaming Pines and Edition Wandelweiser. He is co-director of Tone List (2016-), director of the Art Music Award-winning Audible Edge Festival of Sound (2017-), and of numerous other concert programs, including independent curations for local festivals and institutions. He was awarded the Schenberg Fellowship in Music Composition in 2019.



Annika Moses writes, plays, listens and sews on Whadjuk Nyoongar land in Boorloo. She performs and releases alt- and freak-folk projects under the moniker Nika Mo, and performs in *Didion's Bible* and *Lyndon Blue*. She organises and curates with *Tone List*, a Boorloo-based label for exploratory music. She co-presents *Drivetime* with Doug Swamp on RTRFM 92.1, and also belongs to the *Difficult Listening* collective. Across some of the year she facilitates creative projects in Tura New Music's regional

program on Martu and Gija lands in the East Pilbara and Kimberley, and also in Fitzroy Crossing. Her work has been premiered and exhibited in festivals including *Totally Huge New Music Festival*, *Fairbridge Festival*, *Audible Edge*, *FRINGEWORLD* and *WAMFest*, and installation works at *Cullity Gallery* and *Mundaring Arts Centre*. In 2016 she was awarded the *Robert Juniper Award for the Arts*, and was nominated for *Best Folk act* and *Most Popular New Act* in the 2019 *WAM Awards* for the project *Nika Mo*. Her work has been commissioned by *Tura New Music*, *Liquid Architecture* & the *National Gallery of Australia*, and *Decibel Ensemble*.





Boorloo-based musician and composer *Lyndon Blue* is known for performing and releasing music across diverse genres and forms. Lyndon has toured extensively playing in acts such as Methyl Ethel and the Darren Hanlon live band. They record and perform with their own projects Vanishing Island Group, Leafy Suburbs, Lyndon Blue and Heathcote Blue, as well as collaborations with Spice World, Seams, Spirit Level, Moses & Blue, Nick Allbrook and many more. They have released music through Roof Garden Records (Glasgow), Cudighi Records (Los Angeles), Tenth Court (Naarm/Melbourne), Moontown Records (Canberra) and Meritorio (Madrid). Lyndon has created music and sound design for contemporary art projects at AGWA, PICA, Next Wave, The Blue Room Theatre, and Audible Edge festival. Lyndon is currently Music Curator at Goolugatup Heathcote Gallery, Applecross.



Adelaide Harney is a Lighting designer and Theatre Maker who has been working and creating in Australia for the last 6 years. A graduate of the Victorian college of the arts in Production technology, She started her theatre career in Naarm (Melbourne) designing and managing Live performances that were in the genres of physical theatre, dance, cabaret, and circus. She moved to Boorloo (Perth) in 2020 and worked for the Perth Festival, the Arts Cultural trust, The Kier Choreographic Award, and a range of independent artists at The Blue Room Theatre. She works as a production and operations manager at the Western Australian Academy of Performing Arts.

Catherine O'Donoghue is a stage and production manager based in Boorloo. She graduated in 2019 with her Bachelor of Performing Arts (Production & Design) from the Western Australian Academy of Performing Arts. Theatre credits as stage manager include Whoosh! (Sensorium Theatre Company), See You Next Tuesday (Static Drive Co.), ARCO (WA Youth Theatre Company), FIRE (Kalyakoorl Collective), MoveMoveMove (The Blue Room Theatre; Perth Festival), Paper Doll (New Ghosts Theatre Company), and The Dirty Mother (Michelle Hall). Other credits include producing for Elliott's Big Nose And The Snot That It Grows (Elise Wilson), and Swing Assistant Stage Managing for House (Barking Gecko). She has also worked as a Technical Designer for the Australian student exhibition at the 2019 Prague Quadrennial, and is a sessional lecturer at the Western Australian Academy of Performing Arts.

Andrew Sutherland (he/they) is a Queer Poz (PLHIV) writer and performance-maker. He holds a BA (First Class Hons.) Acting from LASALLE College of the Arts. He is a founding party to Queer indie theatre group Squid Vicious, as a co-creator and performer of Salome delta, Poorly Drawn Shark and Cephalopod, as director of Vidya Rajan's small & cute oh no and a collaboratively staged revisioning of Haresh Sharma's godeatgod (all with The Blue Room Theatre). Other recent works: co-creator and director of Mother of Compost by Noemie Huttner-Koros, playwright of a line could be crossed and you would slowly cease to be, and Unveiling: Gay Sex for Endtimes, and as dramaturg for a slew of new works in 2023 including Renee Newman and Ella Hetherington's Catastrophes). Andrew's debut poetry collection Paradise (point of transmission) was published by Fremantle Press in 2022. In 2023 he was commissioned by Westerly to deliver the Randolph Stow Memorial Lecture for Perth Festival.



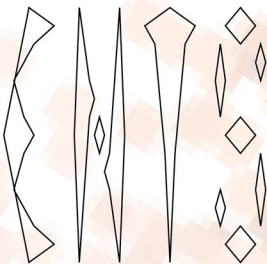
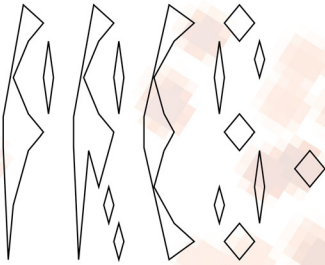
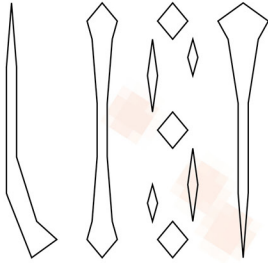
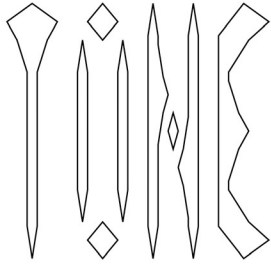


Tone List is a Boorloo-based artist-run label, active since 2016 and dedicated to the nurturing of exploratory approaches to music-making. We publish recordings predominantly by Western Australian artists, and organise concerts, workshops and tours, as well as the acclaimed annual Audible Edge Festival of Sound.

We support diverse forms of exploratory expression with advocacy, curatorial support, volunteer labour, in-kind documentation, and by showing up with our active listening presence. We share a faith in the possibility of the emergence of a kind of experimental music practice that is distinctly of its time and place in this part of the world, if it can be collectively cared for by a sensitive, generous and critically engaged community.

Tone List have published over thirty audio releases, and organised hundreds of events. Our ongoing activities include the concert series *Tone List Presents*, *Kinds of Light* (with PS Art Space) and *TuneNoiseTune* (with Perth Jazz Society), *Sun Returns* (with WA Museum Boola Bardip) and the annual Audible Edge Festival, an international experimental music and multi-arts festival. In 2023 Audible Edge received a WA State Luminary award at the APRA AMCOS Art Music Awards, recognising over 5 years of sustained contribution to Western Australian music culture. Our concerts and publications have been written about by BandCamp Daily, Nowhere Street, Dingo Jazz, Music Australia, Limelight Magazine, SeeSaw, RTR.FM, Resonate Magazine, Cool Perth Nights, FBI Radio and Pilerats.





MGMGMGMG

Guylaine Cosseron &
Diemo Schwarz *(France)*

Kirsten Symczyk &
Ben Greene

January 31
7:30pm

PS Art Space,
Walyalup

\$25/\$15
pay-what-you-can

tonelist . com . au



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Presented by Sage J Harlow & Tone List
<http://sagepbbbt.com/>
<http://tonelist.com.au/>

Written, composed & directed by Sage J Harlow
Produced by Josten Myburgh

Performed by Sage J Harlow (spoken word), Annika Moses
(voice, aerophones, radio), Lyndon Blue (violin) & Josten My-
burgh (alto saxophone, percussion, electronics)

Lighting design by Adelaide Harney
Dramaturgy by Andrew Sutherland
Stage management by Catherine O'Donoghue
All photography by Josh Wells except photo of Annika Moses
and Lyndon Blue (Emma Daisy) and Andrew Sutherland.

<3 love song has been written, performed and produced on Wh-
adjuk Noongar boodja. The artists pay their respects to Country
and to birdiya/Elders past, present & emerging.

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