



Smiles from Miles

for solo female voice

Andy Costello



Pencil and Eraser Press

For Sarah Albu, and Miles

Smiles from Miles

for solo female voice

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PART ONE

vocal sounds	VS	"ss" "T" "...shh..."	"(n)" "T" "...shh..."
head movements	HM	R	T
special directions	SD		
			(move tip of tongue from front to back along the top roof of mouth)

ppf < sffz ————— (n)
 "sss... "s... "T" → ...sh... "T"
 (L) — 3q R — 3s ————— T ————— L —————
 (build up air pressure) (simile)

(m)	(L) vs R
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VS	(n) = <u>EEP</u>	<u>f</u>	(n)
HM	"SSS..."	...	(...s)
SD	(R) — <u>SVS</u> — <u>T</u> — (C) — <u>T</u> — L		
	(very stiff tongue position, produce a whistle through front teeth.)	(progressively more open and relaxed mouth.)	(progressively towards a "grimace" facial expression)

BOX A

pp                                                                                                          

sfz $\rightarrow$ (m)
"fss...
base of tongue
lodged in back
of throat,
making a gurg-
lesque choking
sound.

VS	pp	mp	Box B
HM	(c)	"sh" :(c)	
SD	(Same as BOX A - "MOUTH: Smiling")	(shape mo- uth as if to say 是 "shì" is (in Chinese))	

(目["]は["])
 sh → f
 (c)js→l → jvs
 tip of tongue
 ridged in
 back of
 throat - grof-
 threat - grof-
 tigue making
 ounds

$$\begin{array}{c} P \\ \text{"} \end{array} \quad \begin{array}{c} \text{"} \\ \text{shh} \dots \end{array} \xrightarrow{\tau} \dots \begin{array}{c} \text{"} \\ s \end{array} \quad \begin{array}{c} \text{"} \\ \text{sf}(n) \end{array} \quad \begin{array}{c} \text{"} \\ C \end{array} \xrightarrow{\text{ss}} \begin{array}{c} \text{"} \\ R \end{array} \xrightarrow{\text{sv}} \begin{array}{c} \text{"} \\ C \end{array} \quad \left(\begin{array}{c} \text{"} \\ \text{shh} \end{array} \right)$$

mj

"sh" → sh → sh

(C)

Same as Box B.
as if "the"
(in English)

VS HM SD

(n) — ff mf (n)
 "SSS..." — $\rightarrow$ "...SSS mile."
 (L) — $5v_q R$ — (R)

mf
"SSS...ssmile"
(R) — S_2C

mɪf
"sh"
ʃvɑCʒvɑg
(as english)
"hush"
(command)

(n) —ff mf
“SSS....ssmile.”
→ L — sf C

	(n)	(c)	(smile at audience)
VS			
HM			
SD			

mf "Smiles" (1 4)	(C)	(Continue Smiling, think of Miles)
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"smiles. smiles. smiles smiles smiles.
 (c)
 S₉R ————— S₉C
 → X

"If you wanna turn a he into a she,
all you gotta do is add an 's'."

VS	TH	SD
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“If you wanna turn a h
(c) — Sugl

① into a she, all you gotta do is add an 'S'... ("...S") $\xrightarrow{f(n)}$
 — $\xrightarrow{g_q} R$ — (R) — $\xrightarrow{g_q} C$ — $\xrightarrow{g_s} R$ — (R)

Box C

"BUTCH! BUTCH! RAER! CHHHHHH!"

ff

5vq L 5vq R 5q C — 5s — 5v —

(like the cat-line distressed squeal of a cat)

attach

PART TWO

Character: a declarative, confident five-year-old girl

MONOLOGUE

VS	→	(n)
HM	→ C	(C)
SD		(stare blankly)

"I have a twin brother, he used to be my twin sister. He was Emily, and now he's Miles. I have a twin brother, he used to be my twin sister. I have a twin sister, she used to be my twin brother. He was a girl, now she's a boy. She was Emily, now she's Miles. When he smiles, I see Emily, when she smiles, I see Miles." [whispered to audience as a secret] If I spoke Chinese, this would be a lot easier to explain."

VS	"Miles, Emily, Miles."	Miles is Miles from Emily is Miles."
HM	→ L → R →	(L) → (C) → R →
SD		(like how a child might introduce "friends" at "tea-time" in a game of "house".)

VS	"Venus, Mars!"	"Venus Mars! Venus penis! HOHI!"
HM	(5) → (4) → (3) → (2) → (1)	(4) → (3) → (2) → (1) → (0)
PG	(5) → (4) → (3) → (2) → (1)	(4) → (3) → (2) → (1) → (0)
SD		

physical gestures

*all drawings are from the audience perspective

(repeat until tempo is very very fast. (move head as if driven centrifugally by the circle made with arms.

gaspingly, open mouth in shock, then cover face with hands, surprised by what he said

VS	"Penis, vagina."	
PG	(1) → (2) → (3) → (4) → (5)	(1) → (2) → (3) → (4) → (5)
SD		

(wiggle right hand index finger) (wiggle left hand index finger)

(2x) (hold pose, then wiggle both index fingers twice)

* S = slowly, same notational principles as S, S, S, etc.

VS	"Him, her."	
PG	(1) → (2) → (3) → (4) → (5)	(1) → (2) → (3) → (4) → (5)
SD		

(VS) "Him, her."

(PG) (HM) C → R → L

PART TWO (continued)

How to Read This Page

- Placement on horizontal axis represents location on stage:

stage center stage
 right stage left
- All drawings are from audience perspective
- Passage of time is represented vertically, from top to bottom.
- Recited text is notated with cartoon dialogue boxes: 

Men are from Mars!

PENISI!

HOHOHOHO

heartly male
laugh, resem-
bling Santa Claus,
hands on stomach

And Miles is
miles from
Miles!

Women are from Venus!

VAGINA!

make the
gesture
more ob-
scene the
the first

RAER!
CHMM!!

like a
cat

PG: IMPROV

panting,
thinking
hard to
yourself

(Stay centerstage
and point and turn to the
indicated direction)

Diagram illustrating the relationship between German words and their English equivalents:

- German: Sie! → English: er!
- German: German → English: German
- German: ella! → English: el!
- German: Spanish → English: Spanish
- German: elle! → English: french
- German: French → English: (vi!)
- German: Italian → English: Italian

de-
ce-
te-
fan-
do

Miles, smiles.

attacca

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