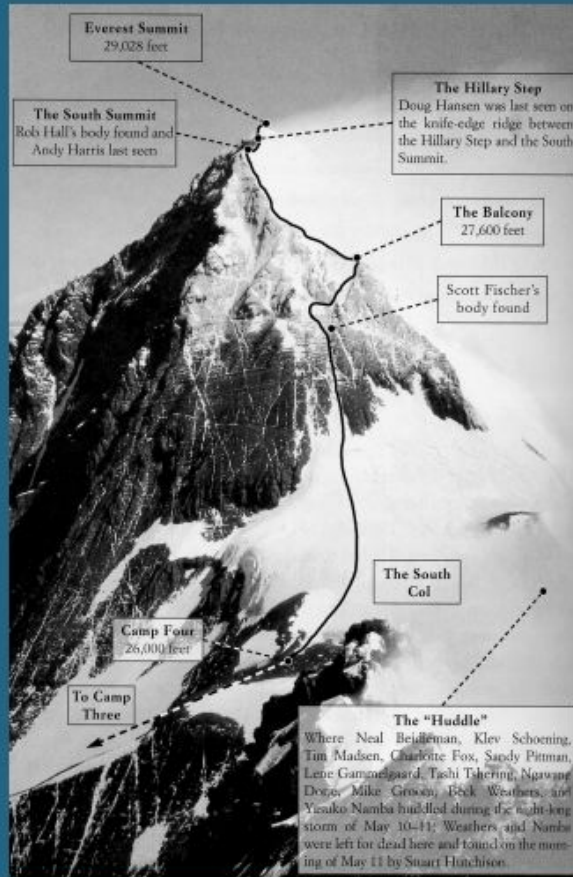


‘Is someone coming to get me?’  
29th May 2003

Ben Coode-Adams & Kris Cohen  
(and quite a lot of other people)



## So why re-enact Everest 1996?

- Very sad
- Known story
- Ben loves mountains
- Because it's there!



# Script

- We were enacting the texts more than the event itself
- We used texts as the data through which a re-enactment of the event was possible
- Our piece therefore acquired themes that we found resident in the texts

7:45pm	Krisakwan arrives at bottom of slope. 10 minutes to texts.	Middle arrive at South Col. Lee, Seok, Namba, Yin, Charlotte, Sandy, Neal, Kler, Mike Drown, 2-3 sherpas all piled up just outside camp, can't find it.			
8:00pm	Krisakwan arrives at tent				
8:00pm	Lopsang and Fischer encounter Gyu below the Balcony. Fischer comes to halt on the difficult ground				
8:15pm	Hatchinson goes out into storm to search for people six times for no more than 15mins at a time.				
8:30pm		Dean? - 9:00 [Adam]: Adams appears in Boulree's tent. Adams passes out, gives no info.			
9:00pm	Lopsang leaves Scott. Heads down but veers off course to	Tin H, Sandy, Fox, Namba, Beck are all together.			
		Kler and Lee make it to camp. Lee sees Boulree's headlamp. They tell him he doesn't need to go up yet, must go across Col to find people. Namba comes to Seok and tells him that he spoke with Lopsang, who had just returned from falling to get Fischer from just below Balcony.			
11:30pm	Sky clears and Kler Lee sees Boulree's tent off to camp. Leaving Fox Namba Hades, Pittman and Weather.				
12:00am	Lopsang arrives at tent				
				Hades sits Yanko down in Beck's lap but he was pretty unresponsive. Yanko had lost a glove, right hand bare with the fingers as curled up you couldn't straighten them. The storm blowing directly into her face. Hades assumed she was dead. A little later she suddenly moved arched her neck slightly. Yanko lay back down and never moved again.	
12:20am	First group arrives at camp				
12:45am	Hatchinson helps Drown to tent			HQ to Hutch/Yos have to get to them back for Beck and Yanko	
1am	Boulree goes out into storm searching South Col	Harri G, Weather, Hades still not returned.	First group arrives at camp		
1am		Seok goes out in storm.			
2am	Boulree returns to camp, and sets off again	Seok can't find them, back to camp, asks Lee again, asks Neal if sherpas, no one helps.			
		finds Tin H's headlamp, Sandy, Charlotte, Namba (anonymously). Tries to take Fox back. 40 minute walk back to camp, stop 2 times to rest.			
2:15am	When Boulree reaches group he and Hades fix up Pittman with O2 and Boulree drags Fox off. Beck crumpled in a foetal position. Pittman in Hades's lap. Beck says 'I've got this all figured out! He stands up and crouches on a big rock then stands with his arms out stretched. The wind blows him over beyond the beam of Hades's headlamp.			Hades to Sandy 'hey keep w/ig. Let me see your hands!!' Sandy came off. Hades tries to get H. Beck says 'I've got this all fig'	

# Translation



<http://www.flexi.net.au/~mkendall/moniphotos/moni%20smurf.jpg>

### "Is someone coming to get me?"

A collaboration between local Best Comedy Actors and acrobatic Kira Cohen to re-create the climbing disaster that took place on Everest on 15th May 1996 during which five climbers died. The first staging was at Hastings Museum and Art Gallery on February 20th 2013. We worked for five days in the Picture Gallery building a 1:200 scale model of the top 1000m of Everest. Practising in real time the events of 1996, we moved by wooden blocks, representing each of the 32 climbers on the mountain that day every 15 minutes for 29 hours continuously.

We have been invited by the Mountain Culture department of the Banff Centre, Alberta Canada, to re-stage our performance to celebrate the 30th anniversary of the first ascent of Everest. We will present three simultaneous real time re-enactments performed continuously over 34 hours. The First Ascent Of Everest (29th May 1953), The Conquest Of Everest II (2nd June 1953) and The 1996 Everest Disaster (15th May 1996). Using scaled models and careful juxtapositions, the performance explores the relationships that exist between events, mountains and histories by tracing a path from the Everest of 1953, through the ritual of the British Empire, to the ascent of Everest in 1996.



At midnight on 9th May, 32 climbers left the South Col, each with eighteen hours of oxygen. The strongest guide, Anatoli Boukreev reached the summit at 1.07pm, climbing without oxygen. General store progress and buffstreams of the Hillary Step meant that Doug Hansen, a freshman from Boulder, the last, was helped to the summit after 4pm. By 4pm, a storm had enveloped the mountain, trapping five climbers high on the mountain who were sick or injured and nine on the South Col who were disoriented and lost in the storm only 200 metres from their tents.



By the next morning, two climbers had disappeared and were presumed dead. Makalu Gao was rescued from just below the Hillary Step by Sherpas. Three were left for dead - one, Beck Weathers, would miraculously make his way to camp at age 61 on 15th May despite almost total blindness and appalling frostbite, having spent nearly 24 hours alone and exposed in the storm. Rob Hall would remain alive and conscious until 12th May, trapped just below the South Summit. Rob remained in intermittent radio contact with Base Camp. He was published through to New Zealand to say goodbye to his pregnant wife and name their unborn child. In all, five climbers died on the Nepalese side of the mountain. An Indian team were brought on the North West Ridge on the Tibetan side. On the morning of 15th May a Japanese team climbed over three to reach the summit, leaving three to die without giving them food, drink, or oxygen.



Through careful reading, comparison, and our own experience of witnessing the events unfold, we were able to highlight and, in some cases, resolve areas of ambiguity in the four historical accounts. For instance, in the books, the role of the Sherpas, who are in fact critically important to the climber's success and safety, is largely unacknowledged. It is therefore unclear in the books how a group of sherpas, including Lopsang Jangbu (read Sherpa or Gurjar for Mountain Madness, one of the best contemporary reporters on the mountain that day), were able to arrive safely back at camp after the storm had hit, while a group of clients and guides who had arrived at the South Col before them became lost.

## Hastings

- A week to do it
- Only hand tools
- Constraints of working in the museum
- Expediency as positive MO/choice

# Everest May 10, 1996



1953/1996



# Mountain Culture



# Demands

- What we need for the performance of 'Is someone coming to get me?'  
Wood  
Five boards 8'x4' 3/4" MDF  
Ten 12ft lengths of 1'x3' planned soft wood (cheapest is fine)  
Ten 12ft lengths of 1'x2' planned soft wood (cheapest is fine)  
Two 12ft lengths of 2'x2' planned soft wood (cheapest is fine)  
8ft 1/2" dowel  
Screws  
200 self tapping self drilling drywall screws 1.5'/35mm  
100 self tapping self drilling drywall screws 2.75'/65mm  
50 chipboard screws size 8 2'/50mm  
Paper and stationary  
10 sheets reasonably thick A1 white cartridge paper  
4 metres of white cotton sheeting  
50 sheets matte heavyweight inkjet paper  
Wood glue 1litre  
Spray mount/spray glue  
2' masking tape  
If you can get it 20metres of white 3/4' webbing that would be fantastic. If not I will try and source that here. We are changing from velcro to mapping pins so the figures can be in scale i.e. 6mm.  
Tools  
staple gun and an ordinary stapler with spare staples  
Bench or table saw/jigsaw or bandsaw (preferably these last two are in or near the workshop)  
An electric hand drill  
electric screwdrivers, Two step ladders approx 3m high.  
A computer + printer + scanner from the 26th through to the end of the performance: preferably this would be a mac, to make it compatible without own computers. We'll be making most of the visualisation materials onsite, so scanning images from books, printing, etc. In the last performance, we created materials during the performance as a way of responding to what we were learning. We would like to be able to do this again. It worked well as a way of creating a "living" piece and also a way of engaging and responding to the audience.  
An internet link for posting to the blog, Space  
A SPACE OF APPROXIMATELY 42 SQ M TO BE CONFIGURED 4M X 11M. Leslie writes... 'THIS SPACE MUST INCLUDE EVERYTHING - ALL MATERIALS, PERSONNEL AND PERFORMANCE SPACE, ALL ACCESS AROUND THE MODEL FOR ARTISTS AND VOLUNTEERS. EVERYTHING OUTSIDE THESE LINES WILL BE PUBLIC SPACE. IT IS REALLY IMPORTANT THAT WE RESPECT THIS SPACE RESTRICTION. HAVING ACCESS TO THE DINING ROOM FOR THIS PERFORMANCE IS PERFECT - HIGH CEILING, HIGH TRAFFIC, 24-HOUR ACCESS - BUT THE DR IS FULL DURING THIS PERIOD AND THEIR STAFF WILL BE STRUGGLING TO ACCOMMODATE US.'  
Help  
It would be great to have one person working with us from beginning to end, especially select recruits from elite core of 'most faithful volunteers'. Rotations of 2-3 hour shifts are fine with us (or whatever shifts work best for you and yours). We'll probably start to build immediately after the conference, on the 26th. If there are people who want to help at that stage, we would love the help. In these early stages, they will be helping with building and visualisation. In the later stages and during the performance, they'll be helping us 'perform' the various re-enactments, moving pieces, reading from accounts, keeping up with the evolving stories, tracking and responding to audience inputs, etc.

# Collaborators

- Mountain Culture - organization/logistics
- Banff New Media Institute - facilitating - computer/internet
- Radio 90 - Sound track
- Banff Centre Workshop/services - carrying big stuff
- Banff Centre Kitchen/Dining room
- Volunteers - preparation and performance
- Audience - from centre/artists/conferences/town

# Collaborators





# Strings



# Scale



# Bio boards/photos







## Audience



## ‘Why?’ not ‘How?’

- “Why?” is the question people asked
- The “how?” of our project was totally transparent.
- As opposed to sci-simulations, where “how?” is often the question

## Lines of Connection

- The re-enactment draws lines of connection with that which it represents
- **It is important to specify these, or we end up with a weak notion of re-enactment**
- In our case, the lines of connection are in duration, affect (drama or theatricality), and complexity
- And not, for instance, in visual realism or absolute scale or group psychology or models of individual achievement (e.g. heroism)



## Photographic Effect



- Is one way of talking about the effect of a simulation to talk about its relation to the original event as photographic?
- In both, there is an uncanny connection between the original and the representation
- But in both, the representation is clearly NOT the original and it is important that it is not.
- The tension of the piece, its productivity for an audience, might lie in the piece being somehow totally like, and utterly unlike the event it models itself on.



# Explore Expand Exchange



Explore Expand Exchange By Artist Projects

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### What is Explore Expand Exchange?

Artist Projects have commissioned six new works by artists and designers that will bring museum objects to life by telling great stories. Artists will take and tell at objects and display what an object means to them about their origins, how we have, where we have, and how we have become symbols of national identity. Explore Expand Exchange has been developed in collaboration with The Manchester Museum.

The project takes place at two venues:

The **Manchester Museum** provides access to six million items, from around the world including fossils and ancient pottery, plants, animals and minerals.

The **Whitworth Art Gallery** is renowned for its collection of art and design, and has the largest range of books and websites outside of London.

Explore Expand Exchange takes place between  
29 November 2004 - 29 February 2005

Collect 15 different Explore Expand Exchange badges and win a digital camera worth £200

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- Project: Postcard [24/02/2004]
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### It moves

When I arrived the space looked completely rearranged and I wondered who did it?  
Later Ron told me that when they had a large group of students around he had to move it and did not have the time to move it back.

Later I found kids hanging out – they quite enjoyed it.

Even later the gap had opened up

Postcard Space  
Manchester Museum



Kathrin Böhm/Andreas Lang/Satoshi Isono

Handy ways of  
engaging people in  
amusing ways



Julie Fu



Sue Fox



Finished



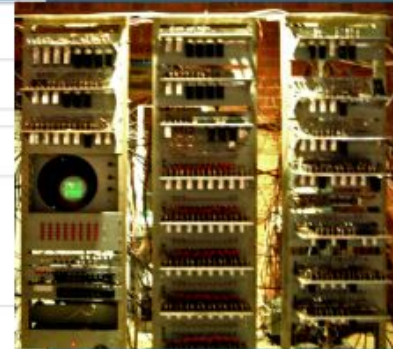
# Finished



Not quite...

# What's Next: Manchester

	Nov-46			
11th December 1946		Provisional Patent filed by TRE in Williams' name for CRT storage. Moved to Manchester		
21st January 1947				
1st December 1947		Draft of thesis to secure 2nd year of funding/secondment from TRE. 20 copies circulated internally in Manchester Dept of Electrotechnics. A further 30 copies made.		
Spring 1948		Several copies taken to USA by Hartree/Harold Huskey (SWAC UCLA)/AM Uttley (TRE).		
4th March 1948			"A discussion on Computing Machines" organised by Royal Society chaired by Newman. Paper "General principles of the design of All-Purpose Computing Machines"	
21st June 1948		the Baby runs for the first time		
	1948	Phd thesis complete: "A storage system for use with binary digital computing machines."		
	May-49			
	Oct-49	Manchester MK1		
	Nov-49			
1st December 1947		A storage system for use with binary digital computing machines.		





>Ben Coode-Adams' homepage: [www.bencoodeadams.com](http://www.bencoodeadams.com)

>Artefact Projects: [www.artefactprojects.org](http://www.artefactprojects.org)

>Kris Cohen's University page:  
[www.soc.surrey.ac.uk/incite/Kriscohenstaff.htm](http://www.soc.surrey.ac.uk/incite/Kriscohenstaff.htm)

>Kris Cohen's research group: [www.soc.surrey.ac.uk/incite](http://www.soc.surrey.ac.uk/incite)

>Coode-Adams - Cohen Collaboration:  
<http://issomeonecomingtogetme.blogspot.com/>

>Manchester Computer Science: <http://www.computer50.org/>